solutions from the past may prove beneficial. Thirdly, there are functional differences. For example, the vacationers in North Carolina double the attendance of meetings during the peak seasons. The meetinghouse must respond to these fluctuations.

The two initial designs which follow are somewhat site specific, but have aided in the development of the overall concept.
The design of the Berlin building began by recognizing ways columns could define or imply space. The column is a representation of man. While being subjected to compressive loads, its line of action remains vertical. This verticality directs attention upward. The dialogue between the floor (earth) and the ceiling (heaven) uses the column (man's aspiration) as a medium.

Structurally the column eliminates need for bearing walls, and these walls may now become space defining screens. Since these walls no longer need to support the roof, a space may be inserted at the seeming point of intersection, representing the gulf between the earthly and the
Fig. 58 Initial exploration of form-development

Fig. 59 Columns as space definers
Fig. 60  Each function of the church should be expressed

Fig. 61  An early scheme for Berlin
heavenly. This gulf may be bridged
(according to LDS doctrine) by man
becoming enlightened and aspiring to
become like God. This place of
intersection in the design becomes
the region where natural light
enters to remind the worshipper of
the bridging quality of
enlightenment.

The role of the columns in
other areas of the building
demonstrate how space may be implied
or enclosed depending on the static
or dynamic function of the space
being considered. The four
functions of the Church (spiritual,
Social, physical, and intellectual)
are expressed in the various wings
of the building (one for the
cultural hall, one for the
sanctuary, two for education) and
the center for the foyer where the
important element of social
interaction is often best expressed.

The Berlin chapel responds to
its cold climate by nestling itself
close to the earth. Low pitched
roofs allow the strong winds off
nearby Mt. Washington to pass over
with little resistance. The snow
loads are readily accommodated by
the heavy roof rafters and 8" wood
columns. To avoid ice dams caused
by snow melting from the underside,
a gold tinted aluminum roof, without
eaves, has been used to facilitate
easy runoff. The landscape around
the sanctuary itself has been
sculpted outward to receive the
building and provide a terraced
garden during the periods of good
weather.

The parking surrounds the entry
in a semi-circle to reinforce the
idea of the church being in the center of a "sacred grove", and as a relief to the strong tartan grid of the structural system.

In the sanctuary itself the sacrament table has been placed in the center of the front platform to reinforce its relationship to the baptismal font at the rear. The side aisles continue on into the terraced garden to end, as they began, in the natural environment.
MANTEO, NORTH CAROLINA

The expression of the Manteo building is a bit more complex than that of the New Hampshire example. It begins with the same tartan grid, but incorporates a new geometry in its final form. The investigation of LDS architecture exhibited, again and again, symbolic factors of three. The three towers at either end of the Salt Lake Temple are expressed in a variety of ways in other temples. Doctrinal factors of three such as the Godhead, the three degrees of glory, the Twelve Apostles, the six days of creation, et al, all present a strong case for such numeric symbols. The honeybee, symbol of thrift and industry in the church reinforces this theme in its six-sided honeycomb. The honeycomb also introduces another significant symbol: many small entities working together for a common goal. Add to this, the tendency of elements in nature to crystallize and a crystalline or grid-form of organization seems increasingly appropriate.

The obvious outcome of those elements explained above is a hexagonal grid system. The successful incorporation of such a system has been seen in Wright's Bazett House, Sundt House, and other examples of his 'organic architecture'. Initial experiments at the Manteo site were based on such a module.

Further study of the work of SOM Architect Walter Netsch's Field theory suggested that, while the
Fig. 64 Exploration of themes at Manteo

Fig. 65 Strength achieved as a sum of individual parts
hexagonal grid was a more expressive point of departure, an octagonal grid was perhaps more functionally sound. The notion of clustering was still apparent and the square modules presented themselves as transition on "serving" spaces to the larger octagons. The numerical theme of three is perhaps more appropriate to the temples, I concluded, and the octagonal grid could just as easily express the four-fold role of the church, respond better to the 90-degree suburban grid of the nearby Mantec environment, and would certainly aid in the constructability of the project.

The other notable design element of the Mantec chapel is the tent. The geographical divisions of the church are called Stakes in
reference to the scriptural accounts
of the Israelite tabernacle and the
commandment to "lengthen the cords
of thy tent and strengthen thy
stakes". The fabric roof allows an
abundance of "enlightenment",
incorporates the same symbolic use
of columns (whose exterior
expression is even more pronounced),
and even hints of the great sails of
the ships which are such a dominant
part of the local culture.

Beneath the roof, the modular
system allows the flexibility the
chapel needs to accommodate tourist
season, and the whole complex is
perceived as one vast space with
many nodes of activity—-the
worldwide diverse nature of the
church membership within one unified
document. The sequence of

37. Isaiah 54:2

progression within the church is
also expressed in the order of the
functional spaces.

Fig. 67 The octagonal grid
Fig. 68 The symbolic tent in the wilderness

Fig. 69 The tabernacle of ancient Israel

Fig. 70 The roof plays an expressive role at Manteo

Illustration showing the origin of the word "Stake"
The final ten weeks of the thesis project were an opportunity to synthesize the two projects into a single example which would incorporate the best thought of each. It was mentioned by Julian 38 Beinart of MIT that perhaps the project had drifted into a study of climatological response and away from my original intention of meaningful expression of a people. It was my decision then, to become less site-specific in the final project, although the New Hampshire site was used as a "sounding board" for any ultimate climatological concerns, due to its severity. Each of the problems identified in early juries were addressed in the final solution. The following represents twelve of those points of improvement: 1) The double entries of both buildings were deemed confusing where the path from entry to sanctuary was rather long in both cases. The solution was to isolate the chapel (to increase its sacred expression) and provide a central entry focus, which could then be divided after the path had become obvious. 2) The floor geometry had not been adequately addressed previously, and the solution became more apparent as I determined to elevate the congregation instead of the speaker. This elevated seating also created a feeling more like the synagogues of ancient times which better expressed the brotherhood of the congregation. 3) The
1. Sanctuary
2. Loggia
3. Social Hall
4. Classrooms
5. Administrative Area
6. Future Classrooms
7. Parking Area
8. Nature Gardens

