

T1646

NC 0020978 3



**NATIONAL COLLEGE OF ART AND DESIGN**

Faculty of Design  
Department of Industrial Design

**THE INFLUENCE OF WALTER GROPIUS IN  
THE WORK OF MICHAEL SCOTT**

by  
Rosemary Martin

Submitted to the Faculty of Art and Design and Complementary Studies in  
Candidacy for the Degree of Bachelor of Design  
1996



THE UNIVERSITY OF CHICAGO

LIBRARY

THE UNIVERSITY OF CHICAGO

LIBRARY

THE UNIVERSITY OF CHICAGO

LIBRARY

## **ACKNOWLEDGEMENTS**

The author wishes to acknowledge and thank the following for their assistance in the preparation of this text. In particular, Grainne McCabe, the archivist at Scott Tallon Walker ; Patrica Cannon, Busaras, Department of Social Welfare; Dermot Harrington, the National Building Agency and Donal Martin. I would also like to acknowledge the assistance of Cronagh Ryan and Declan Eustace and the librarians at the School of Architecture, UCD, for their help in the research and compilation of this thesis. I would especially like to thank my tutor, Dr. Paul Caffrey, for his help and guidance throughout the writing of this thesis.

112

## LIST OF CONTENTS

### ACKNOWLEDGEMENTS

### INTRODUCTION

Page number

<u>CHAPTER 1</u>	<b>Modernism</b>	The Need	1
		The Rules	
		The Society	3
<u>CHAPTER 2</u>	<b>The New Architecture and the Bauhaus</b>	Beliefs	5
		Truth	
		Standardisation	7
		“Total Work of Art”	
		The Bauhaus	9
<u>CHAPTER 3</u>	<b>Walter Gropius and Michael Scott</b>	The Society	11
		Scott and O’Gorman	13
		Ireland and the New Architecture.	14
<u>CHAPTER 4</u>	<b>Michael Scott the Modernist</b>	The Irish Pavilion	18
		The Deutz Factory	
		“The Great Building”	20
		The Stage	
		The Elite	27
		Architectural education	
		Social morality	29
<u>CHAPTER 5</u>	<b>The Busaras Building</b>	“Most Modern building”	33
		Glass and light	
		Gesamtkunstwerk	37
		The Control room	
		Space	47
		Scott and Gropius	
		Conclusion	49



## LIST OF PLATES

- Plate 1. Michael Scott at his offices in Merrion Square, Dublin. 1946.
- Plate 2. Walter Gropius
- Plate 3. The Irish Pavilion, designed by Michael Scott for the New York World's Fair, 1939.
- Plate 4. The Deutz machine factory, designed by Walter Gropius for the "Werkbund" exhibition, 1914.
- Plate 5. The Deutz machine factory.
- Plate 6. Plan of the Deutz machine factory.
- Plate 7. The Hall of the Irish Pavilion
- Plate 8. Plan of the Irish Pavilion, The "Shamrock Building"
- Plate 9. The Irish Pavilion, Perspective drawing
- Plate 10. The Irish Pavilion model, 1938.
- Plate 11. Sean Keating's Mural, "The Shannon Basin".
- Plate 12. Stairway and main exhibition area.
- Plate 13. The Busaras Building, designed by Michael Scott, Dublin 1946 - 53.
- Plate 14. The Busaras building, designed by Michael Scott, Dublin 1946 - 53.
- Plate 15. Engineering school, Hagan, designed by Walter Gropius, 1929
- Plate 16. Plan of the engineering school, 1929.
- Plate 17. The entrance to the Busaras building, an example of the theatrical lights guiding the people into the building.
- Plate 18. The interior lights, these recessed lights placed along the basement, guide people towards the "Eblana theatre".
- Plate 19. The recessed lights of the restaurant, note the Patrick Scott mosaics, there used to be hanging lights also, however they were taken down some time ago.
- Plate 20. Light designed by Michael Scott, simple stainless steel form with light directed towards the ceiling.





- Plate 21. Example of brass interior door handle designed by Michael Scott.
- Plate 22. Example of brass exterior door handle designed by Michael Scott.
- Plate 23. Stairway of the Social Welfare department, mosaics designed by Patrick Scott
- Plate 24. Stairway of Social Welfare department, top floor. Note the attention to detail and use of expensive materials used in both stairways.
- Plate 25. The wooden detailing of the offices, above, below right, and below left.
- Plate 26. The balcony of the Busaras building, the use of glass walls enabling people to look over the city of Dublin.
- Plate 27. Example of part of the canopy, designed by Patrick Scott.
- Plate 28. The control room of the Busaras building, above and below.





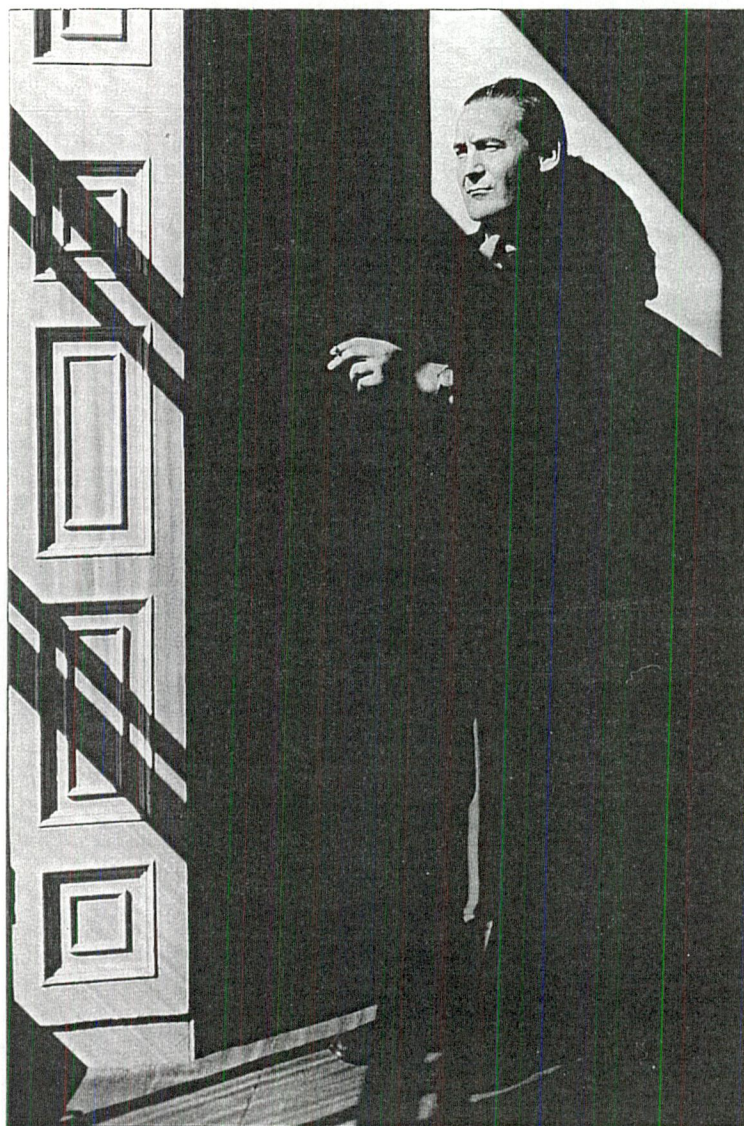


Plate 1. Michael Scott at his offices in Merrion Square, Dublin. 1946.



## INTRODUCTION

Michael Scott has never at least publicly acknowledged any architectural influences. Perhaps it is for others to seek these and such an opportunity now presents itself.  
(Spencer, 1978, np.)

As a leading pioneer of Modern Architecture in Ireland, Michael Scott set the path for many younger Irish architects to follow. Throughout his life, Scott was a firm believer in the Modern movement, who was influenced by many of the movements pioneers, such as Frank Lloyd Wright, Le Corbusier, Gropius and van der Rohe. With great respect for these men and their principles, Scott sought to spread the New Architecture, and help people understand and appreciate its principles, simplicity and beauty.

Michael Scott had many architectural influences, his earlier being somewhat influenced by Le Corbusier and his later buildings having a leaning towards van der Rohe. However, throughout his life, his architectural principles were deeply rooted in the writings and teachings of Walter Gropius, "He was a great man, I must say I admired him enormously" (Walker, 1995, p.73). In 1936, Scott invited Gropius to give a lecture in Ireland, the title of the lecture being, "The international trend of Modernism". This was Scott's way of trying to win Irish Architects over to the ideals of Gropius and the New Architecture, and it was also a chance for Scott to meet and learn from the founder of the Bauhaus and the "Silver Prince" of Modern Architecture.

The aim of the thesis is to examine the influence of Walter Gropius on the beliefs and practices of Michael Scott. There are many questions to be answered, for





example, what exactly did Gropius believe in? What links Michael Scott and Walter Gropius? How can we see, in the work of Scott, a Gropian influence? Since there are no books, giving a critical analysis of Scott's work, much of the information in this thesis has been taken from interviews, letters and articles, by Scott and also about Scott. These articles span from 1939, when Scott gave his inaugural speech to the A.A.I., right through to present day. Forty - three years after Scott unveiled his Busaras Building, the writing still goes on. People are still eager to delve into Scott's philosophies, and understand the mind that created these monuments to Modern Architecture. Through examination into the beliefs of Michael Scott, many parallels were to be found with that of the beliefs of the German Modernist, Walter Gropius. This Thesis serves to outline these parallels, and to help people to come to more of an understanding of the reasons behind the acts and Architecture of Michael Scott.

Firstly, to fully understand the philosophies behind Scott's work, the theories of the Modern movement, the reasons behind it, and the rules it laid down, shall be outlined. The writings of Walter Gropius, shall then be examined, paying special attention to his book, The New Architecture and the Bauhaus, as Scott was involved with it's promotion in Ireland, in 1936. Ireland of the thirties, the environment in which, Michael Scott, "the Modernist" was emerging, was quite a different society to that of the rest of Europe. The struggle of Scott and the New Architecture, in an insulated and somewhat conservative society, shall be outlined.

The main body of the thesis is focused on Michael Scott, examining his beliefs and works, with relation to the teachings and principles of Walter Gropius. We shall see the development of Scott, his ideas and philosophies, throughout the early half of the twentieth century. Deemed "The misunderstood architect", Michael Scott was a true believer in the Modern movement, who fought and remained faithful to his Modernist principles throughout his life.



## CHAPTER ONE

### THE MODERN MOVEMENT

“One would not need many styles or methodologies if one had a single correct one”  
(Greenhalgh, 1990, p14)

The search for that single correct style has occupied architects and designers for generations. The second half of the nineteenth century had seen many discontented theorists, Ruskin, Carlyle, Morris and so many others had been proven wrong. Their guilds had not changed society. They had no effect on the poverty stricken population. Art Nouveau, Art Deco, Secession, Jugendstil, at the turn of the century many styles were to be found floating around the continent. Each group proclaiming the validity and virtues of their architectural designs.

The time had come to stand back and look at what was causing these problems. The style, these added embellishments, this ornamentation, these had become the important factors of architecture. What would happen if this factor which caused such disarray was disregarded? Books like Adolf Loos' Ornament and Crime began appearing on the shelves stating that “the evolution of culture is synonymous with the removal of ornament” (Loos, 1908, p20). There was to be a rejection of the past, that of past history, past designs. The time has come to strip the products and buildings and start anew. Morris had proven that the rejection of technology and machines was simply not realistic. There was a need for architects to progress with society towards the creation of a new environment. The past only served to hold one back. The clean sheet of history was to be the architects clean sheet of paper.





