Architecture and food are very similar in the way that they bring many different pieces together to complete the whole. In the preparation of food, the chef selects the proper ingredients. These ingredients are then carefully combined to create the desired taste. This is similar to the creation of architecture. The architect first selects the proper building components. These components are then put together in a way that produces the desired effect. In both situations, special care is needed to ensure that the parts all come together to create the correct whole. If the “ingredients” are combined half-hazardously, then the resulting work will suffer. The architect and the chef are very similar, because they combine the ingredients “creatively” to create their art.

users: worship leader, spouse optional, and any invited guest that might be helping in the preparation of the meal.

activities: preparation of meals, serving of meals, clean-up of meals, making of snacks, beverages, conversation, experience of the sacred in the living environment.

equipment requirements: sink, oven, microwave, refrigerator, working/ preparation surface, storage cabinets, table, two chairs, toaster.

environmental conditions:

lighting: 75-100 foot candles, with high levels at work surface to aid in food preparation: optimal light levels sufficient to the function being performed

temperature: should provide for maximum human comfort, year-round. temperature should be approximately 65 to 70 degrees Fahrenheit, but should be adjustable. there needs to be an exhaust fan for the stove.

acoustics: should prevent excessive reverberation: communication between the kitchen and dining areas should be easily done while cooking

time of usage: at breakfast before morning gathering at 7:30am, during lunch (11:00am- 1:00pm) and during dinner (4:30pm- 6:00pm) and any time of the day or night for snacks. this space is used for the individual to have a private meal, when interaction with the group is not desired, or not possible.

relationships: in close proximity to the bathroom, cell, and study

approximate size: 80 square feet: ref supp. fig. 2.

Appendix A.
This space is part of a ritual that includes the overall experience at the facility. Here, the worship leader helps to give direction and guidance on an individual and small group basis.

The walls become the boundary of a conversation between the worship leader and the guests. The space. Within the boundaries, friendship and trust are created. The relationships started here shall branch out into the facility and beyond. The bonds of friendship are important so that other group spaces and experiences can work.

The space should promote the creation of relationships. It should be calm and soothing. Sacred may be a topic as well as an experience in the space. It is a place for learning through discussion, and interaction.

users: the worship leader along with any individual or pair of individuals who need a place to talk privately.

activities: private conversation, experience of, and discussions pertaining to the sacred.

equipment requirements: three lounge chairs, a small table.

environmental conditions:

lighting: artificial: 35-40 foot candles ambient, with 75-100 foot candles supplemental lighting at reading locations. The light should be flexible so that the user can direct it at the desired location. Optimal light levels sufficient to the function being performed.

temperature: should provide for maximum human comfort, year-round. Temperature should be approximately 65 to 70 degrees Fahrenheit, but should be adjustable.

acoustics: should prevent excessive reverberation: NIC' 20 or greater, STC 40 (for all interior walls) this room should not be distracted by the presence of exterior sounds. This room should not only be "private," but should feel "private." This means there should be extra low amounts of specular reflection to create this feeling and also make the space conducive to conversation.

time of usage: morning contemplation, afternoon contemplation, evening free-time, or anytime the individual finds the need to seek the guidance or wisdom of the worship leader. The stay may be long, but may just for a short couple of minutes.

relationships: in close proximity to the bathroom, cell, and dining/kitchen, and adjacent to the worship leader's office. should allow access of the guests and individuals other than the worship leader and his/her spouse.

approximate size: 90 square feet. ref supp. fig 9.

Appendix A.
The worship leader uses this space to maintain records and documentation pertaining to the guests. Although the events here may be somewhat programmatic, the documentation process is important to the facility so that new methods and discoveries can be made.

Research may also be conducted in the office space. The worship leaders may seek material from outside sources as well as utilizing the data gathered from the experiences with as well as information from the facilities own library.

Because no two people may experience the sacred in the same way, nor will two people explain it in the same terms, constant records are kept for future study, and adjustments are made so that the experience is tuned to the individuals.

**users:** the worship leader along with any individual or pair of individuals who need a place to talk privately.

**activities:** reading, work, planning, evaluation of the programs, experience of the sacred.

**equipment Requirements:** desk/workstation with chair, vertical file, bookshelf, computer and phone connections

**environmental Conditions:**

**lighting:** natural lighting is desirable, and should be able to be controlled. Artificial: 55-65 foot candles ambient, with 75-100 foot candles supplemental lighting at reading locations. the light should be flexible so that the user can direct it at the desired location. optimal light levels sufficient to the function being performed.

**temperature:** should provide for maximum human comfort, year-round. temperature should be approximately 65 to 70 degrees fahrenheit, but should be adjustable. the system should allow users to operate windows.

**acoustics:** should prevent excessive reverberation: NIC’ 18 or greater, STC 40 (for all interior walls) this room should not be distracted by the presence of exterior sounds. the space should not be “bothered” by noises of things happening in other parts of the worship leader’s suite.

**time of usage:** during the evening, when the worship leader will have a chance to do the “paper work.”

**relationships:** in close proximity to the bathroom, cell, and dining/kitchen, and adjacent to the worship leader’s office.

**approximate size:** 150 square feet: ref Ramsey/Sleeper, page 831.
Auxiliary Spaces

library: 400sf
laundry: 225sf
activity: 1000sf
classroom: 4000sf

Total: 5625sf

Space Relationships
The library will be a major hub of activity for many different groups of individuals. The public will seek its resources for research projects, the worship leaders will seek the material for their own research needs, and the individual guests will use the library to gain a better understanding of the sacred experience.

The space should provide a comfortable atmosphere for doing "straight forward" research, but also provide some sub-spaces for curling up with a good book.

The experience in the space may be comforting enough for a nap. The experience of the texture, scent and atmosphere of the books can be a large part of the sacred experience. Knowledge and learning are important in the life of a human. Here it should be celebrated.

**Users:** individual guests or groups, the worship leaders, a select number of the general public.

**Activities:** storage of 6400 books, studying, reading, planning, shelf reading, research, experience of the sacred.

**Equipment Requirements:** table with seating for four, 2 lounge chairs, shelves for the books. 25lbs/ cu. ft. dead load for books. (Ramsey/Sleeper page 539).

**Environmental Conditions:**

**Lighting:** natural lighting is desirable, and should be able to be controlled. The books should be protected from the damaging rays of the sun. artificial: 55-65 foot candles ambient, with 75-100 foot candles supplemental lighting at reading locations. the light should be flexible so that the user can direct it at the desired location. optimal light levels sufficient to the function being performed.