Fig. 73 The final site layout
Fig. 74 Section through the chapel
interaction of the natural environment was enhanced by separating the sanctuary from the main body, to be accessed within, through a loggia passing between gardens and, from without, along a 120 foot walkway through nature which separates the sanctuary farther from the parking. The notion of a "sacred grove" is enhanced by the semi-circle of trees to the east. 4) The idea of formal symmetry was deemed appropriate only for the chapel itself and the remainder of the building was organized on a regular grid, but without the rigid formality of the early Berlin building. 5) The axis created between the baptismal font and the Sacrament table is apparent from the moment the worshipper enters the sanctuary and perceives the elements through the large interior window. Just as in life, the way is seen, but several turns must be made before the worshipper can reach the goal which was presented at the beginning of the journey. This axis is reinforced by the directionality of the barrel vault over the sanctuary, and punctuated by the rhythm of the columns along either side. The axis of the baptism/sacrament table is actually begun at the beginning of the walk at the edge of the parking area. The walk begins a straight path whose rationale is not clearly understood until the worshipper gets near the building and sees the font/table relationship through the two layers of glass. 6)
Fig. 75 The plan of the chapel

1. Sacrament Table
2. Baptismal Font
3. Entry
Fig. 76 The interior expression of the chapel
The notion of the tent was an important feature of the Manteo project. Going beyond the FORM of a tent to explore the PRINCIPLE of a tent led to the incorporation of crossing tension cables. Part of a tent’s dynamism comes from the tension of its cords working in opposition to its poles. The role of the columns (poles) has already been explained. The tension members structurally resist the outward thrust of the great dome. Where Gothic architecture would have buttressed from the outside, the new expression gains its strength from the entities within ‘all pulling together’. The symbolism is further clarified at the termini of the tension cables where scriptures reinforcing the theme of ‘strengthening thy stakes’ provide ornamentation. 2) Space now becomes a more important element than form. The aspiring line of emphasis in the chapel is established by the columns. The translucence of the great plexiglass dome reinforces this by allowing the space to continue its upward path endlessly. The ribs, which are necessary to support the dome give definition to the all-encompassing semi-circular form, and their spacing further punctuates the aspiring space, filtering up between them. The heaviness of the Berlin columns is negated as the new composite section allows space to be perceived through its center—again the notion of many entities working together in strength. 3) The
Fig. 77  Detail of the tension cable connection

Fig. 78  Development of the column section
resultant exterior form has a multiple level of symbolism. At once one perceives in the elevation, the all-seeing eye, the outstretched sheltering roof of the entry and the upward expressive lines of the east elevation. The overall form becomes the great egg with life from within aspiring to move outside of its shell. The south elevation expresses in its 12 regular bays, the notion of all being equal and working together for a common goal. The number 12 is certainly not without its own symbolism. 9) The construction of the column is honest in its expression and the interwoven side members also join in a way which emphasize their separateness, but expresses their interdependence. 10) By pulling apart the mass of the Berlin chapel, each functional area of the church maintains its own identity. The anchor masses are linked by tense, linear elements which themselves are functional. 11) To maintain the identity that 'This is an LDS church', the most widely recognized architectural symbols of the Mormons (the Salt Lake Temple and the great Tabernacle) have been condensed into a single form which both aspires and surrounds. 12) Light has been manipulated to further express the quality of aspiration. At the east end, horizontal glazing allows the morning light to reflect off the ground and to softly wash up the front walls of the chapel. A similar reflective arrangement brings light through the clerestories and up under the great dome. All in contrast to the low,
Fig. 79  East, south, and west elevations
dark entry passages into the chapel.

In summary then, the final solution addresses the problems inherent in the early schemes. Many levels of symbolism, structural/symbolic relationships, and spatial manipulations have been explored. The functionality of the building has not suffered significantly, and the spiritual source of the concept is quite appropriate to the project at hand. Such multiple levels of concern will continue to yield ever-improving results. The design has just begun.
Fig. 62 Lighting detail
1. What is the most important feature on the exterior of the temples?
   Statue of Mormon.

2. What is the most important feature on the interior of the temples?
   Light, Texture, Color, Sound, Detailing, Furniture.

3. Rank the following in order of importance concerning spirituality in chapels:
   - Light
   - Texture
   - Color
   - Sound
   - Detailing
   - Furniture
   - Form (Shape of Building)
   - Comfort
   - Other

4. How influential has the new building style been in enhancing spirituality?
   - Very Much
   - Somewhat
   - Average
   - Very Little
   - None

5. What role does the surrounding neighborhood play in contributing to the spirituality of the chapels?
   - Very Much
   - Somewhat
   - Average
   - Very Little
   - None

6. Name two things you might add that would enhance the spiritual atmosphere in the chapels.
   Windows

7. What are two of the most interesting sanctuaries you have ever experienced? These need not be L.D.S. chapels. What made them so interesting?
   - St. Theresa of Avila (San Diego, California)
   - Natural Cathedral (Minneapolis)

8. Do the worship needs of the individual or the congregation seem to determine the design decisions? (or neither, or both?)

This survey is part of the research done in connection with my thesis for a Bachelor’s Degree in Architecture. You need not include your name, but any further input will certainly be valuable help.