But, it is difficult for a designer to just simply stare at a sheet of paper and wait for inspiration to hit. As always in this “true wisdom lies in invention and in the imagination” (Greenhalgh, 1990, p.24) lark, there has to be some rules. As the old rules went out, the new rules came in. With this modern movement, universality was of utmost importance, these rules were to be bred into everyone across the world. Failures to adhere to these rules simply meant a lack of culture and of good design. Modernism was to unite all designers under a single name and aim. “One great thing instead of a quarrelling collection of so many little things” (Wright, Organic Architecture, 1910)

We must consider the type of society that modernism emerged from. After eating up most of Africa and Asia, European countries were getting greedy for their own neighbours. Lack of unity was causing the formation of “defence” alliances. With the outbreak of war, people were experiencing extreme hardship, lack of security and stability. What emerged from this was a sense of escapism. “The new environment that we shall thereby create, must bring with it a new culture” (Scheerbart, Glass Architecture, 1914). Sick of what had gone before, the modernists yearned for a new world, a new environment. For example, theosophy, the search for the divine, was said to be a major preoccupation of many of the pioneers of the modern movement. They were essentially romantics, believing that the realisation of their designs could and would, change the world for the better. The modern movement had rules, rules which caused many an argument, publications in magazines such as De Stijl, Bauhaus, L'Esprit Nouveau, tried to pinpoint the true objectives of the modern movement. Although a lot of the time was spent debating their aims, modernists throughout Europe could be said to have common beliefs. Paul Greenhalgh in the introduction of his book Modernism in Design, (1990), lists what he believes the common objectives of modernism are :  
Decompartmentalisation



Social morality

Truth

Total work of art

Technology

Function

Progress

Anti-historicism

Abstraction

Internationalisation

Transformation of consciousness

Theology

For the new liberated and progressive architect / designer, there certainly seemed a lot of restrictions for his creativity. Purity and truth were elements deemed extremely important for the modernists, and ornament was covering the true form, creating a falseness. From now on, form and material were going to dictate the aesthetic. "What the past did for brick and stone, the present shall do for concrete and glass" (Gropius, 1935, p.7). New materials and processes were developing, the architects had to progress and work with these revelations. The building was to be simple, pure and unadorned. It was to be set free from applied ornamentation and unnecessary additions, which only stood to hide the pure form of the building, and the truth of the material. Instead of history, invention and technology would be their inspiration.

"The product designer, architect, planner was the artist and the human environment was effectively his canvas" (Greenhalgh, 1990, p.19). As with all movements, society plays an integral part. The architecture of a nation was believed to portray the culture of that nation as a whole. Therefore, vice versa, the





bettering of a nation's culture, a well designed and thought out environment would entice people to lead better lives. Bruno Taut, an architect who had been involved in building social type housing since before the war wrote : " The people who use the building for any purpose will, through the structure of their house, be brought to a better behaviour in the mutual dealing and relationship with one another" (Greenhalgh, 1990, p.48 ). Therefore, the modernists ideal, in its essence, was to unify design, to create that one true style, and through doing this they would unite cultures, and create a whole new environment which would lead to a perfect society.

"Coloured glass destroys hatred" (Taut, 1914, Werkbund Exhibition)



## CHAPTER TWO

### THE NEW ARCHITECTURE AND THE BAUHAUS

During the initial stages in the development of the modern aesthetic, many writers designers, architects argued as to the true aims of the movement, they debated about issues such as standardisation, the creativity of the artist, etc. It was very difficult , if not impossible, to design or build something that would incorporate all the objectives and ideas of the movement. Therefore, various architects and designers had different perspectives and beliefs about what they considered to be the most important elements of Modern design.

In the spread of the Modern movement throughout the world, there were certain texts which were considered to be the “Bibles” of “good” Modern design. These were usually books written by the pioneers of the movement, in order to spread the word of Modernism and to bring people to an understanding of it's principles. One of these such books was Walter Gropius's The New Architecture and the Bauhaus. From this book we get an insight into the reasons behind Gropius's actions and architecture. Gropius, although one of the most innovative architects of the early twentieth century, he is probably more renowned as a teacher. For he felt a great importance in the education of the masses towards a well designed environment. So, we can look at this book, not as an architect listing his principles, but as an educator seeking the understanding of the people.

From analysis of the writings of Gropius, five main principles emerge :

1. The liberation of form from ornament
2. The new spatial vision
3. Economics





#### 4. Emphasise on structural form

#### 5. The Human soul

With each of these headings there are many other aspects of 'good' design which Gropius sought us to be aware of. "The liberation of architecture from a welter of ornament" (Gropius, 1935, p.19), was a common aim among modernists. It was after all the ornament that caused so much chaos and it was the sign (in Loos' mind) of an uncultivated man. Ornamentation was a means by which people were harking back to previous eras, copying their styles yet not understanding them, for that era had passed and the society from which that ornamentation had come had disappeared. Gropius felt that the time had come to start anew, he had spent four years fighting in the Great War, this changing his perspective on life. Gropius sought a new environment, a new kind of architecture which truly represented the society and culture that it came out of. This New Architecture was to be found in the natural forms and shapes of the unadorned structure.

"We have learned to seek concrete expression of the life of our epoch in clear and crisp simplified forms" (Gropius, 1935, p.32). From this we come into another one of Gropius's main principles, his belief in the emphasise in the structural form. Due to progress in technology, Gropius felt the need (unlike Morris), to take advantage of this, and to use the advances in industry towards the creation of a better environment for all. Technology and new methods of construction would be the true representation of our society. "I became obsessed by the conviction that modern constructional technique could not be denied expression in architecture." (Gropius, 1935, p.33) Truth to the materials and the construction meant that people could appreciate the real form of the building, and that they could stand in awe at the modern technological feats, that formed their construction. Gropius felt the new architecture would represent a society, an ideological non-superficial culture, that found simplicity and truth to be the fundamental basis of their lifestyles.





On the other side of things Gropius was a practising architect, a business man. He knew about the realities of life, the need for work in order to live. He knew that the cost element of this new architecture was going to be an integral part in its success. Standardisation was a means in which well designed buildings and products would be cheaper to produce, and also more accessible to the average person. In the words of Gropius : "Increases their quality and decreases their cost; thereby raising the social level of the population as a whole" (Gropius 1935,p.28). Industry had found standardisation cost efficient and socially beneficial, should not the same apply to architecture. Throughout his life Gropius was involved in many projects which involved standardisation, one of these being the Törten Estate of social housing at Dessau. Another reason for standardisation was the sheer need, for quick, easy to construct housing, after the war.

"Architecture implies the mastery of space"(Gropius, 1935, p.20). This famous statement by Gropius, epitomises what exactly Gropius felt his role in life to be. Just as, in the Bauhaus, Gropius had his masters of form and his masters of craft, Gropius was a master of space, a creator of environment. It was Gropius and his fellow architects who would amalgamate all the arts, combining them and creating a whole new environment, a new concept of space. New technology would have a vast impact on the aesthetics of this space, firstly, glass was not just a material for hole in the wall windows, it could now be used for whole walls. In Gropius' Fagus factory we saw the use of glass showing of the structure of the stair within. Glass could let people outside see the beauty of the inside, and vice versa. "Its sparkling insubstantiality, and the way it seems to float between wall and wall, imponderably as the air, adds a note of gaiety to our modern homes"(Gropius, 1935, p.23). Secondly, with the invention of the aeroplane, there was a new dimension to architectural design. Buildings were not only going to be seen from ground level, the aeroplane was the craft of the future, buildings had to be designed to

The first part of the report deals with the general situation of the country and the progress of the work. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and a list of the references.

The second part of the report deals with the specific details of the work. It is divided into several sections, each dealing with a different aspect of the work. The first section deals with the general principles of the work, the second with the methods used, the third with the results obtained, and the fourth with the conclusions drawn. The report concludes with a summary of the work done and a list of the references.

incorporate the view from the skies. "Seen from the skies the leafy house-tops of the cities of the future will look like endless chains of hanging gardens" (Gropius, 1935, p.24). What land and greenery the Gropius buildings took up in their construction, he would replace it on his rooftops of his buildings. Life would be able to exist on on many different planes, the idea was to build vertically rather than horizontally, thus saving land and creating space. Through various experiments, Gropius felt that population was increasing, and so, in order to improve the standard of living, Gropius felt you had to "increase the living space; the multiplication of floors"(Gropius, 1935, p.76).

"Our ultimate goal, therefore, was the composite, but inseparable work of art, the great building, in which the old dividing lines between monumental and decorative elements would have disappeared forever"(Gropius, 1935, p.44). Gropius vision was that all artists and crafts people would join together to form a completely new environment. This environment, being pure and truthful would change the culture of the society within. The 'Great Building' building which Gropius speaks of, would be an amalgamation of all the arts, it would be "total work of art".

The reason why Gropius has been called "The Silver Prince" of the Modern movement is because, he, unlike many other architects and theorists, decided to do something practical about his beliefs. He had a vision of a new world, and in order for this vision to be realised, he knew he had to help people understand, and convince them of the reality of this dream. The word of the Modern movement was to be spread. Gropius is most famous for the founding of the Bauhaus. The Bauhaus, due to its methods of training, its masters, its new ideas and also its propaganda, became "the most celebrated art school of modern times". Even the word 'Bauhaus', can tell us a bit about what Gropius wanted to actually achieve. the word "Bauen" literally means 'to grow a crop'. He wanted his 'crop' to grow





creatively in the techniques of the Modern movement. The word "Bauhutten", stands for guilds of builders, masonries, decorators etc. Like Morris, he wanted to set up a community atmosphere, sharing and learning from one another. It was through the Bauhaus and Gropius' writings and lectures, that people like Michael Scott, an Irish architect, became informed of the ideas of the modern movement and the new architecture. We can see, through the actions and architecture of Scott, the teachings and practices of Gropius.







Plate 2. Walter Gropius



## CHAPTER THREE

### WALTER GROPIUS AND MICHAEL SCOTT

Michael Scott, born in Drogheda in 1905, was an apprentice in the field of architecture at a time when the principles and methods of building were completely changing. Ireland, not being part of mainland Europe, however, tended to continue on, much the same as it had before. It was not only architecture which had refrained from progress, it was to be seen in all the teaching of art at the Dublin Metropolitan School of Art (now The National College of Art and Design). Scott stated, that people were oblivious of what was happening in Europe. "The whole atmosphere was one completely governed by Orpen. They were all trying to be Orpens, every bloody one of them"(Walker, 1995, p.37). Due to the fact that Ireland is an island on the outskirts of Europe, it is not surprising that it took a few years before the ideas of modernism posed any threat to the existing art and design philosophies. And for many, modernism was a threat.

Ireland had just become a Free State, it was time to regain it's culture, language and music, now, that, at last we had the freedom to do so. But, the modernists, here were a group of people, preaching a rejection of past traditions, and seeking a whole new world and environment that would unite all nations. Quite simply, their ideas were in complete contrast to the nationalistic Ireland, envisaged by the governing bodies of Ireland.

"The wave of 'modernism' in the art of architecture has not touched this country so far, for which one may be grateful or sorry.....any movement in architecture





that insists on discarding all tradition is fore doomed”(Rothery, 1991, p.98). Fear had a lot to do with peoples lack of early acceptance of modernism. Ireland was a young nation, which had just broken free from over seven hundred years of occupation by England. This movement sought to unify nations, Ireland as a very small nation would be easily sucked into, the whole Europe, causing a complete loss of identity.

