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THE PRINCIPLES OF FUNCTIONALISM
IN ART EXPRESSIONS
OF THE
CHRISTIAN CHURCH

By

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TABLE OF CONTENTS

TABLE OF CONTENTS

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Chapter	Page
INTRODUCTION	v
A. The Problem of the Thesis	v
1. The Problem Stated	v
2. The Significance of the Problem	v
3. The Limitations of the Problem	vi
B. The Method of Procedure	vii
C. The Sources of Data	vii
I. HISTORICAL DEVELOPMENT OF THE MODERN CONCEPT OF FUNCTIONALISM IN ART	2
A. Introduction	2
B. The Separation of Art from Common Experience	2
1. Contributing Factors	4
2. The Effect on the Philosophy of Esthetics	5
C. Movement Towards Re-integration	9
1. The Eotechnical Phase	11
2. The Paleotechnical Phase	12
3. The Neotechnical Phase	13
4. The Biotechnical Phase	15
D. Summary	18
II. THE DUAL ASPECT OF FUNCTIONALISM IN ART	21
A. Introduction	21
B. Decoration and Expression	23
1. Decoration	23
2. Expression	30
C. The Relation of Decoration to Expression	32
1. The Integration of Expressive With Decorative Elements	32
2. The Function of Decoration	35
3. The Dynamic Balance of Parts	38
D. The Principles Demonstrated in the Analysis of a Painting	42
E. Summary	44
III. FUNCTIONALISM IN CHRISTIAN SYMBOLS	47
A. Introduction	47
B. The Symbolic Function of Christian Art	48
1. Brief Definition of Symbolism	48
2. Symbol Contrasted With Sign	49
3. Symbol As Essence	52

Chapter	Page
a. Picture	52
b. Story	54
c. Historical Event	55
4. Symbolism a Historical Problem to Protestants	55
5. The Relation of Symbolism to Other Terms Used	56
C. Church Architecture	57
1. Church Architecture in Christian Experience	57
2. The Aims of Christian Architecture in the Past	60
a. Early Christians	60
b. Gothic Period	61
c. Renaissance	62
d. Baroque	62
e. Pre-Modern	64
f. Modern Architecture	65
3. Analysis of a Modern Church	68
D. Christian Painting	73
1. Definition of Christian Art	73
2. The Principles of Functionalism in Christian Painting	74
3. The Analysis of the "Crucifixion" by Grunewald	74
E. Implications For the Church Service: Problem Areas	79
1. Balance	81
2. Integration	82
3. Function	89
F. Summary	91
IV. SUMMARY AND CONCLUSION	94
BIBLIOGRAPHY	99
APPENDICES	104

INTRODUCTION

THE PRINCIPLES OF FUNCTIONALISM
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INTRODUCTION

A. The Problem of the Thesis

1. The Problem Stated

The purpose of this thesis will be to explain, define and make concrete the esthetic theories of functionalism and to show their implications for the effective use of artistic Christian symbols as a power for the communication of the Gospel.

2. The Significance of the Problem

The concept of functionalism has received wide acceptance and has become foundational in many areas of life. Its principles are fresh, vital and sound; nevertheless, in the emotional, moral and spiritual realms men tend to cling to the dead forms of the past. The Protestant church in doing this, is neglecting a powerful tool for the expression of the Gospel. There is a reluctance on the part of the church to accept and use new styles of art and architecture which are based on functionalism

because they are not understood and men feel more comfortable in the accepted and familiar. Eric Newton says,

Modern art has broken away from realism; it contains precisely that very element of timelessness which the Church needs and could use. Yet because the Church--or that powerful section of it that refuses to change with the times--still regards painting and sculpture as being wedded to realism, it cannot recognize in the modern artist the man who could, given the chance, produce a vivid and meaningful form of religious art, truly contemporary idiom though sympathetic in spirit to medieval art.¹

3. The Limitations of the Problem

This study will be limited to the consideration of pragmatic or functional theories of esthetics. Other theories will not be considered except as they may be useful to clarify functional esthetic theories. Some may question the use of the rather trite term "functionalism". It is used for want of a better one. An attempt will be made in the thesis to make it less ambiguous and more meaningful.

In the section concerned with implications for the Church service, the thesis will be confined to consideration of certain meetings held within the Church as representative of those in other places such as school or home.

The study will be limited to certain of the Christian symbols as representative of all. These will be architecture, pictures and a brief consideration of the service as a whole. These subjects will not be treated

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1. Eric Newton, "Modernism and Religious Art", in Liturgical Arts, August 1950, p. 90.

exhaustively. They will be considered only as far as it seems necessary to illustrate the principles of functionalism at work in them.

B. The Method of Procedure

The first step will be a definition of the term by presentation of the history of its origin and development. It will be further defined by discovering its operation through the analysis of certain art works. The esthetic form will be analyzed to see the expressive and decorative aspects of it and the functional relationships between them.

Finally, the principles of functionalism will be seen in operation in Church architecture and painting and their implications for certain problem areas in the Church service as a whole.

C. The Sources of Data

The primary source of material for the study will be the philosophy of John Dewey, particularly as it concerns esthetics. Two years were spent in a course in the appreciation of paintings, at the Barnes Foundation. The Barnes Foundation was begun by Albert C. Barnes with the help of John Dewey as an experiment in education. The inductive method of science was used to help the student to a deeper appreciation of the art of painting as one

aspect of the whole of living.

Other sources will be a series of lectures on "Art and Religion" by Paul Tillich at Union Seminary, periodicals and books in the field of esthetics and Christian art.

CHAPTER I
HISTORICAL DEVELOPMENT
OF THE MODERN CONCEPT OF FUNCTIONALISM IN ART

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HISTORICAL DEVELOPMENT
OF THE MODERN CONCEPT OF FUNCTIONALISM IN ART

A. Introduction

Chapter one will present the development of two related themes: the problem of the separation of art from the experience of living as dynamic unity and the source and development of the functional esthetic theory which contributed to the re-integration of art with life. Contributing factors will be presented as well as the effect on the philosophy of esthetics.

B. The Separation of Art from Common Experience

The Muhlbach room in the Philadelphia Museum of Art displays painted chests, chairs that were made with care for usefulness as well as for pleasure to the eye and touch, hand wrought cooking utensils and basketry. See Plate I. A family portrait, simply done in oil, holds for generations the features of a loved one. At one time people lived with these things and enjoyed them. They met their ordinary needs, at the same time expressing their ideals and love for that which is pleasing in itself. In a word, these objects infused art into the every day living of

.



Room in Style of Muhlbach Room



Plate I.

the people.¹

If this situation had remained as it was, perhaps the need to consider the relation of the beautiful to the use and purpose of mankind would not have arisen. In that day what was beautiful was useful and what was useful was beautiful. With the invention of machinery came the industrial revolution. Vast and rapid changes were made. It was impossible that adequate adaptive changes could be made in all areas of living to keep pace with it. One result was the lag in the esthetic realm which may be illustrated in the museum movement. Art objects were accumulated in museums and private collections and relatively separated from the common life of men.

A contributing factor to this situation was the rise of capitalism, partly a result of the machine. Out of the assimilation of the machine into modern life came the new esthetic of functionalism which has been instrumental in re-integrating art with life. This integrating process, however, is not complete for it has not yet reached the moral, spiritual and emotional levels of living.²

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1. Cf. John Dewey, Art as Experience, p. 4.
Cf. John Dewey, Art and Education, p. 22.
Cf. William Morris, Art and Socialism (in Rader's A Modern Book of Esthetics), pp. 527-547.
2. Cf. Dewey, Art as Experience, Chap. I.
Cf. Alfred Whitehead, Art Education and National Ideals (in Rader's A Modern Book of Esthetics), pp. 565-571.
Cf. Lewis Mumford, The Esthetic Assimilation of the Machine (in Rader's A Modern Book of Esthetics), pp. 548-564.
Cf. Albert C. Barnes, Art and Education, pp. 9-12.
Cf. Moholy-Nagy, Vision in Motion, pp. 10-12.

1. Contributing Factors

Most European museums are monuments to the rise of nationalism and imperialism, one example being the collection in the Louvre, part of which is the spoils of war put there by Napoleon. Every capital has its museum containing paintings and sculpture which symbolize the greatness of its artistic past, military conquests and wealth.¹

In America many of the works of art in museums were imported from other countries. Thus they are even further removed from their original setting. Francis H. Taylor, director of the Metropolitan Museum of Art in New York City has commented aptly and colorfully on the situation, as follows:

Instead of trying to interpret our collections, we have deliberately high-hatted the man in the street and called it scholarship . . . the public are . . . frankly bored with museums and their inability to render adequate service. They have had their bellyful of prestige and pink Tennessee marble.²

Another contributing factor in the museum movement was the disappearance of the craftsmen. Articles of common use could be made cheaply and in abundance by machine so there was no longer enough demand for hand made things such as shoes, pottery, and tin ware. Those that were made by craftsmen are now in museums, antique collections or the homes of the wealthy. In their day these articles

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1. Cf. Dewey, *Art as Experience*, Chap. I.
Cf. Moholy-Nagy, *op. cit.*, pp. 10-12.
2. *Time*, "Art", December 29, 1952, p. 42.

not only were a means of creative expression and satisfaction to the one who made them, but they enriched esthetically the lives of those who used them.¹

The museum movement was also helped along by the "nouveaux riches", a product of capitalism.² One machine could do the work of many men, less labor was needed and more could be produced with the result that their owners quickly accumulated wealth. To make evident their newly attained social and cultural position they felt it necessary to collect works of fine art. Some of them founded art galleries or donated their private collections to museums. The rise of nationalism, the disappearance of hand crafts and the collections of the wealthy all contributed to the resulting idea that the museum was the proper place to find art, not in the routine experiences of living.³

2. The Effect on the Philosophy of Esthetics

The museum movement put art on a pedestal apart from the daily routine of living. Art was no longer a spontaneous growth out of the culture of the people. It established a kind of superior "culture". To the man in the

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1. Cf. Mumford, op. cit. (in Rader's A Modern Book of Esthetics), pp. 551-555.
Cf. Morris, op. cit. (in Rader's A Modern Book of Esthetics), pp. 527-547.
2. Cf. Mumford, op. cit., pp. 560-562.
Cf. Dewey, Art as Experience, p. 8.
3. Cf. Mumford, op. cit., pp. 548-564.
Cf. Morris, op. cit., p. 528.

street art had come to mean something other. He thought of it as being for the rich and especially cultured classes. He could not understand art and he did not think it important that he should. It seemed to him unreal, impractical, to be indulged in if one had time and money. He had lost sight of its roots in his ordinary experience and need. When what he knew as art was relegated to the museum and no longer seemed meaningful to him, the basic desire to experience immediate pleasure in things for themselves found satisfaction in the cheap and vulgar. Some of the arts which were most vital to the average person were the movie, jazzed music, the comic strips, and lurid newspaper accounts.¹

Man senses a need to find pleasure in the experiences of life. He not only wants an automobile to take him where he is going, he wants it to be pleasing in color, line and shape. These immediately pleasurable elements as contrasted to the value meanings such as going to work, the cost of the car or the prestige of ownership, are the esthetic elements in the experience. The isolationist view of art is based on this immediately pleasurable quality in a work of art. The phrase, "art for art's sake" is sometimes used to describe it. The isolationist thinks that a work of art should be made up of elements such as these as

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1. Cf. Dewey, *Art as Experience*, p. 8.
Cf. Laurence Buermeier, *Art and Education*, pp. 66-75.

completely as possible; there should be no association of elements in the work with literary, social, moral or other nonesthetic meanings. It insists that art is distinct and separate from the rest of life.¹ For example, the isolationist theory is expressed by José Ortega y Gasset:

The new art will not tolerate a confusion of frontiers. The desire to see frontiers between things sharply defined is a symptom of mental health. Life is one thing and poetry is another thing.²

Another typical statement is that of Clive Bell, "To create and appreciate the greatest art the absolute abstraction from the affairs of life is essential."³ In contrast, the contextualist view is expressed by John Dewey in the following quotation:

Art is the living and concrete proof that man is capable of restoring consciously, and thus on the plane of meaning the union of sense, need, impulse, and action characteristic of the live creature.⁴

This is an important issue and far reaching in its influence. Most esthetes may be classed as one or the other or mediating between the two. Melvin Rader says

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1. Cf. Dewey, *Art as Experience*, p. 8.
Cf. Melvin Rader, *A Modern Book of Esthetics*, pp. xxix-xxxviii, 258-282, 504-522.
Cf. Samuel Pepper, *Isolationist and Contextualist Esthetics*, *Journal of Philosophy*, xli (1944), pp. 337-360.
2. *La Deshumanization Del Arte*, p. 47.
Cf. Kate Gordon, *Pragmatism in Esthetics*, *Essays Philosophy and Psychology: In Honor of William James*.
3. *Art*, p. 266.
4. Dewey, *Art as Experience*, p. 25.
Cf. H. M. Kallen, *Beauty and Use: A Pragmatic Interpretation*, *Philosophical Review*, Vol. 48, (1939), pp. 316-322.
Cf. Pepper, *Art and Utility*, *Journal of Philosophy*, Vol. 20 (1920), pp. 372-378.

that, "The isolationist tends to make art irresponsible, precious, and dehumanized."¹ On the other hand if one goes too far in the contextualist direction there is the danger of losing the autonomy of art, that is, art as a distinct identity in itself.

Some think that the dilemma might be resolved by dividing art into the respective sphere of each view. On the one hand would be "pure" art and on the other the human or generic element. But the question remains, is there a "pure" art?² If there were, man would not be aware of it. He cannot experience anything beyond that which is a part of his life. So it is really a matter of degree. Since no art is pure, then all is associated with life to some degree which makes the contextualist view imperative. The non-objective school of painting may strive to reach a state of "pure" art or complete subjectivity by using only geometric forms as subject matter. The fact is that straight lines, cubes, spheres or any combination of these is suggestive of everyday experience. For example, straight lines are profoundly ingrained in experience. Men have seen wires, clothes lines, ruled paper, which things they cannot help consciously or otherwise associating with a straight line used in a picture. To the contextualist art as art even in its purest form

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1. Rader, op. cit., p. xxx.
2. Albert C. Barnes, The Art in Painting, pp. 72-81.

cannot be validly interpreted except in contextualist terms.

Rader contrasts the two views clearly in the following:

The isolationist doctrine insists that art has a unique essence which separates it from other activities, whereas the contextualist theory maintains that art has a broad human function which unites it with the rest of life.¹

The mountain illustration used by Dewey shows how the two ideas are really dual aspects of the same thing:

The primary task is thus imposed upon one who undertakes to write upon the philosophy of the fine arts. This task is to restore continuity between the refined and intensified forms of experience that are works of art and the everyday events, doings, and sufferings that are universally recognized to constitute experience. Mountain peaks do not float unsupported; they do not even just rest upon the earth. They are the earth in one of its manifest operations.²

A mountain peak stands out above the rest of the mountain; it is an entity in itself yet it is the mountain. Common experiences whether light or profound are the material by which the artist is motivated. He cannot express a vacuum. The art object is the embodiment of those ideas. It is not a question of either-or. Both become an integrated whole in a work of art.³

C. Movement Towards Re-integration

The principle factor in the re-integration of art in

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1. Rader, op. cit., p. xxxii.
2. Dewey, Art as Experience, p. 3.
Cf. Buermeyer, loc. cit.
3. Cf. Whitehead, loc. cit.

ordinary experience was the esthetic assimilation of the machine. The stages of development passed through by the machine are symbolic of the parallel development in the design of the products made by the machine such as architecture, house appliances and furnishings, printing and engraving. A parallel development took place also in thinking about esthetics.

In "The Esthetic Assimilation of the Machine" Lewis Mumford presents four stages in the development of machine design. He uses the terms: eotechnic--meaning beginning stages, paleotechnic--meaning old stage, neotechnic--meaning new stage, and biotechnic--meaning the use of the new technical principles in relation to living beings as contrasted to materials in the former stages.¹

Esthetically the machine could be used to counterfeit older forms of art or it could be used in its own right to express new forms of esthetic experience. "The chief danger lies in the failure to integrate the arts themselves with the totality of our life experience . . ."² not with the machine per se. When man has realized this integration it will naturally follow that the machine will be used as a tool for expression by modern artists as the craftsman's

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1. Cf. Mumford, loc. cit.
Cf. Patrick Geddas, Cities in Evolution.
Cf. Siegfried Giedion, Mechanization Takes Command.
2. Mumford, op. cit., p. 549.
Cf. Sheldon Cheney, Art of the Machine.

tools were used by the craftsman in his day.

It is imperative that man not

give up the hope that it will be possible to unite technics and art in a higher rhythmical unity which will restore to the spirit the fortunate serenity and to the body the harmonious cultivation that manifest themselves at their best among primitive peoples.¹

Modern technics have made their own unique contribution to culture. Science brought about a respect for fact and technics emphasized the importance of function.

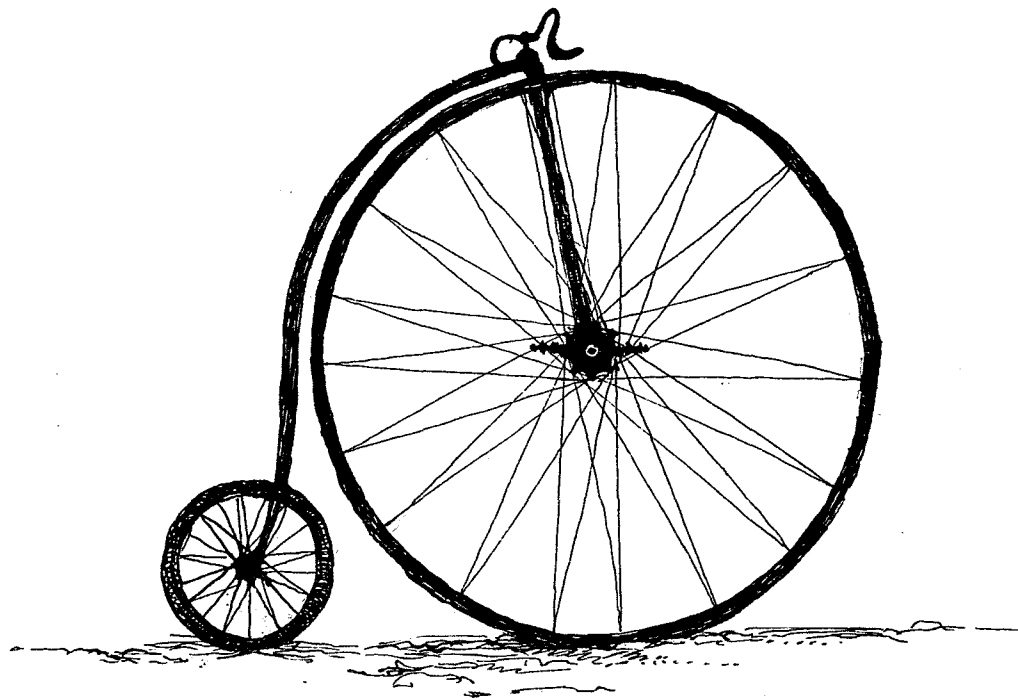
1. The Eotechnical Phase

In the eotechnical phase in the development of the machine, machines were the direct expression of their function. The first cannons and steam engines were nakedly built for action. The engineers were concentrating on making something that would work. Unfortunately once the basic problems of organization and operation were solved, they began to think of decorating the machines. Previously, they were amazingly clean and direct in design. See Plate II. Lewis Mumford has vividly described what happened:

The worst sinners--that is, --the most obvious sentimentalists--were the engineers of the paleotechnic period. In the act of recklessly deflowering the environment at large, they sought to expiate their failures by adding a few sprigs or posies to the new engines they were creating: they embellished their steam engines with Doric columns or partly concealed them behind Gothic tracery . . . floral decorations that once graced typewriters, in the nondescript ornament that² still lingers quaintly on shotguns and sewing machines.

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1. Karl Buecher, quoted by Mumford, op. cit., p. 549.
2. Mumford, op. cit., p. 550.



One of the most amazing vehicles man ever constructed — pure, simple unhampered by obsolete standards — imaginative use of elements.¹

Plate II

1. Moholy-Nagy: Vision in Motion

2. The Paleotechnical Phase

The paleotechnical stage in machine design was a compromise. The object was divided into two parts. One of them was to be precisely designed for looks. While the utilitarian designed the working parts of the structure; the esthete was allowed to modify slightly the surface with his unimportant patterns. The utilitarian and the esthete insisted with justice that the structure was integral with the decorations and that art was something more fundamental than the icing on the cake.¹

To prove that the arts of the past could survive, a revival of handicraft was begun. Ceramics, glass ware and other items were made by hand after the manner and style of the antique. The industrialist was influenced by this. He tried to copy in machine-made articles the styles he saw in museums. In so doing he lost what little virtue his designs did have as a result of his intimate knowledge of the process and materials.²

The machine had done something too profound and far reaching to society for the handicraft movement to have more than a superficial effect. The world that modern man carried in his head was far different from that which motivated the medieval mason to carve the history of creation above the portals of a cathedral. One cannot "put

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1. Mumford, loc. cit.

2. Ibid., p. 552.

new wine into old skins." The machine brought a new world. Indeed it was a new instrument for artistic expression in the hands of an artist. This was pointed out by Frank Lloyd Wright in a speech at Hull House in 1901.¹ So the solution was finally found by the industrialist as he struggled for expression through the machine.²

3. The Neotechnical Phase

With the neotechnic phase an alteration takes place. The esthetic elements are not applied to the machine after the practical design is complete; they are built into it at every stage of development. Form, or that aspect which pleases the eye, is an integrated part with the function or use of the object--it underlines its function, crystalizing it, making it real to the eye. Mumford says:

Makeshifts and approximations express themselves in incomplete forms: forms like the absurdly cumbrous and ill-adjusted telephone apparatus of the past, like the old fashioned airplane, full of struts, wires, extra supports, all testifying to an anxiety to cover innumerable unknown or uncertain factors: forms like the old automobile in which part after part had been added to the effective mechanism without having been absorbed into the body of the design as a whole.³

The creative process in machine design is concentrated in the making of the original pattern.

This new kind of esthetic must have been sensed by many a worker and engineer but towards the end of the nine-

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1. Mumford, op. cit., p. 553.
2. Cf. Geddas, op. cit.
3. Mumford, op. cit., p. 556.

teenth century some of the great engineers and architects demonstrated it in a way that was more complete and clear than ever before. There were the Roeblings in America and Eiffel in France and Walter Gropius in Germany, around 1926. The post-impressionist painters finally popularized it.

They contributed by breaking away from the values of purely associative art and by abolishing an undue concern for natural objects as the basis of the painter's interest: if on the one side this led to complete subjectivism, on the other it tended toward the recognition of the machine as both form and symbol.¹

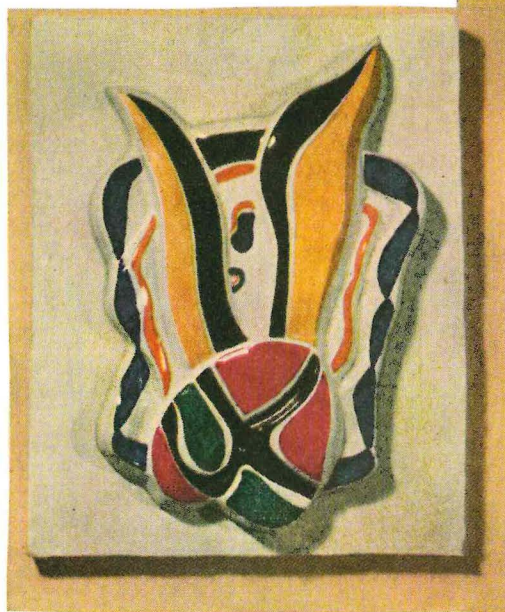
Some of the leaders of this movement were Marcel Du Champ and Leger, who collected some machine-made articles and pointed out their esthetic superiority. These painters, with others, were even moved to express in their pictures the beauty they saw in the machine itself--the clean, simple shapes with their gleaming metallic textures. See Plate III.