PLEASE RETURN TO JERRY SUTTON OR LEAVE ON THE TABLES IN EITHER HALL.

THANKS!

Nancyelle.
<table>
<thead>
<tr>
<th>FUNCTION</th>
<th>restrooms</th>
</tr>
</thead>
<tbody>
<tr>
<td>IMAGE</td>
<td>clean, bright, sanitary</td>
</tr>
<tr>
<td>DESIGN</td>
<td>cleanable surfaces, moisture proof, easily recognized</td>
</tr>
<tr>
<td>USERS</td>
<td>general public</td>
</tr>
<tr>
<td>ACTIVITIES</td>
<td>utilitarian</td>
</tr>
<tr>
<td>VIEWS</td>
<td>outward if any</td>
</tr>
<tr>
<td>USE TIME</td>
<td>whenever building is in use</td>
</tr>
<tr>
<td>LIGHTING</td>
<td>well lit</td>
</tr>
<tr>
<td>HVAC</td>
<td>comfortable year round, provide fresh air</td>
</tr>
<tr>
<td>ACOUSTICS</td>
<td>acoustically isolated</td>
</tr>
<tr>
<td>ADJACENCIES</td>
<td>chapel, children's area</td>
</tr>
<tr>
<td>AREA</td>
<td>250-300 total (at least 2 sq ft)</td>
</tr>
<tr>
<td>EQUIPMENT</td>
<td>WC (2 men, 2 women), urinals (3 men), sinks (2 each)</td>
</tr>
<tr>
<td>OTHER</td>
<td>towel/paper dispensers, counter</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SOCIO-PHYSICAL DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>FEEL</td>
</tr>
<tr>
<td>WORKING</td>
</tr>
<tr>
<td>RELATIONSHIP</td>
</tr>
<tr>
<td>OTHER</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TYPICAL LAYOUT</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image-url" alt="Typical Layout Diagram" /></td>
</tr>
</tbody>
</table>
FUNCTION
storage

IMAGE
unseen, unobtrusive

DESIGN
beneath, between, behind other spaces, may be divided into areas

USERS
custodian, members at times

ACTIVITIES
storing tables, chairs, sports equip., removing same

VIEWS
none required

USE TIME
before & after mtgs/activities

LIGHTING
minimal required

HVAC
minimal required

ACOUSTICS
minimize noise of loading and unloading

ADJACENCIES
cultural hall, all major spaces

AREA
400 s.f. total

EQUIPMENT
tables, chairs, chalkboards, portable partitions, ladders

OTHER
each auxiliary may require specific storage in its own area

SOCIO-PHYSICAL DESCRIPTION

FEEL
well-organized, clean, efficient

WORKING
adaptable to various amounts and sizes, ease of movement in/out

RELATIONSHIP
should be accessible to all major & auxiliary spaces but not in general traffic patterns

OTHER

TYPICAL LAYOUT

[Diagram showing a typical layout with labels for maintain access, wide or double doors, w/suff. clearance]
FUNCTION library/materials center
IMAGE a 'horn of plenty', efficient, well-organized
DESIGN clearly defined public/worker zones, sufficient storage is priority
USERS librarians, public
ACTIVITIES check-out/return pictures, films, books, teaching aids
VIEWS not needed
USE TIME prior to meetings, after mtgs.
LIGHTING well lit, critical reading level
HVAC comfortable year round
ACOUSTICS conversation level should not create undue chaos
ADJACENCIES Sunday school area, auxiliary areas
AREA 300 sq.ft.

SOCIO-PHYSICAL DESCRIPTION
FEEL well organized, well-stocked, clean, efficient
WORKING smooth interface between workers & "clients", diversity of materials but homogeneity of space
RELATIONSHIP community space with controlled accessibility
OTHER

TYPICAL LAYOUT

DIAGRAM:
- Gate
- Counter
- Shelves
- Worktable
- AV cart
- Shelves over counter
- In lieu of counter, public access dutch door may lead into waiting area
FUNCTION: Melchizedek Priesthood office

IMAGE: spiritual affairs, leadership by mutual consent - brotherhood

DESIGN: conducive to discussion, square, circle, polygon

USERS: leadership

ACTIVITIES: administrative meetings

VIEWS: view to outdoors may be desirable

USE TIME: weekly evening meetings

LIGHTING: well lit, reading level, natural light is desirable

HVAC: comfortable year-round, well vent.

ACOUSTICS: privacy should be maintained

ADJACENCIES: bishop's office

AREA: 120-150 sq. ft.

EQUIPMENT: lockable cabinet, table, chairs, chalkboard

OTHER: may also be used for PEC and correlation meetings

SOCIO-PHYSICAL DESCRIPTION

FEEL: calm, dignified - "the spiritual helm" intimate, contemplative

WORKING: centripetal, harmonious adaptable for various size groups (4-12)

RELATIONSHIP: private, devoid of traffic interruptions

OTHER

TYPICAL LAYOUT
FUNCTION Young women's weekly meeting room
IMAGE pure, hope, cleanliness, cheer
DESIGN carpeting, fabric, "feminine"
USERS women age 12 - 18
ACTIVITIES weekly lessons, crafts, cooking homemaking, discussions, music
VIEWS desirable
USE TIME one two evenings weekly one hour sundays
LIGHTING bright, well lit, natural light is desirable
HVAC comfortable year round
ACOUSTICS quiet, should enhance music, conversation
ADJACENCIES kitchen, cultural hall, chapel
AREA 150 sq ft (45 sq m) - 200 sq ft
EQUIPMENT piano, craft table, chalkboard, chairs
OTHER

SOCIO-PHYSICAL DESCRIPTION
FEEL space should express the purity and beauty of the young women, calm harmonious, familiar, informal
WORKING centripetal, adaptable to various activities
RELATIONSHIP semi-private (small community), accessibility
OTHER

TYPICAL LAYOUT

![Typical Layout Diagram]
FUNCTION Aaronic priesthood meeting space, Boy Scouts area

IMAGE strong, pure, determined wholesome

DESIGN rigid materials, forms which convey character, morality (square, rect.)