In the early 1920s it was mainly the existing, established architects who chose to fight the spread of the Modern movement. For example, the editor of Building, the most prominent architectural magazine at the time, R.M.Butler continuously stated that modern architecture is the product of ‘Bolshevism’ and ‘Lunacy’. But it is not surprising that the Irish did not welcome it open arms, the pioneers of the movement were generally a bunch of wealthy radicals, a group of people involved in the likes of Mazdazan, magic, socialism, Theosophy etc. “ Wild young men in polo sweaters and no hats. All they need is notice” (Rothery, 1991, p.125). These people, somewhat innocently, believed that their art, designs and architecture would change the world. For an architect such as R.M. Butler, still debating on the pros and cons of neoclassical or gothic architecture, this form of change and progress did not greatly appeal to him. Being the head of the department of architecture in University College Dublin, Butler’s ideas and principles obviously had a great effect on his ‘crop’ of younger architects.

“During the time that Holland, Germany and France had been in the forefront of the Modern movement in Europe, Great Britain had lain wrapped in slumber” (Giedion,1992, p.10 ). Ireland, and I am sure Britain also were far from being as Sigfried Giedion recalls “wrapped in slumber”. Although few pieces of Modern design work were being produced, the Modern movement was much talked about and debated over. Architects, having heard and seen some of the results of the





movement in Europe, they were keen to learn and understand more, also some wanted to join this cause and work towards a new world. The most prominent of these young architects in Ireland were John O' Gorman and Michael Scott. These two men, John O' Gorman with his writings and Michael Scott with his architecture, brought the reality of the Modern movement to Ireland. They, like Gropius, sought to educate people to see the "truth" about architecture, organising and writing on many different lectures and exhibitions.

Scott and O' Gorman knew that they had to convert established architects first. The ideas and principles of the Bauhaus school and Walter Gropius had spread all across Europe. They both decided to invite Gropius "The Silver Prince" of the Modern movement to give a lecture to the Architectural Association of Ireland, (A.A.I.). Hailed as "Germany's greatest architect" by O'Gorman, Gropius was extremely well respected, and as an educator would be the perfect person to help convince Irish architects of the truth of the Modern movement. His lecture "The International Trend of Modern Architecture", was in connection with the promotion of his book, "The New Architecture and the Bauhaus". The lecture was recorded as having the largest assembly of architects in Ireland ever. Many architects, although opposed to aspects of the movement, were definitely interested in some of its ideas. The lecture must have had some sort of effect, for after it even R.M. Butler was pleading for the acceptance of the New Architecture.

"As the sea cannot be restrained with a mop, so the advancing tide of Modern architecture cannot be stayed by sentimental retrospect". (Alberry, Irish Builder, 1937).

The people of Ireland also felt that the whole look of the New architecture would simply not fit in with existing buildings, especially those in rural locations.

O'Gorman and Scott along with a small band of Modernists decided to hold an exhibition which had previously been in the R.I.B.A., entitled, "International



Architecture 1924 - 1934", the aim of this exhibition , which was held in the National College of Art was to show the public the way in which Modern architecture could change and improve the environment. It was to visually express the need for truth to the materials and the form. The exhibition was much publicised to the extent that a horse drawn carriage, with a banner promoting the exhibition, was brought all around Dublin. However the exhibition was sparsely attended and was quite a disappointment to the small group of modernists.

Scott, like Gropius felt the need to move people towards the light, changing their views, helping them progress. Even from his early days, when he was president of the student's union in the National College of Art. He organised what he called an "Arts week". The aim of the week was to educate the students as to what was happening worldwide as regards the Arts. Lectures were given in Modern painting, theatre, sculpture, architecture, music, etc. What is interesting to note, is that, in this college of art, Scott, like Gropius decided to incorporate all aspects of the Arts, not just fine art. It was a small step as regards art and design education, for in Ireland, as regards education, it was way behind the methods practised in Germany. As Scott said himself, " The Arts week was a marvellous thing for the artists, to have something on Modern art, not things of the past, but things of today and things of tomorrow" (Walker, 1995, p.37).

" Michael Scott brought Modern architecture to Ireland" (Rothery, 1990, p.227). The public are the people that commission the buildings, and Scott knew that in order to give the architect free reign, the public must totally believe in what the architect is doing. His problem lay, however, in the means by which he was going to make the public believe in the Modernists. "What method can be devised to inform them (administrators of a branch of fluctuating government power) and the public for whom they act - of essential architectural values". Unlike with Gropius



1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that this is crucial for the company's financial health and for providing reliable information to stakeholders.

2. The second part outlines the procedures for handling customer inquiries and complaints. It states that all inquiries should be addressed promptly and professionally, and that any complaints should be investigated thoroughly and resolved as quickly as possible.

3. The third part describes the process for managing inventory and ensuring that stock levels are maintained at optimal levels. It notes that this involves regular monitoring and timely reordering of supplies.

4. The fourth part details the company's policy on employee conduct and performance. It stresses that all employees are expected to adhere to a high standard of ethical behavior and to demonstrate a commitment to their work.

5. The fifth part discusses the company's approach to marketing and sales. It highlights the importance of identifying and targeting the right market segments and of using effective promotional strategies to attract and retain customers.

6. The sixth part covers the company's financial management practices, including budgeting, forecasting, and reporting. It explains how these practices are used to ensure the company's long-term financial stability and growth.

7. The seventh part addresses the company's commitment to environmental sustainability and social responsibility. It describes the various initiatives and programs in place to minimize the company's environmental impact and to support the local community.

8. The eighth part provides information about the company's governance structure and the roles of its various committees and boards. It explains how these bodies are responsible for overseeing the company's operations and for ensuring that it is managed in the best interests of its shareholders.

9. The ninth part discusses the company's approach to risk management and its efforts to identify and mitigate potential risks to its business. It notes that this involves a comprehensive assessment of all risks and the implementation of appropriate controls to reduce their impact.

10. The tenth and final part of the document provides a summary of the company's key achievements and a look ahead to its future plans. It expresses the company's confidence in its ability to continue to grow and to create value for its stakeholders in the years ahead.



there was no great community of Modernists to back him up and support him in the converting of the population. Michael Scott, in 1928, decided to set up his own architectural practice, after just getting back from a tour with the Abbey Players in America, Scott had heard of and had seen for himself some examples of early Modern buildings. His own practice would give Scott the freedom to design in accordance to his beliefs. As the thirties progressed, through buildings such as Portlaoise and Tullamore hospitals and his own house "Geragh", Scott had made his name as a realistic, sensitive and unpretentious architect. It was through his buildings, that he expressed his theoretical beliefs, and displayed his philosophies of the New Architecture to the Irish. Gropius's Fagus shoe factory (1911), had allowed people to judge for themselves the virtues of the Modern movement. Scott was practising the same methods in Ireland. Every building that was erected would be one step closer to that new environment, and each building would, in itself, be a three dimensional embodiment of the philosophies of the movement. "The education of the public in the appreciation of fine building, should begin early and begin well" (Scott, Inaugural address, 1937).

In 1937, Scott now quite an established architect, became president of the Architectural Association of Ireland. Scott, being president meant that Modernist theories would have quite a significant influence on Irish architecture of the future. However, as the church and state were the main patrons in Ireland, Scott and his fellow Modernists had still more convincing to do. In most people's lives there are a few turning points. With Gropius, one of his turning points could be considered to be the Fagus Shoe factory (1911), or the "Werkbund" exhibition, Cologne. For Scott, his big turning point could be said to be The Irish Pavilion at the New York World Trade Fair. It was here that Scott showed to the Irish and to the world, the value and beauty of Modern architecture. This building would be an embodiment of his aspirations for "A new world of tomorrow". Gropius, with the Bauhaus



exhibition, 1923, strengthened the public's belief in the school, now , Scott with the Irish Pavilion, turned the Irish people a little more in favour on the New architecture.







Plate 3. The Irish Pavilion, designed by Michael Scott for the New York World's Fair, 1939.





## CHAPTER FOUR

### MICHAEL SCOTT THE MODERNIST

It seems somewhat ironic, during the late thirties, when Europe was on the verge of a second world war, that America should host a world fair, the theme being "A new world of tomorrow". This was the first time Ireland, as a Free State, appeared in a world fair. The government wanted something that would represent Ireland as being a modern, forward looking country, but also something that all the Irish-Americans could identify as being characteristically Irish. For Michael Scott, this caused quite a problem, due to the fact that after the twelfth century there is no strictly Irish architecture, it was all influenced from outside sources. "What do you expect me to do.....a couple of round towers and the Rock of Cashel" (Walker, 1995, p.95). His beliefs were on the line also, nationalism and applied design which would tie a building to a certain country, were completely against the beliefs of the Modernists. After much deliberation, Scott eventually found a way to combine traditional aspects with modernism. The answer lay in words by Gropius in his book The New Architecture and the Bauhaus "With the development of air transport, the architect will have to pay as much attention to the birds eye perspective of his house as to their elevation"(Gropius. 1935 p.24). The idea would be to have an Irish type symbol in the plan, and in the elevation, a modern type building. After much deliberation, Scott came up with a shamrock type plan view. From the air this building would be undoubtedly Irish, and from the ground thoroughly modern, and in keeping with the theme of the fair.



Scott's pavilion is an example of Gropius' "great building", a work of architecture uniting all forms of art, typography, sculpture, painting etc. Along the 'stem' of the building, there was a great mural, measuring 9.1 x 24.4 m., painted by Sean Keating, it was called 'The Shannon Basin' and told of many aspects of Ireland's culture and heritage. Outside the building, on the end wall was a sculpture by Frederick Herkner. A competition had been run for this, and the theme of the sculpture was a line of a poem by W.B. Yeats "Your mother Eire is always young". The word Eire was to be written opposite the sculpture, however, it was changed to Ireland, as De Valera felt that not enough people would know where Eire was! These letters were done by the well renowned typographer Eric Gill. The building as a whole, was to be a haven for the senses. The fine arts were not applied or added to the building but were fundamental parts of the design. In the words of Gropius, "Together let us desire, conceive, and create the new structure of the future, which will embrace architecture and sculpture and painting in one unity, and which will one day rise towards heaven from the hands of a million workers, like the crystal symbol of a new faith"(Benton, 1975, p.78).

Scott's use of curved glass walls in the original design of the building are typical of Gropius. On entering the building, the idea was that the glass walls would enlighten you on one side, while on the other side you would be educated about Ireland by Keating's mural. Scott had set up a certain journey for every entrant into the building. When we look at the staircases combined with the large curved walls of sheet glass, we are reminded of Gropius' pavilion for the Deutz machine factory ('Werkbund' exhibition 1914, see plates 4, 5, and 6). Also, the roof of the building is slightly more elevated than the main glass walled body, a feature also found in the Deutz machine factory. It is interesting to compare the two plans of the buildings. In both we have a long hall, Scott's 'stem', also there is a head or main body, Scott's 'leaves'. The offices, spiral staircases, and smaller halls are situated in both

1. The first part of the report deals with the general situation of the country.

2. The second part of the report deals with the economic situation of the country.

3. The third part of the report deals with the social situation of the country.

4. The fourth part of the report deals with the political situation of the country.

5. The fifth part of the report deals with the cultural situation of the country.

6. The sixth part of the report deals with the environmental situation of the country.

7. The seventh part of the report deals with the international situation of the country.

8. The eighth part of the report deals with the future prospects of the country.

9. The ninth part of the report deals with the conclusion of the report.

10. The tenth part of the report deals with the appendix of the report.

11. The eleventh part of the report deals with the bibliography of the report.

12. The twelfth part of the report deals with the index of the report.

13. The thirteenth part of the report deals with the list of figures of the report.

14. The fourteenth part of the report deals with the list of tables of the report.

15. The fifteenth part of the report deals with the list of references of the report.



of the main bodies, and the main, large halls, are situated in each of the stems. If we compare the shape of the plans, Gropius is very linear and geometric, in the true style of modernism. Scott's, being about twenty five years later, is somewhat more liberal. Although very modern in elevation, his plan could be regarded as somewhat post Modern and organic (see plates 7 and 8).