The aim of sound design is to remove from the object, be it an automobile or a set of china or a room, every detail, every molding, every variation of the surface, every extra part except that which conduces to its effective functioning.²

One might add to this, that which is left should be designed into the most beautiful and functional relationships pos-

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1. Mumford, op. cit., p. 558.
Cf. Time, "Art", January 21, 1952, p. 58.
Cf. Cheney, op. cit.
2. Mumford, op. cit., p. 559.
Cf. Time, op. cit.



Ceramics - Léger

BAKED BRIGHTNESS

A handful of old men with young ideas dominates School-of-Paris art. Fernand Léger trails far behind Matisse, Rouault and Picasso in ability and range, but at 70 he remains one of the most energetic of the group. Last year Léger (rhymes with beige hay) shouldered deep into an unfamiliar art form: ceramics. The lack of subtlety in his creations of modeled, painted and baked clay is deliberate; they are designed to pass his own peculiar, forthright standard: "A work of art must bear comparison with any manufactured object." Ceramics, under Léger's muscular hands, assume the bulge of sculpture, the brightness of posters, the gaiety of carnivals and the precision of machine parts. In Paris they have been selling like Citroëns.

sible. Le Corbusier has pointed out some very ordinary objects in which this mechanistic excellence in design is manifest without pretense or fumbling; for example, the ordinary drinking glass in a cheap restaurant; it is as clean, as functional as a high tension insulator. This stripping down to essentials has gone on in every department of machine work and has touched every aspect of life. It is the first step towards the integration of the machine with human needs and desires which is the mark of the neo-technic phase.¹

4. The Biotechnical Phase

The biotechnical phase is an area of speculation concerning the future. When these new concepts, introduced by the assimilation of the machine, are brought into better control by human social planning, and the biological and social sciences have reached maturity, a new phase will begin--the biotechnic age: "Life which has always paid the fiddler now begins to call the tune."² So far the integration of esthetics with life has been made chiefly in the materialistic realm. The realms of the moral, social, and spiritual await this kind of development in the future. The fundamental areas of man's life are interrelated and should be developed together. This idea is expressed by

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1. Cf. Talbot Hamlin, *Architecture an Art for all Men*, pp. 96-97.
2. Mumford, *op. cit.*, p. 525.

Moholy-Nagy in Vision in Motion,

. . asserting the interrelatedness of man's fundamental qualities, of his intellectual well-being and his physical health. It proposes that new tools and technologies cause social changes; that they shift ways of production, possessions, wealth, and power; yet though the inevitable logic of new technologies, offering easy advantages for labor saving and profit making is wittingly accepted on pragmatic intellectual terms, it is stubbornly opposed in the emotional sphere where man clings to obsolete standards and empty conventions of the past, unapproachable by logical argument and often against his best interests.¹

Actually there is some of the emotional element involved in industry but relatively, religion lies more in the realm of the emotional. Industry is more concerned with material aspects of life. They are and should be inter-related, each partaking of the qualities of the other.

Moholy-Nagy has said above that the logic of new technologies has been stubbornly opposed in the emotional sphere. The present day Protestant church would be a good example under this category in its prevalent use of Gothic styles in architecture for church buildings. Religious leaders today, for the most part, would not dare to use the power of esthetics in a new way, as meaningful to this age as the Gothic architect's expression was to his age. Many of these religious leaders would even stubbornly oppose the change, clinging to the empty forms of the past, beautiful though they may be.

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1. P. 10.
Cf. Whitehead, op. cit., pp. 565-571.
Cf. Buermeyer, loc. cit.

Alfred Whitehead expresses the same idea in his book, Science and the Modern World, greeted by Dewey as follows: "There is news in the realm of the mind. The intellectual climate, the mentality, which has prevailed for three centuries is changing."¹ Whitehead believes that reality is organic in structure, in other words, every part is dynamically related to every other part and to the main purpose of the whole. The machine is symbolic of this type of organization. It is made for one purpose and every part must not only contribute in the best way to that purpose, but it must be beautiful in its relationships as well. The esthetic is one part of the wholeness of living. Just as it is an integrated part of the machine, so it is or should be in human lives. Any expression of man, whether a sermon or a painting, is incomplete if it is not at the same time beautiful. The emotional lag in the functional use of esthetics on the value plane of living is expressed by Whitehead as follows:

In regard to the esthetic needs of civilized society the reactions of science have so far been unfortunate. Its materialistic basis has directed attention to 'things', as opposed to 'value' . . . Thus all thought concerned with social organization expressed itself in terms of material things and of capital. Ultimate values were excluded. They are politely bowed to, and then handed over to the clergy to be kept for Sundays.²

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1. Dewey, The New Republic, p. 360.
2. Whitehead, op. cit., pp. 565-571.

Yes, the clergy had and still has the "values", but do they have adequate forms to express them?

D. Summary

An attempt has been made in this chapter to develop two related themes: the problem of the separation of art from the experience of living as a dynamic unity and the source and development of the functional esthetic theory which is contributing to the re-integration of art with life.

The factors contributing to the separation were described in the museum movement, contributed to by the rise of nationalism, the coming of the machine and with it the "nouveaux riches", and the disappearance of craftsmen.

The effect of the separation on the philosophy of art was described in the discussion of the contextualist versus isolationist controversy in art. Art was seen separated from living on the philosophical level as well as on the ordinary plane.

As man became more familiar with the machine and gained fuller insight into its potentialities for expression the new esthetic of functionalism was born. The evolution of machine design itself was given as an example of the development of the theory and its actual working.

The last part of the chapter was devoted to the present stage of the movement toward re-integration of art

with common experience, its progress and its lags. The chapter closed with speculation concerning the further development in the emotional, moral, and spiritual or value levels of living.

The principle relationship between the two themes was that the theory of functional esthetics is the real key to more complete integration of the esthetic experience with life as a whole.

CHAPTER II
THE DUAL ASPECT
OF FUNCTIONALISM IN ART

CHAPTER II
THE DUAL ASPECT
OF FUNCTIONALISM IN ART

A. Introduction

Decoration as that part of a work of art which is seen, felt or heard and has immediate pleasure value in contrast to that aspect of it which is dependent upon associated ideas will be defined and illustrated. Its validity and place in experience will be discussed, as well as its distinct contribution as a means to deeper interpretation of objects and situations in life.

Expression, as that part of a work of art which has to do with things and values in life other than the art object itself, including the individuality of the artist, will be defined and illustrated.

The essential qualities of the relation of decoration to expression will be discussed. The necessity for the integration and proper balance between decoration and expression will be brought out, showing the effect of an undue preponderance of either.

Decoration as a tool used by the artist for expression will be pointed out, emphasizing the need for making it adaptable to purpose. The close relationship,

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in fact, the oneness of the two in purpose will be demonstrated in natural forms and the design of machinery.

The interrelation of parts, the necessity for a proper balance in strength between them and their relation to the over-all purpose of the work, and the importance of staying within the character of the medium will be discussed and illustrated.

Finally, the principles set forth in this chapter will be demonstrated in an analysis of "Jan Arnolfini and Jeanne Chenany, his Wife" by Jan van Eyck.

This chapter will refer more often to painting than to other arts. The principles are applicable to any art medium, however.

An attempt has been made to separate the elements in a painting: for example, decoration, expression, balance, and the dynamic interrelation of parts, for the sake of analysis and definition. Because by their very nature they are one and should be, any separation is artificial and difficult.

The term "plastic" used in some of the quotations is a technical term which is difficult to define. It has something of the meaning of that which may be moved around--shaped according to a design or purpose. Clay is a good example. In painting the plastic elements of the medium are line, space, color, light and dark and movement or in a sense everything that goes into the making of a pic-

ture and is shaped according to the artist's design or purpose.

The importance of keeping the illustration in view and continually referring to it when reading an analysis or discussion of it in this thesis cannot be too strongly emphasized. After each statement made about the object, be it bowl or picture, the reader should immediately look for it in the illustration before reading the next statement. If this is not done the whole effect of the analysis will be lost.

B. Decoration and Expression

1. Decoration

A work of art is not only a vehicle to express a deeply moving experience; it is a material thing. If it is a poem, it has certain rhythms of sound. If a painting, there is texture, color, line, pattern, light and dark. This aspect may be called "decoration". It is sensuous, that is, immediately pleasing to the eye, ear, taste, or touch.¹

In prose fiction, decoration is at a minimum. Even in poetry the rhythm of words is so bound up with their meaning that it is difficult to separate them. At the other extreme the "decorative arts" depend entirely on

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1. Cf. Albert C. Barnes, *The Art in Painting*, p. 16.
Cf. Barnes and De Mazia, *Expression and Form* (in *Art and Education* by Barnes), pp. 164-179, 105-122.
John Dewey, *Art as Experience*, pp. 82-105.

this appeal. For example, rugs, scrollwork, and painted fabrics are not intended to express a moral truth or profoundly moving experience. They are meant to be pleasing to the eye and that is all. This quality though essential in any work of art, if made an end in itself, causes the work to be of no higher value than a rug or piece of printed textile.¹ This extreme is rare in pictorial art because even the most abstract paintings express to some degree third dimension, solidity of volume and other qualities that represent concrete reality and give some amount of expressiveness to a picture. Even so, in many paintings it is of little importance. The figures, landscape or buildings used as subject by many artists are merely opportunities to explore the possibilities of color harmony, contrast, pattern, swirls or other sensuously pleasing and decorative effects.² See Plate VIII.

What is the value of art forms that are primarily decorative? A piece of French pastry may be of little food value as compared to a steak but it is eaten for pleasure. A diet of steak and vegetables alone would be monotonous. The dessert or salad in contrast to steak and vegetables accentuates the unique value of each. In this way they help each other just as light emphasizes the darkness of

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1. Cf. Barnes, loc. cit.
Cf. Dewey, *Art as Experience*, pp. 128-130.
2. Cf. Barnes, loc. cit.

dark. Of this relationship Alfred North Whitehead says,

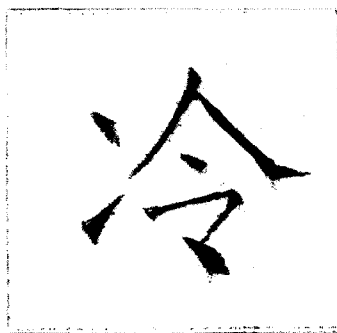
This fertilization of the soul is the reason for the necessity of art. A static value, however serious and important, becomes unendurable by its appalling monotony of endurance. The soul cries aloud for release into change. It suffers the agonies of claustrophobia. The transitions of humor, wit, . . . play, sleep, and--above all--of art are necessary for it.¹

Pure pleasure experiences do have a very real and legitimate place in Christian experience. The scriptures say that, "God hath given us richly all things to enjoy."² The artist opens the eyes to see this richness. He expresses the immediately pleasing qualities, relating them in such a way that they are even more intensely enjoyable. Important though the pastry or dessert may be to a meal, it seems less vital to living than the steak. One enjoys beautiful colors, sounds or shapes in themselves and they are a necessary part of living yet one finds those expressing deep and abiding values more satisfying. Man needs both pleasure and value in experience.³

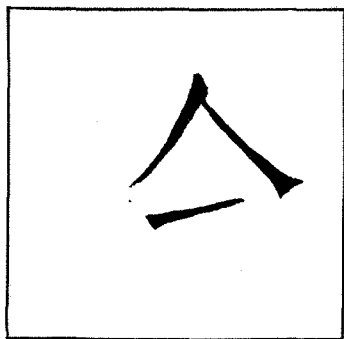
The following figure, Plate IVa, will be analyzed to discover the decorative and expressive elements in it. It is necessary to refer continually to the illustrations

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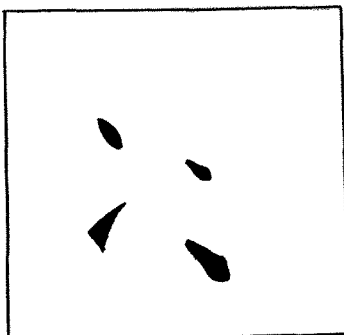
1. Alfred Whitehead, Art, Education, and National Ideas, (in Rader's A Modern Book of Esthetics), p. 569.
Cf. William James, Varieties of Religious Experience, p. 485.
2. Bible, I Timothy 6:17.
3. Cf. Barnes, The Art in Painting, p. 18.
Cf. Walter Gropius, The New Architecture and the Bauhaus, pp. 19-20.
Cf. Wassily Kandinsky, The Spiritual in Beauty, p. 72.
Cf. Dewey, Experience, Nature and Art (in Art and Education by Barnes), p. 27.



a.



b.



c.

themselves to understand what is being said about them. Decoratively, figure one is a series of black lines of varying length and width, arranged in certain relationships to each other and contrasted against a square of cream colored paper. It is pleasing to look at because it presents a feeling of balance and unity within itself.

The three major lines divide the square into pleasing proportions. See Plate IVb. Each corner angle is different from the other which gives variety within unity. If left this way, it would seem unsatisfactory because the heavy part of the triangle is too far to the top right corner. The four dots take care of that. They are placed more to the lower left corner balancing the triangle. See Plate IVc. The dots are of varying sizes and shapes also lending variety to the figure. The bottom one is the largest. This contributes a base or stabilizing element, functioning similarly to the trunk of a tree. See Plate IVa. The lines are jaunty and sharp. They are varied in width, going from thin to thick sharply pointed ends, which are similar to the dots in size and shape. With the dots they give a pleasing sense of rhythm.

The figure may be enjoyed this way, sensuously, aside from any other meaning it may have.

This analysis has been made to isolate the decorative element for the purpose of illustrating the definition of the term "decoration" as it is used here. Actually in

studying a work of art it is better to consider these things with associated meanings so that wholeness of the experience is not lost in an over-emphasis on the intellectual at the expense of the emotional response, although even the analysis is fraught with a very real and organic emotional stimulus.¹

The elements in figure one which might be called expression are those associated with other meanings in experience than that which the eye sees here. For example, the dot rhythm reminds one of the spritely crispness of dotted material, pepper on food or rain drops. The heavy dot at the bottom, and upward moving line in the center plus the small middle dot function to this figure somewhat as a tree trunk does to a tree. The associations that come to mind upon looking at it would be varied greatly among individuals because of differences in personality and background. To the Chinese it would immediately and overwhelmingly mean "cold". It would be difficult for the Chinese to think of it as a decorative object because of the meaning it has for him just as an English speaking person would

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1. Cf. Barnes, *The Art in Painting*, pp. 10-11, 13, 35-36.
Cf. Dewey, *Forward* (in *Art and Education* by Barnes), pp. 5-7.
Cf. Laurence Buermeyer, *Art as Creative* (in *Art and Education* by Barnes), pp. 55-56.
Cf. Barnes, *The Roots of Art* (in *Art and Education* by Barnes), pp. 50-51.
Cf. Pevsner, *Gabo and Pevsner*, p. 11.
Cf. Dewey, *Art as Experience*, p. 73.

have difficulty in thinking of the English word "cold" as a decorative object.

This is also true of paintings. Those which are highly naturalistic, almost photographic in style are more difficult to appreciate as sensuously appealing decorative objects. Conversely, it is easier to see and enjoy more abstract styles of painting because there is not the compelling association with things other than the painting.¹

The appreciation of paintings with many is limited to the enjoyment of the subject represented--a pleasing subject, a good picture. For example, if a man likes flowers, a photographic likeness of flowers makes a good picture to him. What he is really enjoying is flowers, not the painting as a pleasing experience in itself. Such a one will naturally find the very naturalistic styles of painting more to his liking. Thus he is limiting his pleasure and appreciation of pictures as art and his appreciation of flowers too. If he could only learn to see a picture as an experience of beauty in its own right--to appreciate the artist's use of his tools: color, line, light and dark, brush strokes and space to express the flowers, he might then be able to enjoy less photographic,

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1. Cf. Barnes, *The Art in Painting*, pp. 3-4.
Cf. Barnes and De Mazia, *Expression and Form* (in *Art and Education* by Barnes), p. 169.
Cf. Dewey, *Art as Experience*, p. 199.
Cf. Moholy-Nagy, *Vision in Motion*, p. 31.
Cf. Kandinsky, *op. cit.*, p. 71.

but more decoratively appealing pictures in which selection has been made of essential elements in the subject in order to express the spirit of all flowers or the essence of flowers. This is a deeper value than the mere representation of superficial detail of one particular bunch of flowers.¹ If he could arrive at this quality of evaluation, his appreciation of flowers in general would be deepened and enriched as well as his appreciation of pictures as a unique medium of expression. This kind of experience from pictures would also help him to greater heights in evaluating other pictures as well as subjects. If he merely evaluates pictures on the grounds first mentioned, that is, whether he likes the subject or not, he would get no further in appreciation of how a painting expresses or the meaning of flowers. He would not progress in either direction.

A parallel comparison may be made in regard to sentiment and narrative in pictures. One who likes the sentiment expressed in a picture and so calls the picture good or one who likes the story or moral expressed and therefore likes the picture, is missing the point just as much as one who says good likeness determines a good

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1. Cf. Barnes, *The Art in Painting*, pp. 14-15.
Cf. Barnes and De Mazia, *Expression and Form* (in *Art and Education* by Barnes), pp. 163-179.
Cf. Dewey, *Art as Experience*, pp. 58-81.
Cf. Moholy-Nagy, *op. cit.*, p. 31.

picture.¹ The unique function of the artist as interpreter of subject matter is further described in The Art in Painting:

The camera records physical characteristics but can show nothing of what is beneath the surface. We ask of a work of art that it reveal to us the qualities in objects and situations which are significant, which have the power to move us esthetically. The artist must open our eyes to what unaided we could not see; and in order to do so he often needs to modify the familiar appearance of things and so make something which is, in the photographic sense, a bad likeness.²

2. Expression

The term expression is used here in the sense of "pressing out". For example, grape juice is an expression of grapes and the crushing process through which they have passed.³ A narrative is the expression of an event in history and of the individual view of that event held by the narrator. The same is true of a song, a painting or any art form. It expresses something of the subject and of the artist. It is true of many ordinary activities of men. For example, a minister may see that the youth in his community are spiritually neglected. He is deeply moved by

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1. Cf. Barnes, *The Art in Painting*, p. 4.
Cf. Moholy-Nagy, loc. cit.
2. Barnes, *The Art in Painting*, p. 3.
3. Cf. Dewey, *Art as Experience*, pp. 82, 23, 58-81, 85-102, 270.
Cf. Barnes, *The Art in Painting*, pp. 75, 13-19.
Cf. Barnes and De Mazia, *Expression and Form* (in *Art and Education* by Barnes), pp. 163-179.
Cf. Moholy-Nagy, op. cit., p. 30.
Cf. Kandinsky, op. cit., p. 75.

the need and may feel compelled to do something about it. What he does will not only express something of the nature of the need but also something of the nature of the man performing the actions.

The artist, as a minister, scientist or anyone else, is moved by some object or situation. He feels compelled to express the experience in a form communicable to others. What he puts into the art form of himself is described in "Expression and Form" by Dr. Barnes and Violette De Mazia as follows:

The artist, stirred by some specific aspect of the world, reacting with his whole personality, his senses, habits of perception and interpretation, imagination, emotional attitudes and muscular adjustments--is impelled to extricate, to draw out from the object of his emotion the particular set of qualities and relationships that called forth his response, and to incorporate them in a form of their own, in the process of which the work of art comes into being. The form of the work of art is thus literally expressed from the original external stimulus as well as from the artist's personality and the clay, paint, musical tones or words used as a medium.

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Penetration to essentials, and the reorganization of mere fact to make it expressive of an experience, is what distinguishes art from every form of imitation and photography. The artist does not meaninglessly repeat what already exists, in one and the same act he shows what it really is.¹

A work of art is not only appealing for what it is but also for what it suggests. This may range from qualities such as mass, third dimension, solidity and

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1. Barnes and De Mazia, Expression and Form (in Art and Education by Barnes), p. 166.

movement to universal and human values such as the spirit of place in landscape as found in Claude Lorraine or Constable, of spiritual exaltation as in Giotto and El Greco or the deep pathos of humanity as found in Rembrandt.¹ See Plate V.

C. The Relation of Decoration to Expression

1. Integration of Expressive With Decorative Elements

Expression is that which the artist has to say. Decoration is that which is immediately perceivable by the senses, or the tools (light, line and color in painting).² How well the artist uses his tools to attain his purpose determines the quality of the product. Several factors need to be considered. One of the most vital of these is the integration of decoration and expression. Both are necessary in all the arts. The sense of unity and power is lost when one becomes over-emphasized at the expense of the other. For example, if the subject to be painted is the crucifixion and the artist thinks of it mainly as an opportunity to make a highly decorative picture, giving undue attention to beautiful designs in the folds of material, highly decorative color and line, decorative detail in the background and feels only very thinly the universal, crucial and profound meanings of the subject to humanity,

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1. Cf. Barnes, *The Art in Painting*, p. 15.
2. Cf. *Ibid.*, pp. 13-19.

his work may be beautiful as decoration or as art, but it will lack power and have only superficial appeal.¹ On the other hand, if the artist paints the scene showing an overly strong preoccupation with the story, sentiment, or photographic realism at the expense of good sound design and decorative relationships, his work will lack power and conviction. And what is still worse, it may very likely give the effect of being too sentimental, posed or saccharine.² Decorative quality, the artistic relationships of line, light, and color in painting, or the component elements in any work of art when made one with expression of profound values, supports and lends power to the expression, making mere sentiment become real and sincere feeling. See Plate XVII. In recalling the illustration of the stages in machine development used in chapter one, it is plain that the strongest phase was the latter where the esthetic or decorative element became integral with the functioning parts. The same relationship exists in painting and other arts.³

The decorative must be one with the expressive or purposive elements. This is brought out by Dr. Barnes in The Art in Painting where he says,

In all painting really of the first rank, decoration and expression are combined, not only in the sense that the picture contains both, but so organically related that

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1. Cf. Kandinsky, op. cit., p. 74.
Cf. Gropius, op cit., pp. 19-20.
2. Cf. Barnes, The Art in Painting, pp. 13-19, 23, 47.
3. Ibid., pp. 45-47.



Mount Ste. Victoire - Cézarne



Still Life Henry Matisse

Young Girls At the Piano
August-Renoire





Supper at Emmaus - Rembrandt

the colors and contours which give immediate pleasure to the eye also build up the expressive form. In Giorgione, El Greco, or Renoir, it is impossible to point to one area or detail of the picture as expressive, another as decorative; every part is both. Anything in life that is decorative and nothing else is merely cosmetic in function; what renounces all appeal to the sensibilities is bleak, frigid, or uncouth, an abstract demonstration, not a work of art.¹

The weakness of too great an emphasis on either decoration or expression has just been discussed, yet some of the greatest works of art do emphasize either one or the other. They are great because each has enough of the other element integrated with it to make it convincing. See Plate VIII. When a work of art leans more to decoration yet with enough of the expression of solidity, space or human value to assure reality as in Renoir and Matisse, the effect is one of charm. See Plate VIII. If it leans more toward expression with enough of the decorative to keep it balanced, the effect is of power as in Cezanne or Rembrandt.² See Plates VII and V.

Although charm and esthetic pleasure are legitimate and good in Christian experience, this study will be concerned mainly with power as an esthetic effect. This is the result in works of art where the emphasis is on the expressive element rather than decoration. This is because the communication of the gospel is so urgent and every source of power possible is needed.

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1. Barnes, The Art in Painting, p. 18.
2. Cf. Barnes, loc. cit.