USERS boys 12-18, adult leadership

ACTIVITIES weekly lessons, weekday activities, crafts, scouting

VIEWS view of nature desired, accessible

USE TIME Sundays 10 am - 12, Saturdays evenings 6-10

LIGHTING sufficient for critical tasks at times, most often - generally lit, natural

HVAC comfortable, controllable during periods of frequent in-and-out

ACOUSTICS boys are noisy - isolate from chapel

ADJACENCIES storage, cultural hall, young women's, outdoors

AREA 200 sq. ft. + storage

EQUIPMENT work tables, chairs (10) chalkboard/tack board/flag stands

OTHER

SOCIO-PHYSICAL DESCRIPTION

FEEL the strength of youth, the purity of young wholesome men, active lively

WORKING adaptable into territories, formal or informal discussions

RELATIONSHIP a community feeling, open, active, accessible

OTHER

TYPICAL LAYOUT

[Diagram of typical layout]
FUNCTION primary assoc. meeting area
IMAGE happy, carefree, educational
    a childrens area
DESIGN scaled to a child, durable,
    bright colors, well lit
USERS children ages 3-11, adult
    leaders
ACTIVITIES singing, organized play,
    lessons, crafts
VIEWS to the outdoors, controllable
    during instruction periods
USE TIME Sunday 10-12, 2-3 nites
    per month, 1 saturday per mo.
LIGHTING bright, well lit, sunlit, open
    visually to outdoors
HVAC comfortable year round, warm
    floors
ACOUSTICS accommodate laughter
    and crying, isolated
ADJACENCIES bathrooms
AREA 250 sq. ft. total (subdivisible)
EQUIPMENT toy storage, cribs (2)
    work tables, chalkboards
OTHER

SOCIO-PHYSICAL DESCRIPTION
FEEL active, familiar, informal,
    friendly, bright
WORKING diversity, socio-petal,
    adaptable
RELATIONSHIP accessible and easy for
    a child to locate, permeable,
    community
OTHER

TYPICAL LAYOUT

[Diagram of a children's area with labeled rooms and sections]
FUNCTION  gospel doctrine teaching area  (typical large classroom - adult)
IMAGE  contemplative, education, aspiration
DESIGN  promote discussion, unobtrusive colors, forms, carpet
USERS  adults, 18+
ACTIVITIES  weekly Sunday school class, special small assemblies
VIEWS  indirect or non-distracting
USE TIME  Sunday 10-11, possibly weeknights
LIGHTING  natural without glare, reading level
HVAC  comfortable year round
ACoustics  every seat should be able to hear and speak
ADJACENCIES  library, study area
AREA  500 sq. ft. (subdivisible)
EQUIPMENT  chalkboard, tack board, chairs (50-60) small table, screen
OTHER

SOCIO-PHYSICAL DESCRIPTION
FEEL  socio-petal, homogeneous, calm, serious, legible, formal
WORKING  socio-petal should promote discussion while providing focus on instructor
RELATIONSHIP  community, accessible independent, permeable but w/o interruption
OTHER

TYPICAL LAYOUT

[Diagram of layout with table, screen, and aisles]
<table>
<thead>
<tr>
<th>FUNCTION</th>
<th>study area</th>
</tr>
</thead>
<tbody>
<tr>
<td>IMAGE</td>
<td>contemplative, quiet, serious</td>
</tr>
<tr>
<td>DESIGN</td>
<td>low ceilings, carpet, comfort, non-glare surfaces</td>
</tr>
<tr>
<td>USERS</td>
<td>membership 16+</td>
</tr>
<tr>
<td>ACTIVITIES</td>
<td>reading, quiet conversation, contemplation</td>
</tr>
<tr>
<td>VIEWS</td>
<td>inward focus desired, view of nature is not inappropriate</td>
</tr>
<tr>
<td>USE TIME</td>
<td>whenever building is in use</td>
</tr>
<tr>
<td>LIGHTING</td>
<td>soft but at reading level, non-glare, natural</td>
</tr>
<tr>
<td>HVAC</td>
<td>comfortable for low activity</td>
</tr>
<tr>
<td>ACOUSTICS</td>
<td>quiet, sound absorptive</td>
</tr>
<tr>
<td>ADJACENCIES</td>
<td>library, restrooms, entry, foyer</td>
</tr>
<tr>
<td>AREA</td>
<td>250 sq. ft</td>
</tr>
<tr>
<td>EQUIPMENT</td>
<td>chairs (8), tables 2 and 4, study</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SOCIO-PHYSICAL DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>FEEL</td>
</tr>
<tr>
<td>WORKING</td>
</tr>
<tr>
<td>RELATIONSHIP</td>
</tr>
<tr>
<td>OTHER</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TYPICAL LAYOUT</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Study Desk" /></td>
</tr>
<tr>
<td><img src="image" alt="Local Lamp" /></td>
</tr>
<tr>
<td><img src="image" alt="Soft Chair" /></td>
</tr>
<tr>
<td><img src="image" alt="Study Desk" /></td>
</tr>
<tr>
<td><img src="image" alt="Windows" /></td>
</tr>
<tr>
<td><img src="image" alt="Chair Lamp" /></td>
</tr>
<tr>
<td><img src="image" alt="Location" /></td>
</tr>
</tbody>
</table>
**FUNCTION**  Relief society meeting room  
**IMAGE**  Feminine, clean, pure  
**DESIGN**  Should not be used for other activities, light domestic decor  
**USERS**  Women 18+  
**ACTIVITIES**  Weekly lessons, homemaking activities, sewing, refreshments, music  
**VIEWS**  Should view garden or nature  
**USE TIME**  Sunday 10-11, 2-3 nights monthly  
**LIGHTING**  Soft and warm, reading level  
**HVAC**  Comfortable year round, controlled natural ventilation  
**ACOUSTICS**  Quiet, compatible with music  
**ADJACENCIES**  Kitchen, nursery, restrooms  
**AREA**  450 sq. ft.  
**EQUIPMENT**  Piano, chairs (50) table, closets, chalkboard, tack board, draperies  
**OTHER**  Chair storage should be provided as well as ample additional storage  