However, Scott was not too pleased about his lack of adherence to the beliefs of the Modern movement. "It was a phony success because I had to use a theme to meet the brief" (Build, 1975, pp.23). Scott's shamrock plan, although ingenious in concept, would still be considered a symbol, the plan in itself was an ornament, meant to convey a certain aesthetic message to the onlooker. It was in the eyes of modernists, as Scott said, "phony". "Ireland is another surprisingly mature newcomer, in spite of the awkward choice of a shamrock plan" (Architectural review, 1939, pp.12). However, even though his fellow Modernists were not thoroughly impressed with the shamrock building, publicly, it was a great success, with Time magazine saying "Come and see the famous shamrock building". It was so popular that Scott was given the freedom of the city of New York. The building had achieved what it had set out to do, to convey to the world that Ireland was a forward looking, modern country. Gropius' influences are to be seen by the methods in which Scott showed to the public that it was also a land of great culture and talent, through his use of every aspect of the arts. The words of Gropius had taken a step forward with Scott's shamrock building, incorporating many of Gropius' philosophies, yet giving them a new freer, more organic type of aesthetic.

"Gesamtkunstwerk", literally meaning "art work together", was Gropius's "Total work of Art". This was the ultimate aim of the Bauhaus. Through the Bauhaus school Gropius had brought together people of different design and art disciplines to work and learn from one another. Through the teachings of the Masters of Form such as







Plate 4. The Deutz machine factory, designed by Walter Gropius for the "Werkbund" exhibition, 1914.













Plate 7. The Hall of the Irish Pavilion

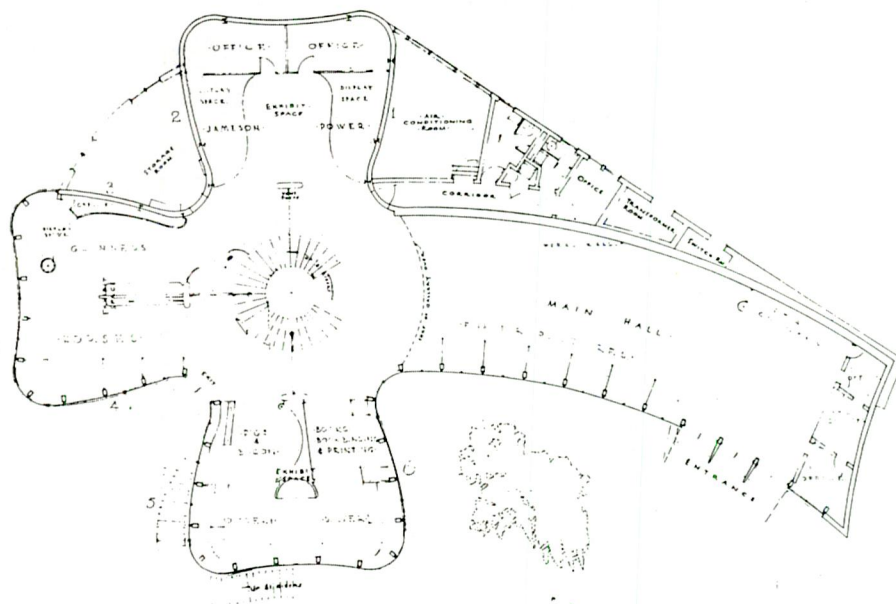


Plate 8. Plan of the Irish Pavilion, The "Shamrock Building"





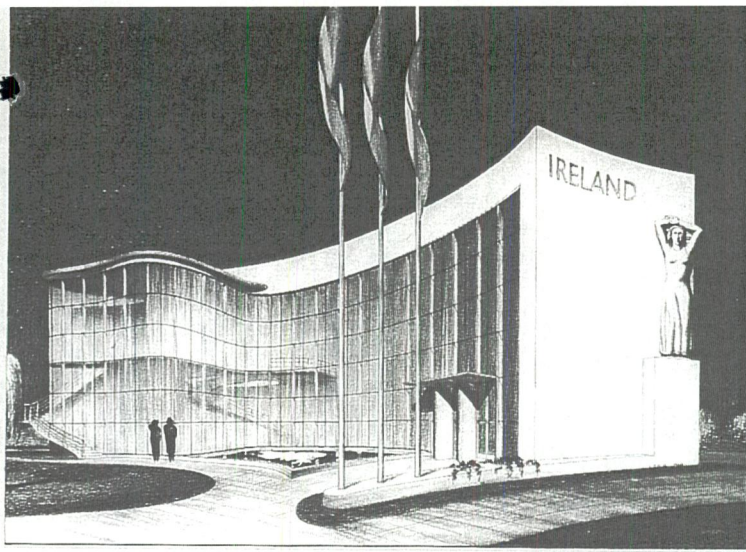


Plate 9. The Irish Pavilion  
Perspective drawing

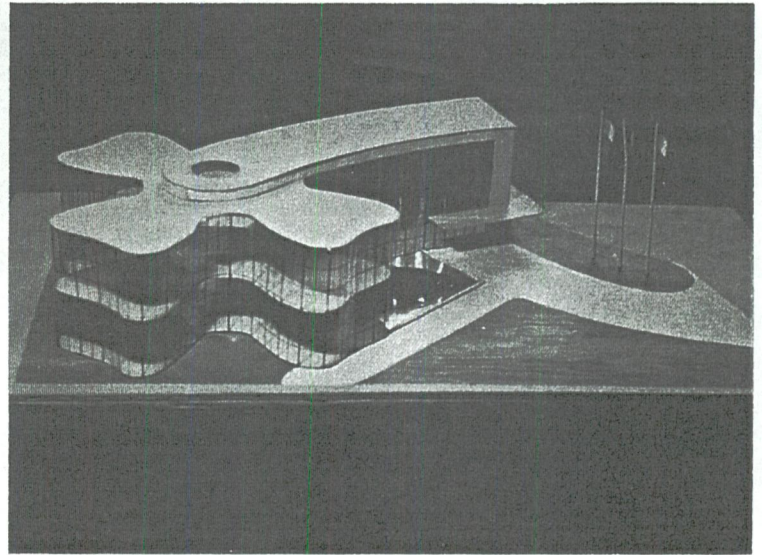


Plate 10. The Irish Pavilion  
Model, 1938.

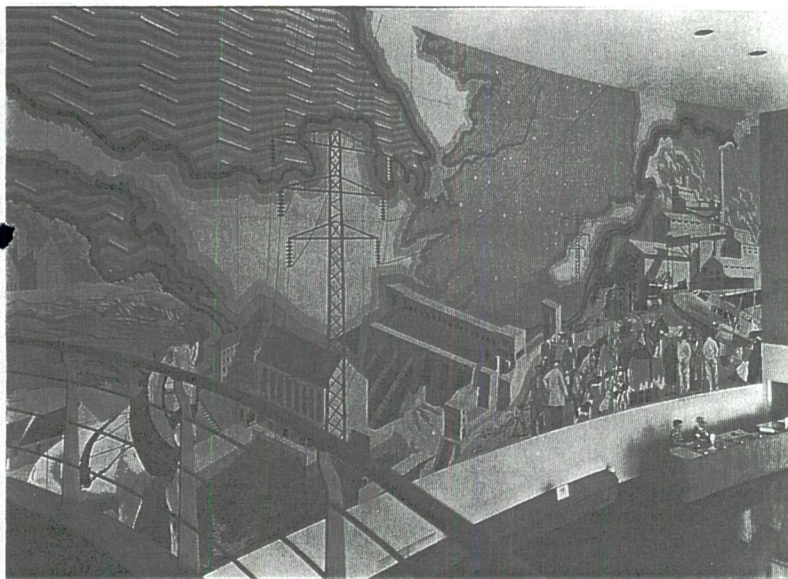


Plate 11. Sean Keating's Mural  
"The Shannon Basin".

Plate 12. Stairway and main  
exhibition area.







Itten, Kandinsky and Albers, students were being taught to free themselves from convention, to reduce compositions to a simple form, and also to look at aspects of art and design from a completely new perspective. The aim was to unite everyone towards the ultimate goal. "The great building, in which the old dividing lines between monumental and decorative elements would have disappeared forever". (Gropius, 1935, p.44). Michael Scott, during his apprenticeship to "Jones and Kelly" architects, took evening courses in the National College of Art and also in the Abbey School of Acting. In many ways his early training could be described as being quite similar to that of a Bauhaus student. Instead of Oskar Schlemmer's "Triadic Ballet", Scott had the plays of the Abbey Theatre, His Masters of form were in the form of Sean Keating and Patrick Tuohy. Although the teaching methods would not have been so modern and progressive, Scott would still have had that well rounded education that Gropius deemed necessary for a good architect. Through his education, Scott had the proper knowledge he needed in order to create that "great building". Through his buildings, Scott set out to promote the arts. Like those of the Bauhaus, Scott believed that the true work of the architect was that of an organiser. The architect had to harmonise and balance all the elements of the building to create a whole new environment and experience. Keating's mural in the "shamrock" building, this journey through life in Ireland was an integral part in the experience of the building. Scott believed that in architectural education, students should be sent to every Fine Art exhibition in the town. For Scott, art was a fundamental necessity of good architecture, as necessary in a building as windows and doors.

"Stage work, as an orchestral unity, has an inner relationship to architecture. Each receives from and gives to the other"(Westphal, 1991, p62). Since the New architecture and Gropius's aim was to create a completely new environment, this project was like theatre a form of escapism. Schlemmer and the Bauhaus were





interested in the psychological effects, changes of environment had on the behaviour of people. Scott, being an Abbey Player became aware of how people reacted to their surroundings. Acting was Scott's passion, a passion which sensitised him to aesthetics and space. Scott after serving his apprenticeship in "Jones and Kelly", was asked by Sean O' Casey to do a tour of America with the Abbey Players of "The Plough and the Stars". "At this time I was an assistant architect in the Board of Works and one morning I had two letters, one from Sean O' Casey and the other...offering me a job to design an out-patients department for St. Ultans hospital in Dublin" (Walker, 1995, p.39). Scott decided to take up O'Casey's offer, meanwhile, during his stay in America, he studied their hospital designs. Whilst working as both an actor and an architect, Scott felt the need to use a pseudo-name, sometimes working with his drawing board in the dressing room with him. After the tour and at the young age of twenty three, Scott decided to set up his own private practice, his office being a room in his father's house. Gropius praised the stage as giving the player a sense of space, but also as in Scott's case, the stage had given him a certain confidence and articulation. Being described as a "powerful and persuasive talker"(The Irish Times, 17/9/1955). The stage had helped Scott to develop in one of the most valuable things an architect can have, the "gift of the gab", enabling him to go out there and get the work, also through his personality, people had confidence and trusted him , so that he was given a freer reign than most architects. "In conversation with Scott, however, one is frequently reminded of the pioneers of Modern architecture by his constant reference to ,and obvious love for the other arts" (Plan Interview, 1975, pp.32 ). Theatre is closely linked to architecture, for the fact that with theatre, you are creating an environment, the aim of the actor being to portray that environment to the audience. The architect must do the same, he creates an environment and makes that environment a reality. Therefore, it is important for an architect, to experience many environments, and the effect each environment has on the human soul, so that he can



communicate and understand his ideas fully. As Gropius stated in his speech on The theory and organisation of the Bauhaus in 1923, "The power of it's effect on the spectator and the listener, thus depends on the successful translation of the idea into optically and audibly deceptive forms" (Benton, 1975, p.126).

"Space is an intriguing problem for every creative artist. It has only been mastered by the greatest artists in numerous creative way" (Art about Ireland, 1979, pp.17).

We can hear Scott's words reiterating that famous statement of Gropius that "Architecture implies the mastery of space". Just as the Art academies had taught about good composition in a painting, both Scott and Gropius believed in the transference of this two dimensional composition into the arrangement and organisation of space. A good composition could make a good painting, just as foresight and clever organisation of each of the different elements would make a good building.