**Temperature:** should provide for maximum human comfort, year-round. temperature should be approximately 65 to 70 degrees ferinheight, but should be adjustable. the system should allow users to operate windows.

**Acoustics:** should prevent excessive reverberation: NIC'20 or greater, STC 46 (for all interior walls) this room should not be distracted by the presence of exterior sounds. the space should not be "bothered" by noises of things happening in other parts of the facility.

**Time of Usage:** during business hours, and use in the evenings by the guests and worship leaders.

**Relationships:** in close proximity to the lounge, individual spaces, worship leader spaces, public entry, and adjacent to the classrooms.

**Approximate Size:** 400 square feet: (16 books/ sq.ft. x 6400) ref: Ramsey/Sleeper page 539.
The rejuvenation of fabric takes place within. The awkward sound of the machines during the wash cycle; sloshing back and forth. The rhythm of the spin cycle. The clickity-clack of shirt buttons against the metal of the dryer while the clothes tumble. The clothing is visible behind the glass creating a mesmerizing circular pattern. The air is different within this room. It is scented with the perfumes of the cleaning solutions and dryer sheets. Lint floats across the floor as if a microscopic tumbleweed.

Some people like to sit and wait for their clothes while others choose to leave theirs in hopes that no one steals it. The ritual here is performed on a semi-regular basis. When there is no more clean, the wash must be done.

**users:** worship leader, spouse, individual guests  
**activities:** washing clothing, drying clothing, sorting of dirty clothes, folding of clean clothes, waiting  
**equipment requirements:** four washing machines, four dryers, a table for folding, a laundry sink, and four chairs.  
**environmental conditions:**  
**lighting:** artificial: 30 foot candles ambient, with 75-100 foot candles supplemental lighting at reading locations. The reading light should be flexible so that the user can direct it at the desired location. Optimal light levels sufficient to the function being performed.  
**temperature:** should provide for maximum human comfort, year-round. Temperature should be approximately 65 to 70 degrees Fahrenheit, but should be adjustable.  
**acoustics:** should prevent excessive reverberation: NIC' 18 or greater, STC 40 (for all interior walls) this room will generate a large amount of noise, which should be kept from becoming undesirable in other spaces.  
**time of usage:** during the evening, when the individuals have free-time  
**relationships:** in close proximity to the individual space, worship leader space  
**approximate size:** 285 square feet. ref supp. fig 8.  
Appendix A.
Almost anything could happen in the activity space. The events here are designed to help the individuals gain a better understanding of "the sacred." It is a teaching space, but the space in which the teaching is performed is also a tool. What may seem to be ordinary activities may be performed in this space and become sacred.

It is not only what is being performed and where it is performed but how it is performed. Sometimes we fail to notice something until it jumps out and bites us. The space may do this, but it should also have the ability to be subtle.

The space should be inspirational. The room takes on a changing state throughout the day. The activities performed may be defined by the current atmosphere of the room.

**users:** guests; and individual or couple, a small group of individuals, or the entire "group" and the worship leader.

**activities:** arts and crafts, pottery, sculpture, painting, drawing

**equipment Requirements:** storage cabinets, clean-up sink with plaster trap, kiln, "craft benches" for working on.

**environmental Conditions:**

**lighting:** natural lighting is desirable, and should be able to be controlled. artificial: 55-65 foot candles ambient, with 75-100 foot candles supplemental lighting at activity locations. the light should be flexible so that the user can direct it at the desired location. optimal light levels sufficient to the function being performed.

**temperature:** should provide for maximum human comfort, year-round. temperature should be approximately 65 to 70 degrees ferinheit, but should be adjustable. the system should allow users to operate windows.

**acoustics:** should prevent excessive reverberation, STC 40 (for all interior walls) this room should not be distracted by the presence of exterior sounds. the space should not be "bothered" by noises of things happening in other parts of the worship leader's suite.

**time of usage:** during the day, for group activity, or small group discussions. in the evening during freetime. almost any time of the day.

**relationships:** in close proximity to the individual spaces, classrooms

**approximate size:** 500 square feet
The classroom is a place of learning through instruction. There is no one perfect way to teach or to learn. Learning can not be guaranteed. It is important that the individual has an open mind, and is willing to accept the information.

Entering the classroom can be equated to the beginning of a journey. The journey is that of knowledge. The instruction can wind a tale that takes the individual to a higher understanding. This is the ritual of learning. Some person takes charge of the group to convey their understanding in hopes that the group may grow intellectually. The teacher becomes almost motherly in the way he/she must take care of the “flock” and provide the right nourishment in the form of education.

Users: guests; a small group of individuals, or the entire “group” and the worship leader, guest, public gatherings (maximum of 30).
Activities: classes, seminars, meetings, conferences, discussions.
Equipment Requirements: movable seating for 30 people, chalkboard, projector screen, video projector, overhead projector, lectern, bookshelves, coat hooks, computer and phone connections.
Environmental Conditions:
Lighting: natural lighting is desirable, and should be able to be controlled. Artificial: 75-100 foot candles on all “work” surfaces, the light should be dimmable to accommodate presentations and videos. Optimal light levels sufficient to the function being performed.
Temperature: should provide for maximum human comfort, year-round. Temperature should be approximately 65 to 70 degrees Fahrenheit, but should be adjustable. The system should allow users to operate windows.
Acoustics: should prevent excessive reverberation, STC 40 (for all interior walls) this room should not be distracted by the presence of exterior sounds. The space should not be “bothered” by noises of things happening in other parts of the facility.
Time of Usage: the public will have access to this space during business hours plus any pre-arranged additional hours. This space will be used for groups of guests during the morning as well as throughout the day.
Relationships: in close proximity to the individual spaces, public entry, and adjacent to the library.
Approximate Size: 800 square feet: ref. supp. fig. 4. Appendix A.
Administrative

Space Relationships

<table>
<thead>
<tr>
<th>Area</th>
<th>Square Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>reception</td>
<td>195sf</td>
</tr>
<tr>
<td>storage</td>
<td>75sf</td>
</tr>
<tr>
<td>conference</td>
<td>816sf</td>
</tr>
<tr>
<td>exec. office</td>
<td>200sf</td>
</tr>
<tr>
<td>office (2)</td>
<td>350sf</td>
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<tr>
<td><strong>total</strong></td>
<td><strong>2236sf</strong></td>
</tr>
</tbody>
</table>
The place of work represents a great deal of our time each day. It is part of our livelihood. For many people, the work they do is satisfying.