**SOCIO-PHYSICAL DESCRIPTION**  
FEEL  A home-like atmosphere, familiar furnishings, calm, beauty, informal  
WORKING  Adaptable to territories or group lesson, homogenous spirit  
RELATIONSHIP  Community within but clearly separate from rest of bldg. independent, accessible  
OTHER  The space should reflect the image of the LDS woman - pure, capable maternal, spiritual  

**TYPICAL LAYOUT**
FUNCTION  kitchen, food preparation
IMAGE  clean, efficient, home-like
DESIGN  should lend itself to instructional demonstrations, isolate from worship
USERS  Relief society, young women (men)
ACTIVITIES  cooking, clean-up, warming pre-cooked foods, serving
VIEWS  not necessary, but windows will aid ventilation
USE TIME  evenings before, during and after activities (5pm - 11pm)
LIGHTING  bright, specific task lighting
HVAC  well ventilated - natural when possible, high air change rate
ACOUSTICS  isolate from sacred areas
ADJACENCIES  cultural hall, Relief society, entry, young women
AREA  300 sq. ft.

SOCIO-PHYSICAL DESCRIPTION
FEEL  domestic familiarity, clean, efficient, active, informal, well lit
WORKING  fixed - orderly, homogenous, well established task - territories
RELATIONSHIP  semi private service appendage, accessible but unobtrusive
OTHER

TYPICAL LAYOUT

- storage
- oven
- sinks
- ref/freezer
- counter
- warming table
- chalkboard
- small freezer, microwave, warming table, countertops, trash containers
- dish storage (150 - 200 serving), utensils
**FUNCTION** cultural hall

**IMAGE** activity, healthy, social, vibrant

**DESIGN** should be the most adaptable space, durable surfaces, floor, walls

**USERS** all

**ACTIVITIES** sports, plays, fairs, dances, lectures, demonstrations, socials

**VIEWS** not necessary

**USE TIME** evenings 5-11, Saturdays may also contain Sunday classes

**LIGHTING** controllable natural light, blackout capability

**HVAC** accommodate high activities (odors) comfortable for large groups

**ACOUSTICS** isolation from chapel is critical, high noise level obvious

**ADJACENCIES** restrooms, foyer, kitchen, stage, Relief Society, storage

**AREA** 2500 sq. ft. (40 x 60 basketball floor)

**EQUIPMENT** basketball standards, chairs, (250) tables (30) sports equip, lecturn

**OTHER** multi-purpose floor may be "basketball proof" carpet

---

**SOCIO-PHYSICAL DESCRIPTION**

**FEEL** changing from athletic vigor to quiet contemplation or interesting diversity

**WORKING** flexibility, territorial or utilitarian homogeneity

**RELATIONSHIP** community, social, permeable accessible

---

**TYPICAL LAYOUT**

![Typical Layout Diagram]

- **Accommodate:**
  - Auditorium seating
  - Formal dinner table arrangement
  - Craft fair tables
  - Dance/parties

---
FUNCTION foyer

IMAGE social brotherhood

DESIGN traffic patterns should not interrupt conversation

USERS all

ACTIVITIES greeting, conversation

movement to worship space

VIEWS to nature or heavenward, chapel should be obvious

USE TIME prior to, after any meeting

LIGHTING natural light, not too intense

HVAC should be comfortable for active movement

ACOUSTICS should enhance but not magnify conversation

ADJACENCIES chapel, cultural hall major “wings” of building

AREA 450 sq. ft.