Gropius made it clear that it was only a "chosen few" (Gropius, 1935, p.54), the people who had absorbed Gropius's and the Bauhaus's philosophies, who would be allowed to progress onto the "Structural instruction" course. These students were Gropius's little elite group. He had sought, originally to take down fine art from it's pedestal and unify all the arts. However, given the grounds for admission into the structural course, Gropius had placed his own profession, architecture, on that same pedestal. Michael Scott, although appearing to love and appreciate all aspects of the arts quite equally, he too believed in a need for an elite. Both of these architects realised that however idyllic it was in theory, in practice for a recognised group to take control and organise. "We need an elite - a group of 24-30 designers, who will design Modern buildings. Every year there are about four really talented architects graduating from the architectural schools and these should become part of this elite" (BEEM, 1976, pp.13 ). In past civilisations it was



1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is a summary of the work done and the results obtained. It is a general statement of the work done and the results obtained.

2. The second part of the report deals with the details of the work done during the year. It is a detailed statement of the work done and the results obtained. It is a detailed statement of the work done and the results obtained.

3. The third part of the report deals with the financial statement of the work done during the year. It is a statement of the financial statement of the work done and the results obtained. It is a statement of the financial statement of the work done and the results obtained.

4. The fourth part of the report deals with the conclusions drawn from the work done during the year. It is a statement of the conclusions drawn from the work done and the results obtained. It is a statement of the conclusions drawn from the work done and the results obtained.

5. The fifth part of the report deals with the recommendations made from the work done during the year. It is a statement of the recommendations made from the work done and the results obtained. It is a statement of the recommendations made from the work done and the results obtained.

6. The sixth part of the report deals with the summary of the work done during the year. It is a statement of the summary of the work done and the results obtained. It is a statement of the summary of the work done and the results obtained.



always under a form of dictatorship that architecture seemed to flourish. Be it the need of the dictator to show his power through flamboyant buildings, or the fact that being a dictator made a certain style prominent, unifying architects and making them conform to that style. With many Modernists this issue seemed one of great importance. Gropius, with one of his books entitled, "Apollo in the democracy", suggests that Gropius was a source of guidance for many architects seeking a new world. F.L.Wright in writing "Genius and the Mobocracy", blatantly points out that he was unjustly left out, and not recognised, for his society were just a mass of sheep, blindly following and copying a bunch of European "Gods". Michael Scott was simply disillusioned with the lack of unity democracy brought. He often found it difficult fighting for a new architecture in an Ireland that was slow to change and economically unstable. "Why can we not make plans of such unity and magnitude for our cities, or does democracy and socialism mean mediocrity" (Scott, An aspect of man and his environment, 1968). By saying this, Scott was reiterating many of the ideas held by Gropius on the effects of democracy on architecture. Disgusted with the fact that Dublin did not have a city architect, Scott maintained that he would always have liked to have been the city architect, it would have given him the power to direct and oversee Modern developments, maybe turning Dublin into a "Weissenhof" style development.

"Would that there could be an architecture.....surrounded by specialist consultants.. having that rare and almost unknown extra quality of the understanding of the design"(Gandon, 1993, p.6 ). As Gropius had felt the need to unite crafts people and artists, Scott felt the need to unite architects, engineers, electricians etc. With a high regard as to what Gropius had achieved with the Bauhaus, Scott felt that something similar had to be done with the education of architecture in Ireland. He believed that all the people involved in the construction of the building, should be given a common foundation course in architectural design, it's duration being three



years. After this period, the student would then choose which profession he wanted to enter. As regards the arts, Scott felt that the students should understand and be aware of the movements that are taking place. His ideas were to incorporate Gropius's structure in the foundation course, thus giving everybody working on the building an understanding of the reasons and beliefs behind the design. One of the reasons why Scott felt a need for change was that, he himself found it very difficult to find suitable people to work with. In the designing of the Busaras building (1946-1953), Scott could not find any suitable structural engineer in Ireland, he then went to England, and eventually found a Danish engineer, Ove Arup. The same thing happened for designing the heating and ventilation, finally finding another Danish man, Jorgan Varming. Scott brought these two men to Ireland, working with him in his Merrion Square offices, and eventually setting up their own practice in Ireland. The way Scott had to work with Arup and Varming shows that education in the fields of engineering and building services, like architecture, had simply not progressed with the technology of the twentieth century. Scott, through buildings, writings, and exhibitions, he showed to the students and the public alike, what he believed good Modern design to be and the benefits of modern technology. Gropius had set up a structured course and had Bauhaus students working with him in his practice, believing that, "this enables them to learn the correlation of everything that comes within the scope of the building process, while earning their keep"( Gropius, 1935, p.55). Though Scott, having never established an actual course, he had a great influence upon many upcoming Irish Architects.

" It is our aim as architects to help the people to a better understanding of the true value of life" (1937). As part of Scott's inaugural speech as president of the A.A.I., this shows Scott's youthful ambition, and as he was to state later, a sense of innocence. Most of Scott's writings being post war, we see a different, more







practical architect. His ideas of the creation of a new utopian world, had been somewhat shattered over the years. "They are not the whims of a handful of architects avid for innovation at any cost, but simply the inevitable logical product of the intellectual, social and technical conditions of our age" (Gropius, 1935, p.18). Gropius and Scott both believed that technology had the greatest effect on the environment. Buildings were products of the society that built them, the beliefs and technology of the time. Throughout history buildings emerged from the wants and needs of the people. It made no sense to copy styles, ornamentation or buildings, as architects do not fully understand the design of that era and are divorced from the society that originally built them. Writing in 1968, Scott felt that people needed to design buildings which represented contemporary society. "I believe that this attitude towards our inherited environment gives me a special impetus to create something of our own time.....which will embody ourselves and our aspirations, something of a man in the seventh decade of the twentieth century" (Scott, Green Book, 1968).

Unlike many other Modernists, Scott, though seeking progress and innovation, also valued elements of past architecture. He felt that the Modern movement was just as capable of creating badly designed buildings as the past. But, that old buildings should be preserved because of their architectural values, not because of the fact that they are old. Scott, like Gropius, could not understand, why people would bother trying to manipulate new materials into old forms. "Part of their charm for us comes in watching how an engineer or architect.....manipulates the dead ornament of the past into a form acceptable to the new materials" (Scott, Green Book, 1968). At this stage, we feel that Michael Scott is becoming quite passive, instead of educating and helping people understand, he has taken to sitting back and laughing. As well he may, for Scott had devoted most of his life to the Modern movement, trying to make a change in Ireland's cities and towns. In 1953,



Scott had seen the opening of his most prized piece of work, the building he called "the Big One", the Busaras building. The building was the first modern office block to be erected in Ireland and Britain and has been deemed by many as "one of the best designed buildings of the early twentieth century".







Plate 13. The Busaras Building, designed by Michael Scott, Dublin 1946 - 53.



Plate 14. The Busaras building, designed by Michael Scott, Dublin 1946 - 53.





## CHAPTER FIVE

### THE BUSARAS BUILDING

The 1940's had been a most difficult period for Scott, the war had meant that building was at an all time low, machinery and materials needed for Modern buildings were extremely difficult to come by. Building materials in Ireland, at one stage were limited to wet Irish timber. Percy Reynolds, the head of C.I.E., approached Michael Scott and asked him to design a central bus terminus. Scott knew that this was his big chance, for years having stood by his principles, causing him to suffer financially. Now the time had come to give the Irish people a real taste of good design, how Modern architecture could fit into it's surrounding environment, be economical to construct, and also be aesthetically pleasing. Now, due to his difficult period during the war years, Scott had become somewhat more liberated, more willing to bend those strict rules of Modernism. Like many architects who "took their first faltering steps in Modern architecture within the shadow of the war clouds ahead.....the building bears signs of loss of architectural foothold, perhaps loss of innocence"(Scott, contemporary architects, 1980). Like Scott, Gropius service in the first world war had caused him to give his life a big rethink, instead of coming back from the war to put all his energies into building, he decided to educate people, teaching them to unite and work for a better World. Scott, having gone through quite a difficult period, felt that it was time that he took total control. Although he may have lost much of his youthful innocence, Scott had become practical and realistic.

"It was the biggest thing I was ever given, and I wanted to make it a masterpiece as much as I could" (Scott, Monica Pidgeon, Interview, 1986 ). The bus transport





company of Ireland, had decided they needed a central garage. This garage would be the central terminal for buses radiating from Dublin to the provinces. In the beginning, there was a lot of disagreement about the location of the building, however it was eventually decided that it would be located at Store street. This was in the centre of the city and also near the docks for people coming off the boat from England. Due to the nature of the site, it was also necessary that Scott construct new road Links. The "look" of the building had to be something quite special, as situated directly opposite was Gandon's Customs House. Although Scott was given a fairly free reign as regards design, financially, Scott was kept a very close eye on by, as he described himself, "the evil genius", Dan Donovan.

Scott designed his Busaras "to be the most Modern building that could be produced with the most modern technology" (Walker, 1995, p.158), it was also going to be a building, built according to the "true gospel of Modern architecture"(Scott, contemporary architects,1980). Just as that building was built according to that "Gospel", with strong aesthetic influences from Le Corbusier, we can, once again, see the teachings and philosophies of another one of the "Gods" of that particular Gospel, Gropius. If we take Scott's Busaras and Walter Gropius's engineering school, Hagen, Westphalia, which was designed for a competition in 1929, we can identify some similarities (see plates 15 and 16). First, what strikes us is the composition of the building, both buildings are composed of two blocks, one main block which is intersected by another secondary block, which is of a different height. We also see this type of formation at Gropius's Bauhaus buildings at Dessau. Also in the way both buildings have their offices raised up from ground level on columns, making quite an open ground floor plan.

Scott's bus station occupies three floors, the basement, the ground floor and the Mezzanine. The ground floor being designed to accommodate double decker