Beginning with the reception area, "the sacred" is brought into the office place. The work place is a daily ritual for many of us. Satisfaction can come from the production of the office. Entering the office for the first time, a visitor should gain some sense of what the facility is all about.

The receptionist is the first and last part of the circular experience in the office. It is the experience here that creates an impression of the space within. This last image of the office is left with the guest as a final memory. The space is like a gateway that permits entrance from the profane world.

users: receptionist, general public seeking information, access to the facility, admission to the conference room.

activities: answering of incoming calls, greeting visitors, filing, typing.

equipment requirements: workstation with chair, computer and phone connections, waiting room furniture.

environmental conditions:
lighting: artificial: ambient light of 50 foot candles, with 75-100 foot candles on all "work" surfaces, supplemental lighting should be adjustable. optimal light levels sufficient to the function being performed.
temperature: should provide for maximum human comfort, year-round. temperature should be approximately 65 to 70 degrees ferinheight, but should be adjustable.
acoustics: should prevent excessive reverberation; NIC' not less than 18, STC 40 (for all interior walls) this room will produce a considerable amount of noise from entering/exiting traffic. this noise should not reach the offices.
time of usage: normal business hours. the public will have access to this space during business hours plus any pre-arranged additional hours.
relationships: in close proximity to the public, offices, toilet, and adjacent to the filing room.

Where is it within our darkest depths that we store our secrets? There is a special place deep inside that protects everything that makes you "you." It takes just the right key to unlock the secrets.

Once inside, one may see the bounty. To some it may seem like a pile of junk, but to the right eye, it is worth more than gold. One must see not only with the eye, but with the mind, heart, and soul. The space in which the stores are contained helps to prepare the individual for "seeing."

There is a duality here to be noted: that of the sacred experience of the "storage," and the sacredness of the "stores" themselves. How does one enhance and play off the other? Does the individual only perceive one and not the other?

users: receptionist, executive director, business manager.
activities: retrieving old records/files, filing, copying, sending faxes, sorting records/files.
equipment requirements: 5 vertical files (3' depth), 3' work counter, computer and phone connections.
environmental conditions:
lighting: artificial: ambient light of 50 foot candles, with 75-100 foot candles on all "work" surfaces, supplemental lighting should be adjustable. optimal light levels sufficient to the function being performed.
temperature: should provide for maximum human comfort, year-round. temperature should be approximately 65 to 70 degrees fahrenheit, but should be adjustable.
acoustics: this room should be fire proofed to insure the safety of the records and files.
time of usage: normal business hours.
relationships: in close proximity to the executive and business manager's offices, and adjacent to the reception space.
approximate size: 75 square feet
The conference room may take on many personalities. It needs to have the emotional level of the current presentation or meeting. This means that some times, the space may have very powerful "sacred" feeling, but at other times it is very passive. During the passive times, the individuals in the room are influenced more by the presentation. It should be flexible enough to allow these changes to occur easily.

The group of individuals within the space may not be "willing" to make the journey into the sacred. They may be unprepared, and tentative. As a group, they may function poorly, and their relationship to each other may remain on the business level. Because of these things, the experience may become more individual in nature.

**users**: executive board, worship leaders, public groups.

**activities**: board meetings, planning for the future, decision making, presentations, small public meetings or receptions.

**equipment requirements**: table with seating for sixteen, video/slide projector, recessed projection screen

**environmental conditions**: lighting: natural light is desirable, but should be able to be controlled to prevent interference with daytime presentations. artificial: 35-40 foot candles ambient, with 75-100 foot candles supplemental lighting at reading locations. the light should be flexible so that the user can direct it at the desired location. optimal light levels sufficient to the function being performed.

**temperature**: should provide for maximum human comfort, year-round. temperature should be approximately 65 to 70 degrees fahrenheit, but should be adjustable. the system should allow users to operate windows. special attention should be shown to the diffusers to assure they are quiet. 8 cu ft/min./person plus an additional 10 cu ft/min./person of outside air. (Ramsey Sleeper page 794).

**acoustics**: should prevent excessive reverberation: NIC 20 or greater, STC 40 (for all interior walls) this room should not be distracted by the presence of exterior sounds. this room should not only be "private," but should feel "private." this means there should be extra low amounts of specular reflection to create this feeling and also make the space conducive to conversation.

**time of usage**: business hours and additional hours made by reservation.

**relationships**: close proximity to offices, toilet, worship leaders, and adjacent to the reception

**approximate size**: 816 square feet: ref supp. fig 3. Appendix A.
From an organizational standpoint, this is the center of power for the facility. The executive director oversees all of the day-to-day activities organized by the worship leaders. Taking an "exterior" view of the events, it is the job of the director to make sure that the events and activities fulfill the goals of the "Sacred Places" facility.

The director is somewhat of a mentor for the worship leaders. Communication and discussion between the two is important to further develop the facility.

The power from this office can be very subtle. It is not all-powerful. The person in this position should guide with a gentle hand. Direction should be given through advice. It does not have to crush, it can act without notice.

**users:** executive director of *Sacred Places.*

**activities:** reading, work, planning, evaluation of the programs.

**equipment Requirements:** desk/ workstation with chair, two lounge chairs, vertical file, credenza, computer and phone connections

**environmental Conditions:**

**lighting:** natural lighting is desireable, and should be able to be controlled. artificial: 55-65 foot candles ambient, with 75-100 foot candles supplemental lighting at reading locations. the light should be flexible so that the user can direct it at the desired location. optimal light levels sufficient to the function being performed.

**temperature:** should provide for maximum human comfort, year-round. temperature should be approximately 65 to 70 degrees ferinheight, but should be adjustable. the system should allow users to operate windows.

**acoustics:** should prevent excessive reverberation: NIC 18 or greater, STC 40 (for all interior walls) this room should not be distracted by the presence of exterior sounds. the space should not be "bothered" by noises of things happening in other parts of the worship leader's suite.

**time of usage:** business hours

**relationships:** in close proximity to the toilet, and storage, and adjacent to the reception space.

**approximate size:** 200 square feet: ref Ramsey/Sleeper, page 831. ref supp. fig 6. Appendix A.
This office is the "lifeline" of the "Sacred Places" facility. It is where all of the transactions are made which keep the facility alive. Where would Santa Claus be without the elves? Where would an assembly line be without workers to man it?

The people in this space are like the gears of a machine. They are the working parts. They should not be forgotten. Making sure that the parts are well oiled will insure effective running condition.