EQUIPMENT chairs, end tables, coat racks, floor mats @ entry

OTHER

SOCIO-PHYSICAL DESCRIPTION

FEEL active but reverent, familiar legible

WORKING the hub of all internal movement

socio-petal nodes but socio-fugal overall

RELATIONSHIP permeable, accessible community, dependent

OTHER should not detract from feeling of anticipation towards chapel

TYPICAL LAYOUT
**FUNCTION** chapel/sanctuary

**IMAGE** aspiration, simplicity, humility, enlightenment

**DESIGN** all design elements should reinforce one another

**USERS** all

**ACTIVITIES** partaking of the sacrament, singing hymns, prayers, instruction

**VIEWS** focus should be inward and/or heavenward, nature may be desirable

**USE TIME** Sunday 9-10 occasion, special meeting

**LIGHTING** well lit (naturally, as much as possible) lit from above, provide focus

**HVAC** comfortable year round for low activity rate, controllable when not in use

**ACOUSTICS** enhance singing and speech, avoid echo, and a vast feeling intimate

**ADJACENCIES** restrooms (but indirectly), foyer, mother's room

**AREA** 2000 sq. ft.

**EQUIPMENT** pews, piano, organ, lectern, sacrament table, choir area, sound eq.

**SOCIO-PHYSICAL DESCRIPTION**

**FEEL** reverence, aspiring focus, formal but familiar, bright, prayerful, contemplative - enlightenment

**WORKING** sociopetal, communal, fixed arrangement, homogenous

**RELATIONSHIP** impermeable, isolated, most sacred space, independent

**OTHER**

**TYPICAL LAYOUT**

![Typical layout diagram](image)
FUNCTION Entry to building
IMAGE anticipation, aspiration
DESIGN incorporate elements that focus on a "higher level", upward
USERS all who enter
ACTIVITIES entering conditioned space, greeting, departure
VIEWS should draw attention inward, inviting
USE TIME prior to any activities within after dismissal
LIGHTING a transition from ext. to int. well lit at night for safety
HVAC provide buffer from bad weather, ventilation in good weather
ACOUSTICS should filter out exterior noise completely
ADJACENCIES passive node, foyer, transition space, baptismal font (?) AREA varies
EQUIPMENT weather tight doors, floor, mat, protection
OTHER should be easily identifiable from transition space, passive node

SOCIO-PHYSICAL DESCRIPTION
FEEL calm, peaceful invitation, transition from "worldly" to spiritual
WORKING fixed location, socio petal in harmony with bldg decor, contrast "world"
RELATIONSHIP community, permeable, accessible but not immediately
OTHER

TYPICAL LAYOUT
interior space thrusting outward to receive
taller doors give uplifted emphasis
decoration will give emphasis to "gateway"
FUNCTION: a passive node

IMAGE: a space of quiet contemplation

DESIGN: all elements should suggest inward focus, none should draw attention

USERS: all members

ACTIVITIES: contemplation, reading, quiet contemplation

VIEWS: nature should dominate; views but seen as backdrop

USE TIME: any time

LIGHTING: natural, low, warm lights at night

HVAC: comfortable year-round

ACOUSTICS: the sounds of nature, water, rustling leaves

ADJACENCIES: transition space, building entry

AREA: intimate - 20 people max

EQUIPMENT: seats, lighting, fountain, baptismal font may be adjacent

OTHER

SOCIO-PHYSICAL DESCRIPTION

FEEL: calm, peaceful contemplation, light, familiar/natural, informal

WORKING: territorial, sociofugal, adoptable for intimate gatherings

RELATIONSHIP: private, semi-accessible but with a feeling of enclosure/protection

OTHER

TYPICAL LAYOUT

seen as a node along the path of entry

APPREHACH

soptional

ENTRY

relationship

ENTRY

PASSIVE NODE

TRANSITION

overhead protection

seating in areas

informal arrangement
FUNCTION transition space

IMAGE a change from the worldly, a release from "loads"

DESIGN use of simple materials that denote the work of God (stone, plants, water)

USERS all members

ACTIVITIES moving from parking area to more sacred spaces, greeting, preparing

VIEWS glimpses of the building, no looking back

USE TIME before and after any use of the sacred space

LIGHTING natural when possible, warm when artificial, no undue heights

HVAC well ventilated, controlled breezes, comfortable year round

ACOUSTICS peaceful "white noise"

ADJACENCIES passive node, parking bldg. entry

AREA variable

EQUIPMENT lights, some protection nature

OTHER

SOCIO-PHYSICAL DESCRIPTION

FEEL calm, cleansing, beautiful moving from informal to formal

WORKING fixed arrangement of sequence inwardly inviting, homogenous

RELATIONSHIP semi-private, semi-porous, semi-accessible dependent on adjacent spaces

OTHER

TYPICAL LAYOUT

- parking
- buffer
- transition
- entry
- direction of travel
- views in direction of travel only
<table>
<thead>
<tr>
<th>FUNCTION</th>
<th>entrance to property</th>
</tr>
</thead>
<tbody>
<tr>
<td>IMAGE</td>
<td>change of scenery, serenity, identity</td>
</tr>
<tr>
<td>DESIGN</td>
<td>should incorporate familiar church symbols and name, &quot;glimpse&quot; of entry</td>
</tr>
<tr>
<td>USERS</td>
<td>all</td>
</tr>
<tr>
<td>ACTIVITIES</td>
<td>entering the property, leaving traffic, noise, urban life</td>
</tr>
<tr>
<td>VIEWS</td>
<td>of building, upward, aura of preparation</td>
</tr>
<tr>
<td>USE TIME</td>
<td>any time</td>
</tr>
<tr>
<td>LIGHTING</td>
<td>natural, safety light at night, light on name/logo</td>
</tr>
<tr>
<td>HVAC</td>
<td>none req.</td>
</tr>
<tr>
<td>ACOUSTICS</td>
<td>begin to buffer outside world</td>
</tr>
<tr>
<td>ADJACENCIES</td>
<td>parking, entry road</td>
</tr>
<tr>
<td>AREA</td>
<td>as req'd</td>
</tr>
<tr>
<td>EQUIPMENT</td>
<td>sign, some type of gateway/portal</td>
</tr>
<tr>
<td>OTHER</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SOCIO-PHYSICAL DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>FEEL</td>
</tr>
<tr>
<td>WORKING</td>
</tr>
<tr>
<td>RELATIONSHIP</td>
</tr>
<tr>
<td>OTHER</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TYPICAL LAYOUT</th>
</tr>
</thead>
<tbody>
<tr>
<td>clearly identified</td>
</tr>
<tr>
<td>building partially concealed</td>
</tr>
<tr>
<td>similar materials</td>
</tr>
</tbody>
</table>
FUNCTION stage for presentations

IMAGE variable sacred → fun

DESIGN flexibility and change are critical

USERS any and all members

ACTIVITIES theatrical productions
dance stands, speaker's stand

VIEWS should be easily seen from entire adjoining space (cultural hall)