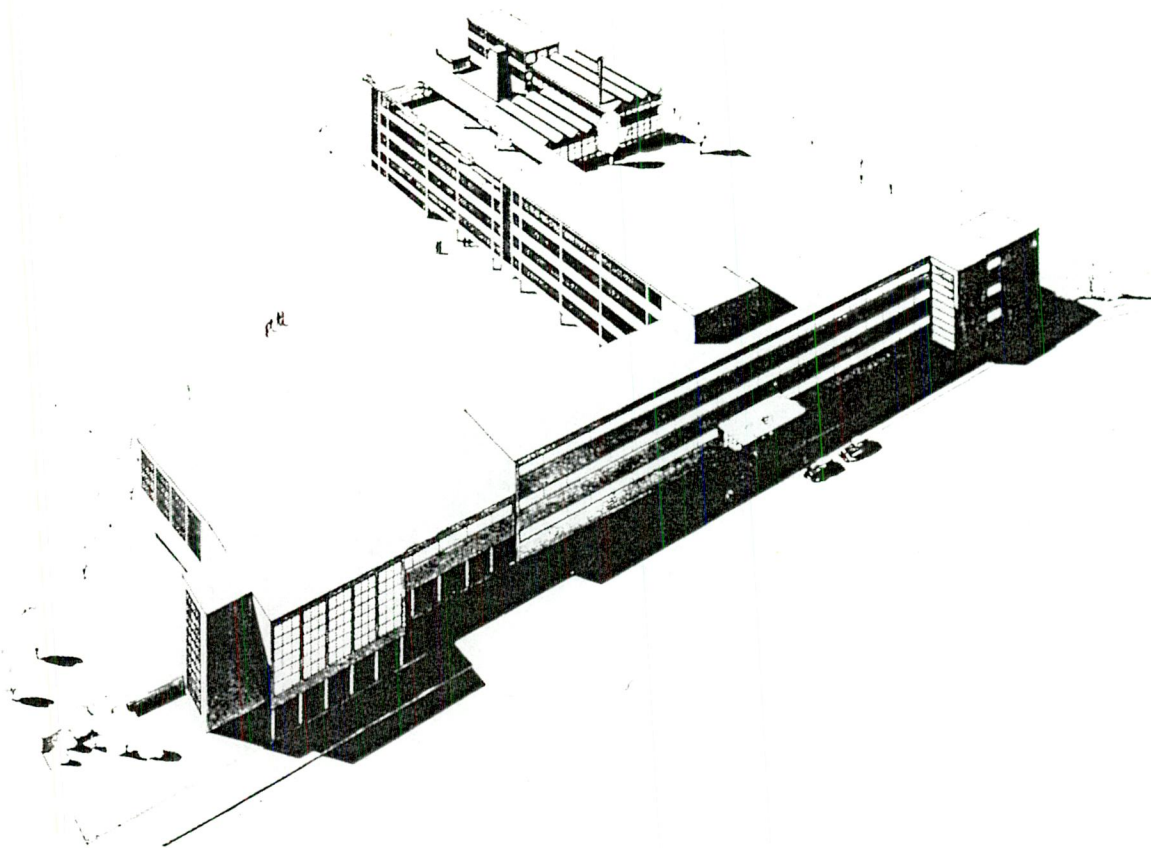


Plate 15. Engineering school, Hagen, designed by Walter Gropius, 1929

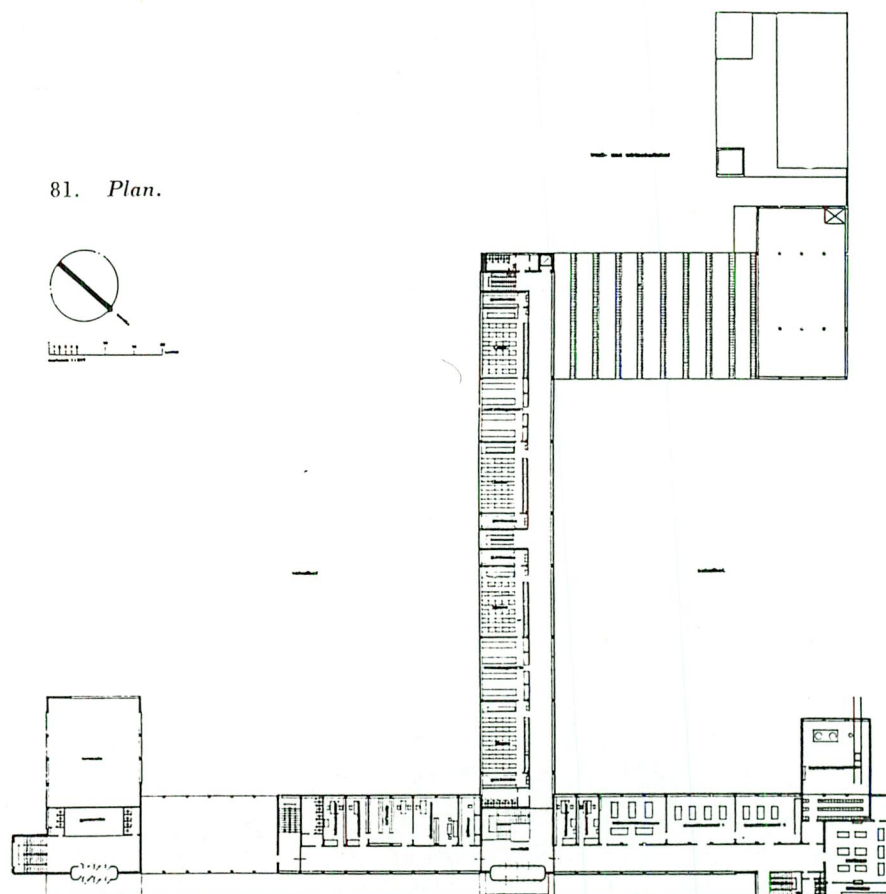


Plate 16. Plan of the engineering school, 1929.





buses.

The actual location of the bus station was quite difficult to work with, as the comings and goings of the buses were to have minimum effect on the traffic around this, quite busy, junction. The organisation of the buses was controlled from loudspeakers from a room in the centre of the Mezzanine level. The basement housed the toilets and a news theatre which is now the "Eblana" theatre, and on the ground floor there are kiosks, baggage rooms and a restaurant. The six storey office block to the east and the four storey office block to the south, was originally designed to house the offices of Coras Iompar Eireann, however after much political debate, they now house the Department of Social Welfare. The sixth floor houses a restaurant for the staff, on the southside, it has an open terrace, with projecting canopies, allowing the people to dine outdoors. To the north side of the restaurant, each small dining booth has a window, giving the diners a view over Dublin.

What really sets this building apart from others is Scott's use of space, light, and attention to detail. The open plan ground floor, gives people a feeling of freedom and movement. The large doors and windows to the outside, and the walls of glass from the overlooking Mezzanine floor, add to that open and airy atmosphere. The incorporation of the balcony on the sixth floor, reiterated Gropius's idea of reclaiming the exterior environment on higher planes, this is where the staff could relax and look over the city of Dublin. Again, light is filtered throughout the whole restaurant. "The common characteristic which clearly emerged from all these innovations are: an increase in flexibility, a new indoor - outdoor relationship, and a bolder and lighter, less earthbound architectural appearance" (Gropius, 1968, p.47).

As Gropius was infatuated with glass, and the effects obtained by natural light, "adds a note of gaiety to our modern homes" (Gropius, 1935, p.23), so too was



Scott. In the Busaras building , Scott maximised natural light by his use of large glass panes, for walls, doors, and windows. However, Scott felt that , that “note of gaiety” should also be felt through the use of artificial light. Scott searched everywhere in order to find someone suitable to do the lighting system, finally once again, finding nobody of suitable standard, he decided to do the lighting himself. Scott wanted the lighting to look completely natural, as if it had grown from the building, he “didn’t want to see any bloody fittings” (Walker, 1995, p.134). Most of the lighting in the building is in the form of large numbers of recessed lights in the ceiling. The arrangement of this lighting system tends to elongate the size of the room, thus giving the sense of more space. At the entrance of the building somewhat similar to Las Vegas, or a Broadway theatre, lines of lights attracting the people and drawing them into the building (plate 17). In the basement, on the corridor leading to the “Eblana” theatre, there are a set of wall mounted lights, which would bring to mind the form and design of Marianne Brandt (plate 20). These lights are simple stainless steel forms, which direct the light towards the ceiling, and draw you further towards the theatre. Being functional and truthful to the material, most of Scott’s lights are designed to embody much of the style of the Bauhaus school. The lights of the restaurant on the sixth floor, unlike the other lights, are concentric and quite ornate, they consist of a large circle, decorated with mosaics by Patrick Scott. There are two sets of lights, one recessed and one hanging. The diners seated underneath the lights could look up at the ornate hanging lights, while also enjoying the reflections of the recessed lights on the mosaics (plate 19). These lights were quite different to the rest of the lights in the building, as these were designed specifically for people to sit under and admire. Most of the other lights were leading you on that journey through the building.

Scott, with his Busaras building, also worked towards Gropius’s ideal of the “Gesamtkunstwerk”. We saw in the Irish Pavilion, how Scott had united fine art







painting and sculpture in to the design of the building. Due to the function of the Busaras, the art had to be more integrated into the design and detailing of certain elements of the building. Throughout Busaras, the columns are covered in mosaics of different colours, these mosaics were designed by Patrick Scott. On the balcony, we see a bright geometric mosaic design on the underneath of the canopy. This use of mosaics, through the colours chosen, and the reflection of the light on the surfaces, utilises natural light to it's highest potential. "I think that if you can give a little colour here and there to the building, it's an addition that should be done, provided it doesn't hurt the general design" (Scott - Monica Pigeon interview, 1986). Knowing that the use of the Modernist's white would simply be impractical, and bare concrete, dull and unfinished. It is interesting to note that in 1986, Scott still a firm Modernist, felt the need to defend his use of colour, making it clear that the way in which he used colour, did not effect the truth of the building.

In Scott's detailing and choice of materials, we see the craft and sculptural side of Scott's work. Being opposite Gandon's Customs House, Scott was especially aware that the aesthetics of the exterior of the building had to compliment and fit in with it's surrounding environment. As the Customs House was deemed as being Dublin's most important building at the time, and as many of the existing buildings were designed to compliment the Customs House, Scott knew that the Busaras's exterior and attention to detail was crucial to the success of the building. Seeking to use granite on the exterior, Scott found it impossible to get an Irish quarry that could produce the stone at any reasonable cost. Many buildings in Dublin had been built in Portland stone, so he decided to use that to put on the surface of the concrete. The frames of the windows were made from bronze. His choice of materials, his decision to cover the concrete with Portland stone, his use of colour, goes against many of the writings of Walter Gropius, but this was the late forties, and many of these rules simply did not fit into the function of the building. Michael



Scott was showing to the people of Ireland his interpretation of the "Gospel" of Modernism.

The detailing of the interior, as regards, door handles, light switches, etc. have a very simple and functional design. Being made from brass, they are designed to be easy to use, the form and the quality of the material being their aesthetic attraction. Wood is the dominant material throughout the offices, this material gives a sense of warmth and comfort. The interior doors make use of simple, geometric designs, and the finishes on many of the columns in the offices are also wooden. The mosaics of the bus terminus are carried up into the offices through the flooring on the main stairway, and the columns (plate 23). This stairway brings us straight onto the balcony, whose canopy, as I mentioned before, is an array of Patrick Scott designs. through his use of materials. Scott guides us to each floor with mosaics, stopping on each floor, to pass through a door, into a wooden environment (plate 25), until eventually, we are guided to the openness of the balcony, being surrounded by bright designs and a view of the rooftops and cathedrals of Dublin (plate 26). Through the incorporation of this journey into the building, we can see influences of Wright and Le Corbusier. leg

Perhaps the most interesting part of the Busaras building is the control room. This very sculptural part of the building serves as a link between the two blocks. The two blocks being very geometric and rectangular are in stark contrast to the control room, which is of a more complex, freer design (plate 28). This control room, as regards aesthetics is not really in keeping with the "style" of the Modernists. For this small part of the building, four different types of materials are used - concrete, glass, mosaic and Portland stone. The roof of the control room is in the form of a wave, and we see once again, curving in a circular form, giving the traffic controllers the ability to see a most of the stations grounds. The use of mosaics on







Plate 17. The entrance to the Busaras building, an example of the theatrical lights guiding the people into the building.



Plate 18. The interior lights, these recessed lights placed along the basement, guide people towards the "Eblana theatre".







Plate 19. The recessed lights of the restaurant, note the Patrick Scott mosaics, there used to be hanging lights also, however they were taken down some time ago.

