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A Design for a Christian Contemporary Worship Environment

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A DESIGN FOR A CHRISTIAN CONTEMPORARY WORSHIP ENVIRONMENT

By

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Exalt the LORD our God and worship at his footstool; he is holy
Psalms 99:5

To my husband who helps me to reach far beyond my limited sight for myself.

To my daughters who inspire me to be the best example of a woman and mother that I can be.

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ABSTRACT

The Christian worship space has changed much over the history of the life of the Church. Interior design of worship spaces began in the homes of converts to Christianity, moved to very regal, ornate and spacious structures, and now can be one of a myriad of space types. The early home churches were dual-purpose spaces, with the everyday uses set aside for the worship time and then put back in place for home use. The design is different for Catholic versus Protestant churches, and also between separate Protestant divisions. The rituals of each type of service require differing furnishings and accoutrements. Preferences for certain rituals may take the focus in one church versus another. Even the Methodist churches in the same city of the same state can be somewhat different in their interior design. The early Methodist churches in Tallahassee, FL used architectural features similar to the London examples of their time, such as St. Martin-in-the-fields. The Killearn United Methodist church, built in the 1960s is of a more contemporary style, and the newest Methodist church, built in 2007, is very different to either of these other earlier churches. The heart, then, of the design solution for a sanctuary is to create a maximized worship environment while applying ideology of the specific sect to the design ideas.

Killearn United Methodist church is one of 15 United Methodist churches in Tallahassee, Florida. As the church has grown over the years, worship services were added to accommodate the changing worship desires of the congregation. The fellowship hall in the church is used for one of the three worship services on any given Sunday morning. It is also used for a casual worship service on Friday nights. This space was not designed to be a sanctuary, but because it is used for that purpose, the space should be redeveloped to better incorporate worship. Qualitative research will be used to support the design decisions for this space.
CHAPTER ONE

PROJECT OVERVIEW, EXPLANATION, AND JUSTIFICATION

INTRODUCTION

Worship space design requires thoughtful consideration for the congregation using the space. Styles of worship have transformed throughout time and this has been shown in the changing architectural styles of the Church. From the first house-church to the great cathedrals and the modern sanctuary, the interior space has transformed and kept the primary function of worship intact. The early home churches were dual-purpose spaces, with the everyday uses set aside for the worship time and then put back in place for home use. Churches today often use church buildings as dual-purpose spaces as well. Sunday school rooms are used as pre-school rooms during the week and the largest gathering space is often used as overflow for the main service if the church outgrows its original footprint. Catholic and Protestant churches have different design needs, because the rituals of each type of service require differing furnishings and accoutrements. In Protestant churches, the design may be radically different from one another due to preferences for focusing on specific rituals. Methodist churches in the same city of the same state can be somewhat different in their interior design in respect to their primary religious focus or the era in which the church was built. The early Methodist churches in Tallahassee, FL such as Tallahassee Heights United Methodist church and St. Paul’s United Methodist church (see Figures 2.26 and 2.27), used architectural features similar to the London examples of their time, such as St. Martin-in-the-Fields. The Killearn United Methodist church, built in the 1960s, is of a more contemporary style, and the newest Methodist church, built in 2007, is very different to either of these other earlier churches. The heart, then, of the design solution for a sanctuary is to create a maximized worship environment while applying ideology of the specific sect to the design ideas.

Killearn United Methodist church is one of 15 United Methodist churches in Tallahassee, Florida. As the church has grown over the years, worship services were
added to accommodate the changing worship desires of the congregation. The fellowship hall in the church is used for one of the three worship services on any given Sunday morning. This service is contemporary in nature with a more intimate feeling than the traditional sanctuary services. It is also used for a casual worship service on Friday nights and a Korean service on Sunday afternoons. This space was not designed to be a sanctuary, but because it is used for that purpose, the space should be redeveloped to better incorporate worship. Qualitative research will be used to support the design decisions for this space.

The process of designing a contemporary worship space for Killearn United Methodist church necessitated research into the history of structures of this type. During this research, it was perceived that a survey was needed to find out the participants’ desires as to worship style and what might constitute an “optimal” worship environment. This survey would be used to steer the design toward a worshipful atmosphere for Sunday morning and Friday night services with consideration towards a space that could be altered and also used as a fellowship hall at other times.