The people in this space practice an everyday ritual of work. The individuals arrive, put in their eight hours, then they return to their homes. They rarely know that their work is important; sometimes it is down right grueling. Much of the real power of the facility comes from this office.

users: business directo and marketing director of Sacred Places.
activities: reading, work, planning, evaluation of the programs.
equipment Requirements: desk/ workstation with chair, two lounge chairs, vertical file, credenza, computer and phone connections
environmental Conditions:
lighting: natural lighting is desireable, and should be able to be controlled. artificial: 55-65 foot candles ambient, with 75-100 foot candles supplemental lighting at reading locations. the light should be flexible so that the user can direct it at the desired location. optimal light levels sufficient to the function being performed.
temperature: should provide for maximum human comfort, year-round. temperature should be approximately 65 to 70 degrees fahrenheit, but should be adjustable. the system should allow users to operate windows.
acoustics: should prevent excessive reverberation: NIC 18 or greater, STC 40 (for all interior walls) this room should not be distracted by the presence of exterior sounds. the space should not be "bothered" by noises of things happening in other parts of the worship leader's suite.
time of usage: business hours
relationships: in close proximity to the toilet, and storage, and adjacent to the reception space.
approximate size: 175 square feet: ref Ramsey/Sleeper, page 831. ref supp. fig 7. Appendix A.
This is more than just a space, it is a sequence that changes the perception of the individual. It gives the individual an understanding of the sacred/profane duality. It creates a sense of mystery and curiosity for what is within. This is the threshold which makes clear the separation of space.

Within this space, the individual transforms. It grows and becomes enlightenened. At one end, the individual is overwhelmed with the sense of the profane world, and at the other ready to accept the "unknown world."

The space provides for a multitude of experiences. This is to provide new experiences for the returning individual as well as an acknowledgment that not all individuals experience "the sacred" exactly the same.

**users:** general public, and guest upon arrival.

**activities:** transition into the facility, experience of the sacred

**equipment Requirements:** two lounge chairs, four large pillows, floor lamp, end table, table lamp

**environmental Conditions:**

**lighting:** changing amounts of natural lighting is desireable, and should be able to be controlled. artificial: 35-40 foot candles ambient, with 75-100 foot candles supplemental lighting. optimal light levels sufficient to the function being performed.

**temperature:** should provide for maximum human comfort, year-round. temperature should be approximately 65 to 70 degrees ferinheight, but the temperature can be manipulated as part of the "experience."

some of this space may be an exterior space and will be affected by the seasonal tempreture changes.

**acoustics:** should prevent excessive noise from the exterior from entering

**time of usage:** normal business hours plus evening hours of the public chapel

**relationships:** in close proximity to the classrooms, library, and adjacent to the public chapel and coat room

**approximate size:** 450 square feet: ref Ramsey/Sleeper, page 831.
There is a ritual here of entering and exiting the man made world. Although we have created an endless number of artificial structures for our inhabitation, we have never escaped the need to venture out into the “natural” world. This means entering into the climate with no control. With us we take garments to protect us: items to make the out-of-doors more like the indoor environment. It is all for our protection.

Entering and exiting is like a little celebration; a small ceremony of the preparation. In this room, we shed our unneeded layers only to return to them. These items get places of respect. They are not thrown on the floor in piles, but placed with care. One is rarely found to be like another, and even rarer to be shared.

Users: general public
Activities: storage and retrieval of outerwear
Equipment Requirements: coat racks and umbrella stands, shelf for hats and bags.
Environmental Conditions:
Lighting: artificial: 35-40 foot candles ambient, optimal light levels sufficient to the function being performed.
Temperature: should provide for maximum human comfort, year-round. Temperature should be approximately 65 to 70 degrees Fahrenheit.
Acoustics: this room will be noisy during busy periods. This noise should be prevented from entering the chapel, or disrupting any experiences. STC 40 (for all interior walls).
Time of Usage: normal business hours plus evening hours of the public chapel.
Relationships: in close proximity to the public chapel, library, and classrooms, adjacent to the public entry.
Approximate Size: 150 square feet: ref Ramsey/ Sleeper page 796.
At this space, the sacred experience engages the general public. All are invited to this space. This space is constructed to serve the people. It should make them aware of the sacred. It is calming to the mind and soul.

Through the experience, the individual who comes here will be strengthened, from within. The healing starts at the beginning of the "ritual of entry," but it is for the most part completed here. The space is differentiated from the surrounding spaces by the ritual which takes place here. Each individual helps to create the ritual. No ritual is permanent. The rituals become the boundaries of the chapel. Each visitor is a participant in the construction of the space. Each leaves his own piece of identity which becomes the whole.

users: general public, individual guests, groups of guests, worship leaders, those seeking a sacred experience.
activities: private meditation, contemplation, thinking, quiet discussion, relaxation, experience of the sacred
equipment requirements: only those things which are brought into the space. nothing permanent.
environmental conditions:
lighting: large amounts of natural lighting is desirable, but should be able to be controlled. artificial: 35-40 foot candles ambient, with 75-100 foot candles supplemental lighting at reading locations. optimal light levels sufficient to the function being performed. the light should be controlled and manipulated to enhance the experience, utilizing high contrast.
temperature: should provide for maximum human comfort, year-round. temperature should be approximately 65 to 70 degrees fahrenheit, but should be adjustable. the temperature can be manipulated in order to enhance the experience.
acoustics: should prevent excessive reverberation. NIC' 18 or greater, STC 46 (for all interior walls) this room should not be destructed by the presence of exterior sounds.
time of usage: morning contemplation, afternoon contemplation, evening free-time, or anytime the individual finds the need to have an experience. the stay may be long, but may just for a short couple of minutes.
relationships: in close proximity to the coat room, toilet, and adjacent to the public entry.
approximate size: 1500 square feet: ref. Ramsey/Sleeper, page 831.
Where is it within our darkest depths that we store our secrets? There is a special place deep inside that protects everything that makes you "you." It takes just the right key to unlock the secrets.

Once inside, one may see the bounty. To some it may seem like a pile of junk, but to the right eye, it is worth more than gold. One must see not only with the eye, but with the mind, heart, and soul. The space in which the stores are contained helps to prepare the individual for "seeing."

There is a duality here to be noted: that of the sacred experience of the "storage," and the sacredness of the "stores" themselves. How does one enhance and play off the other? Does the individual only perceive one and not the other?