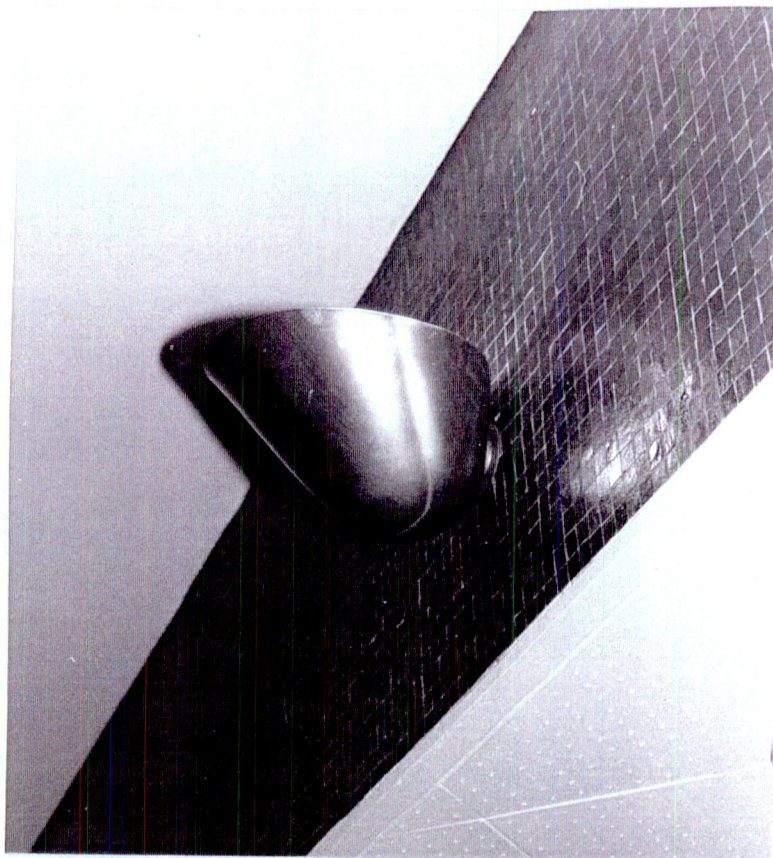


Plate 20. Light designed by Michael Scott, simple stainless steel form with light directed towards the ceiling.







Plate 21. Example of brass interior door handle designed by Michael Scott.

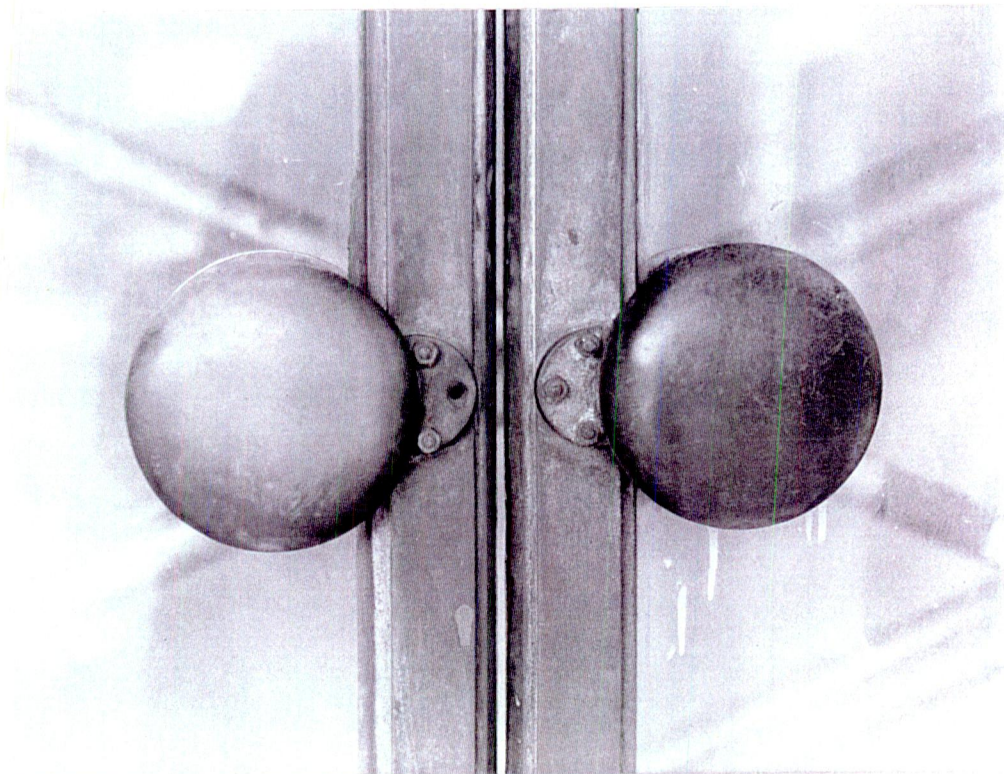


Plate 22. Example of brass exterior door handle designed by Michael Scott.





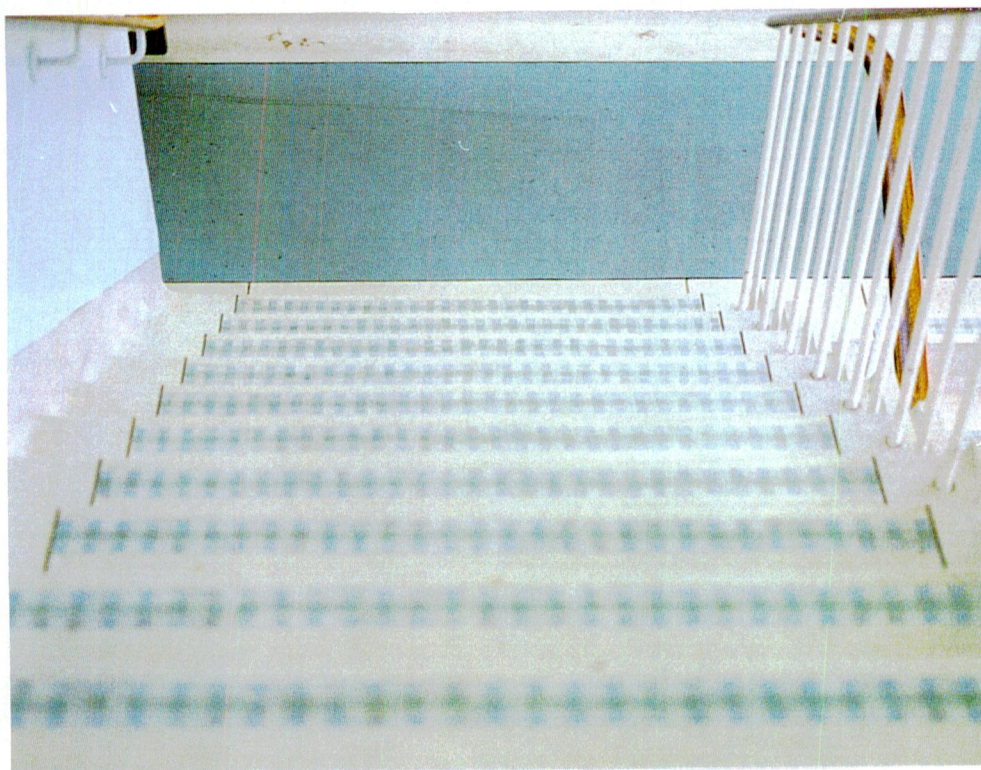


Plate 23. Stairway of the Social Welfare department, mosaics designed by Patrick Scott.

Plate 24. Stairway of Social Welfare department, top floor. Note the attention to detail and use of expensive materials used in both stairways.

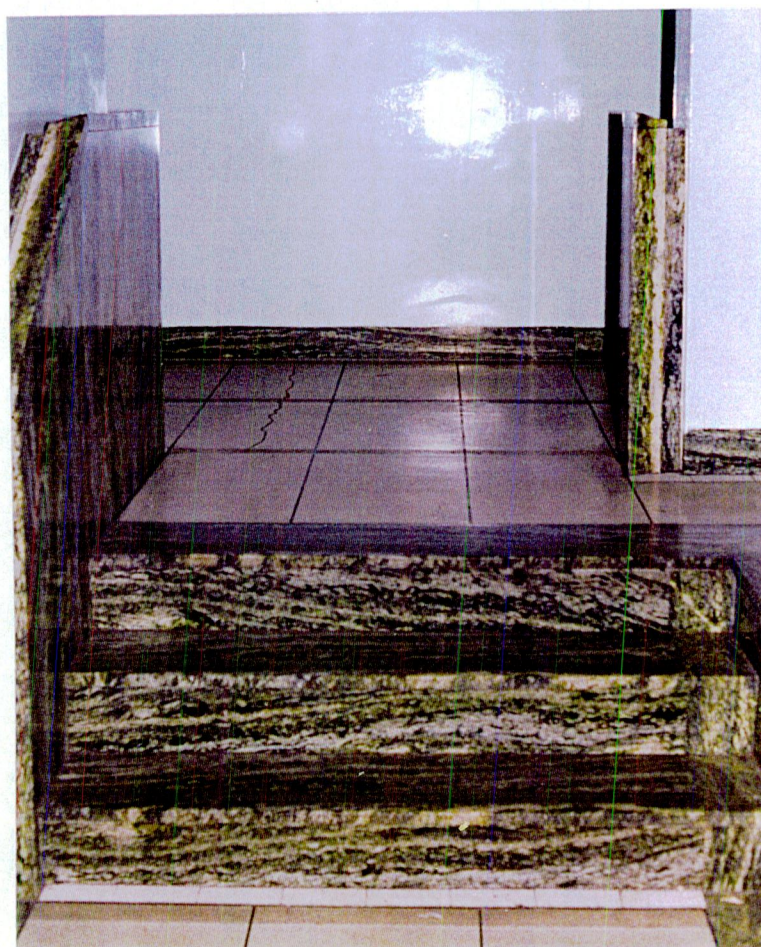








Plate 25. The wooden detailing of the offices, above, below right, and below left.









Plate 26. The balcony of the Busaras building, the use of glass walls enabling people to look over the city of Dublin.



Plate 27. Example of part of the canopy, designed by Patrick Scott.





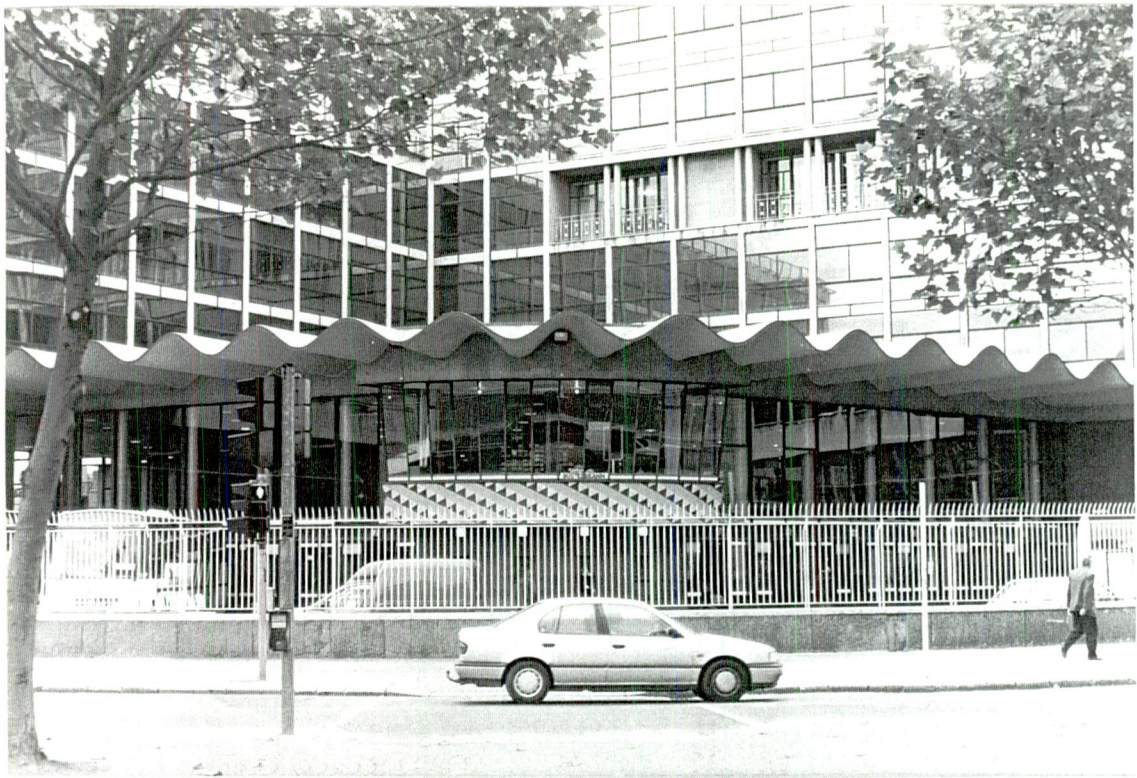


Plate 28. The control room of the Busaras building, above and below.







the exterior of the building was quite adventurous at the time, but it adds to the sculptural quality Scott was seeking. With the control room, Scott takes a step forward in the idea of the Gesamtkunstwerk, he creates an object that is a sculpture, a work of fine art. But this object has a function, it also serves to house people, and therefore can be viewed also as a piece of architecture. With this building, Scott blurs the fine line between fine art and architecture. With the help of skilled craftsmen, engineers, and artists, Scott, possessing a large knowledge of each of these skills, managed to assume the role of master builder and create his "total work of art".