2. The Function of Decoration

The principles involved in this kind of art are the same as those of "functional" esthetics as it has been presented in chapter one. The esthetic effect comes as a by-product in the carrying out of purpose. Anything that is done in the best way possible is also done beautifully. This idea is expressed in the forward to a book of sonnets by Kenneth Boulding, a Quaker poet, as follows:

These sonnets, then, are not art forms but technics. They are beautiful but in the right way--when esthetic pleasure is an overtone experienced as the soul realizes an extension of insight.¹

To show this close likeness between art which places more emphasis on expression and functional esthetics as described in chapter one and demonstrated in modern functional design in architecture, quotations containing the principles of both will be compared. In "Expression and Form" Dr. Barnes and Violette De Mazia say,

In the process, both the artist himself and the material on which he is working undergo a change. As the material is refined, clarified, purged of what is irrelevant, reshaped and more meaningfully unified, the artist's own feelings are transformed. . . . Nature has thus been transformed through the interplay of forces between the artist and the external world; raw material has been given meaning by an intelligently

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1. Gerald Heard, Forward (in *There is a Spirit* by Kenneth Boulding)
Cf. Gropius, op. cit., pp. 19-20.
Cf. Moholy-Nagy, op. cit. p. 42.
Cf. Kandinsky, op. cit., p. 78.
Cf. Dewey, *Art as Experience*, p. 117.
Cf. Barnes, *The Art in Painting*, pp. 18, 16, 17.
Cf. Barnes and De Mazia, *Expression and Form* (in *Art and Education* by Barnes), pp. 167-168.

directed purpose; the emotional content of the artist's experience is concretely embodied in the objective attributes of the created form.

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In the whole ordered set of relationships each part both determines and is determined by every other; this thoroughgoing interdetermination of parts constitutes form in a work of art, as it does in a machine, an organism, or the intelligent execution of any purpose.¹

Lewis Mumford expresses the above idea in functional esthetic principles in the following quotation:

The aim of sound design is to remove from the object, be it automobile, or a set of china, or a room, every detail, every molding, every variation of the surface, every extra part except that which conduces to its effective functioning.²

Two primary sources of functional esthetics have been the development of machine design and design in nature. Walter Gropius, a leading architect of our time and one of the fathers of the functional movement in architecture as well as art, recognized that the "beauties of nature's creation are part and parcel of their functions, he argued that man's creations too should combine usefulness with beauty."³ Alfred Jacobson in an article in "Craft Horizons" observed that,

One of the most interesting developments of recent years in the field of design has been the introduction of

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1. Barnes, loc. cit.
Cf. Gropius, op. cit., p. 8.
2. Lewis Mumford, The Esthetic Assimilation of the Machine (in Rader's A Modern Book of Esthetics), p. 559.
3. Gropius, "Art", Time, January 21, 1952, p. 58.
Cf. Moholy-Nagy, op. cit., pp. 44-45.

Pearly Nautilus



asymmetrical shapes--the result of years of patient exploration by a handful of modern French artists. Their search for source material led them to re-examine nature's inexhaustible storehouse and they were richly rewarded. The inorganic forms of seeds, shells, pebbles and even microscopic shapes suggest a whole new world of functional forms of infinite variety and living beauty.¹

The pearly nautilus shell, Plate IX, is a good example as are the honey comb, mineral crystals, bird wings, and numerous other natural forms. When studied carefully these things have been found to be the most adaptable forms for their purpose imaginable, and at the same time they are among the most beautiful found in nature.²

The pearly nautilus shell is formed by the absolutely uniform mathematical laws, due to a varying ratio in the rate of growth of the outer as compared with the inner surface of what would be, if the rates of growth were uniform, tubular or conical shape. As the animal grows it needs a larger place in which to live so it forms a new section on the old and moves into the new, closing the old part off with a partition. The largest and last section is that in which it lived when it died. There is a close relation here between usefulness and beauty. In fact, what is one is the other.

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1. Alfred Jacobson, "Use of Press Molds", Craft Horizons, November 1948, p. 19.
2. Cf. Herbert Read, Reality and Imagination (in Rader's A Modern Book of Esthetics), pp. 15-42.
Cf. Karl Bloosfeldt, Art Forms in Nature.

3. The Dynamic Balance of Parts

The balance between decoration and expression as well as the necessity for thorough integration of the two have been discussed. There is still another important aspect to be considered in the use of decoration for expression; the dynamic interrelation of parts which is so essential in a work of art as well as a machine or other organism.¹ For example, a picture is made of line, light and dark, color and space. These are designed in relation to each other and the purpose of the whole. Any part that is not essential to the whole or to the function of all the parts works against the core purpose and breaks down the strength of the whole. A dome that is made of blocks of stone depends upon the special function of each part or each stone for its existence and upon that stone's relation to every other stone. If one stone were to fall out, the strength of the whole would be weakened and it might collapse entirely. There is no place for one extra stone in the structure either. Much of the work of Botticelli depends too heavily upon the marvelously decorative use of line; color and light and dark seem weak in comparison. In contrast, Titian presents an equally strong use of line,

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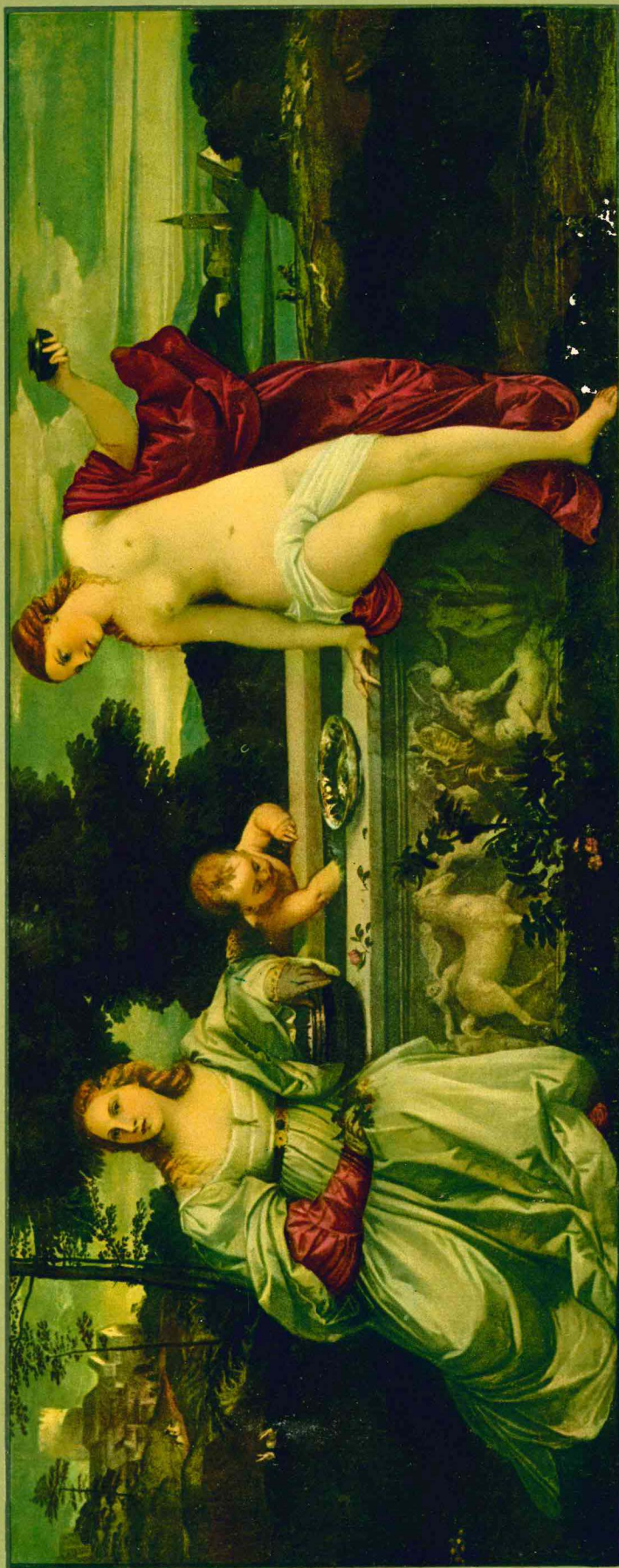
1. Cf. Barnes and De Mazia, *Expression and Form* (in *Art and Education* by Barnes), p. 168.
Cf. Dewey, *Art as Experience*, pp. 187-213, 202-206.
Cf. Moholy-Nagy, *op. cit.*, p. 42.
Cf. Kandinsky, *op. cit.*, p. 66.
Cf. Gropius, *op. cit.*, pp. 21-24, 19-20.

light and dark, and color, all working to support each other, giving more convincing sense of solidity of volumes, of depth and reality in the scene.¹ See Plates X and XI. In the "Madonna of the Rocks" by Leonardo Da Vinci, light and dark contrasts are too strong, especially in the faces. They are not supported by a sufficiently strong use of color. The result is lack of solidity in volumes and unconvincing expression of space. This also occurs in "The Ascension of Christ" by Raphael.

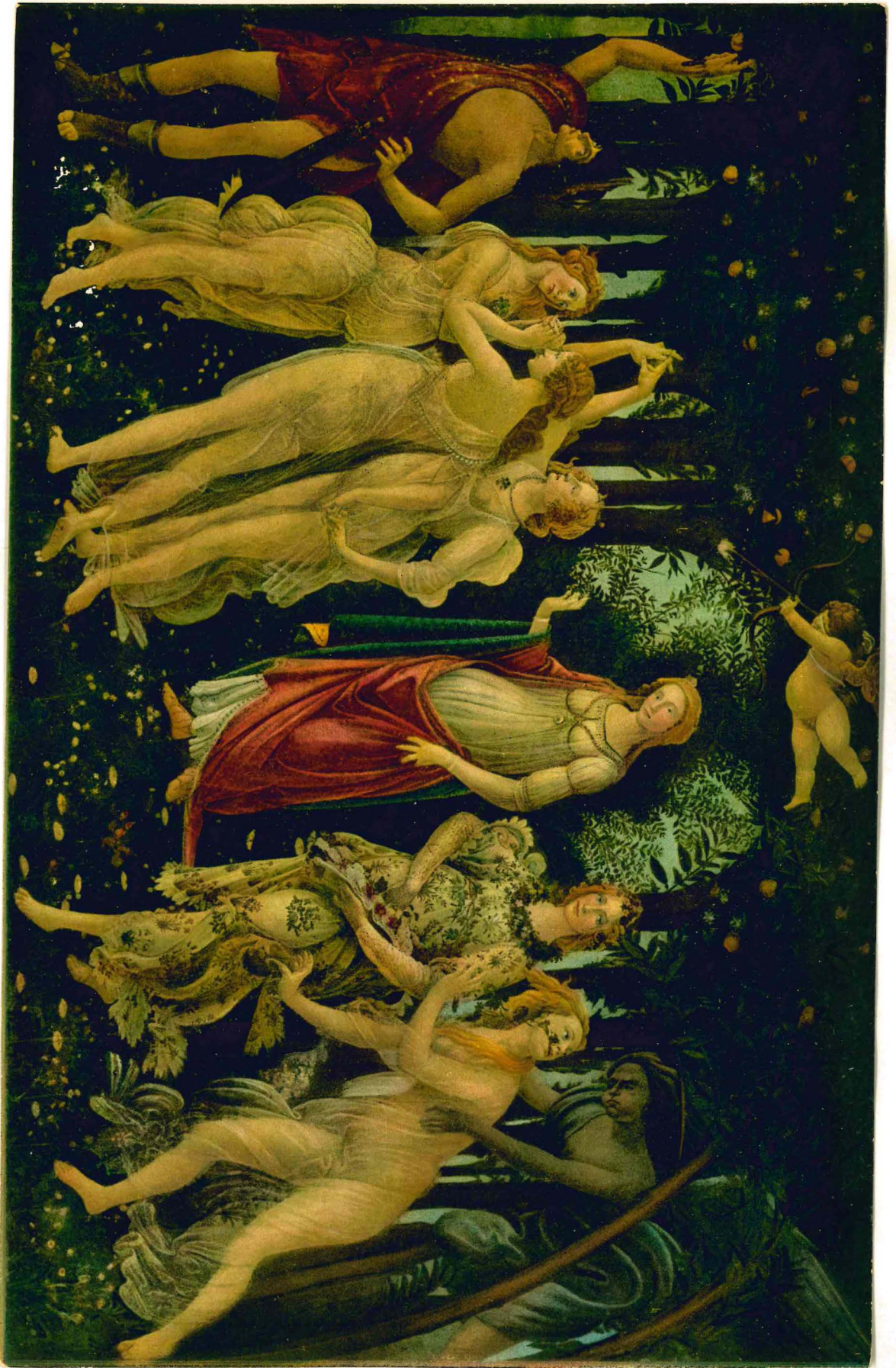
The wooden bowls, Plate XIII, are an illustration of the marvelous interrelated function of all the parts to the purpose of the whole. The decorative qualities in them are their pleasing shapes, contours, and smooth satin-like texture, the color, pattern and light and dark variations in the wood grain. These express the character of wood, the bowlness of a bowl, and the function of a bowl. They are so closely related that they cannot be separated. For example, the grain of the wood with its color and pattern which is one of the principle decorative elements is at the same time the substance of which the bowl is made. The grain seems to follow around the shape of the bowl, defining its shape. The contours are subtly balanced yet varied enough to give an almost mysterious feeling of something that one feels but cannot quite objectify. "A salad bowl,

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1. Barnes, The Art in Painting, p. 17.



Sacred and Profane Love - Titian



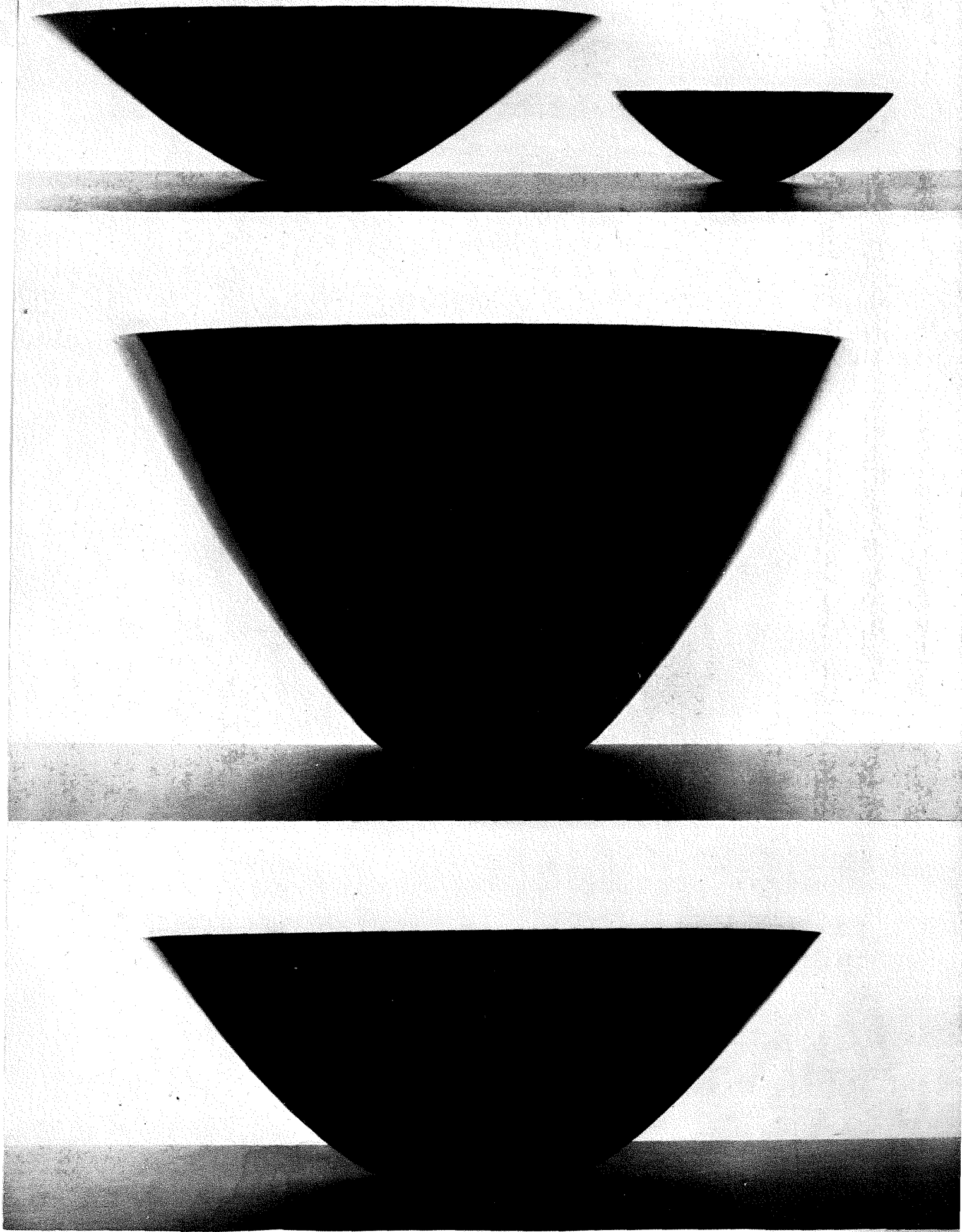
Allegory of Spring - Botticelli

whatever may be its virtues as a museum-piece, must not land the lettuce in your lap,"¹ says Suzette Morton Zurcher who has written about these bowls. Prestini, the artist who made the bowls, has taken care of this problem admirably.² He has succeeded in getting the maximum of beauty in design, without losing in the functional aspects, by tapering the sides of the bowl from thick at the base to a graceful rim as thin and delicate as a fine porcelain cup. See Plate XII. This permits the use of a buoyantly light, and gracefully flared shape that otherwise would be top-heavy. For color, Prestini used the natural color of the wood, no stain. The color ranges from velvety black and rich brown of the ebony platter, through the henna of Cuban mahogany, the striated dark and lighter browns of teak, the pinker brown of the walnut's concentric rings, the dramatic green, brown and cream of zelony topal, to the golden white of the small platter of ash wood. The bowls are as smooth as pebbles and as glossy as horse chestnuts.

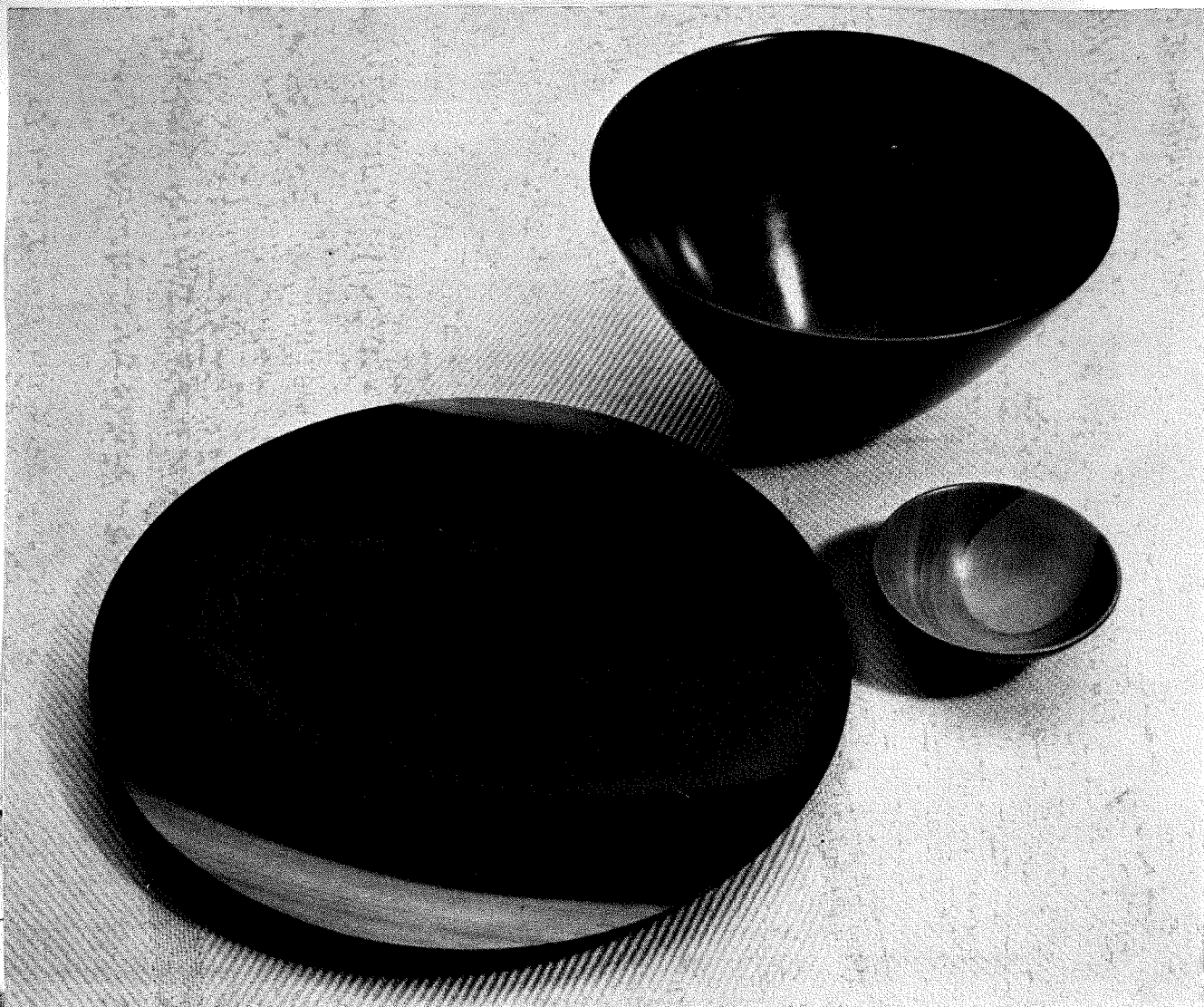
In contrast, compare the plate in Plate XIVb with the bowl by Prestini. The decorative elements are the painted flowers, the bright and glossy enamel-like surface, the lacy loops around the edge accentuated here and there with daisies. The loops and the scalloped edge around the outer

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1. Suzette Morton Zurcher, "Prestini, A Contemporary Craftsman," *Craft Horizons*, November 1948, p. 27.
2. Moholy-Nagy, *op. cit.*, p. 50.



Prestini
Plate
XIII

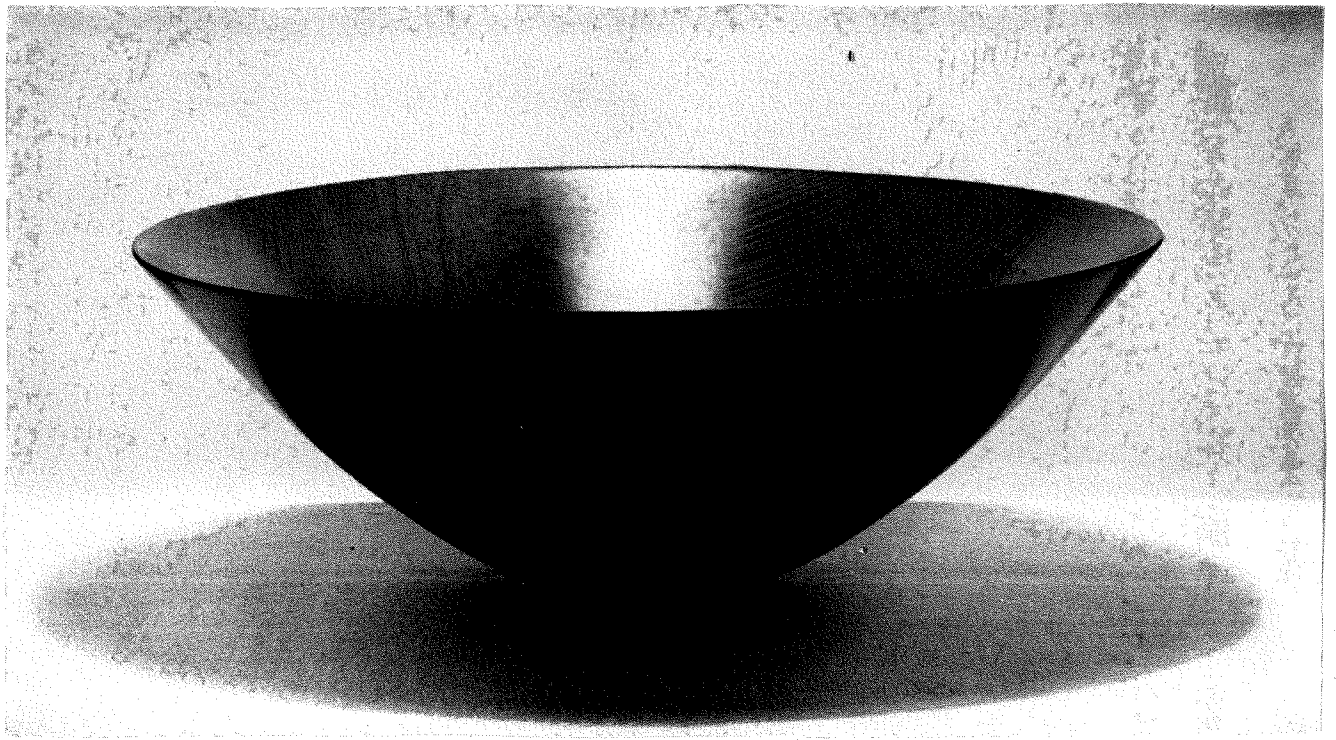


rim are decorated with scroll-like lines. It is primarily a decoration because its decorative elements have so outweighed the functional and expressive ones that they are hardly perceivable. The subject is a plate of fine porcelain. Porcelain itself is beautiful. It has a delicate eggshell thinness, almost transparent in places, and almost white in color. These qualities have hardly been exploited at all in this piece. The painted flowers cover up rather than emphasize the beauty of the substance from which the plate is made. For the amount of space it occupies it would hold very little, so the expression of function is not helped by the fancy border of lace-like loops around the edge. In this object the decoration is not integrated with expression, and decoration so outweighs expression that the object seems weak and superficial in comparison to Prestini's wooden bowls.