**users:** general public, individual guests, groups of guests, worship leaders, those seeking a sacred experience.

**activities:** storage and retrieval of items occasionally needed in the chapel.

**equipment Requirements:** seating for 150, anything that might come in handy.

**environmental Conditions:**
- **lighting:** artificial: 35-40 foot candles ambient. optimal light levels sufficient to the function being performed.
- **temperature:** should maintain a safe temperature for all stored items, year-round. temperature should be approximately 65 to 70 degrees farenheight, but should be adjustable.

**acoustics:** STC of 46 to any adjoining rooms other than the chapel. moving of equipment may cause a distracting amount of noise.

**time of usage:** this room is normally only accessed when the chapel is closed, or temporarily closed.

**relationships:** adjacent to the public chapel.

**approximate size:** 250 square feet
"In a dog's life
A year is really more like seven
And all too soon a canine
Will be chasing cars in doggie heaven

It seems to me
As we make our own few circles 'round the sun
We get it backwards
And seven years go by like one

It's the season of the itch
With every breath it reappears

In the dog days
People look to Sirius
Dogs cry for the moon
But those connections are mysterious

It seems to me
While it's true that every dog will have his day
So will all the bones be buried
It's okay to go out and play

A tortoise from Galapagos
And a span of geological time
Living in these dog years

In a dog's brain
A constant buzz of low-level static
One sniff at the hydrant
And the answer is automatic

It seems to me
As we make our own few circles
'Round the sun
We've lost or senses

Higher-level static of talk"
-Neil Peart

users: general public, individual guests, groups of guests, worship leaders, those seeking a sacred experience.
activities: private meditation, contemplation, reading, thinking, quiet discussion, relaxation, experience of the sacred
equipment requirements: flexible seating to accommodate the desires of the individual.
environmental conditions:
lighting: large amounts of natural lighting is desirable, but should be able to be controlled. 35-40 foot candles ambient, optimal light levels sufficient to the function being performed. the lighting should be manipulated to enhance the experience.
temperature: should provide for maximum human comfort, year-round. temperature should be approximately 65 to 70 degrees fernheit, but should be adjustable. the temperature should be manipulated to enhance the experience.
acoustics: should prevent excessive reverberation: NIC 18 or greater, STC 46 (for all interior walls) this room should not be distracted by the presence of exterior sounds.
time of usage: morning contemplation, afternoon contemplation, evening free-time, or anytime the individual finds the need to have an experience. the stay may be long, but may just for a short couple of minutes.
relationships: in close proximity to the public chapel, individual spaces, public entry
approximate size: 125 square feet
## Space Summary

<table>
<thead>
<tr>
<th>Individual Experience</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>cell</td>
<td>125sf</td>
</tr>
<tr>
<td>bathroom</td>
<td>65sf</td>
</tr>
<tr>
<td>dining/kitchen</td>
<td>150sf</td>
</tr>
<tr>
<td>study</td>
<td>100sf</td>
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<td>kitchen</td>
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<td>dining</td>
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<td>chapel</td>
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<td>dining</td>
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<td>kitchen</td>
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<td>conference</td>
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<td>classroom (5 @ 600sf)</td>
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<td>chapel</td>
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<td>storage</td>
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| Individual Experience (48 @ 440sf) | 21,120sf |
| Group Experience (4 @ 1271sf)     | 5,084sf  |
| Worship Leader (5 @ 600sf)        | 3,000sf  |
| Auxiliary Spaces                 | 5,685sf  |
| Administrative                    | 2,236sf  |
| Public chapel                     | 2,850sf  |
| **Total**                         | **39,975sf**|
## Estimated Costs

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*Estimated Cost is in January 1996 dollars*
Indianapolis was chosen as the site because of its urban atmosphere. It was desirable to find a place that was void of most or all sacred characteristics. My first thought was to pick a wilderness site. The facility could be part of the “natural” surroundings. The idea of the sacred retreat being a part of nature seemed reasonable, because nature itself has a great deal of sacred qualities. Upon giving more thought to the location of the site in regards to the thesis it seemed like the wilderness was too easy. It was too obvious because the “sacred experience” could be discovered without much, or any, architectural intervention. I started to think about the thesis as the creation of a sacred space within an environment where it couldn’t seem to exist. This led me to an urban site. Indianapolis was then chosen because of its accessibility.

The site on the circle was chosen as the site of the facility. Take note the existing relationship of the sacred and the profane. The monument is, as monuments are, a sacred symbol to the society which created it. The site ties this piece of urban structure to the shopping mall. The shopping mall symbolizes the commercial nature of our society. Because of this, it can be labeled as being profane. The site then is the link between these two simple representations of the thesis idea. This is only one small part of the site’s worth however, and is not meant to be the most important concept. Many other “creations” of the sacred on the site need to happen.
The users of the facility can be separated into two separate groups based on how they will be engaging the architecture. These are the active and the passive users.

**Active user:** The person who seeks the experience of the sacred. This user comes intentionally to the site to experience “the sacred.” This person expects something to happen here, so the facility does not act without their knowledge of it doing so. They have the advantage of knowing that the spaces are supposed to be sacred. This has two possible outcomes; the user may expect one exact thing from the space and not receive it, or they could turn an otherwise nonsacred space into one by their actions and use. This person will have a much more thorough exploration of the architecture. They will touch and see much more.

**Passive user:** This person is only traveling through or near the site. The facility makes the attempt to draw them in and share the experience of the sacred with them. Their engagement is mostly the “surface” of the facility. They may only understand a small portion of its depths. One experience is that of crossing the site. From the monument to the Arts Garden. This user may not be aware of the experience of the site, so it is important to introduce them to the experiences and goals of the facility. This may represent a large number of people who are just casually entering the site. The facility has a great opportunity to reach out to these people. The passive user may see the facility much like we see buildings along the highway at sixty miles-per-hour. They will not stop what they are doing unless the architecture gets their attention and makes stopping worth their while. The facility should have the potential of getting the passive user to engage the architecture in such a way that they become more like the active user.
The sketches regarding path are closely related to the idea of active and passive use combined with thoughts about threshold and passing. They depict the path or experience reaching toward “higher state of consciousness” or the sacred experience. The sketches start to ask the questions about how the site is to be experience. Where is “the sacred?” How do you get there? On the left, the experience builds up from one side. To leave the space, you pass through the same way you entered. On the right, the space is balanced with the experience building up from both sides. You can enter from either side, and when leaving the “sacred space” you move on through the opposite side of the facility.

Neither of the sketches is the perfect solution for the facility. This is because there is a need to accommodate many different views of what is sacred. The facility should utilize both of these ideas (and others) to make a wide range of possibilities. In a way, the right sketch would be better because the user could use the entry passage as the exit if it was desired.