"The still well from which I first drew inspiration, had become a whirlpool in which I was now trying to define my position" (Scott, contemporary architects, 1980). If we simply take the design of the control room, we can see how Scott, a bit unsure about where his design philosophies lay with regards to the vastness of what was now the Modern "style", now relied on his own intuition and knowledge of good design. The building could be considered somewhat Post Modern in aesthetics, the use of the wavy roof, rather than the preferred flat roof and the use of colours and applied surfaces. Although many of Gropius's beliefs are conveyed in the building, Scott has managed to transform these theories into a new Modern aesthetic.

In the Busaras, Scott had freed the building from the formal, traditional looking bus stations. He had taken a bus station and looked at it from a different perspective. At the time, and still to this day, the building is studied with great interest, for many believe that with this building, Scott had indeed achieved the "mastery of space". "His capacity to do this is demonstrated in how the spaces are put together, how each reflects, and in how their complex hierarchy is evolved"

(Spencer, 1978, n.p.).





We have seen some of the influences Gropius had on the architecture and the beliefs of Michael Scott. If we were to look beyond Busaras and 1953, we would see that Scott's architecture had more of a leaning towards van der Rohe (Miestyle). However, the Busaras has always been deemed as his greatest work.

Scott was never a fanatic about Modernism, he believed in the principles, but he also believed that just because a building was Modern, it did not automatically mean that it was a good design. It was his belief, that if people were not honest, or careful about what buildings they were erecting, the whole movement would have been in vain. "My plea is for honesty amongst those so called Modernists and traditionalists. If a new building is erected, lacking the traditional stamp, it.....should be assessed upon it's intrinsic value, in so far as it adequately fills the purpose for which it was constructed." (Scott, Inaugural speech, A.A.I. 1937.p.30)

Although Gropius had never intended to set up a certain style through his Bauhaus school, by the time the school had closed in 1933, its objects had a certain common theme or style. The emergence of a Modern style, meant that many architects, were simply imitating the architecture, without fully understanding what it was all about. The Modernist movement, Scott believed, had somehow lost its foothold, becoming a "whirlpool" of styles and philosophies.

Scott, having fought hard for the acceptance of Modernism in Ireland, was becoming somewhat disillusioned with his colleagues. He realised that he was not as naive about the Utopian ideals of the Modern movement as he used to be. Financially, it had always been difficult for him to stick by his principles, and it disgusted him that many younger architects were selling themselves out, choosing money over "good" design, and becoming puppets of ignorant government officials. In 1935, Gropius had foreseen how imitation and plagiarism would harm the movement. Architects copying styles or creating individual monstrosities would



destroy the new environment the Modernists were striving for. " With the result that formalistic imitation and snobbery distorted the fundamental truth on which the renaissance was built" (Gropius, 1935, p.9). In the Ireland of 1955, Scott felt that all Irish architects fell into one of these different categories:

1. "Those who care and understand and fight for true architectural principles"
2. "Those who did care and do understand, but have lost enthusiasm, and have become cynical or disheartened"
3. "Those who care, but don't understand and who fight firmly for their own pompous architecture". ( Architect's journal, 20 jan, 1955 pp.23 )

Both Scott and Gropius, although still practising Modernists, spreading the word of the movement, both were disheartened that through all their efforts, the society they lived in would never be changed. Their works would be mere monuments to an environment that could have been. Gropius, having fled Germany, emigrating to America, brought with him, not a doctrine on the social morality of the Modernist movement, but a style, coined by the Americans as "The International Style". Both Scott and Gropius had set out to show and help people understand the "truth" of design. Yet their words often fell on deaf ears, their style frequently becoming monuments to a materialistic society and status symbols to the bourgeoisie. The movement, that had set out to unify, standardise and to create a better environment for people of all classes, had become just another style.

Throughout his life, Scott worked tirelessly for what he believed in, be it acting, contemporary painting, or architecture. I have spoken of only a few aspects of the inspiration and influence the words of Walter Gropius had on the works and beliefs of Michael Scott. Both architects were at different times, and in different places striving towards the same goal. The fight still goes on today, for a new and more inspiring world. Philosophies and architecture have changed, however the





motives still remain the same. Due to people like Scott and Gropius, our world has taken a step forward towards a better living environment, However we still have a long way to go.

As Marcel Breuer once said:

"Truth is what we owe to others, whereas sincerity is what we owe to ourselves.

The sincere architect, is the architect who designs a building the way he believes it should be designed, and not just the way his client or the public will most readily accept it". (Collins, 1965, p 248)



## BIBLIOGRAPHY

### BOOKS

BANHAM, Reyner - Age of the Masters, a personal view of modern architecture, Architectural press, 1975.

BENTON, Tim & Charlotte - Form and Function, A source book for the history of Art and Design 1890 - 1939, Granada Publishing, London 1975.

BROLIN, Brent. C - The failure of the Modern Movement, Studio Vista, London 1976

COLLINS, Peter - Changing Ideals in Modern Architecture, Faber and Faber, London, 1965.

CONRAD, Ulrich, ed - Programmes and manifestoes on 20th Century Architecture, Lund Humphries, London 1970

CURTIS, J.R. William - Modern Architecture since 1900, Phadion Press Ltd, Oxford 1982

GIEDION, Sigfried - Walter Gropius, Dover Publications inc. New York, 1992

GREENHALGH, Paul - Modernism in design, Reaktion Books, London 1990.

GROPIUS, Walter - The New Architecture and the Bauhaus, Faber and Faber, London 1935

GROPIUS, Walter - Apollo in the Democracy - The cultural obligation of the Architect, McGraw - Hill, New York, 1968

JENCKS, Charles - Le Corbusier - A Tragic view of Architecture, Penguin Books, London, 1987

LUPTON, Ellen and Miller, J. Abbot - The a, b, c's of the Bauhaus and design theory, Thames and Hudson, London, 1993.

MANG, Karl - History of Modern furniture, Academy Editions, London, 1979.

NAYLOR, Gillian - The Bauhaus Reassessed, The Herbert Press, Britain 1985

PEVSNER Nikolaus - Pioneers of Modern design, Penguin Books, England, 1960

ROTHERY, Sean - Ireland and the New Architecture 1900 - 1940, The Lilliput





Press, Dublin 1991

WALKER, Dorothy - Michael Scott Architect, Gandon Editions, Cork 1995

WESTPHAL, Uwe - The Bauhaus, Studio Editions, London, 1991

WHITFORD, Frank - Bauhaus, Thames and Hudson, London, 1984

WOLFE, Tom - From Bauhaus to our House, Pitman Press Ltd. London, 1981

WRIGHT, Frank Lloyd - Genius and the Mobocracy, Secker and Warburg, London 1949



## JOURNALS

ANON, "Michael Scott. (Portrait gallery)", The Irish Times, 17th September 1955.

ANON, "Bus Terminus and Offices", The Architects' Journal, April 15, 1954, pp 453 - 464.

ANON, "Michael Scott, FRIAI", Irish Architect and contractor, October 1956, pp 16 - 23.

ANON, "A touch of Gold", Irish Builder and Engineer, 30th September 1966, p.495.

ANON, "Mr Michael Scott, father figure of Irish Architecture" Building and contract journal, 12th June 1969, p22.

ANON, "Dublin winner of the RIBA gold medal", Building, 24th January 1975, p23

ANON, "Michael Scott wins the Royal Gold Medal...", RIBA journal, February 1975, p13.

ANON, "Michael Scott, Man and Architect", Build, February 1975, pp2 - 5.

ANON, "Plan Interview", Plan, November 1975, pp 34 - 35.

ANON, "The Queen makes RIBA history", Building, 19/26th December 1975, p20

ANON, "Michael Scott (Personality of the month)", BEEM, November 1976, pp7 - 8.

ANON, "The death of Michael Scott", Architects Journal, February 1989.

COLQUHOUN, ALAN, "Michael Scott and Partners", Architectural Design, March 1968, pp106 - 125.

HEDERMANN, MIRIAM, "Michael Scott....easily the best known Irish Architect", The Irish Press, 11th March 1965.

MOFFET, NOEL, "Michael Scott, in Men of the year", Architects Journal, 20th January 1955, pp 70 - 71.

REYNOLDS, MARTIN, "Comment" Irish Builder and Engineer, 7th September 1968.

SCOTT, MICHAEL, "Inaugural address by the President", Green Book : Journal of the Architectural association of Ireland, 1937 - 38.





SCOTT, MICHAEL, "Hospital Architecture", Irish Hospital Year book and Medical directory, 1938, pp50 - 52.

SCOTT, MICHAEL, "Comhaimsirigh", Indui, 10 Lunasa, 1951, p.3

SCOTT, MICHAEL, "The Abbey as I remember it", The Irish Times, 18th July 1966, pp 3.

SCOTT, MICHAEL, "An Aspect of Man and his Environment", Green Book : Journal of the Architectural Association of Ireland, 1968, pp 23 - 36.

SCOTT, MICHAEL, "Michael Scott on Dublin", An Taisce ; Ireland's conservation journal, September/October, 1978, p. 4.

SCOTT, MICHAEL, "Art and Architecture", Art about Ireland, April 1979.

SHEAFF, NICHOLAS, "The Shamrock Building", Irish Arts Review, Vol 1, No. 1. pp 26 - 29.

STEEDMAN, NEIL, "Irish Gold", Building design, 24th January, 1975, p. 13.

STEEDMAN, NEIL, "Scott, Tallon, Walker", Yearbook of RIAI, 1975 - 76, pp 62 - 67.

WRIGHT, LANCE, "The Royal Scott", Architects' Journal, 22nd January 1975, pp 168 - 170 .

WRIGHT, LANCE, "Review of the bank Headquarters in Baggot Street", Architectural Review, February 1979.



## TELEVISION PROGRAMMES/ INTERVIEWS, ETC.

CHANNEL FOUR, "Hidden Hands - a different history of Modernism", Channel Four Television, 1995.

## UNPUBLISHED SOURCES

NAYLOR, COLIN, - "Contemporary Architects", correspondence to Colin Naylor from Scott, Tallon, Walker, ref. 2nd ed. Contemporary Architects ,1984.

O'NEILL, NICHOLAS, - proposed script for documentary on "The life and times of Michael Scott", Yellow Asylum Films Ltd. Dublin 1989.

PIDGEON, MONICA, - interview correspondence with Scott Tallon Walker, Nov 1985 - April 1986, Scott Tallon Walker archives, Dublin, 1986

RYAN, W.D. - Citation on presenting Michael Scott with degree of Doctor of Science, Honoris causa, Queens University, Belfast, July 1977 .

SPENCER, Kevin - Michael Scott (1905 - ), Architect, Ireland, (Short essay on Michael Scott), Scott Tallon Walker Archives, Dublin, December 1978.