USE TIME evenings, special conferences, weekend activities

LIGHTING flexible with wide range and capability of total darkness

HVAC comfortable year round, negligible when not in use

ACOUSTICS critical for projection (quiet floors), sound emanating from stage

ADJACENCIES cultural hall, dressing area (restroom), equip. entry

AREA 350 sq. ft. (20 x 18)

15-20 ft. ceiling

EQUIPMENT colored lights, scenery

OTHER hangars, curtain

SOCIO-PHYSICAL DESCRIPTION

FEEL active, dramatic, capable of formality overall ambiguity

WORKING could be portable or adaptable for other use

RELATIONSHIP focus of social/cultural area, community space visible

OTHER

TYPICAL LAYOUT
FUNCTION: baptismal font / viewing area

IMAGE: sacred, simple beauty

DESIGN: viewing in the round possibly over head mirror for distant viewing

USERS: 1 priest/hood officer, 1 candidate

2 witnesses, small congregation

ACTIVITIES: short prayer, baptism

(by immersion)

VIEWS: area should be viewed easily by

20 - 25 people at a time

USE TIME: any evening, weekends esp.

Saturday any time. 90 min. duration

LIGHTING: well lit

HVAC: maintain warm water in font

control moisture / humidity

ACoustics: avoid 'echo' provide for

hearing prayer

ADJACENCIES: restroom / dressing

bap. service room

AREA: 25 sq. ft.

EQUIPMENT: hot & cold water, font with

drain, curtain or doors

OTHER

SOCIO-PHYSICAL DESCRIPTION

FEEL: reverent, sublime feeling

this is the 'gateway' into the gospel

symbolizes burial / rebirth, cleansing

WORKING: should be isolated but provide

movement directly to worship area

RELATIONSHIP: guests should be

accommodated - a communal feel

OTHER: could possibly be outside

weather permitting

TYPICAL LAYOUT

[Diagram of typical layout with labels for men, women, and restroom/dressing areas]
FUNCTION custodial storage and supply area
IMAGE orderly, clean
DESIGN maximize storage, easily cleaned surfaces, floors, walls
USERS custodian
ACTIVITIES mop cleaning, storing, re-stocking
VIEWS none required
USE TIME whenever bldg is in use (stand-by) regular daily cleaning times
LIGHTING reading level (labels, directions)
HVAC prevent freezing/over-heating build-up of fumes
ACOUSTICS minimal requirements
ADJACENCIES restrooms, kitchen, cultural hall esp.
AREA 100 sq. ft. (2 x 50 sq. ft.)
EQUIPMENT vacuum, mops, small tool kit, mop sink, replaceable supplies, cleaning needs
OTHER service sink, secure storage for harmful chemicals etc.

SOCIO-PHYSICAL DESCRIPTION
FEEL clean, organized - a feeling of clarity
WORKING diverse components arranged so as to be easily found/replaced
RELATIONSHIP private, inaccessible to public, but within proximity of all spaces
OTHER

TYPICAL LAYOUT

[Diagram of layout]
FUNCTION preparation of sacramental emblems
IMAGE clean, efficient
DESIGN easily cleanable surfaces, floors, efficient "assembly line" arrangement
USERS two Ebony priesthood officers (2)
ACTIVITIES filling water cups, cleaning trays after meetings
VIEWS none needed
USE TIME 30 minutes prior to Sac. Mtg
LIGHTING avg. low level, general task
HVAC pleasant, year-round, but may fluctuate
ACoustics minimum sound transition into chapel area
ADJACENCIES chapel
AREA 25-30 sq. ft.
EQUIPMENT cold water supply, drain, storage for cups, trays, wastebasket
OTHER

Socio-Physical Description
FEEL a clean utilitarian space, but should reflect sacredness of emblems of Sac.
WORKING quick, efficient preparation, fixed, homogenous arrangement
RELATIONSHIP appendage to chapel, servant space, private, impermeable, isolated
OTHER

Typical Layout

[Diagram showing layout with labeled areas]
FUNCTION mechanical equipment, support
IMAGE as unobtrusive as possible, efficient, reliable
DESIGN efficient zoning, isolation, controlled accessibility
USERS custodian, technicians, service crew, meter readers
ACTIVITIES heating, cooling, ventilating, air conditioning, exchanging
VIEWS not needed, fresh air (5%) required, fumes need exit access
USE TIME whenever building is in use, maintain minimum levels when not in use
LIGHTING sufficient for maintenance, reading level
HVAC prevent freezing, overheating, not critical for human comfort
ACOUSTICS minimize structure-borne sound, isolation desirable
ADJACENCIES all areas to be reached as efficiently as possible, outdoors
AREA % of total
EQUIPMENT furnace, condensing units, air handling/exchanging units
OTHER

SOCIO-PHYSICAL DESCRIPTION
FEEL cleanliness, order, efficiency
WORKING fixed location of components, minimize open space
RELATIONSHIP minimize distances to served spaces, direct adjacency not required
OTHER

TYPICAL LAYOUT

- several local units
- minimize duct length
- better local control
- large central unit
- overall efficiency
- overall control
| FUNCTION | enclosed worship space for 
mothers and babies |
| IMAGE | came as general worship area |
| DESIGN | to the rear or side of chapel 
separate but harmonious |
| USERS | mothers (fathers) w/ small children |
| ACTIVITIES | quieting of sm. children, 
nursing observing the service |
| VIEWS | worship area should be clearly visible |
| USE TIME | during sacrament meeting |
| LIGHTING | well lit but not distracting 
to worship area |
| HVAC | comfortable for children, control odors |
| ACOUSTICS | one way only, service 
should be audible |
| ADJACENCIES | chapel, restrooms |
| AREA | 80 s.f. (8x10) (7x12) |
| EQUIPMENT | chairs (5-6) changing table 
speakers |
| OTHER | may have private nursing area |

**Socio-Physical Description**

| FEEL | a soothing space, quiet, harmonious  
in an attitude of worship, sim. to chapel |
| WORKING | homogenous, fixed but not as 
formal as chapel |
| RELATIONSHIP | quick accessibility 
unobtrusive dependent space |

**Typical Layout**
FUNCTION  Bishop's private office

IMAGE  pleasant, cheerful, harmonious, temporal affairs

DESIGN  out of main traffic patterns but accessible from entry

USERS  Bishop, members in small groups

ACTIVITIES  Interviews, payment of tithes and offerings, temporal admin.