I took this idea a bit further with a possible section of the site. The idea was to build up the mass at the edges of the site to establish an “urban scale.” Entering from the street, the user would pass below the structure of the facility. The path would lead through the dark lower level which would contain stairs leading upward into the facility. Passing through a small opening, the space would open up into a suddenly bright and open space.

In all three of these ideas, I have arbitrarily positioned the “sacred space” in the center. This is not the definite position, nor does it need to be at that location. These are concepts for one experience of the sacred. As I stated earlier, the facility should have many experiences.
Creation of the sacred in real architecture:

It seems more clear to me that architecture cannot create a sacred space. What is created is just a construct of concrete, steel, and glass. They are forms which we place in the landscape. What is most important in the creation of the sacred is the user. The user must have an experience that is sacred. This involves the emotions created or influenced by the space, but is not the space itself. When the user steps through a doorway and enters a space that is inspiring, it fills him with awe. This experience itself may be sacred, but the architecture is just architecture. I think this is what Patrick George tried to explain to me early in our discussions. Architecture itself does very little. Again, in this profession, I learn it is the user that is most important. It is the user that has the experience; and it is the user who creates the ritual. The architecture is merely the outline of this. With the cube exploration, I discovered that the cube was just a cube, unless there was some sort of path of experience described for the user. It is the way in which we experience something that makes it significant. This was again found to be true in the study model of thresholds. They are just large walls with doorways unless there is another overlay. It needs interaction.

It is time to come to terms with the fact that architecture alone will not be able to create “the sacred.” It is the use of the space that makes the difference in the way it is viewed. The architecture is a framework for any number of different uses which could be considered sacred by the individual using it. The architecture will allow the user to create this sense by providing clues and an appropriate atmosphere. The space must be adaptable to the specific needs of many different groups of people. It needs to provide many opportunities for the user. This is important since each user
will interpret the space based on his or her own beliefs and bias.

In addition to this, the events occurring in one space can affect the individuals occupying another space. The way that one individual uses a space could have an influence on the way another person views the space. For example, the way the individuals staying at the facility use the spaces may engage the passive user. This may draw them into the space and cause them to want to be an observer.

Senses:
The involvement of the senses is important in the creation of “the sacred.” Experience of the sacred is the engagement of a “maximum number” of senses in a way that creates the otherworldliness. Each of our senses add to the layers of the experience. The more layers the space contains, the more rich it will be (the closer to “the sacred”). The sacred experience could even be described in terms of an involvement of the senses. This “involvement” is what takes the experience beyond the profane world.

Different:
I once said something to the effect that the space wants to be “different.” I was immediately stopped because of my use of the word “different.” Then, I was asked if I really want to say that it is different? Is that all, just different? I would have to say, that it is more than that, but at one level of description, that space itself doesn’t really make it beyond that of the profane world. It takes the experience of the individual to make that happen. The space itself, its arrangement, and its details may only be different. It depend on the use of the space to make it truly “sacred.”
I attempted to address the urban scale issue. At the southwest portion of the site, the scale is larger at the edges of the facility. This is then reduced as it nears the corner. This seems acceptable since the corner already has a spaceship (Arts Garden) on it. Also, this makes the corner more pedestrian.

The public space is represented by a wide strip crossing the site diagonally. The living spaces have been grouped together. This is a shift from the earlier planning. It was originally intended that the groups would be spread out with six rooms to its own sacred space. Now, the living facilities are constructed with the intent that they are basically the same for each guest. The differing of experiences starts when they venture from their living quarters. I am not defining the "group" by physical means. The idea is that each individual will seek out a space that is sacred in his or her own mind. The group is then defined by the set of individuals who have chosen the same location as their sacred space. This living facility has been placed to parallel the path of the public. This allows for some interaction of public/private sacred space at the base of the structure. The structure also defines the border of the private space.

The experience of the guests would start by entering from the west. By car, there is parking at the ground floor. Entry to this would be through under the administration facility. The administration area acts as the check-in check-out so it is natural to make it the first part of the experience.
For the final part of the project, the series of planes running parallel to Illinois Street will be the focus of development. The planes represent a path that the user can take through the site. I started out this exploration trying to make the ramp into a journey through a story. This story would be presented to the user as the experience of the path. This is still somewhat true, as you move from chapel to chapel.

In a way, I am creating a third chapel in-between these two. It is the occupiable space that makes the physical connection. When I refer to “chapel,” I use the term loosely. Typically, this is a term used for a space that is used for meditation or prayer. I deviate from this definition the most when describing the center space, where the space is mostly about pas-
sage, not about sitting still. I don't however see why the definition of a "sacred space" should be limited in this way. This is one reason why, up until now, I have tried to stay away from words like chapel. They are tied to many preconceptions about the space. In my mind, labeling these as "sacred spaces" is enough, but using the word chapel starts to make a connection between the architecture and how I intend it to be used.

The experience is dependent on the path and the rituals that the users defines. By defining the spaces as paths, I begin to define some of this for the user and possibly have greater control over the spaces "sacredness." The idea of path is stressed because it is important to define how the architecture is being engaged. How the user moves...
through the architecture is one level of engagement that can be defined and controlled. As stated earlier, I can not define or predict every use of the space. I can only anticipate some of them, and create architecture that responds appropriately. The experience is created as the user moves; through, between, and around the planes. It is not only the spaces along the path, but the path itself that could be interpreted as being “sacred.”

Along this path, three spaces are being developed: for a large group, for a small group, for an individual. These spaces range in their size and material as an attempt to look at a cross-section of “sacred space.”

Climbing a set of stairs, you find yourself thirty feet above street level. From here, a narrow catwalk pierces through the
planes. From here, you can also venture below the catwalk to the individual space. These spaces are suspended between the planes just below the catwalk.

From the street, you enter the lower path by passing through a small opening in the first plane. Ahead of you is a glimpse of the interior of the large group space. You then continue your journey by passing through another opening in the second plane. Here the path passes adjacent to the large group space. This allows the user to remain on the path while viewing what is occurring there. It then climbs slowly upward until it reaches the upper plaza and small group space.
In the public space, the historic facade, (which stands presently on the site) has been moved forty feet into the site and turned 180 degrees. This provides a focus for the interior courtyards. I did this thinking of the facade as a piece of art. There seems to be little reason to keep it on the circle since it has been disconnected from a building for so long. Within the site, it presents itself as a piece of history, the only piece of structure which was there before the rest. For this it should be celebrated. The facade of the circle has been completed, except where the facade has been standing. This allows the historic facade a bit of humor. At its previous location, I let the elevation take a step backward where it creates the entrance of the facility.