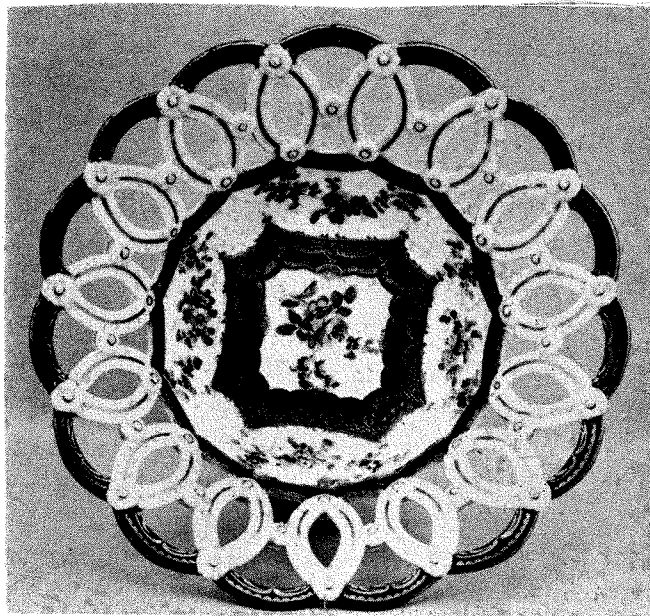
Any work of art increases its esthetic power by exploiting, and staying within the character of the medium from which it is made. A sculpturer strives to express the stoniness of the stone he uses--its weight, texture, and color. Alfred Jacobson in "Use of Press Molds" says,

A satisfying piece of clay-work must give full expression to the clayeyness of clay--an inherent quality like the redness of red, the spaciousness of space or the solidity of a solid. Only the possession of a deep-felt plastic sense and a basic familiarity with

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Bowl - Prestini



Plate

the nature of clay can achieve this expression.¹

The painter tries to bring out the peculiar beauty of paint, its texture and color. The painter who tries to pile up paint on an apple in a still life, for example, to make it look round, is transgressing into the realm of sculpture. The composer who uses two national anthems played against each other to express conflict between two nations as in Tchaikovsky's 1812 Overture² is transgressing into the realm of literature. In the comparison of the wooden bowls and the plate, the plate seems to be transgressing into the character of lace instead of porcelain.

D. The Principles Demonstrated

In the Analysis of a Painting

The principles of esthetic evaluation discussed in this chapter are well illustrated in the analysis of the painting by Jan van Eyck, Plate XV, from The Art in Painting:

"Jan Arnolfini and Jeanne de Chenany, his Wife" has the polish and charm of the miniature-effects seen in the best of the Dutch genre-painters, and was probably one of the sources of inspiration for what is best in the work of Vermeer, Pieter de Hooch, Terborch, and other great Dutch painters of family-life. Here, van Eyck plays upon the effect of sunlight in a room; the light does not stand out in isolation, but becomes the

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1. Jacobson, op. cit., p. 18.
Cf. Dewey, Art as Experience, pp. 195-213.
Cf. Moholy-Nagy, op. cit. p. 36.
Cf. Barnes, The Art in Painting, p. 32.
2. Cf. Barnes, loc. cit.



Jan Arnolfini and His Wife Jeanne Chenamy
Van Eyck

most active means in the organization of the picture: the light-pattern serves as a reenforcement and as a foil to the dark element which takes the form of an organized set of rather somber but deep, rich, glowing colors that carry the effect of color-power. As in van Eyck's "Crucifixion", the color is infinitely varied with light, and a series of rich color-chords are thus created in the most vital parts of the picture. In objects of the setting, the variety of these color-chords is not so pronounced as in the figures and objects in the foreground, but there is no drabness anywhere, nor any dull surface or monotonous color-area.

The pattern of light is focused in the joined hands, near the center of the composition; additional active elements in the pattern occur on the other hands and in the lighted area of the window, which latter is balanced on the right by the vertical areas of light upon the deep-red bed-curtain back of the woman. The light on the mirror in the background, and on the faces is a subdued glow and it is repeated in smaller areas and in lower tones in the highlighted spots of the chandelier. At the lower part of the picture, the white fur edging of the woman's dress is another small area upon which light is concentrated; it is balanced on the left by the illuminated color of the sandals on the floor. Similarly, the highlights on the mirror at the upper part of the back wall, are echoed in the dog's body in the lower foreground. The light ascends and recedes from back of the dog, through the green of the floor, up to the chair, continues through the red cloth on the chair, through the cushion and joins the light-pattern of the mirror.

The light from the window descends on the man's cloak and forms two parallel rhythms with the two lighted areas in the red curtain and the bed drapery. This vertical motif in the pattern is brought into equilibrium by the curve at the bottom of the man's robe and the horizontal and oblique folds in the woman's dress. All the above-mentioned units are but the high notes in the pattern of light; moreover, while functioning as light, they are tinged with color and participate in all the color-, line-, and space-relationships into which enters the particular area or object which they illuminate. Minor notes in the light-pattern, such as the highlights on the still-life near the window, the light-suffusion in the woman's dress and fur-edged sleeve, the man's cloak, the headdresses, and the back wall, offer subtle variations upon the motif. In short, the pattern of light is an integral part of the entire picture.

The color and the space, no less than the light, are compositionally integrated in the form and are organized with as much subtlety and distinction; and an

equal degree of completeness of plastic relationships exists in the use of the linear elements.

Van Eyck's delicate and very expressive sharp line forms a subtly varied pronounced pattern: the generally vertical linear rhythms in the figures, draperies, chair, and window are balanced by the oblique and curved linear motifs in the woman's headdress, the man's hat, the sleeves, the mirror, the chandelier, the sandals, the dog, the draperies, and the folds and zig-zag white edging of the woman's dress.

While the predominance of vertical rhythms gives a static quality to the ensemble, the varied curvilinear and angular formations add the needed note of variety, and translate the essential rigidity into a feeling of placidity rather than of stiffness. This picture is as patterned as a cubist composition, but in the patterns of color, of light, of space, and of line, and in their interrelationships, everything is subtle: no factor is accentuated at the expense of another. Space, for instance, is genuinely colorful everywhere, and the color-organization, while containing an active theme of light-and-dark contrast, is just as much a rhythmic ensemble of color-, line-, and space-patterns as of light-units. In short, the picture represents a triumph of integration of all the plastic elements in a form in which the pattern of light functions as a basic agent of unification. It thus differs radically from the Dutch genre-pictures in which pattern of light-and-dark is also an active factor in composition, but in which¹ story-telling so often outbalances plastic qualities.

E. Summary

Decoration has been defined and illustrated as that part of a work of art which is seen, felt or heard and has immediate pleasure value in contrast to that aspect of it which is dependent upon associated ideas. Its value and place have been discussed, as well as its distinct contribution as a means to deeper interpretation of objects and situations in life.

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1. Barnes, The Art in Painting, pp. 443-444, 449.

Expression, as that part of a work of art which has to do with things, ideas and values in life rather than the art object itself, including the individuality of the artist, has been discussed, defined and illustrated.

The essential qualities of the relation of decoration to expression have been discussed. The necessity for the integration and proper balance between decoration and expression has been brought out, and the effect of an undue preponderance of either has been described.

Decoration as a tool of the artist for expression has been pointed out, emphasizing the need for making it adaptable to purpose. The close relationship, in fact, the oneness of the two in purpose was demonstrated in natural forms and machine design.

The interrelatedness of parts, the necessity for a proper balance in strength between them and their relation to the over-all purpose of the work, the importance of staying within the character of the medium have been discussed and illustrated.

Finally, the principles set forth in this chapter have been demonstrated in an analysis of "Jan Arnolfini and Jeanne de Chenany, his Wife" by van Eyck.

CHAPTER III
FUNCTIONALISM IN CHRISTIAN SYMBOLS

CHAPTER III

FUNCTIONALISM IN CHRISTIAN SYMBOLS

A. Introduction

In this chapter the principles of functional esthetics will be discussed in relation to the art forms of the Christian church.

Symbolism will be defined and contrasted in order to show how a symbol partakes of that which it symbolizes and cannot be replaced by something else. Symbolism's presentation of the essence of that which is symbolized rather than the thing itself will be pointed out. The double-edged function of symbolism as it opens up the mind to higher meanings beyond itself and at the same time adds richer meaning to ordinary experiences will be discussed. The problem of symbolism in Protestant Christianity with the danger of its ceasing to lead beyond itself to God but rather to be worshipped in His place, will be considered. Finally, attention will be given to the relationship of this term to others used in the study, with special interest given to its relevance to the purpose of the functional relationship between the art form and the expressive idea.

Architecture and painting will be discussed as art

forms symbolizing Christian concepts. The place of architecture in the lives of the early Christians will be discussed. A brief survey of the aims of the architects of Christianity through the dominant periods in history will be discussed.

It will be shown that the coming of the industrial revolution brought new materials and technics which opened up new possibilities for adaptation to needs and the expression of faith through architecture. Finally, a fine example of modern church architecture will be analyzed to see the highly functional relationship of the form to the need and the expression of spiritual concepts.

Generally and specifically Christian art will be discussed in an attempt to discover its distinguishing features.

The implications of functional esthetics for the church service as one communicating unit will be discussed, especially in relation to salient areas of the problem such as balance between the esthetic and expressive elements of the service, integration of all the parts of the service to each other in the light of the whole and the function of all the parts to accomplish a definite purpose.

B. The Symbolic Function of Christian Art

1. Brief Definition of Symbolism

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The word "symbol", is derived from two Greek words syn (meaning together, with) and ballein (to throw). The meaning of the combined words is to throw or join together, so that, in a general sense, a symbol is a throwing together or combination of two things, the one standing for the other.¹

The real meaning of symbolism goes beyond this etymological definition in that the thing symbolized is greater than the symbol. It is representative of the thing symbolized but it is not a representation of it.

A rock as a symbol of steadfastness partakes of that which it symbolizes in the very essence of its nature--its durability and immovability. A symbol points to something greater than itself. It expresses basic truths in a vivid and simple way.²

2. Symbol Contrasted With Sign

A symbol is irreplaceable--nothing can quite as adequately express the idea or relationship. In contrast, a sign can be replaced. For example, it could be decided to use yellow instead of red to stop traffic. The light, in essence, has nothing to do with "stop".

A sign points to no higher meaning than itself. It does not participate in that which it signifies. For example, a number on a room door signifies to the one who lives there that it is his room. It has no real relation

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1. F. R. Webber, Church Symbolism, p. 14.
2. Cf. Paul Tillich, Systematic Theology, I, pp. 115ff., 238ff.
Cf. G. Ernest Wright, Symbol and Symbolism (in An Encyclopedia of Religion), 1945, p. 753.

to the room itself. A sign merely gives information.

Unlike a sign, a symbol opens up the mind to a level of reality not met before. A symbol points beyond to something greater than itself.¹ A symbol can degenerate into mere sign when used mechanically; on the other hand, signs can accumulate meaning and turn into symbols. Symbols need to be re-created, or given a new meaning in each generation if they are to be living and meaningful instead of trite clichés. When religious symbols have degenerated to the level of signs they are like, for example, the designs and emblems on a church floor, windows or vestments for which the public is provided with a booklet, in which to see what they signify. The average person in America would not have to look up the terms "heart", "sword", or "ice" when these are used as symbolic of ideas because they are a real, living part of common experience. Neither should one have to look up church symbols. When one does, they have degenerated to mere signs.

Saint Augustine seemed to believe that one must know that which is symbolized before one can understand the symbol. He says,

For when a sign is given to me, if it finds me not knowing of what thing it is a sign, it can teach me nothing, but if it finds me knowing the thing of which it is the sign, what do I learn from the sign?²

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1. G. Ernest Wright, loc. cit.
2. Saint Augustine, Concerning the Teaching (in The Basic Writings of St. Augustine, edited by Whitney J. Oates), Vol. I, p. 388.

In part this is true. Some amount of familiarity with the symbol is necessary if one is to see what it symbolizes. If the people to whom Jesus spoke had had no experience with sheep, his reference to the good shepherd would not have been effective as a symbol to help them to a higher view of His own nature. A true symbol has a double-edged power in that it gives new and richer meaning to everyday experience while it leads beyond itself to open up higher levels of awareness. For example, the cross is a direct symbol of a historical event, which in turn is symbolic of the vast and unknowable love, justice and holiness of God and His plan of redemption for man. At the same time the cross gives new and richer meaning to the daily experiences of living.

Mere ritual can degenerate into sign, if the meaning it symbolizes becomes dead. For example, the sacrificial laws of the Old Testament were made rich with meaning when the Israelites saw the great power and holiness of God upon the mountain just before the Law was given,

And all the people perceived the thunderings, and the lightnings, and the voice of the trumpet, and the mountain smoking: and when the people saw it, they trembled, and stood far off. And they said unto Moses, Speak thou with us, and we will hear; . . .¹

Later the vividness of this experience faded, the people

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1. Bible, Exodus 20:18-19.



iotto - Lamentation

lost sight of the nature of God and His power. Their sacrifices degenerated to mere ritual and were hated by God.

3. Symbol As Essence

a. Picture

A symbol is the boiled down essence of a thing or situation. A tree painted by Giotto is the essence or treeness of all trees.¹ See Plate XVI. It presents those characteristics which are most fundamental to all trees; leaving out the incidental, and specific characteristics of a particular kind of tree in a particular place. In this way Giotto's trees become symbolic. They give the idea of tree on a higher level than that of one particular tree. If Giotto had painted the tree photographically, just as it looked, it would have lost its symbolic character and been reduced to mere sign. But because of Giotto's superior vision and insight, he was able to draw the deeper underlying meaning of trees. He not only does this with trees, but also with people, with the whole picture, so that the whole situation pictured is presented in a most profound and symbolic way. Because of this it has the quality of timelessness, spirituality and universal appeal which is the essential character of all truly great art.

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1. Paul Tillich, Art and Religion, a series of lectures, Union Seminary in New York, 1952.



The Old King - Rouault
Example of Modern Christian Art

If he had painted the scene with the precision of photographic likeness achieved by the camera, he would have lost this quality and his work would not have had its timeless and exalted appeal. In this connection, Angelico Surchamp says,

Abstract representation, far from being an overlay, springs indeed from . . . objective structure. What is more, the return to symbolic form allows an adequate expression of theological realities. For the art of feeling, we want to substitute the art of truth. Here is no matter of arousing emotions cheaply; you are as readily moved at the sight of a man condemned to death as at beholding a man upon a cross, presented to us as the Christ. The task is not to do the work of a reporter or recorder, but to see everything under the light of Faith and, through symbols, to indicate those most sublime realities, whereby a Christian lives, . . . We have no business painting a Christ, but the Christ.¹

Some believe that words as symbols are not as powerful as are other types. March says,

When one cannot deal directly with things and actions in themselves, symbols have a greater psychological impact than words, because symbols are themselves things or actions; and as such are closer to things than words, serving as reproductions of things or reenactments of actions. They impress the most vivid sense -the eye- as well as the ear, and the other senses. Because of their concreteness they have a greater impact on the imagination, the memory, the feelings.²

Most people, at one time or another, have had the experience of reading a story that is not illustrated in the particular copy read. Later they see illustrations

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1. Angelico Surchamp, "On Behalf of a Truly Religious and Truly Modern Art," in Liturgical Arts, vol. 18, August 1950, p. 88.
2. H. Colley March, Dorset Proceedings XXV, 17, quoted by Sidney Heath, The Romance of Symbolism, Francis Griffiths, London, 1909, p. 7.

for the story in another copy, and experience disappointment because the pictured characters seem less ideal and alive than the ones they had imagined. The more universal the symbol the better. It is better for the artist to abstract the universal elements, letting the reader supply the details according to his own imagination. Symbolism is weakened by literalness. One of the reasons for the repulsiveness of a life-like wax figure is its closeness in every detail to the original, yet it is not the original. The same is true of overly naturalistic painting. It presents no challenge to the imagination of the beholder. It is the artist's ability to make his work symbolic of meanings above and beyond the subject itself, that gives him his unique value.

b. Story

The story of the prodigal son along with Jesus' other parables is a symbol. All the essential elements of that kind of situation are there; other detail is left out with the exception of what is needed to lend reality to the story. This makes it representative of the typically human situation where ever it may occur and in any age. It is timeless--universal. This story is and always will be a living symbol because the father-son relationship is basic and common to all men, in all times and places and it helps men to understand their relationship to God their heavenly Father.

c. Historical Event

An historical event can become a symbol in the same way that an artist or storyteller makes a picture or story a symbol. They consciously selected the basic elements for their work, eliminating the nonessential detail and drawing out the essence of the subject to be portrayed. The same thing can happen over the years to a historical event which at the time of its occurrence possessed all the detail found in any real event. With the passing of time the nonessential elements are dropped out and the characteristic or essential ones are left. Thus it becomes universal in appeal and representative of all similar situations. For example, the defeat of Napoleon at Waterloo is now symbolized in the expression, "He met his Waterloo". As a symbol its double-edged character makes it function in two ways, to lend greater significance to the specific event in the present for which the phrase is used and to open up a higher level of understanding of that particular kind of defeat as a universal concept.

4. Symbolism a Historic Problem to Protestants¹

Protestants have been anti-symbolic throughout the centuries to a greater or lesser degree. They have been afraid that the symbol would cease to point beyond

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1. Tillich, Art and Religion, a series of lectures, Union Seminary in New York, 1952.

itself and be worshipped for itself alone. There is good reason for this. It is natural that this should happen since man is a sensuous creature by nature, that which appeals to his senses seems more concrete. When the esthetic aspect of the symbol is allowed to dominate, the idea symbolized by the symbol may tend to lose its symbolic meaning and become only a sign. Its esthetic appeal then may easily be mistaken for worship experience. Men then worship the creation instead of the creator or the symbol instead of that which it symbolizes. Someone has said that, "The human mind is a permanent factory of idols." God, knowing the nature of the man he created, gave him the second commandment in which he was told not to make images of anything for worship.

It is important, therefore, to be very careful about the quality of symbolism and of the way it is used. It is at this point that functionalism is so pertinent because its basic philosophy is the necessity for staying close to function and purpose.

5. The Relation of Symbolism to Other Terms Used

Three closely related terms have been used in this study to define a relationship which is so elusive and complex that it seems to defy objectification. The terms "decoration" and "expression" seem to be more analytical in function, that is, they isolate and emphasize

the unique character of the two main elements involved in the relationship. "Symbolism" seems to emphasize the purpose of the relationship: that is, the perceived object leads the perceiver to a higher level of insight; while "functionalism" defines the method: that is, it tells how the symbol (decoration) expresses that which is symbolized (expression). This functional relationship has been described and illustrated in chapter two. In this chapter it will be used in consideration of Christian symbols, especially architecture and painting.

C. Church Architecture

1. Church Architecture in Christian Experience

The first Christians met in the homes of believers. The warmth and close association of Christian worship with the ordinary experiences of the family relationships, the informality and naturalness of this arrangement were certainly regrettable losses when the meetings moved from home to church building and a formal service. Each person became more isolated from the other by the very nature of the building and form of service. Nevertheless, as membership grew it was expedient to use a building that would accomodate large numbers.

The church building itself can be a symbol of the faith that it serves, and as such it bears a testimony to all who see it or worship within its doors. Because true faith in Christ is central in the life of the believer

it is not divorced from, but one with, the whole of his experience. The religious and secular are one to him. Therefore his artistic expression, be it church or painting, expresses the character of the age in which he lives. When the Christian religion is reduced to a peripheral place in the life of the Christian, it is put "on the shelf" for Sunday and business becomes "secular" while worship is considered "religious". The life is broken up-- it loses its dynamic unity in Christ and its power as a witness for Him. This is reflected in church architecture. A man may be eager to adopt the best architectural forms of his day for business purposes, where he wants top efficiency and order to let the world see that he is "up-to-date". But he would "throw up his hands in horror" at the thought of using these same advantages in his church building.¹

Eric Newton has written a most enlightening article on "Modernism and Religious Art". In it he said that an editor of an English magazine sent an issue of it to him, proudly commenting upon an article about a "modern" church, newly built. The article described the church as a "unique experiment--a church built and decorated in the modern style". Newton commented that

In any other age than our own it would have been unique

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1. Cf. Chad Walsh, *Early Christians of the 21st Century*, pp. 154-166.

to build and decorate a church--or any other building for that matter--in any but the modern style. If Julius II had decided to decorate the Sistine Chapel ceiling in the style of Giotto; if Bernini had been told to design the great cibarium in Saint Peter's in the style of Michelangelo; . . . we should open our eyes in surprise at the absurd anachronisms that resulted from such blind devotion to the past. Yet to-day we are content to furnish our churches with statues that look like watered-down Ghiberti, or paintings based, at best, on Raphael, and, at worst on--but why labor an obvious point.

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At each moment in the history of man, the art he produced was the inevitable expression of the spirit of the age. Every column as well as every statue on the Parthenon is an exact visual expression of the modes of thinking and feeling in Periclean Athens; the whole flavor of the religious outlook of early sixteenth century Rome is contained in Michelangelo's Sistine Chapel ceiling.¹

The author continues by likening the situation to a train moving through history throwing out works of art as it goes. These were collected by art historians and carefully hoarded in museums, thus being robbed of much of their meaning by being removed from their historical context, the author says.² Somehow the clergy and artist became separated along the way and the artist was left to go on expressing himself in easel pictures which at least interpreted the spirit of his age, even though destined for the home and museum. The church was left to express itself visually with odds and ends from the past--a past which, glorious in its time, is no longer adequate to

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1. Eric Newton, "Modernism and Religious Art," in Liturgical Arts, August 1950, p. 89.
2. Cf. Walsh, loc. cit.

express truly the intellectual, emotional and spiritual climate of to-day.¹

This idea is also vividly expressed by Chad Walsh in his alert and discerning book, Early Christians of the Twenty-first Century,

A good rule of thumb by which to judge the religious vitality of a period is the architecture of its churches. The more the church buildings resemble models in a museum, the more the religion is a museum piece. As long as Christianity kept its buoyancy and life, church architecture evolved along with secular architecture. It is highly probable that many romantic, stained-glass-loving Christians of to-day would be shocked if they could be transported a hundred years into the future. The Christians of that time may have a high regard for St. Thomas Aquinas, but I doubt that they will imitate the architecture of his day. Instead of hiring mediocre architects to turn out pseudomedieval structures, they will seek out the Frank Lloyd Wrights and have them build churches genuinely functional and as modern in spirit as secular architecture. Then it will be obvious that religion has emerged from the museum.²

2. The Aims of Christian Architecture in the Past

a. Early Christians

Since the fourth century when Christianity was officially recognized and able to come out of hiding, its architects have tried to express the basic spiritual concepts of Christianity in accordance with the outlook of their day and the technics and materials available.