VIEWS  one-way (out) if any

USE TIME  evenings, after meetings

LIGHTING  well lit, reading level calm (incandescent)

HVAC  comfortable year round, quiet

ACOUSTICS  private area, sound should not escape

ADJACENCIES  clerk, waiting area

AREA  120 sq. ft.

EQUIPMENT  chairs (1+4), desk, bookshelves, telephone, storage

OTHER

SOCIO-PHYSICAL DESCRIPTION

FEEL  a calm dignified area, warmth and security promoting

WORKING  fixed, homogenous, intimate but with well-defined territories

RELATIONSHIP  private, impermeable accessible to clerk, independent

OTHER

TYPICAL LAYOUT

[Diagram of room layout]
FUNCTION clerks, office
IMAGE efficient, orderly, businesslike
DESIGN should connect to bishop's area
USERS clerk, executive secretaries
ACTIVITIES compiling statistics, record-keeping, financial matters
VIEWS not necessary, but allowable
USE TIME evenings, Sundays
LIGHTING specific task lighting, well lit
HVAC comfortable year-round, no 'breezes'
ACOUSTICS relatively quiet
ADJACENCIES bishop's office, waiting
AREA 100 sq. ft.
EQUIPMENT adding machine, files, copier, desk, chairs(2), phone, counter
OTHER

SOCIO-PHYSICAL DESCRIPTION
FEEL orderly, businesslike, organized
WORKING diverse activities but all pertaining to record-keeping, all within quick reach of desk area
RELATIONSHIP private, isolated area in administrative zone
OTHER

TYPICAL LAYOUT

[Diagram of office layout with labeled furniture: files, copier, counter, desk, chairs, phone, counter]
## Adjacency Matrix

<table>
<thead>
<tr>
<th>Entrance to Property</th>
<th>Transition Node</th>
<th>Passive Node</th>
<th>Building Entry</th>
<th>Chapel</th>
<th>Mother's Lounge</th>
<th>Foyer</th>
<th>Baptismal Font</th>
<th>Cultural Hall</th>
<th>Kitchen</th>
<th>Stage</th>
<th>Relief Society</th>
<th>Bishop's Office</th>
<th>Clerk's Office</th>
<th>Study Space</th>
<th>Gospel Doctrine</th>
<th>Primary</th>
<th>Scouts A. P.</th>
<th>Young Women</th>
<th>Mel. Priesthood</th>
<th>Library</th>
<th>Storage</th>
<th>Toilets</th>
<th>Mechanical Area</th>
<th>Custodial Area</th>
<th>Sacrament Preparation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entrance to Property</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Transition Space</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Passive Node</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Building Entry</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Chapel</td>
<td>3</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Mother's Lounge</td>
<td>4</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Foyer</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>4</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Baptismal Font</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Cultural Hall</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>1</td>
<td>5</td>
<td>1</td>
<td>2</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Kitchen</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>1</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>1</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Stage</td>
<td>2</td>
<td>5</td>
<td>5</td>
<td>1</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>1</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Relief Society</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>5</td>
<td>3</td>
<td>5</td>
<td>2</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Bishop's Office</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>3</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Clerk's Office</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Study Space</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>3</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Gospel Doctrine</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Primary</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Scouts A. P.</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Young Women</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Mel. Priesthood</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Library</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Storage</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>1</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Toilets</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Mechanical</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Custodial Area</td>
<td>5</td>
<td>5</td>
<td>3</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Sacrament Preparation</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>1</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
</tbody>
</table>

1 - Very Near  2 - Near  3 - Somewhat Near  4 - Not Very Near  5 - Not Near
people who have been members for twenty or thirty years have gone only once.

The story is similar in Australia, where members have had to fly to New Zealand to attend the temple. For some, this has meant driving thousands of miles across the Australian continent and flying to New Zealand. Members of the Church in Perth, Australia, will still have to cross the continent to reach the new temple in Sydney. Also, members in Brisbane, Australia, will have a drive of several hours. But without the flight to New Zealand, frequent trips to the temple will be more feasible. Local leaders anticipate that members will be able to travel in groups, thus further cutting transportation costs.

When Harvey L. Gay, patriarch in the Brisbane Australia Stake, heard of the new temple, he thought it was "tremendous. The size of the building led us to believe that there will be other temples in Australia."

Brisbane Stake President John D. Jeffrey says that he expects members to use school vacation times—which will be more frequent with recently announced schedules—for temple trips. "The reaction I had to the concept was that it was within our financial reach, within our capacity to keep it working to capacity."

In Samoa, the announcement of the change in temple sites was met with mixed emotions. A boat ride from American Samoa to Western Samoa is less demanding on members than the current trip to the Hawaii or New Zealand temple, says Stake President Eugene E. F. W. Reid of the Pago Pago Samoa Stake. And while members in American Samoa are disappointed that the temple will not be within walking distance, they are grateful for a chance to have one as near as Western Samoa—and with typical generosity they will contribute gladly, says President Reid.

Funds will be raised at each locality to finance the portion of the temple cost not paid by the general Church.