PURPOSE

The purpose of this research and design is to understand more fully the needs of a facility that is used as a dual-purpose community center and worship space. When the design is complete, it will be a fully functioning fellowship hall at certain times and a fully functioning worship center at others. The facility will be designed to transform the atmosphere along with the furnishings to create the two diverse spaces. Creating and specifying pieces that convert from one function to another without needing much storage will accomplish this.

There is a trend for new churches to build a fellowship hall on their property before a sanctuary is erected. Some reasons for this are that the church is still growing in numbers and they do not have enough financial support for a larger building, or that they are going to provide services to the community, such as a pre-school, which can be run from the fellowship hall building during the week. This generates income for the church that will eventually be used to fund a sanctuary. Another trend in some
Protestant churches is to include a contemporary service in their offerings. Contemporary church services include elements that differ from the traditional service, such as the music and unpretentious environment. The informal environment includes the casual dress of the people along with the easygoing interaction between the leaders of the service and the congregation. Dressing up is not emphasized in the contemporary service. “Generally the largest portion of the service is dedicated to congregational singing” (Oliveri, 2008). The music is contemporary in nature with the congregation led by singers in a “Praise Team” and “Praise Band”. A worship leader, often paid by the church, will organize these groups. “The worship leader has a very prominent role within the church, and is often responsible for the spiritual direction of the service” (Oliveri, 2008). This service can also include skits and plays that relate to the sermon topic. This service may be held at the same time as a service currently offered in the sanctuary; therefore, the contemporary service uses the fellowship hall.

Churches wishing to transform a general building into a worshipful space may find this thesis helpful. Designers and architects who are working with a church to incorporate new ideas into their space can glean from this thesis. Those wishing to create any one space with two different atmospheres may wish to use this thesis to open their minds to new possibilities. Furnishings and space plans from this thesis can be utilized to assist churches in creating a new atmosphere in their setting, which can enhance the congregation’s ability to worship.

**JUSTIFICATION**

There are instances where churches find themselves having to decide what type of facility they need for a worship service. It could be a new and developing church that is low in capital with a pre-fabricated building. This building would have to act as a community center, possible income producer and a worship area. A church that is already built may need a fresh outlook for their congregation and decide to have a contemporary worship service. This service will not be held in the sanctuary, due to style issues and possible spills from food and drinks consumed during the service. Often the fellowship hall is the answer and that space is employed for this purpose.
This thesis addresses these problems and gives possible solutions to any church using a fellowship hall as a dual-purpose facility. The concept and layout for this type of transformation needs to be equally functional and engaging for both the community center and worship space, a difficult task for any designer.

ASSUMPTIONS AND LIMITATIONS

This thesis is not meant to be an actual proposal for the Killearn United Methodist church. I am a member of this congregation and am familiar with their needs. I am designing a space that can be used as a model in other churches with this common design need.

DEFINITIONS

Aisle
A passage between rows of seats in a building, such as a church or theatre, an airplane, or a train.

Altar
1. A table or flat-topped block used as the focus for a religious ritual, esp. for making sacrifices or offerings to a deity.
2. The table in a Christian church at which the bread and wine are consecrated in communion services.

Apse
A large semicircular or polygonal recess in a church, arched or with a domed roof, typically at the eastern end, and usually containing the altar.

Baroque style architecture
Relating to or denoting a style of European architecture, music, and art of the 17th and 18th centuries that followed mannerism and is characterized by ornate detail. In architecture the period is exemplified by the palace of Versailles and by the work of Bernini in Italy.
<table>
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<tr>
<td><strong>Basilica</strong></td>
<td>A large oblong hall or building with double colonnades and a semicircular apse, used in ancient Rome as a court of law or for public assemblies.</td>
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<tr>
<td><strong>Cathedral</strong></td>
<td>The principal church of a diocese, with which the bishop is officially associated.</td>
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| **Christian**               | 1. Of, relating to, or professing Christianity or its teachings.  
                              | 2. A person who is a believer in Jesus Christ and his teachings.                                                                         |
| **Church**                  | A building used for public Christian worship.                                                                                            |
| **Communion table**         | The table in a Christian church at which the bread and wine are consecrated in communion services.                                         |
| **Contemporary service**    | A worship service that is more informal in nature than a traditional service. This service usually includes upbeat music and an easygoing interaction between the leaders of the service and the congregation. |
| **Cross and flame**         | The official symbol of the United Methodist Church.                                                                                       |
| **Ecclesiastical architecture** | Architecture of or relating to the Christian church or its clergy.                                                                     |
| **Eucharist**               | The Christian ceremony commemorating the Last Supper, in which bread and wine are consecrated and consumed.                              |
| **Fellowship hall**         | A large room in a church complex used for gatherings. Often these gatherings include serving food to those assembled.                      |
| **Gothic style architecture** | Of or in the style of architecture prevalent in Western Europe in the 12th – 16th centuries, characterized by pointed arches, rib vaults, and flying buttresses, |
together with large windows and elaborate tracery.