The first Christian churches (Romanesque) were similar to the Roman forum which was the common style at

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1. Ibid.
2. p. 159.

the time, for public buildings. The forum usually had a vaulted ceiling, heavy walls, and symmetrically placed entrance on the four sides. For the purpose of Christianity all entrances were eliminated but one at the end of the building. The altar and pulpit were placed at the opposite end where they dominated the building. Columns which surrounded the court of a Roman forum on all sides, were placed on two sides only. They too functioned to lead the eye to the altar. The walls of these churches were heavy and did not allow much light. They had to be heavy to support the stone vaulted ceilings.¹

b. Gothic Period

The flying buttress came into use in the late Middle Ages. With this the architect was able to locate reinforcement in strategic points along the wall for support of the vaulting. This allowed larger space for windows and more light. The architects of Christianity have always strived to express the spiritual with the materials of their buildings. The style of buildings has always been influenced by the materials and technics available. The Gothic church expressed spiritual exaltation to a high degree by the further development of the flying buttress and vaulting technics which allowed a higher nave and consequently more window space and clear-

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1. cf. Ernest H. Short, The House of God, pp. 75-85, 86-101, 168-192.

story windows near the ceiling. This added light was given an other-worldly and spiritual effect by the use of stained glass. The dark, rich coloring of the light that filtered through the high vaulted space was a triumph of Christian expression begun in the Romanesque period and coming to flower in the Gothic period.¹

c. Renaissance

With the coming of the Renaissance the separation of the spirit from the material began to be evidenced. The ornament of the cathedral seemed to be conceived less as an integrated part of the structure and more as a thing in itself. The sculptured figures that expressed in a symbolic way spiritual teachings, became more naturalistic, less consistent with the structure and more like people one might see walking in the streets at the time. Artists were more concerned with the world of the senses--the material rather than the spiritual.²

d. Baroque

The Baroque followed the Renaissance with its theatrical display and emotional ecstasy often produced by specious means. One device was the use of false scale. For example, facades were large, highly ornamented with heavy, flamboyant angels, shells, broken pediments, scrolls and duplicated frame lines around doors and win-

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1. Ibid.,

2. Ibid., pp. 273-293.

dows. Doors were made very large in proportion to the whole facade, this all gave a false sense of massiveness and power.¹ The real door was a small one, of an appropriate size for use, inside the larger one. The same thing was done with steps and railings. All of these things are used every day--man goes in and out doors, and up steps and so he gains an idea of their size. The Baroque architect played upon this by making the entrance to a building about ten times as big as was necessary, giving the impression, from a distance, of massive size. In contrast to the modern architect, who strives to express the material and the functional shape of a building as its ornamentation, the Baroque architect seemed deliberately to cover up and disguise material textures and functional shape. For example, many Baroque church architects painted the plaster of the ceiling to look like a continuation of the real architecture up into the vast space of the sky which was filled with angels, cherubs and clouds. In one case the artist even painted the faces of curious observers looking down from the edge of the heavenly scene to the unfortunate little earth-bound creature standing on the floor looking up. This happened at a time when the established church was being threatened by reform movement and

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1. Cf. Talbot Hamlin, *Architecture an Art For All Men*, pp. 13, 80, 87, 193, 213, 227, 183.
Cf. Short, *op. cit.*, pp. 299-304.

so was using every means possible to impress men with its grandeur and power.¹

e. Pre-Modern

Architecture after the Baroque period was chiefly concerned with revivals of architectural styles of the past such as those of the Greek and Gothic tradition. During the nineteenth century when eclecticism reached its height there was a confused use of superficial ornament such as Gothic tracery, and windows, Baroque doorways, Italian Renaissance arches and Palladian windows. They were used for decorative effect with little regard for the function performed by them in their original context or for their relation to the structural elements or function of the buildings upon which they were to be used.² Of this, the pseudo-Gothic churches of this period are good examples. The Gothic appearance of the facade of St. Patrick's Cathedral in New York City is a decorative veneer.³ The structure is really brick. A host of churches with their dismal brown varnish and meaningless over-lay of extravagant Gothic detail are only expressions of superficiality, distracting to the expression of spiritual concepts and efficient function.⁴

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1. Cf. Short, op. cit., pp. 299-304.
2. Cf. Hamlin, op. cit., p. 216.
3. Cf. David M. Robb and J. J. Garrison, Art in the Western World.
4. Cf. Hamlin, loc. cit.

f. Modern Architecture

The development of architecture in America parallels the development of machine design as seen in chapter one. The first "meeting houses" were simple and direct; their form was the result of a building honestly designed to meet the needs for which it was made. Then the influence of classic Roman and Greek building came when men felt a desire for more ostentation. In the nineteenth and early twentieth century this degenerated into mere eclecticism, described above, which was the superficial overlay of ornament from classic styles; similar to the paleotechnic phase in machine design.¹

Around the beginning of the twentieth century a new architecture came into being. Three main factors contributed to this movement. First, the decadence and superficiality of the state of architecture at the time forced thinking architects to grope for something better. In the second place, new building programs and new construction materials and technics were little suited to Gothic or classic styles, but suggested a multitude of new possibilities and advantages that the classical architect could not possibly have achieved. And in the third place, architects in Europe were discarding the old styles and frankly accepting the character and possibilities of the new materials, steel, concrete, stucco and glass and the new technics suggested by them. To be sure, some architects were

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1. Ibid.

trying to make steel tracery after the Gothic stone tracery. Others tried to mold concrete to look like the stones of Baroque palaces. But the main trend of architecture was towards the new "International Style" which believed that not only modern structural methods were necessary but every line must be developed from these new methods.¹ Talbot Hamlin points out that:

A modern building must show its structure even more directly than the Gothic buildings showed theirs; its every beauty must be conditioned by modern structural methods (steel and reinforced concrete) and modern materials (veneered woods, glass, metal, and plastics). Moreover, since the walls in a modern building are mere screens, they must look like screens. As a corollary, buildings should no longer appear like weighty masses, but like enclosed space. They are built for their interiors--that is, the space they enclose--and therefore must appear as that space with its enclosures. Monumentality and any type of axial symmetry are inconsistent with this ideal, . . . Sloped roofs express past and gone techniques.²

Flat roofs also give full, square rooms on the top floor and facilitate later additions. New steel construction made heavy wall supports unnecessary. More glass could be used. Modern architecture is adapted to the needs and appearance of its immediate surroundings and climate. According to new ideals in architecture there is no longer a set form or style into which to fit the present needs and situation--the form or style is the result of the needs of a specific situation having been met in the best way possible.

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1. Cf. Hamlin, op. cit., pp. 218-220.

2. Ibid., p. 221.

Cf. Gropius, The New Architecture and the Bauhaus, pp. 21-24.

In 1945 Alfred Luke Mattes in his thesis on "Trends in Protestant Church Architecture in America as They Reflect Thought and Practice", said that the Protestant church in America had been hesitant to adopt the new style of architecture. When it did, it usually retained elements of the traditional style.¹ "Elkert Conover, director of architecture for the Board of the Federal Council of Churches, said that most post war church building programs call for Gothic."²

Two main arguments were given for this lag in acceptance. One, it has not become fixed. To this it may be said that nothing is ever "fixed"--there is continual change either for better or worse. In the eight years since this thesis was written the new style of architecture has been widely accepted throughout the world and there have been many churches built in this style in America. The second argument was that it is better to use a style created by the church. To this it may be said that the classic styles "created by the church" were taken from pagan Roman buildings as has been pointed out previously in this chapter. It is also true that the Protestant church in America takes advantage of new "stream-lined" social and publicity technics and does not object to a new version of the

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1. Alfred Luke Mattes, Trends in Protestant Church Architecture in America as They Reflect Thought and Practice, p. 104.
2. Ibid., p. 104.

Bible but enthusiastically accept it in favor of the King James version. Mattes says:

As a result, within the church both thought and its practical expression in religious education and the acceptance of community responsibility may be contemporary in the best sense of the word, while at the same time the building presents an exterior which consciously and often self-consciously sets itself apart from secular forms at the price of identifying itself with sacred forms and symbols that have little power to convey the Christian message to the modern world.¹

One of the chief reasons for the lack of acceptance of functional design for churches is the natural human tendency to cling to the old and familiar. Another is lack of firsthand experience with the new church architecture and an understanding of its nature and advantages. It may be helpful therefore to analyze carefully a good example of it.²

3. Analysis of a Modern Church

Christ Church in Minneapolis, Minnesota, has been chosen as a fine example of modern church architecture for analysis. See Appendix I. The analysis will be made to discover the decorative and expressive elements, the interrelation between them, and how they function to symbolize spiritual concepts.

The congregation wanted a Gothic style church,

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1. Mattes, op. cit., pp. 105-106.
Cf. Walsh, op. cit., p. 159.
Cf. Newton, op. cit., p. 89.
2. Cf. Barnes, The Art in Painting, pp. 4-5.
Cf. Willard L. Sperry, Reality in Worship, pp. 232-236.
Cf. Arthur S. Hoyt, Public Worship For Non-Liturgical Churches, pp. 21-30, 37.

but the pastor strongly believed that "a modern building would serve Christianity better than a Gothic or Colonial copy".¹ The congregation took a course in the history of architecture before they were convinced. The effect of the building is indicated by the comment of one who was not a Christian, "I am not a Christian; but if I have ever felt like getting down on my knees, it has been here."²

This church is the last completed work of Eliel Saarinen and it represents an amazing integration and balance of spiritual, esthetic and practical qualities.

For practical consideration the maximum value is gotten here for a minimum price. The church cost only \$300,000. The available space was small. It seats around 750 people and has a small chapel, and a choir loft for fifty voices. The use of simple materials, a design that directly met needs and provided an overlapping use of space helped to keep it within the budget and the space. Large unbroken brick areas were a saving and a beautifying element. Only four columns are used inside while the pews are carried into the side-aisles. This also cut down expense. The interior is so skillfully designed that the natural light in most cases is sufficient although artificial lighting is there when needed. Sound is controlled by the

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1. Douglas Haskell, Architectural Forum, July, 1950, p. 80.
2. Ibid., p. 82.

shape of the building. The "flutter" produced by sound bouncing between parallel surfaces is controlled by slightly tilting the ceiling, and by splaying the north clearstory wall. The main ceiling above the tilted one is surfaced with acoustic tile. As a perfectionist touch the rail of the balcony is tilted forward to prevent echo from its surface. The subtle curve of the chancel wall puts the focal point of echoes outside the church, away from the congregation.¹

One of the chief sources of esthetic satisfaction in this building is that these very qualities which meet the ordinary practical needs of budget and function: that is, the fine acoustics, light control, and seating, at the same time express esthetic and spiritual qualities. The carefully controlled light not only provides adequate light to see in the entire church and saves cost in artificial lighting, but it is so designed that its chief source is the long vertical window behind the screen to the left of the chancel from which it places emphasis on the cross and the altar. It is reflected by the curve in the right chancel wall to the whole nave in a softly glowing way that makes light and the simple cross the dominant elements in the whole of the interior. All things within the church are subservient to this and nothing is allowed to detract

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1. Ibid., pp. 80-83.

from it. The slightly canted walls between windows not only shield the congregation's eyes from glare but direct attention to the altar, cross and minister in the chancel. This is another instance of the marvelous control of light for practical and spiritual purposes.¹ The canted walls scatter and direct light and sound at the same time they provide a powerful esthetic effect. It is well known that when planes are placed at odd angles to one another a sense of dynamic, moving relationship is set up between them which is more pleasing than static parallel planes. Artists often use this within their pictures. The writer knows of one artist who carries the principle out in all of his home and furniture. Even the doorways of his house are built with no two widths the same.²

In the Saarinen church light and the cross are the dominant spiritual concepts expressed. The simple and inexpensive brick built into broad, unbroken wall surfaces is one of the esthetic effects of the building. It needs no decoration because its pattern and texture is a decoration in itself and the plain wall space gives dignity to the building and directs attention to the cross as the dominant theme and decoration. Even the curved wall to the right of the chancel is a marvelous and subtle theme playing up the cross as it reflects its shadow and gives the

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1. Ibid.

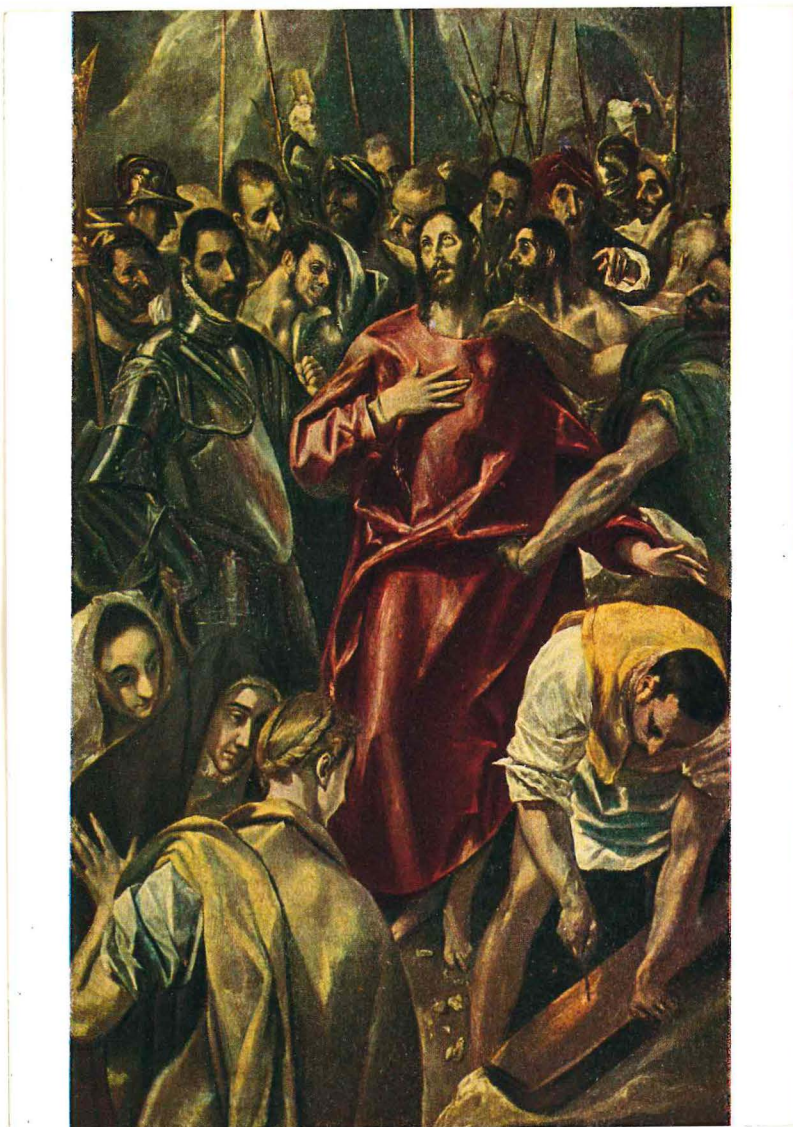
2. cf. Wharton Esherick.

effect of infinite space.¹ It is also the climax of a minor theme of curves, pillars, pulpit, and the paneling above the pulpit. The curve theme is played against the dominant theme of straight lines and flat planes; (vertical) the left wall of the nave, the canted walls between the windows, and the pine screen in the chancel, (horizontal) benches, altar rail, and altar. The vertical and horizontal themes are climaxed in the cross.

This church has the simplicity and directness of an early Quaker or Mennonite meeting house but with all of the advantages possible of modern materials and technics plus a profoundly moving expression of beauty and the spiritual concepts which are central to the Christian faith. Each part is so integrally related to every other that one can hardly say this is a practical element, and this is for decoration, and this to express Christian symbolism. What fulfills a practical function also is beautiful, and what is beautiful is expressive of Christian ideals. The same functional esthetic principles are at work here that were seen in the wooden bowls of Prestini--the stripping down to essentials, the elimination of every molding, pattern or other detail that is not working for the desired effect of the whole. Thus, the Saarinen church illustrates the principle of functionalism in meeting the needs of the

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1. Ibid.,



Removing the Robes of Christ - El Greco

whole man; the physical, mental, esthetic and spiritual.

D. Christian Painting

1. Definition of Christian Art

Painting is an expression of living experience, whether on the level of object or idea, and as such, is significant to the Christian. Therefore, just as everything in life has Christian significance, so in the fuller sense one may think of all painting as Christian.

This feeling of oneness or the awareness of the basic meaning underlying all things is called mysticism by William James and by Albert C. Barnes.¹ To the Christian, the source of this unity of meaning is God and the feeling itself is closer to the term "spiritual". Barnes describes it in The Art in Painting:

We have mysticism at its height when the harmony between the self and the world is taken as the key to all experience, when everything is felt to be full of life, and at heart one with ourselves.

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In El Greco, we have a Christian's mysticism, a world dominated by supernatural forces. He reveals the pervasive life that the Christian mystic finds in all human experience, and uses nature as a symbol to show the individual's fears, struggles, aspirations, defeats, and triumphs, all vitalized with the artist's intensity.²

The definition of Christian art becomes more specific when it is narrowed to the work produced by one

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1. Cf. James, op. cit., pp. 379-429.
2. pp. 45-47.

who is a Christian . It might be narrowed still further to include only those works which contain Biblical subjects. Any one of these limitations is really inadequate, all are true, in a sense. Some Biblical pictures may be shallow in their presentation of Christian experience even though they use Biblical characters or stories while others using "secular" material may be profoundly spiritual in presentation.¹

2. The Principles of Functionalism in Christian Painting

The principles illustrated in the Prestini bowls and the Saarinen church are present in good paintings also. The lack of these principles results in bad pictures, often giving the effect of sentimentality, unreality and weakness. Lack of balance in the use of light, line and color, and lack of integration of these with the expressive and decorative elements can result in this effect. Anything included in the picture which does not work for the artist's purpose, works against it and should be eliminated. The elements of the whole should be so fused that none can be said to be purely decoration or purely expressive in function--each should, at the same time, be the other.²

3. The Analysis of the "Crucifixion" by Grunewald

It is imperative continually to refer to the

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1. Cf. Tillich, Art and Religion, a series of lectures, Union Seminary in New York, 1952.
2. Cf. Barnes, The Art in Painting, pp. 30, 16-17.

illustration to achieve the desired effect of the analysis.

This "Crucifixion" is one of the great paintings of all time and the masterpiece of this German artist. A truly remarkable achievement, for this painting represents a successful portrayal of intense emotion and suffering, produced by the thorough support of the decorative elements: that is, his superbly related and integrated use of line, light and dark, color and space. The picture presents a pictorial organization as highly complex and beautiful as the greatest modern abstractions, but with it a profound presentation of the crucifixion of Christ. These abstract relationships are its life blood. Angelo Surchamp says, as quoted before, in relation to symbolism,

Abstract representation, far from being an overlay, springs indeed from this objective structure. What is more, the return to symbolic forms allows an adequate expression of theological realities. For the art of feeling, we want to substitute the art of truth. Here is no matter of arousing emotions cheaply; you are as readily moved at the sight of a man condemned to death as at beholding a man upon a cross, presented to us as the Christ. The task is not to do the work of a recorder, but to see everything under the light of Faith and, through symbols, to indicate those most sublime realities, whereby a Christian lives we have no business painting "a" Christ but the Christ.¹

The composition is deceptively simple. No line, color or detail is present except that which functions to express the dominant idea of Christ, the Lamb of God, crucified. The picture is well-balanced around this idea.

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1. Surchamp, loc. cit.

Dynamic balance is achieved by a number of interrelated means. The three figures on the left are balanced against one, on the right. This was done by placing the cross to the right of the center and Christ's body to the right of the cross instead of in the center of it as is usually done.

There are several rhythmical movements throughout the picture that begin, like a theme in a symphony, move through the picture, and come to a climax in the bent head of Christ. Harmony is played skillfully against contrast.

There is a wonderful fusion of light, line and color in the figures that renders them convincingly solid. Their psychological expressions are vivid and alive.

The light and dark contrast is strong. Three areas of white on the right (loin cloth of Christ, lamb and book) are balanced by the white robe of Mary, standing on the left and by the inscription at the top. They result in dramatic contrast between the actors in this event and the stark, deep green vagueness of the background which has enough color in it to bring out the vividness of the color and light in the foreground. Between these contrasts are many subtle variations of light, one being the stream of water in the background.

The contrast between the upward movement of Christ's arms and the opposing downward swing of the curved cross

bar to which they are fastened creates a feeling of tension which helps to express the pull of the weight of his body on his arms. The curved cross beam gives a "held in" feeling to the composition.

The anguish of Christ is vividly portrayed throughout the picture by a writhing, twisting movement. It appears in the drapery, the wringing hands, distorted faces, the twisted and strained fingers of Christ, the twisted body of Christ and finds its climactic expression in his bent feet and head.

An undulating movement, which is at the same time symmetrically unifying, moves from the foot of the cross on the left side, through the cord and drapery on the kneeling figure, through the body and the red cape of John, terminating in his head. A similar movement goes from the foot of the cross on the right side, through the cross carried by the lamb, through the bow of the sash around the Baptist's waist, around his shoulder, terminating in his head. Together these movements form a "v" which holds in the composition and is part of a series of similar rhythms found in the folds of the red mantle around the Baptist's shoulder, the pages of the book, and the shoulder part of his pointing arm. A parallel movement occurs on the left side in the bent figure of the mother of Christ, John, and the fold in the drapery that goes in that direction. These movements are repeated in the movement of the arms of Jesus and all are climaxed, as before, in the head

of Christ. The little opposing inverted "v" made by the string holding the inscription over Christ's head points up this series of "v's" by contrast and helps to hold in the composition.

The head of Christ is bowed to the right while the feet turn to the left expressing suffering and at the same time lending subtle balance and variety to the picture and also forming part of two large, sweeping curves on each side. Beginning at the Baptist's feet, moving through the lamb, the cup, the feet of Christ to his right leg, to the wound in his side, coming to rest at his head. This curve is balanced by a similar curve on the left side of the picture. It begins at the lower left corner with the rock, going gracefully through the curved lines and edges in the drapery of the kneeling figure, through her arms, the tie of the loin cloth on Jesus to be climaxed with the other at the wound and head of Christ.

Finally, the vertical rhythms found in the standing figures, and the horizontal ones, seen in the bands of rock and water in the background are repeated and climaxed in the cross and body of Jesus where they cross each other in the head of Christ.

The emphasis on Christ here is not by literal means that have nothing to do with pictorial art, such as, the pointing finger of the Baptist and the hands of the Marys. Christ is emphasized by every contrast, rhythmic

movement, line and color in the picture. The spirit of this tragic yet triumphant scene is powerfully and convincingly rendered.

E. Implications For the Church Service:

Problem Areas

Although this consideration of the problem is admittedly inadequate, experimental and "groping for the next rung in the ladder", as it were, it is hoped that it may lead to further and more comprehensive and definite thought.

To the writer's knowledge very little has been done along this line in the Protestant church. Chad Walsh has expressed concern for the decadence and ineffectiveness of many of the usual contemporary Protestant church services from the standpoint of their outward form, as viewed in the light of modern esthetic principles.¹ The Catholic church is doing some vital thinking and acting in this area. Their "Liturgical Arts" magazine is devoted to the task of discovering and using for the service of the church modern esthetic principles, technics and artists.² The lack of interest and concern for esthetics on the part of Protestants may be due to a confused idea of the nature of

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1. Walsh, op. cit., pp. 154-166.