The library has been placed where the old facade has been turned into the site. The library is a block that is raised fifteen feet above the plaza, with the space below acting as the formal entrance to the site. I have left about 15 feet between the facade and the structure of the library. This makes room for a balcony and an exterior set of stairs. The effect is a layering of the new with the old. The exterior is dominated by the historic facade. The library is viewed through the window openings of the historic facade. The materials of the library are a backdrop with layering created by the facade.

The floors originally lined up with those of the historic facade. By shifting them down a half flight of stairs, the exterior stairs will have less impact through the facade. The "mid-flight" landings will now line up with the old floor heights. This allows the users to stand on the balcony and look out through the old windows and into the plaza. It is my intention, that one could address a large audience standing in the plaza from this location.
Large Group
What is your level of engagement? The large group space was designed with the idea that the individuals could separate themselves by their level of engagement. Each level is interconnected in hopes that the users will become interested, and move from one level to the next. This concept spurred partially out of the realization that the architecture alone could not create "the sacred." If the facility is to reach a large number of passive individuals, it must get them involved in use of the architecture. It is assumed for example, that the active users will be participating in the space. What happens there will be visible to the less involved individuals, and thus influencing their experience. This is one way in which the passive user may get involved in the space.

There is a perimeter of pathway surrounding the main space. This allows the users to remain separated from the actions within the space. From the street, the user is separated from the space by a glass and brick wall. They can only see in through controlled points. This space has the least amount of engagement. Individuals on their way to the upper plaza, will find themselves passing through part of the "chapel." The only physical separation of this and the main space is the three foot difference in the floor level and large columns. This allows the space to be open, while the difference in floor height keeps the user of this space looking upward to the actions of the space.

Moving into the main space ("chapel") is done by ascending a small flight of stairs. Here, the individual is to the side of the space. Columns loosely define walkways to the side of the space. This allows the user to be less involved with the space while being physically in it. To pass into the main space, one must cross the "threshold." This is represented by a small slit in the surface of the floor. This slit is also a vertical connection of the spaces.

I also explored the engagement concept vertically. This is seen by three smaller spaces acting together. Above the main space is a large cylinder. From the walkway leading out of the Arts Garden, the users can venture onto a small cantilevered walk. Through this cylinder, light is brought into the space below. The figures moving around above will affect the incoming light. At the main level, there is a translucent circle at the center. This serves two purposes. First, it is the focus of the space. Second, it acts as a light well to the lower level. Here the actions of above are seen through the ceiling.
To get to the lower level, you venture down the steps that are on the sides of the "chapel." Your view of the chapel gets progressively less, until your are completely below it. Here, you enter a small room. The light from outside diminishes in this space until it is nonexistent. To enter the next space, you must pass beneath a small slit of light coming from the ceiling.

This space is narrow, like a passage. In the center is a small concrete pedestal where you may see a small toy truck that a child has left in the space. A soothing glow comes from an orange circle in the ceiling. This light illuminates the striations of the walls.

As you move through the space, you hear your footsteps like the beat of a heart echoing through the space.
There is a strong sense of having entered the space. This is created by reducing the amount of natural light coming in from the entry, the slit in the ceiling, the wood threshold, and the change in materials. It is important that the user feel that this space is "different." These are the architectural clues used to hint to the user that this space is "sacred." To define the sacred, we must understand when we have found it. It just may be that the threshold is the most powerful part of the space because it is when you know you are there.

While these are physical means of entering, the slit of light along with the wood "threshold" symbolize the spiritual separation of the space. They present a transition that is sets the boundary of the space.

The walls of this space are made of cast concrete. The formwork is horizontal slats of wood that have been allowed to create striations in the concrete. The pilasters should be made of smooth concrete in contrast with the walls. This will create a sensation that there are ribs surrounding the user.

The floor is a wood plank system that lays on a wood support system. The wood supports should only rest on the concrete, not a bolted connection. This should be built to allow deflection so that the floor has a good bounce to it. Since movement is allowed, an expansion plate should be placed along the joint between the concrete and the wood. The sound of the footsteps should echo in the space below the "bridge."
This space relies on the sense of mystery to aide in creating the sacred. Even though I do not have complete control over the creation of "the sacred," there are still some architectural constructs that help the user reach the appropriate state of mind. One of these is mystery. It helps the user to develop a curiosity about the space, and also helps the space develop a sense of otherworldliness.

It is important to keep the user separated from a true understanding of the space. In the hospital chapel study I pointed out that being in the "sacred primary" allowed the space to become a part of our physical world. This is when the mystery is lost. Mystery is about keeping the user on the edge of knowing; always wondering what is beyond.

Approaching the "chapel" you are facing a screen wall that allows a limited view of what is happening within the space. From here, you can partially see the rear of the chapel including the entry. To enter, you must redirect your path. In doing so, you again are facing a screen wall. This one allows you to see the illuminated portion of the space (the most sacred). The path is then redirected again to the original axis.

The path moves along the rear of the space. This is done to allow the individual to remain passive. Being in the rear, it is intended that you could see what is happening in each of the smaller spaces.

The space is subdivided into three smaller spaces with a curved wall as the focus. Each one of these provides a little more privacy for the individual participating in the space. This is accomplished by shifting the curved wall further from the path in each space. This changes the amount of enclosure each space has, with the third space being almost completely enclosed.

Natural light is used as a way of experiencing time in the space. Light moves through the space during the day, and changes through the seasons. The skylights create lines on the floor. This can be seen in appendix F.
The primary materials of this space are brick and metal. The highlighted areas of the floor are constructed of a heavy-gage sheet steel. This should be well rusted. It is not desirable for this space to be loud with the noise of the footsteps on the metal floor. Precautions should be taken, and the metal firmly seated. The metal is used to define the use of the space. The path at the rear is completely detached from the "worship" area. This means crossing another material to get there. This enhances the sense of threshold.

The brightest portion of the room should be at the end with the curved walls. These walls are detached from the side walls and recessed slightly. This allows for light to creep in at the sides of this wall to illuminate it.
The ceiling of this space consists of two concrete "double-tees." Since they will only require structural support on their ends, this allows for the ceiling to be disconnected from the side walls. Along the length of this opening a skylight is placed. This creates the effect of a floating ceiling plane. The skylight should have a solid connection to the roof, while the connection to the parapet wall should allow movement.