2. Lavaneaux, Liturgical Arts Magazine.

esthetics, which is a hangover from the museum movement--the idea that art is a frivolous, impractical luxury and therefore not worthy of time and consideration to those seriously concerned with the burden of a lost humanity. As this study has emphasized, it is a very basic part of human life. When ignored or wrongly used the result is incomplete, impoverished and confused experience, which hampers the communication of the Gospel. According to the premise of this thesis, if esthetics were better understood it could be used as a power to communicate the Gospel rather than as a hindrance. The plea is not for more art to be used in the church. That is done too much already. It is for better art, used in a more effective way.

The two dominant components of art forms, expression and decoration, were seen to demand certain essential relationships to each other for the effective working of the whole. This was illustrated in the analysis of the Prestini bowls, Saarinen church and Grunewald and van Eyck paintings. These were: effective balance, integration of parts, and the close affinity of parts to the function of the whole. Here these essential relationships will be considered in relation to the church service as one unit expressing the Gospel message for the purpose of saving souls. In doing so, problem areas will be made clearer and perhaps some solutions will be suggested.

1. Balance

The esthetic, which ideally is used as a power or tool to communicate the Gospel, often seems to lose this relation to purpose and becomes an end in itself. Then the service loses its directness and simplicity. The esthetic experience is confused with worship and the individual leaves the service feeling that he has had a worship experience when in reality it was an esthetic one.¹

When an artist has very little to say as far as depth of human value is concerned, the weight of appeal in his work may naturally be decoration. Likewise, when a minister has little to say or lacks zeal for the communication of the Gospel message the result may be an over-emphasis on the esthetic aspect of the service: that is, the music, interior decoration of the church, "high-sounding" language, poetry or vestments.² In some cases the esthetic may even be depended upon to produce an effect which the minister, in failing to discern the nature of the esthetic experience, may believe to be worship.

This problem seems more noticeable in services where formal liturgy is used. Frequently one is impressed with the highly decorative and emotion-stirring vestments, burning candles, chanted music, overly ornate interior decoration while the Scripture and sermon may be given in a cold, unemotional and monotonous way. When leaving the service, the impression carried along is esthetic but

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1. Cf. Hoyt, op. cit., pp. 21-25, 65-66.

Cf. Sperry, op. cit., pp. 212-215.

2. Ibid.

not truly spiritual although it is thought to be spiritual.¹ Of course, many would say that individual background, taste and custom determine the spiritual effectiveness of such a service. It is here suggested that in view of the fact that these same problems and principles operate in the field of art, they are very likely in operation in the process of the communication of the Gospel also. Therefore, there is more involved than mere taste, or tradition. There are basic laws that operate in any communication between human beings.

For example, Mennonite or Quaker meeting houses and services are severely plain and strictly functional. The power of esthetics is wanting, but it seems better to err in this direction than in the other, just as it would be healthier to have a diet of vegetables and steak only, in contrast to one of dessert and salad.

This extreme seems closer to the principle of God as Spirit demanding spiritual worship. The Gospel has a better chance to predominate in such a situation. Art as an overtone or by-product of function is closer to this principle. Perhaps that accounts for the fact that at first many churches built in the modern "international" style are reminiscent of Mennonite or Quaker meeting houses.

2. Integration

When leaders of a congregation become aware of a need for a greater use of art in the service it is so easy

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1. Cf. Hoyt, op. cit., pp. 65, 66, 63-69.
Cf. Sperry, op. cit., pp. 213, 208, 209.

to begin by adding solos, choral numbers, guest musicians, talks on art, or chalk talks to the service and poetic expressions, poems and "high-sounding" phrases to the sermon in an attempt to have a "beautiful service". This is like the "icing on the cake". The mere adding of decoration is as ineffective here as it would be in a painting or a building. There is a difference between the relationship of grains of sand to each other in a pile of sand and the relationship between the parts in a machine. There is organic unity in the latter; each part is dynamically related to every other part in the light of the purpose of the whole.¹

Frequently the greater function is sacrificed to the lesser. Certain things are meant to be functional for the attainment of an over-all purpose but the relationship is relatively superficial and undynamic. Some outstanding examples of this are long drawn-out announcements, jokes, and the indiscriminate use of solos and choirs. The superficial use of jokes and choirs will be discussed briefly to make more concrete the point that some things which seem functional, in the long run, may not be.

The introduction of a sermon with a joke or "funny story" is a common device used by preachers to establish a relaxed atmosphere. Often it has no connection with the theme of the service. If the minister would try to discover the reasons for an atmosphere of tension,

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1. Cf. Hoyt, op. cit., pp. 21-25, 145-146.
Cf. Sperry, op. cit., pp. 211-212, 222.

perhaps he could find a more organically related means of overcoming the problem. The effect of a "funny story" may seem to solve the problem but it is often a superficial solution and more than that it may produce a negative effect which spoils the simplicity and directness of the impact of the whole service.

How does a choir help to express the message of the sermon? Some might justly feel that it would be better to have no choir; that some other use of the time might be more potent for the communication of the Gospel. Or some may feel that praise to God belongs only to the congregation as a whole, as in the case of the Mennonites. Certainly if a choir is used it should be of good quality. Its members should be auditioned and trained by a professional musician. If the church cannot have this because of lack of talent, money or both, it would seem less distracting to the service as a whole to have only congregational singing. Sometimes choirs are used because the congregation expects it as a part of tradition or set pattern. Set pattern in itself is deadening.¹ In other cases the reason for having a choir seems to be to get members to take an "active" part in the service. This seems a superficial interpretation of activity. The highest kind of activity to aim for would be that of the heart and will, which results in active Christian living inside as well as outside the church. This is attained primarily by the strong impact of the Gospel message on the hearts

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1. Cf. Ibid., pp. 214-25, 213, 208, 209.
Cf. Hoyt, op. cit., pp. 63-69, 23-24, 39, 134-136.

of those hearing it. A boring choir, among other things, can weaken and even destroy this impact. Thus the lesser function denies the greater.

As the texture of the bricks and the pattern made by the cracks between them were elements in the decorative effect of the Saarinen church, yet expressive of the very substance of which it was made, so the decorative elements of a church service should at the same time be the particular message of the day.

Integration of all the elements in the service to the dominant purpose of the whole is essential. If the dominant means of conveying a particular message is the sermon, the esthetic element will be one with it and the music, offering or prayer will emanate from the sermon to be most effective.

Alexander Whyte is noted for the careful concern he had for the unity of the service. Perhaps some helpful suggestions may be seen in the portion of his biography quoted here:

So strong was his desire for a pervading unity throughout every service that he would never delegate even the reading of the lessons when he was himself the preacher. Even when he was over eighty years of age, he continued to conduct the whole service, which sometimes exceeded an hour and a half in length, and to stand throughout, . . . for the preaching of the Evangel . . . was the center of all the worship of the church . . .¹

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1. G. F. Barbour, The Life of Alexander Whyte D.D., pp. 410-411.
Cf. Ibid., pp. 145-146.
Cf. William D. Maxwell, Concerning Worship, pp. 67-69.

Whyte's use of music also manifests his concern for unity in the service. To him a hymn was not merely a set pattern used every Sunday, it was a unique opportunity to enrich the presentation of the Gospel and he made it meaningful. Hollins, his minister of music says,

Dr. Whyte's method of choosing the Praise differed from that generally adopted. His choice showed enormous care, the dominant idea being to make the entire preliminary portion of the service centre around his sermon, to impress it the more vividly on the congregation. On one occasion, his subject was 'Meditation', and having seen a piece of mine on a recital programme called 'Meditation', he asked me to play it during the service--not as a voluntary, but a special item, previously announcing that I would now play a Meditation. I have known him to choose a hymn because the text preceding it had a bearing on the sermon: and a favourite device was to read a psalm or scripture passage, then have it sung either as a Metrical Psalm or Paraphrase.¹

The human tendency to compartmentalize in thinking, and consequently in practice, may be a strong factor in the disunity of the church service. Evangelism is thought of as being distinctly different from ordinary preaching. Teaching is thought to be separate from preaching, devotional sermons as distinct from expository ones, the emotional response as separate from insight and reasoning, and the esthetic as being separate from insight and understanding and primarily emotional.² This problem is prevalent in the appreciation of art also. Decoration is

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1. Ibid., p. 408.
2. Cf. B. A. E. Garvie, "The Philosophy of Worship" (in Christian Worship by Nathaniel Micklem) p. 4.
Cf. Maxwell, op. cit., pp. 67-69, 5, 7.
Cf. Sperry, op. cit., pp. 213, 222.
Cf. Hoyt, op. cit., pp. 37, 65, 66, 145, 146, 29, 30.

considered to be separate from expression, space is considered as an entity apart from color and emotion is considered as separate from reason.¹

John Dewey says,

Learning to perceive demands the interaction of the whole personality with things about it. This is true whether one is seeing a picture or painting it, mastering golf, building a new type of bridge, or reading the poetry of Keats.²

If learning to perceive or understand demands the whole personality, then the communication to be apprehended should have all the elements in it appeal to the whole personality. The sermon should appeal to the emotions, intellect, spirit, physical, and esthetic aspect of the individual. God made man a dynamic whole. Each of these elements is an aid to the other in learning. For example, it has been scientifically proven that facts with emotional associations are remembered longer than those without emotional appeal. John Dewey says of the separation of the emotion from intellect,

Emotions which, when connected with the meaning of objects and with purposeful action, are interests attaching the self to the changing world, are left free-floating. Instead of giving secure anchorage, they dissolve into reveries that come between the self and the world.³

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1. Cf. Barnes, The Esthetic of Bernhard Berenson (in Art and Education by Barnes), p. 217.
Cf. Walsh, op. cit., p. 165.
2. Dewey, Forward (in Art and Education by Barnes), p. 5.
3. Dewey, loc. cit.

In view of this principle, a sermon is a tool used by the minister to communicate a message that he feels is urgently needed by the people. He should feel free and creative enough to appeal to reason, emotion, intellect, imagination, background or any possible thing that will help him carry out his function. His sermon should be evangelistic, devotional, intellectual, teaching, expository or any combination of these that will get his point across to the whole man.¹

Two outstanding areas that reveal compartmentalization of emotional from intellectual response in the church service are the "worship center" and the "worship period". The very fact that these have a name and a special time and place is evidence of this separation. The "worship center" veers in the direction of idolatry and teaches the idea that worship is not a part of ordinary experience, but something special for which one needs such esthetic aids as candles and a picture for achievement. Often, in Sunday schools, one finds religious books, in a child's department, on a separate table from secular ones, suggesting that religion does not belong with ordinary experiences in life. Those who practice these things are probably not conscious of this effect, perhaps because it is visual instead of verbal. The average person is not trained to see visual effects or to understand their significance.²

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1. Cf. Garvie, loc. cit.
Cf. Maxwell, op. cit., pp. 5-7.
2. Ibid.
Cf. Hoyt, op. cit., pp. 35-39.
Cf. Sperry, op. cit., pp. 222, 211-212.

Worship does not usually occur apart from learning or intellectual insight but rather as a result of it. Many Sunday schools devote thirty or forty-five minutes to the "worship period" followed by twenty to thirty minutes for the "lesson". Worship is not a kind of "feeling" pumped up by the use of "art", (hymns, poems, pictures or candles). One does not need a devotional "atmosphere" to worship God. He needs real personal insight into the nature of God, Christ and the Scripture, the kind of insight that involves his whole being, to truly worship. If the lesson is taught in a "whole" way there is likely to be more real worship of God going on in five minutes during or after the "lesson" than in the whole forty-five minutes of the "worship period". A sensitive teacher will watch the response of the class to the teaching, that she may see when the class is ready to worship in a spontaneous and natural way.¹ It is also suggested that the entire Sunday school period would be better thought of as one unit rather than as two separate parts--the "worship period" and the "lesson".

3. Function

"Form follows function" is a term used to sum up the principles of functionalism. The outward form of a building or a church service is not a set style or mold

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1. Cf. Hayward and Burkhart, Young People's Method in the Church School, p. 137.

that is mechanically applied to any situation but rather it is the result of the specific needs of the situation being met in the best way possible. The rigidly set form in a church service so often seems to lead to deadness. When the form of the service is the result of a careful but flexible planning to meet the needs of the situation the result is more likely to be alive and effective. Of Alexander Whyte it was said that,

Throughout the service which he conducted, whether in his own pulpit or elsewhere, everything was thought out, yet nothing was stereotyped. . . late in his life he wrote to Dr. Kelman of "the point and power that belong rather to spontaneous than to prepared prayer." His services showed a variety and originality . . . which were extraordinarily impressive in his hands . . . Who but he would have read, at the grave of an aged and saintly lady, the account of Christian's passing, from the close of the "Pilgrim's Progress"? In the communion service there appeared the same desire to awaken the heart and conscience of his fellow-worshippers by varying the familiar order. More than once, when he came to the words of institution, "After the same manner also He took the cup," he broke off, with the cup in his right hand, and told how once, "Rabbi" Duncan, when distributing the elements, saw a woman in a seat near the front of the church pass the cup untasted while the tears coursed down her cheeks; and how the great scholar, leaving his place at the Table, stepped down into the aisle, and, taking a cup from the elder who held it, gave it himself to the weeping communicant, with the words, "Tak' it, woman: it's for sinners."

The closing act of each service was as characteristic as all that went before. Most often it included one of the benedictions or doxologies from the Epistles; but it might . . . end with the lines which in a very special sense he made his own:

"O may we stand before the Lamb,
When earth and seas are fled,
And hear the judge pronounce our name,
With blessings on our head."¹

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1. Barbour, op. cit., p. 310.

In summary, the aim of sound design is to remove from the object, be it church building, sermon or the service as a whole every detail, every solo, every extra part which is not conducive to its effective functioning. What is left should be interrelated in the most beautiful and functional way possible for the purpose of communicating the Gospel.

F. Summary

In this chapter the principles of functional esthetics have been discussed in relation to the art forms of the Christian church.

Symbolism has been defined and contrasted in order to show how a symbol partakes of that which it symbolizes and cannot be replaced by something else. Symbolism's presentation of the essence of that which is symbolized rather than the thing itself has been pointed out. The double-edged function of symbolism as it opens up the mind to higher meanings beyond itself and at the same time adds richer meaning to ordinary experiences has been discussed. The problem of symbolism in Protestant Christianity with the danger of its ceasing to lead beyond itself to God but rather of its being worshipped in His place, has been considered. Finally, attention has been given to the relationship of this term to others used in the study, with special interest given to its relevance to the purpose of the functional relationship between the art form

and the expressive idea.

It has been shown that the coming of the industrial revolution brought new materials and technics which opened up new possibilities for adaptation to needs and the expression of faith through architecture. Finally, a fine example of modern church architecture was analyzed to see the highly functional relationship of the form to the need and the expression of spiritual concepts.

Christian art has been discussed to discover its distinguishing features and these have been illustrated in an analysis of the Grunewald "Crucifixion".

The implications of functional esthetics for the church service as a communicating unit have been discussed, especially in relation to salient areas of problem such as balance between the esthetic and expressive elements of the service to each other in the light of the whole and the function of all the parts to accomplish a definite purpose.

CHAPTER IV
SUMMARY AND CONCLUSION

CHAPTER IV

SUMMARY AND CONCLUSION

The purpose of this thesis was to present the challenge of modern functional esthetic principles to the Christian church and to show their relevance to its problems.

In order to do this, it was necessary to make those principles clear and understandable. The method for doing this was to present the background problems from which the theory developed--the assimilation of the machine and the development of its design. The problem arising out of the early use of the machine was the separation of art from the everyday lives of the people. It was noted that machine-made products crowded handmade crafts from the market. This made machine owners become rich quickly. As a sign of their position, they began collecting art. Thus art found its way from the daily life of the people into the museum. A parallel movement took place in the philosophy of art. The isolationist view of art, which held that it is distinct from life, was discussed.

The historical survey pointed out that as the machine became understood as an instrument for artistic expression in its own right, its design was improved

through the better integration of parts with function, the esthetic element being built into the working parts, every non-essential part being removed.

The products made by the machine followed the same development.

As functional design evolved, the theory evolved with it and the problem of the separation of art from the routine experience began to find solution. The machine, recognized as a tool in the hands of the artist, could manufacture ordinary, useful objects cheaply and artistically.

The principles of functional esthetics have been used mainly in the "material" realm while on the level of "value" there has been a lag in its acceptance. This is the challenge of this study because the Christian church is concerned primarily at the value level.

After showing the source and development of the theory, its dual aspect was analyzed.

The discussion showed that functionalism is concerned with the quality of the relation between the perceivable form and the associated human meanings and purpose expressed by it.

To see the character of function, it was necessary to define and analyze the "decorative" element and the "expressive" aspects, trying to discover the relationships between them. These were found to be: balance

between the decorative and expressive elements, the integration of the two and of all the elements involved in the light of the over-all purpose of the work.

These principles were demonstrated in an analysis of a painting by Jan van Eyck.

In the last chapter symbolism was defined and shown to be a term that emphasizes and describes the true purpose of functionalism: that is, the subtle control of all the means so as to express through the art object a higher level of meaning than itself. For example, the Prestini bowls were designed so well with all nonessential detail eliminated, that they express the idea of bowls in general. The problem of symbolism to Protestantism was found to be the danger that the symbol lose its function, and, not pointing beyond itself, be worshipped for itself alone.

Christian architecture and painting were discussed and analyzed to discover functional principles at work in them. The need for the Christian church to take advantage of all the latest technics, materials, and forms of expression in the arts was emphasized.

The implications of functional esthetics for the church service as one communicating unit was considered, especially in relation to salient areas of problem such as the need for integration and balance between the esthetic and the expressive elements in the service, the

bending of all the parts to the needs of the situation and the purpose of the service and the necessity for the elimination of all but that which is needed to accomplish the purpose of the service.

Compartmentalization, manifest in the tendency to think of worship as separate from learning, was discussed as well as the need for really good quality in art forms that are used in the Church, whether music, painting, poetry or architecture. The need for more thoughtful and functional use of art in communicating the Gospel was expressed.

The final conclusion is that the esthetic is a fundamental part of human nature. When ignored it seeks expression in, perhaps, less constructive means. The preaching of the Gospel to the whole man demands wholeness of presentation; therefore, the presentation should be esthetic. Because of the strong appeal of the sensuous to man it is important not to let art be used ostentatiously, but to keep it closely integrated with purpose that it may work for Christ's cause and not against it.

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BIBLIOGRAPHY

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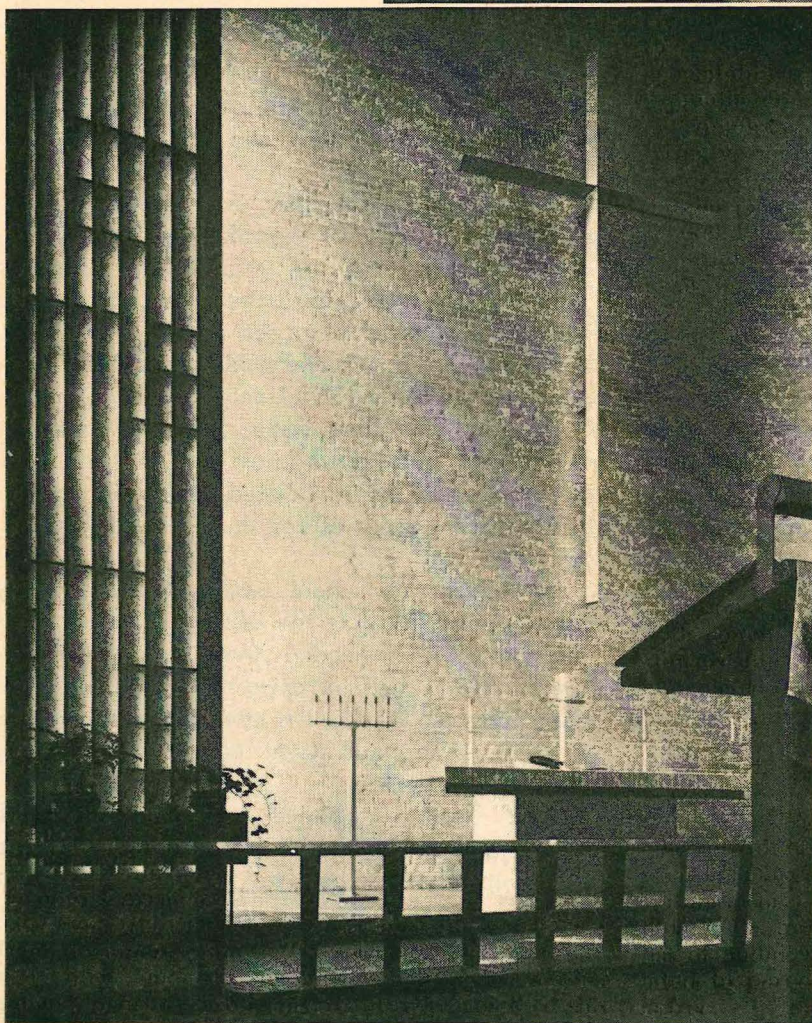
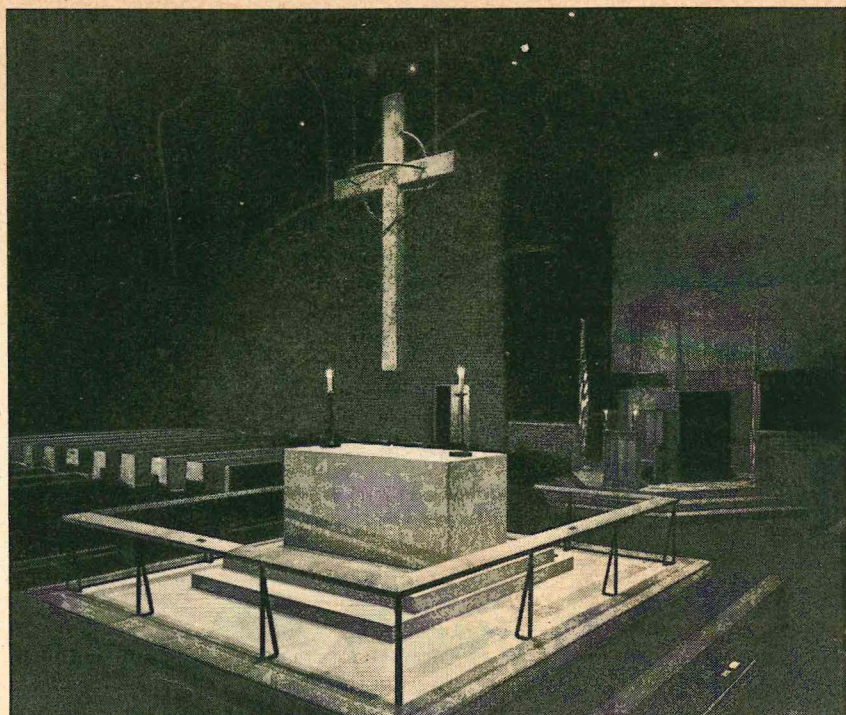
APPENDICES

APPENDIX I

CHRIST CHURCH:

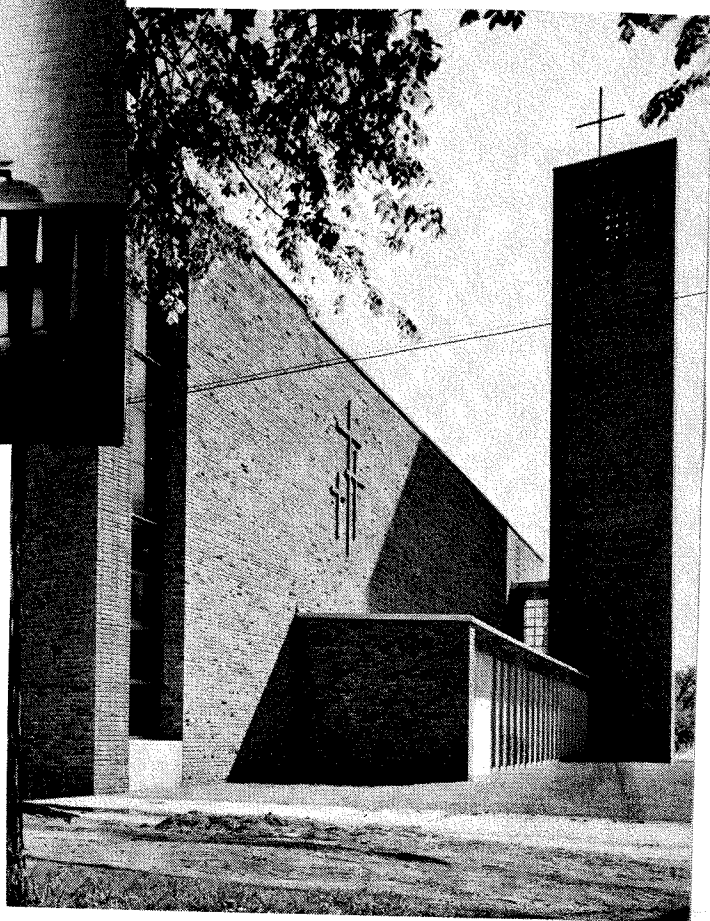
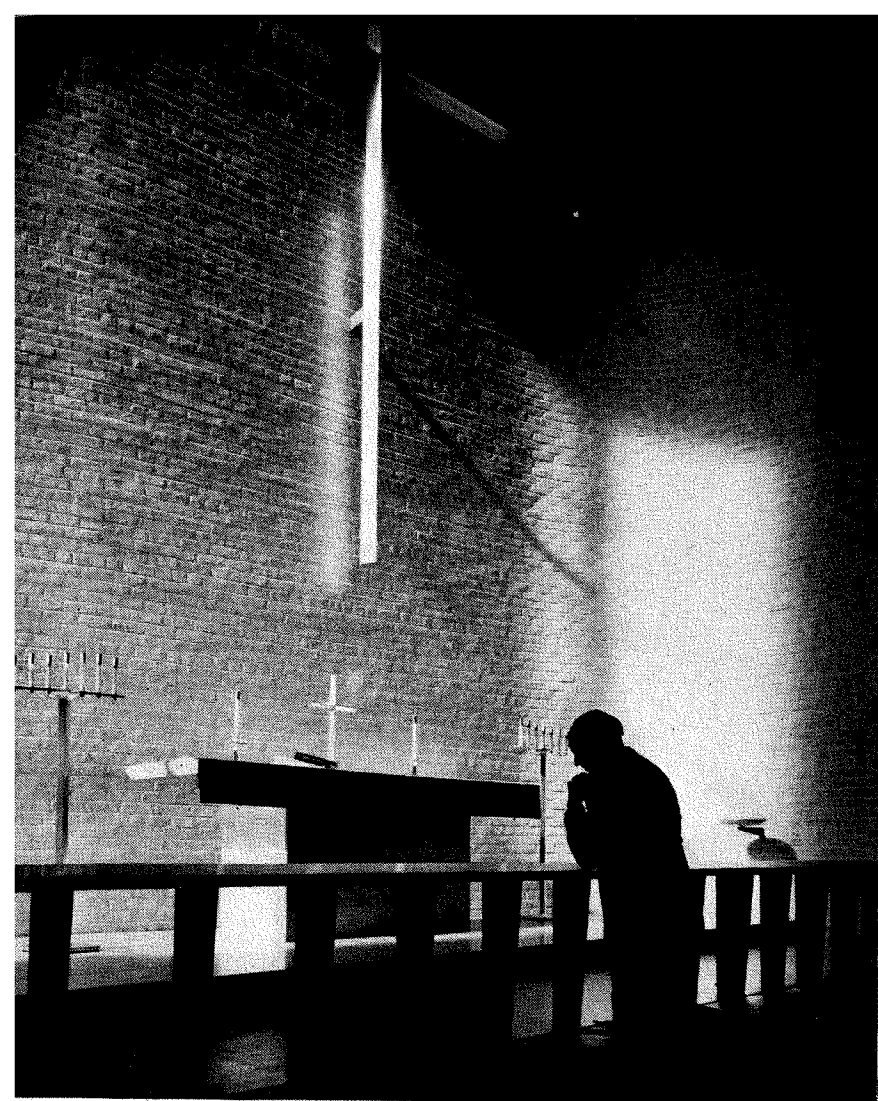
A MODERN PROTESTANT CHURCH

The altar in the Church of St. Clement, Alexandria, Virginia, is set in the center of the church rather than at one end, and the congregation gathers around it as a family. Since the cross is seen from all four sides, it has been made three dimensional rather than flat. The circles, which are derived from the old Celtic cross, extend out in front and back as well as around the center of the cross. The darkening of the low ceiling gives that effect of space and mystery which was achieved by great height in traditional architecture.



In the interior of the Lutheran church shown on the opposite page, the old forms—altar, cross, and candlesticks—are redesigned in the simplicity of modern art. They are set against a bare brick wall where shadow is the only decoration. The result is an interior of dignity and beauty that is both a setting for and an expression of the devotion and reverence of the congregation.

The unfettered quality of modern architecture and interior designing and the sense of God's power and grace that it expresses help lift us out of the confusion of our daily lives into the presence of God.



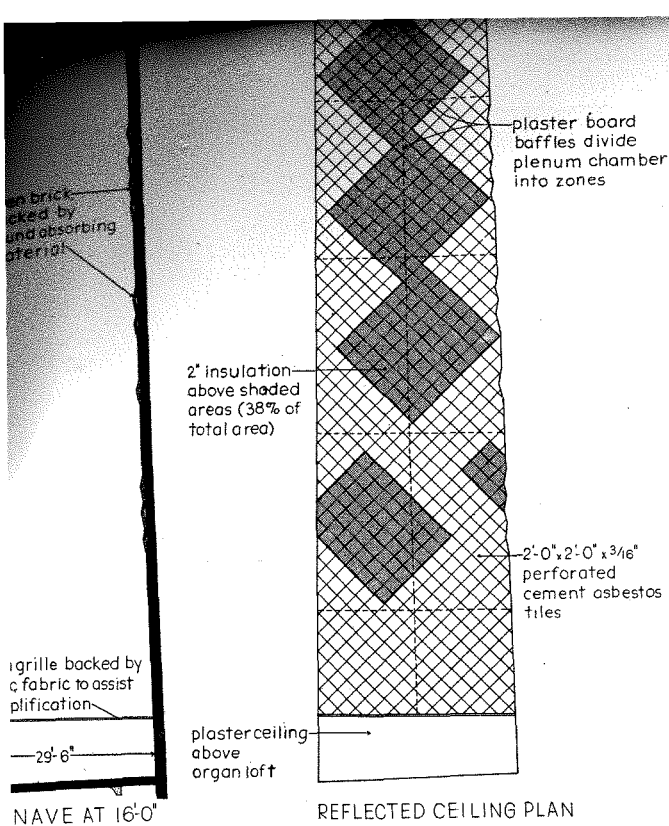


Open jointed brick on the angled northern clerestory wall is laid in 2 ft. wide splayed panels, the center of the splay projecting 4 in. from the principal line of the wall. Panels add textural interest, absorb sound.

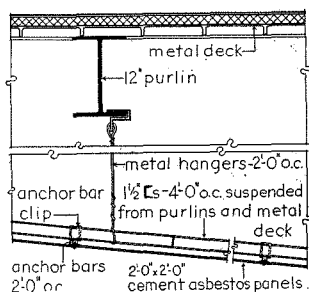
Towering window in the southern facade (right) lights the sanctuary and repeats the vertical accent of the bell tower. Spacing and depth of louvers in the side-aisles cut down the glare for minister as well as for congregation.



Adequately lighted on most daytime occasions by chancel and side-aisle windows, the church also has a flexible artificial lighting system. The distinctive spun-aluminum "spoon lights" projecting from the southern clerestory wall may be used for strong indirect lighting, while smaller recessed ceiling fixtures provide general illumination.



REFLECTED CEILING PLAN



is lighted in a similar manner, without any attempt to conceal the light source. Surprisingly, the windowless upper portion of the nave is not dark and gloomy, but filled with a soft, reflected glow from the chancel.

Wall sections between the side-aisle windows are spaced closely and slightly canted on their inner surfaces to keep direct light out of the eyes of the congregation and to direct attention to the brilliantly lighted altar. Unlike some louver systems which shield the audience but leave the speaker facing the light, the depth and spacing of the wall sections give a measure of glare protection to the pastor as well as to his congregation.

Acoustics were considered early in the planning, and the building was shaped to control sound with a minimum of absorptive material. To prevent the "flutter" produced by sound bouncing between parallel surfaces, the northern clerestory wall is slightly splayed and ceilings are canted. Suspended from the steel roof grid by metal hangers, the main ceiling is surfaced with perforated acoustic tile, backed with 2 in. insulation over 38 per cent of the total area (detail at left). Behind the visually effective waves of open-jointed brickwork on the northern clerestory wall sound-absorbing material furnishes additional protection against reverberation. Similar material is introduced in ceiling strips along the outside of the aisles, behind the wood screen in the sanctuary and on the soffit of the choir balcony. As a perfectionist touch, the rail of the balcony is tilted forward to prevent echo from its surface.

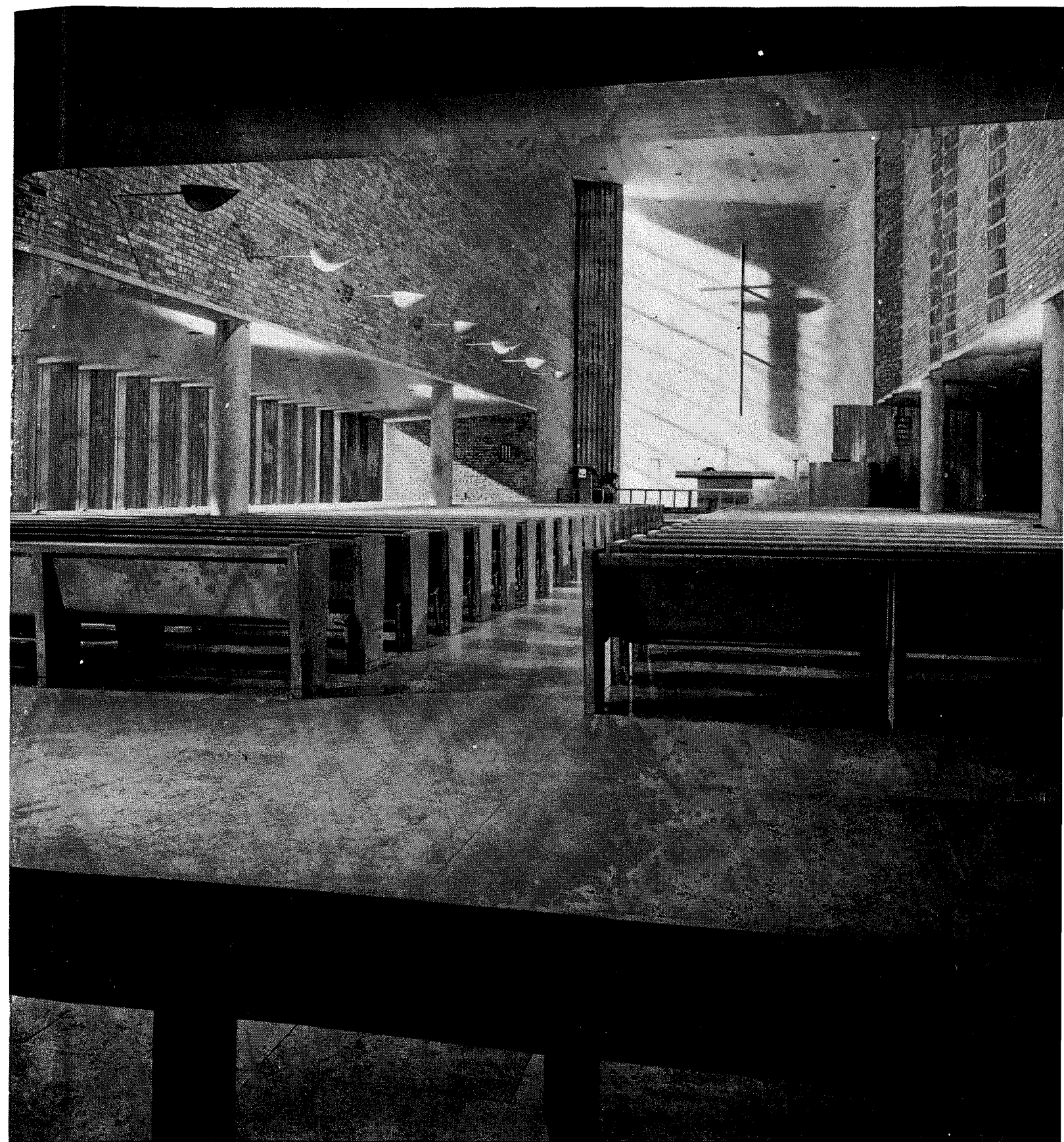
To improve tone transmission, a decorative open-weave plastic fabric covers the face of the organ loft, forming the rear wall of the balcony. Sound passes easily over the plastic strands of this screen, is not lost or muffled as it would be by an ordinary fabric. A final acoustical refinement is achieved by the subtle curve of the chancel wall which is laid out, not merely for visual effect but to put the focal point of echoes outside the church so that none reach the congregation.

Heating is mainly by radiant coils located in the floor of the side aisles and the sanctuary (both areas are close to windows) and in the lower walls of the clerestory. Convectors are used in vestibules, sacristy, minister's study and toilets. To provide good circulation, ventilating fans supply air to six plenums above the main ceiling (detail at left) and into the nave through perforations in the ceiling tile. Return grilles are at the corners of the side aisles.

COST BREAKDOWN

Temp. facilities, bldg. permits, scaffolding & miscellaneous	\$5,000
Excavate & backfill	4,000
Structural concrete	25,000
Masonry	70,000
Basement floor & walks	3,000
Concrete finish (1st floor)	500
Waterproofing & drain tile	500
Miscellaneous carpentry	3,082
Structural steel	15,000
Steel deck	3,500
Misc. & ornamental iron	22,000
Reinforcing steel	11,000
Roofing & sheet metal	9,000
Lath & plaster	5,500
Marble & tile	9,000
Millwork	11,000
Hardware	1,600
Toilet partitions	600
Weatherstripping & caiking	300
Glass & glazing	1,100
Plumbing, heating & ventilating	50,000
Electric wiring	9,000
Cement asbestos ceiling	4,000
Supervision	5,000
Total	\$300,000

CONSTRUCTION OUTLINE: Foundations—concrete, spread footings, bituminous waterproofing below grade. Exterior walls—brick and stone. Interior—steel frame, wood partitions. **ROOF**—steel beams, metal deck, built-up roofing. **INSULATION:** Ceilings (nave)—perforated Transite, Johns-Manville Corp. Roofs and sound insulation—Fiberglas, Owens-Corning Fiberglas Corp. **WINDOWS:** Sash—aluminum, Flour City Ornamental Iron Co. Glass—Hyllite, Mississippi Glass Co. **HARDWARE**—Yale & Towne Mfg. Co. **FURNISHINGS:** Altars, pulpit, lectern, organ screen, etc.—L. Paulle-Midway Co. Lumite mosaic for screen—Lumite Div of Chicopee Mfg. Corp. Textone—Olean Tile Co. Baptismal font—Flour City Ornamental Iron Co. Seating—American Seating Co. Pastor's office—Modern Center, Inc. **ELECTRICAL FIXTURES**—Branham, Mareck & Duempner, Inc., Kurt Versen, Inc. and Swivelier Co., Inc. **HEATING**—radiant system. Wrought iron coils in side aisles, sanctuary floors and lower section of clerestory walls—A. M. Byers Co. Convectors—Trane Co. Controls—Barber-Colman Co. Specialties—Bell & Gos-



LOCATION: Minneapolis, Minn.

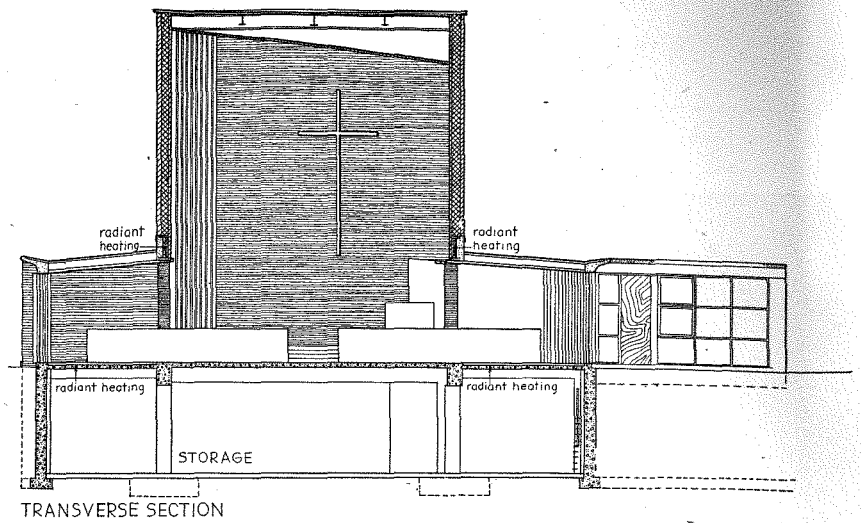
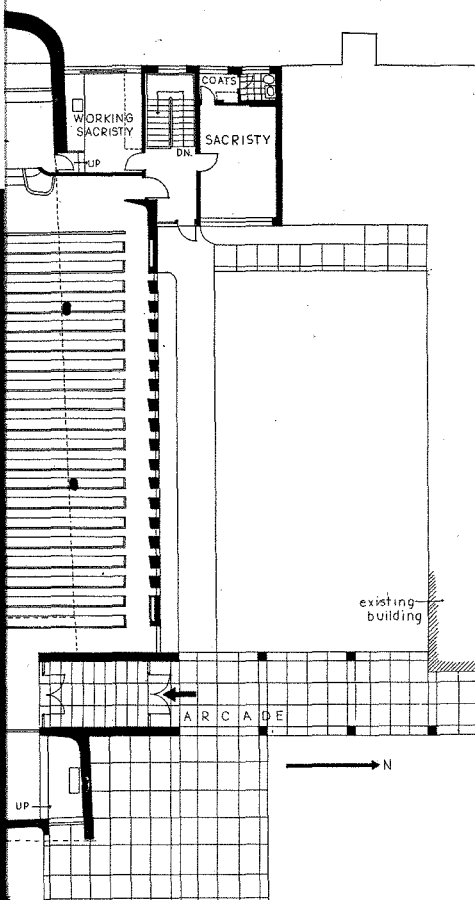
SAARINEN, SAARINEN & ASSOCIATES, Architects

HILLS, GILBERTSON & HAYES, Associate Architects

KRAUS-ANDERSON, INC., General Contractor

BOLT, BERANEK & NEWMAN, Acoustics

Photos: George Miles Ry

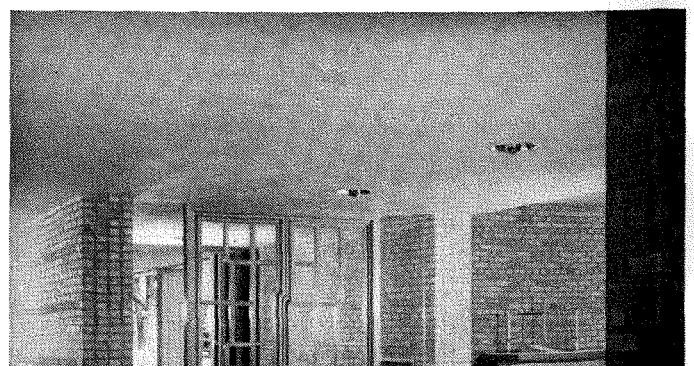
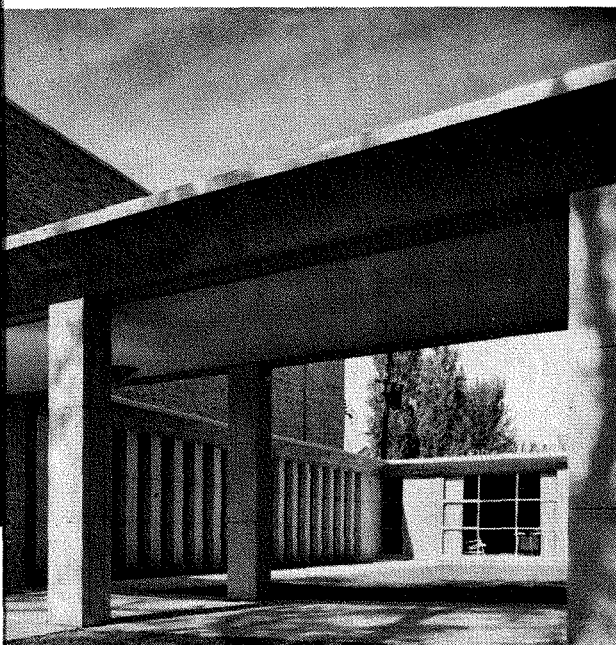
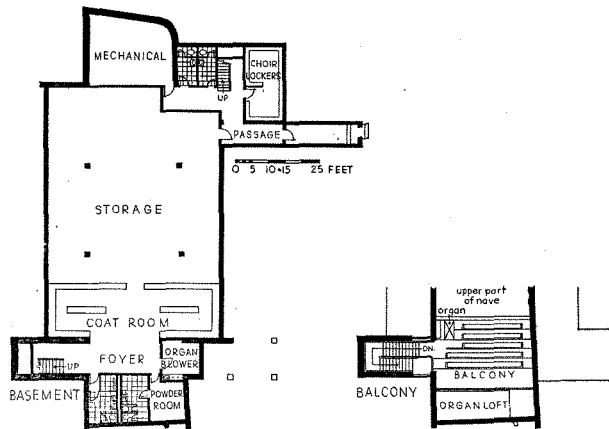


previously accepted Gothic plan in favor of the Saarinen's design. The most powerful factor in his successful campaign was a course for the congregation in the history of church architecture.

The reaction of the congregation to their new church is perhaps best summed up in the words of an outsider who said, "I am not a Christian; but if I have ever felt like getting down on my knees, it has been here."

The plan sets up a balance of the practical and the esthetic which carries through the entire structure. By using a minimum of four interior columns and by carrying the pews into the side-aisle space, the architects were able to establish the fine proportions of the nave somewhat independently of the seating arrangement, and without reducing capacity. The layout of narthex and chapel at the rear of the church provides a comfortable overflow space for such occasions as Easter and Christmas. A rear balcony for choir and organ was dictated by site limitations, but it has the happy effect of leaving the chancel free of all distracting elements. Storage, utilities, coatroom and toilet facilities are concentrated in a full basement. The sacristy wing ties in with the existing building, forming a pleasant court before the glass wall of the minister's study.