Most of the lighting requirement will be accomplished through natural light. Indirect light fixtures can be placed in the corners of the tees as supplemental light.

The ceiling is finished with an expanded metal mounted between the tees. The space above is then used for a mechanical chase and sound insulation.
The individual space was created as an exploration of the smallest unit of “sacred space.” I attempted to create the three spaces with a differing approach to the idea of focus. The large group space has a central focus, the small group has a focus at one end, and the individual space has no focus. The focus of the space is within the individual using the space. With nothing else in the space to distract the user, the focus is “self.”

For the user who finds it necessary, there could be some deviations from “self” as focus. At night, the user may bring in a candle to illuminate the space. This could be a problem for the “no focus” concept if the user uses the candle and its light. As in meditation, the focus is only a means of getting inside one’s self.

This is a place of solitude, where the individual can come to search their inner soul entering the space alone in search of peace. The design of the individual space is like a cave. The walls, ceiling, and floor are all smooth concrete. This space is important to the idea of “sacred space” because it looks at the smallest and most elemental part of our experiences. This is the self. This space is not for the unexperienced. In previous spaces, the user can get involved slowly. The experience in those spaces could be influenced by others. Here, there is only one level of engagement: experiencing or not experiencing. Entering the space, you should enter into your own creation of “the sacred.”

The door is constructed of a large cylinder of concrete. The act of closing the door is meant to resemble the act of rolling a rock in front of the passage. Through this act, the user separates himself from the rest of the world.
The individual space lies below the catwalk that crosses the site. Getting to the space is an important part of the ritual of experiencing one of the spaces.

The user descends a series of steps. This brings you down to the first space which is directly beneath the walkway. Descending further, is a second space. The light inside constantly changes in response to the sun. However, the lower space gets less natural light because of its position. This allows the user the selection of an appropriate space and time for his/her experience of "the sacred."

The floor of the space is slightly curved as an attempt to cradle the individual. The intent was for the space to have a womb-like felling. It should be protective and comforting.
In one wall, is a small ledge. This is available for those who feel a need to bring an object into the space as a focus for their meditation. This ledge is also for the placement of a candle in the evening when natural light will not be present. The ledge is meant only to be large enough to hold the objects and remain unobtrusive itself.

The door is like a rock, to be rolled in front of the entry. The act of the rock creates a significant part of the ritual of the space. The weight of the door is important in creating the feeling of being protected on the inside.

To add to this, the door has a handle on the inside, but not the outside. This keeps the opening of the door in the control of the user, and symbolizes the user shutting out the world.
Works Cited


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Minoan Architectural Design page xxi.


Appendix A. space requirement drawings:

**Broken-U**
Area approximately 88 sq ft for 5 persons to 92 sq ft for 7 persons
supp. fig. 1
Ramsey/Sleeper page 782

**U-Shape**
Area approximately 80 sq ft for 3 persons to 92 sq ft for 6 persons
supp. fig. 2
Ramsey/Sleeper page 782

**Stadium Classroom**

supp. fig. 3
Ramsey/Sleeper page 794

supp. fig. 4
Ramsey/Sleeper page 826

supp. fig. 5
Ramsey/Sleeper page 780
Appendix A. space requirement drawings:

VICE-PRESIDENT - PERIMETER WINDOWED OFFICE

supp. fig. 6
Ramsey/ Sleeper page 793

MANAGER - PERIMETER WINDOWED OFFICE

supp. fig. 7
Ramsey/ Sleeper page 793

Appendix
Appendix A. space requirement drawings:

supp. fig. 10
Ramsey/ Sleeper page 781

Appendix B.

Daily Schedule of a Monk
Rise at 7:00am
- matins - first thing in the morning before breakfast
- lauds - follow matins
- breakfast
- study time : recreation : classes : etc...
  depending of the schedule set up by the Abbot
- mass - comes just before lunch
- open time - depending on set up of schedule
- vespers - at sundown before supper
- supper
- open time
- compline - night prayer before retiring

Appendix C. Church Planning
Ramsey/ Sleeper page 831

OVERALL SPACE RELATIONSHIPS
Appendix D. terms and definitions

phenomenological: the description of the formal structure of the objects of awareness and of awareness itself in abstraction from any claims concerning existence

hermeneutical: the study of the methodological principal of interpretation

sacred: 1 a: dedicated or set apart for the service or worship of deity b: devoted exclusively to one service or use 2 a: worthy of religious veneration: HOLY b: entitled to reverence and respect 3: of or relating to religion: not secular or profane 4: archaic accursed 5 a: unassailable, inviolable b: highly valued and important

holy: 1: exalted or worthy of complete devotion as one perfect in goodness and righteousness 2: DIVINE 3 a: having a DIVINE quality  b: venerated as or if sacred

space: 1 a: a limited extent in one, two, or three dimensions b: an extent set apart or available 2 a: a boundless three-dimensional extent in which objects and events occur and have relative position and direction b: physical space independent of what occupies it

divine: 1 a: of, relating to, or proceeding directly from God or a god b: being a deity c: directed to a deity 2 a: supremely good b: heavenly, godlike

consciousness: 1 a: the quality or state of being aware b: the state or fact of being conscious of an external object, state, or fact 2: the state of be characterized by sensation, emotion, volition, and thought 3: the totality of conscious states of an individual 4: the upper level of mental life of which the person is aware as contrasted with unconscious processes

experience: 1 a: direct observation of or participation in events as a basis of knowledge b: the fact or state of having been affected by or gained knowledge through direct observation or participation 2: the conscious events that make up an individual life 3: something personally encountered, undergone, or lived through 4: the act or process of directly perceiving events or reality

threshold: 1 a: GATE: DOOR b: END BOUNDARY; the place or point of entering or beginning 2 a: the point at which a physiological or psychological effect begins to be produced b: a level, point, or value above which something is true or will take place and below which it is not or will not
Appendix F: individual space

interior perspective: January

8:00am  10:00am  12:00pm  2:00pm  4:00pm

interior perspective: July

8:00am  10:00am  12:00pm  2:00pm  4:00pm
Appendix F: upper space

plan perspective: January

8:00am  10:00am  12:00pm  2:00pm  4:00pm

plan perspective: July

8:00am  10:00am  12:00pm  2:00pm  4:00pm
Appendix F: upper space

interior perspective: January

8:00am
10:00am
12:00pm
2:00pm
4:00pm

interior perspective: July

8:00am
10:00am
12:00pm
2:00pm
4:00pm