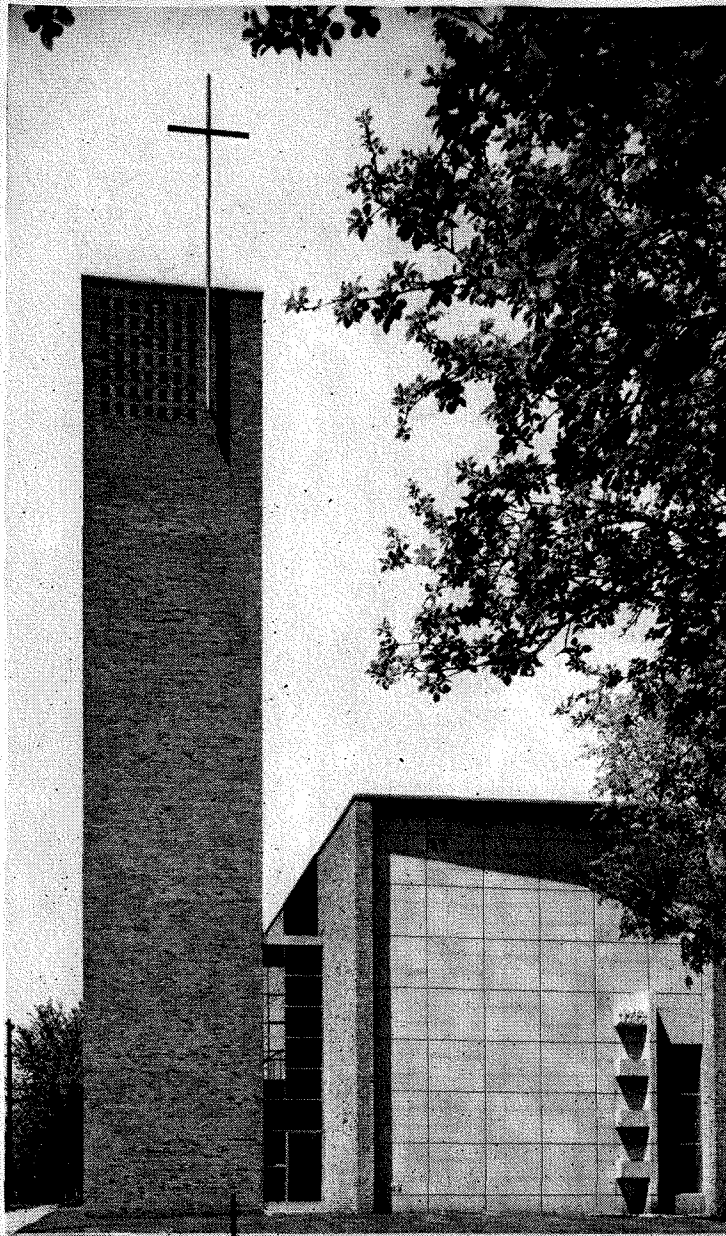
Natural lighting is used with dramatic simplicity to make the main altar and the brushed aluminum cross above it focal points of the whole interior. With a ceiling-high louvered pine screen concealing its source, light streams into the sanctuary through a window extending the full height of the south wall. Like the cyclorama of a modern theater, the curved white brick wall of the sanctuary cups the light, suggesting infinite space. The altar of the chapel



CHRIST CHURCH

This church is the last completed work of ELIEL SAARINEN, Architect and Planner

He died June 30 at the age of 76, full of honors and ripe in years

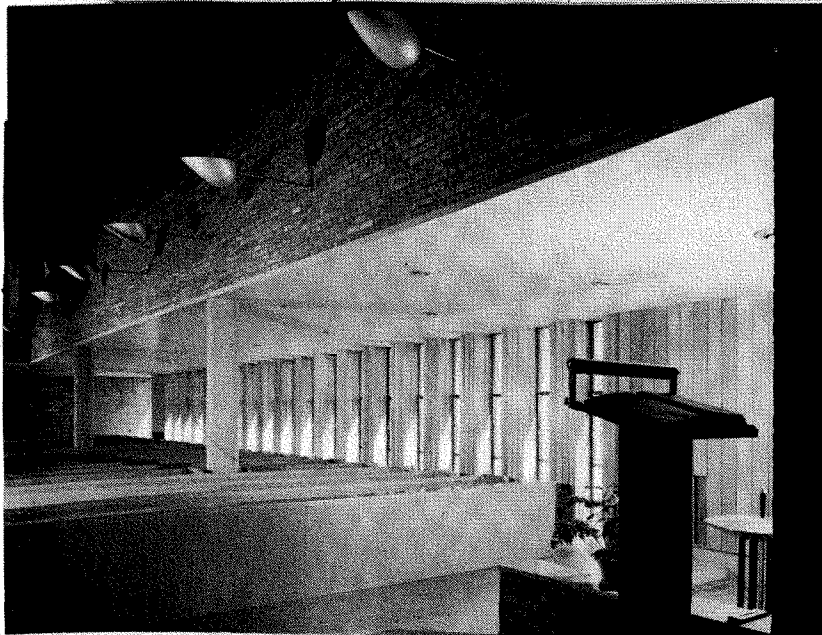


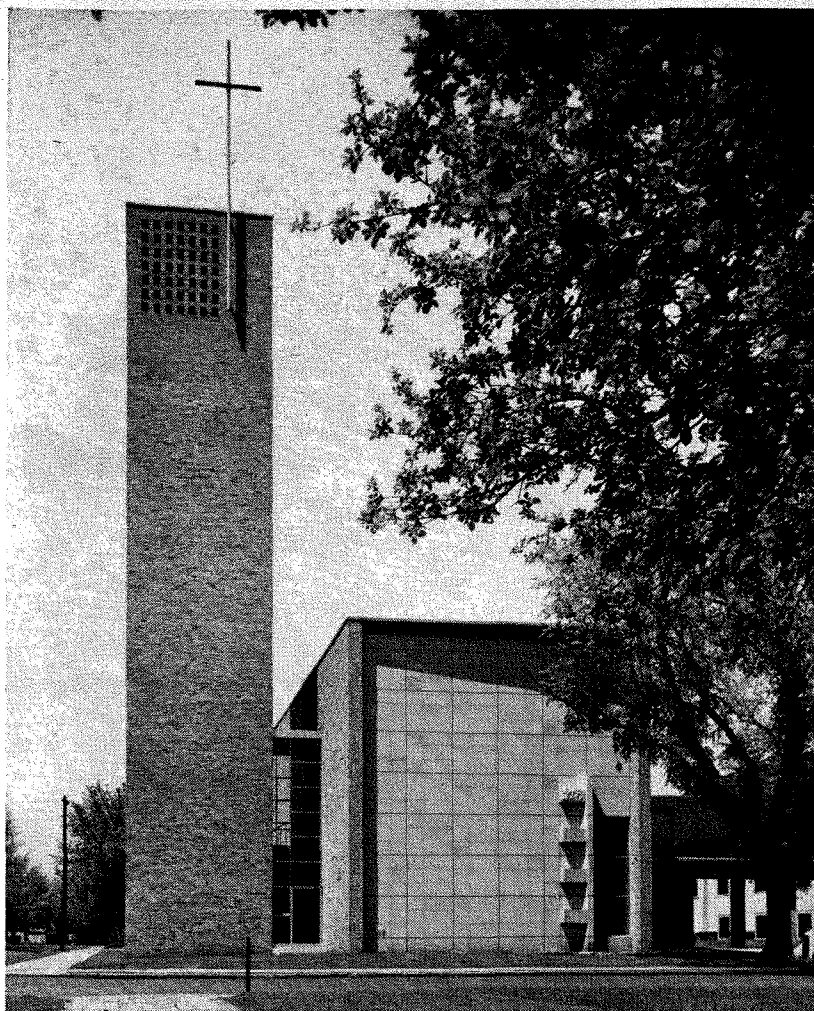
Art, science and faith achieve a serene harmony in this simple church. At a time when burgeoning scientific discovery is sometimes the master rather than the servant of architecture, the Saarinens have demonstrated here that science and art may be perfectly, yet inexpensively wedded. The faith that built the church was spread by its young pastor, who believed deeply that a modern structure would serve Christianity better than a Gothic or Colonial copy, and who found a way to convince his congregation that he was right.

In purity of spirit and simplicity of form this church recalls the early Christian era; yet it has a contemporary core. Its spirit and form retain their impact because the architects have handled the technical elements with such subtlety that only an expert would guess how scientific the treatment actually is. Acoustics dictated the shape of the nave, the pitch of ceilings and walls, the form of decorative surfaces. Contemporary lighting methods are used to create the climax of the whole interior—the Baroque radiance of the sanctuary—and to provide an adequate level of general illumination. Radiant heating and an efficient ventilating system are integral parts of the building. The skilful absorption of these “environmental controls” into the design is described and illustrated in more detail on following pages.

The church not only assimilates the achievements of modern science with no loss of spiritual quality; it also satisfies tight budget and site requirements. With only about \$300,000 available for building, the congregation wanted permanent seating for some 600, overflow space for 150 more, a small chapel, a choir of 50 voices, a baptistry and a modest number of service rooms. The site was a narrow corner plot adjacent to a building of faintly Gothic character which was to continue in use as a parish house. Costs were held down mainly by using simple materials and a direct plan that met the basic needs through some overlapping use of space. The large unbroken brick areas which give the church dignity were also helpful in effecting savings. The face of the old building was simplified and tied into the taller mass of the new structure by a graceful arcade. Characteristically, the Saarinens' solution to these practical requirements involved no sacrifice in design quality or painstaking attention to detail.

For others who want to make a similar step toward a new church architecture, the part played by the young pastor of this church is significant. Returning to Minneapolis after wartime service as a chaplain, he faced the problem of persuading his congregation to abandon a





For the exterior of this Lutheran church in Minneapolis, the architects have redesigned the traditional tower and cross with a new simplicity and grace. The lack of complicated carving and detail leaves only the texture of brick and the plain pattern of the grillwork for decoration. The cross, large and elongated, dominates the simple building much more completely than the more familiar small ones, which are lost on top of a highly decorated building. This may not look like a church at first, but since we **know** it is one because of the cross, it is only a matter of time until we begin to **feel** that it is.

New Art for Our Churches

By MARY CHALMERS RATHBUN

To use modern architecture and sculpture and painting in building a church is to break a very strong habit—the habit of designing our churches in the style of some earlier period of time. But there are good reasons for breaking it.

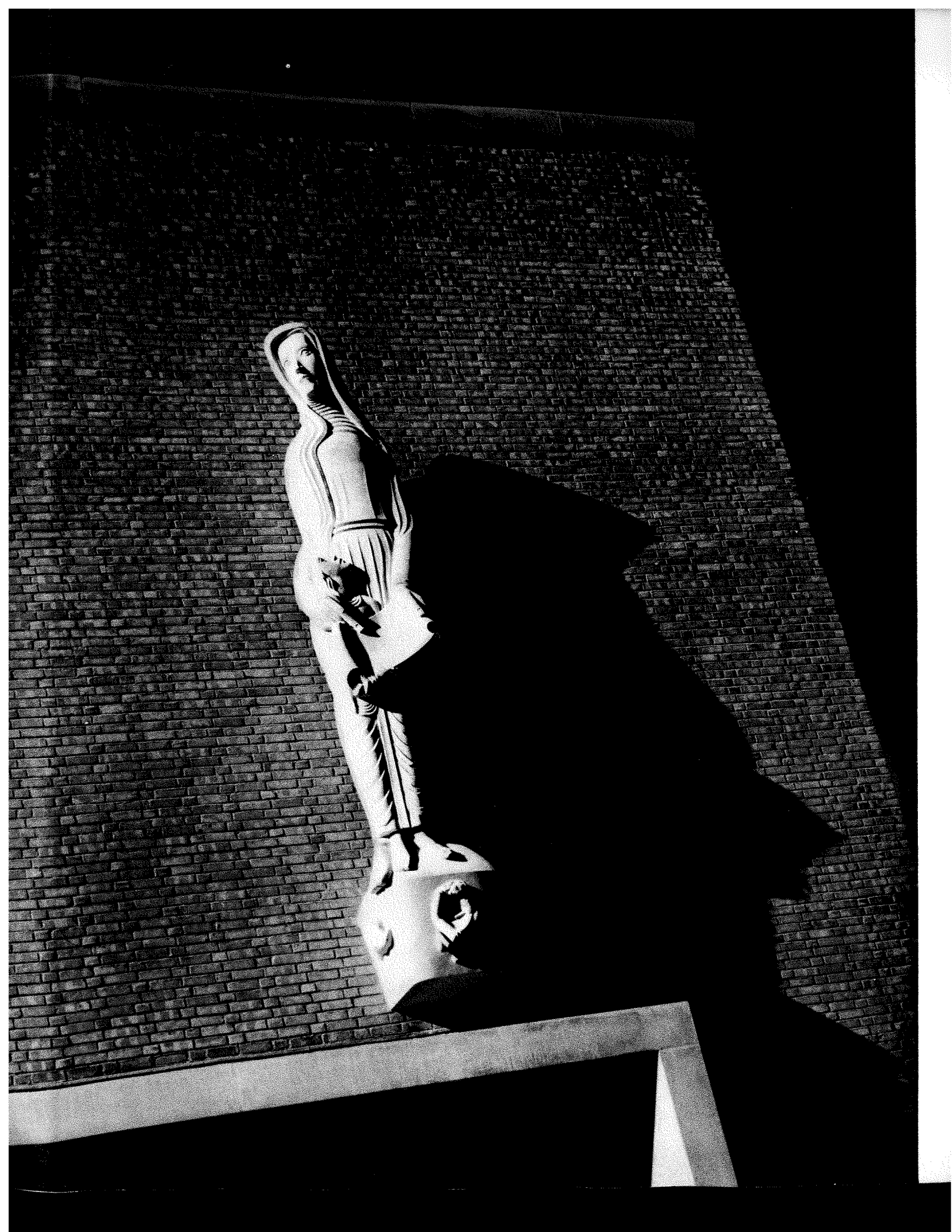
In the first place, since art is one of the languages in which people express themselves, we ought to speak through art in our own way instead of just copying someone else's way of saying things. We don't feel that in our speech we must imitate the English of the King James Version of the Bible; no more should we feel we must imitate art forms of another time although we treasure the work of earlier artists.

In the second place, modern art forms can often express certain aspects of Christianity in an especially powerful and moving way, and in some cases far more so than the older forms could. Clean, plain lines and simple settings allow a concentration on the meaning of things—a peace and quietude uninterrupted by diverting decoration and complicated shapes. The modern church architect works with simplicity to make a grand and dignified building rather than with complexity, as many earlier architects have done. This doesn't mean that we need to give up tradition entirely, for tradition holds what we cherish from the past. But today's artists have found that they can use the traditional symbols, of which the most important is, of course, the cross, in their new designs.

APPENDIX II

ST. ANN'S CHURCH:

A MODERN CATHOLIC CHURCH



SAINT ANN'S CHURCH

NORMANDY, MISSOURI

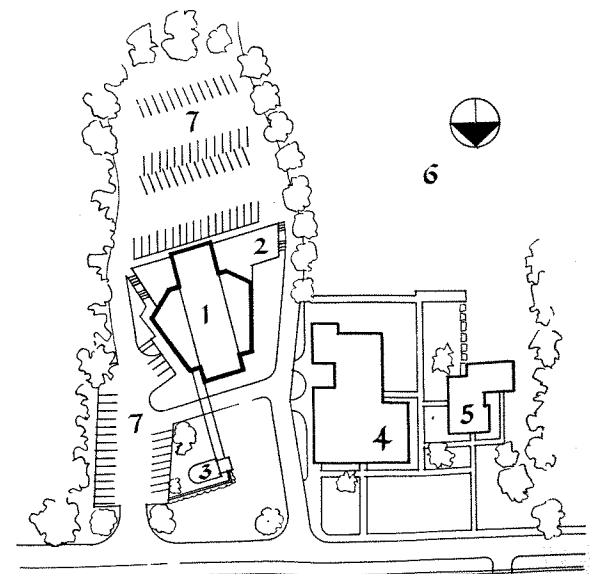
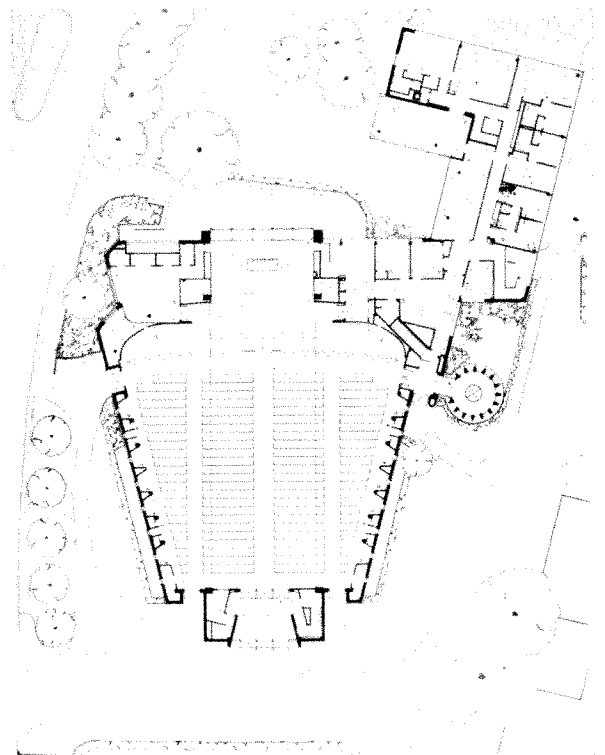
The Reverend Frederick J. Sprenke, pastor

Joseph Dennis Murphy, architect

Church (seating 925) Hall below (seating 900)

"The architect who plans a new church always faces the necessity of having convictions. When he evades that necessity, he can produce the wishy-washy plan that will not disturb or inspire anyone. He merely adds to the dreary succession of still-born structures." (see article on page 104)

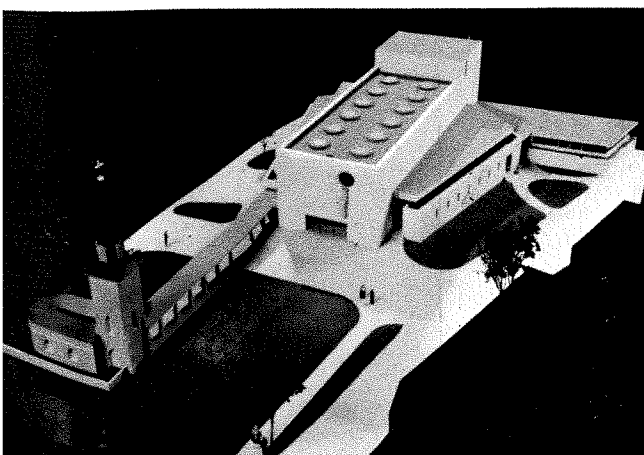
Photos Hedrich Blessing

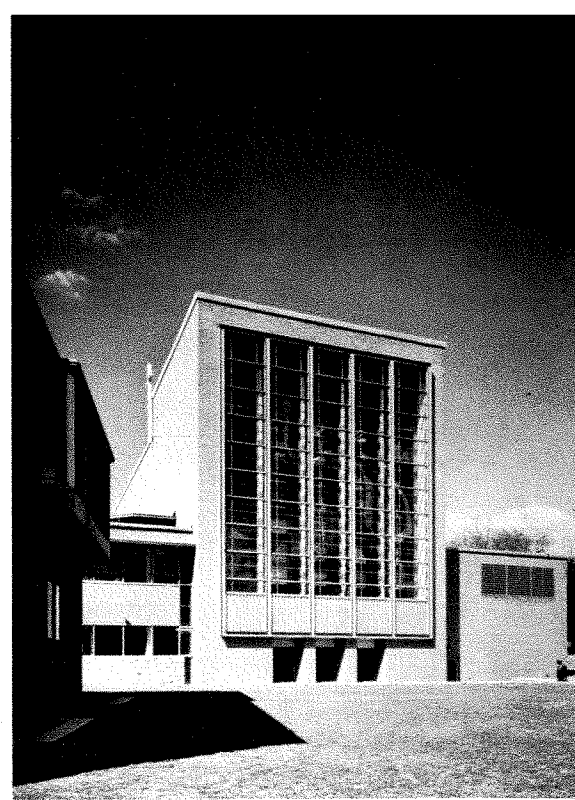
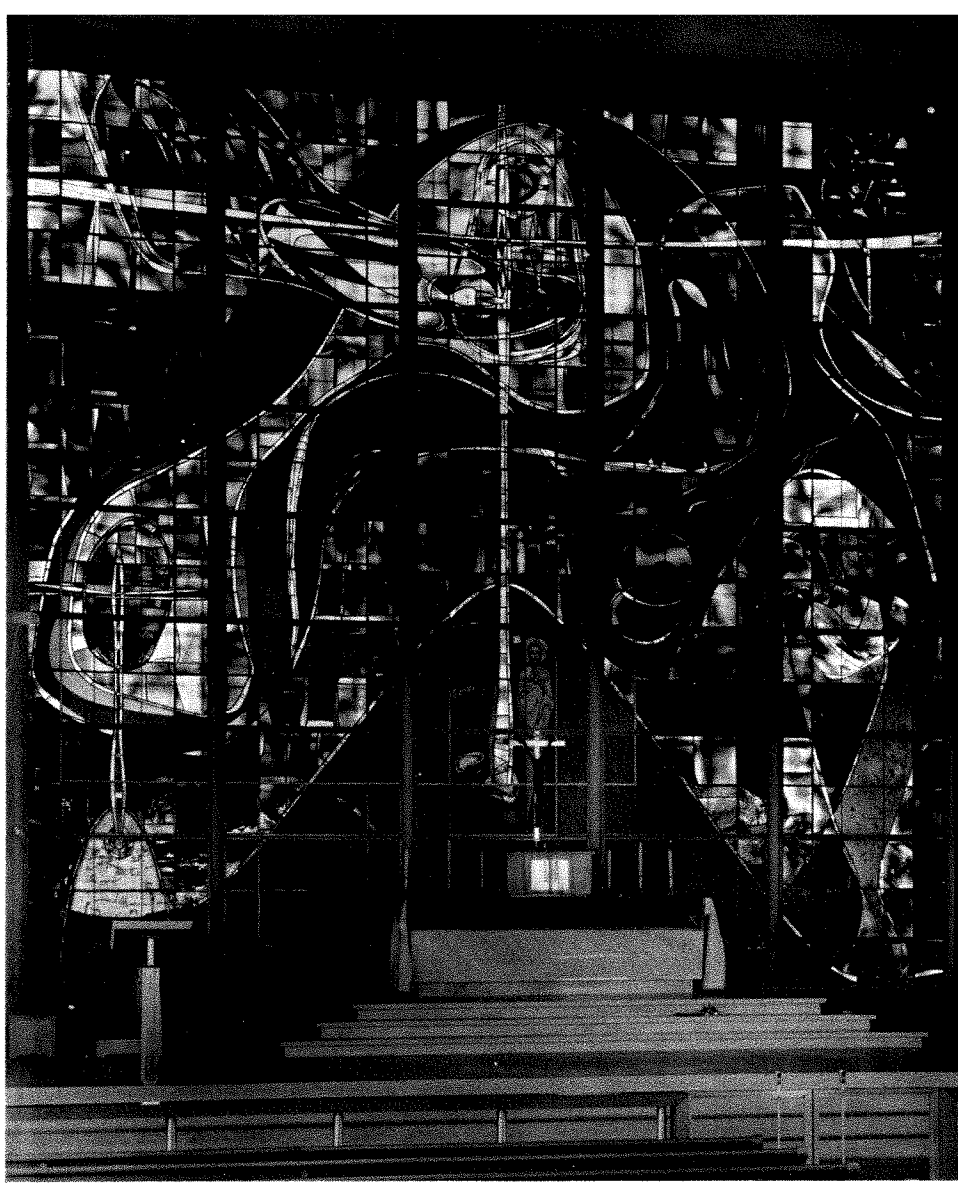


(Left) Model of entire scheme showing proposed relocation of portions of old church. This tie-up of the old and the new was unfortunately not carried out. (Right) Plot plan: (1) Church (2) Rectory (3) Chapel (not carried out) (4) School (5) Convent (6)



rior and interior of church. It would seem that the simplicity of the interior calls for the art of the mural painter





"The window is intended to convey a message both by recognizable objects and by the abstract quality of line, color, and mass. A large cross rooted in the hill of Calvary is not limited by the confines of the opening just as the fruits of the Crucifixion are not limited by time and space . . ." (see article on page 104)

Sanctuary window in Saint Ann's Church, designed by Robert Harmon — Emil Frei, of Saint Louis. (Above) Strong exterior daylight. (Below, left) At a time when the exterior light is weaker and the interior lights have been turned on. (Right) No exterior light but full interior illumination