**House-church**
A group meeting for a Christian church in a private house. “Domus ecclesiae” is Latin for house-churches.

**Itinerant preacher**
A preacher who travels from place to place.

**Klismos chair**
A style of chair originating from the ancient Greek culture.

( Photo retrieved from http://www.chairblog.eu/category/design-similarities/ )

**Medieval style architecture**
Architecture relating to the middle ages, which featured the different styles of Romanesque and Gothic architecture.

**Megaron**
The significant room in Mycenaean architecture.

**Methodist**
A member of a Christian Protestant denomination originating in the 18th Century evangelistic movement of Charles and John Wesley.

**Nave**
The central part of a church building, intended to accommodate most of the congregation.

**Protestant**
A member or follower of any of the western Christian churches that are separate from the Roman Catholic church and follow the principals of the Reformation, including the Baptist, Presbyterian, Methodist and Lutheran churches.

**Puritan**
A member of a group of English protestants of the late 16th and 17th Centuries who regarded the reformation of the church of England under Elizabeth as incomplete and sought to simplify and regulate forms of worship.
Romanesque style  Of or relating to a style of architecture that prevailed in Europe c. 900-1200 although sometimes dated back to the end of the Roman empire (5th Century).

Sacrament  A religious ceremony or act of the Christian Church that is regarded as an outward and visible sign of inward and spiritual divine grace.

Sanctuary  A holy place; a temple or church.

Synagogue  The building where a Jewish assembly or congregation meets for religious worship and instruction.

Spirit and Truth  The name of the contemporary worship service held in the fellowship hall of Killearn United Methodist church.

UMC  United Methodist Church.

Wesley, John  English preacher in the Anglican church and co-founder of Methodism.

RESEARCH QUESTIONS

What are ways to maximize the design of a Methodist contemporary Christian worship service within an existing facility?

What are the views on design of current worshipers in the Spirit and Truth service of Killearn United Methodist church?

A common policy for churches is to house a contemporary service in the fellowship hall or to build a fellowship hall before a sanctuary and use it until a sanctuary is built. What is a good design for this multi-use space that could change from fellowship hall to sanctuary and back easily and act as a model for space development in other churches?
CHAPTER TWO

REVIEW OF LITERATURE

The word, “church” has many connotations. This thesis will apply to the word the meaning of, “A building for public, esp. Christian, worship” (Webster, 1982). According to Webster’s Dictionary of 1828, the etymology includes Middle English “chirche” and Old English “cirice”. Many languages use a similar sounding word for this type building. On the authority of Encyclopedia Britannica (1911), the word is “common to many Teutonic, Slavonic and other languages under various forms.” In Scottish it is “kirk”, German “kirche”, Swedish “kirka”, Danish “kirke”, Russian “Tserkov”, Bulgarian “cerkova”, Czech “cirkev” and Finnish “kirkko”. Church is a noun that has Saxon roots in “Circe”, “circ” or “cyric”. The Scots’ word “kirk” retains the Saxon pronunciation. Ultimately the word comes from “kuriakon” in Late Greek and Greek from “kuriakos”, which means “of the lord” (kurios) (Webster, 2000).

No matter how the word is pronounced, the church includes an area in its design that is historically used for worship and liturgy, which is termed the sanctuary. This chapter will discuss the development of the sanctuary in the Christian church.

The early churches focused on the assembly of the Christian people, often including a meal as part of the gathering. The first example of a Church may have even been from the Passover meal that Jesus ate in the Upper Room with his disciples. This is stated by Gough (1961) when he writes, “Now if the word ‘church’ is used to mean a place of assembly for the celebration of the Eucharist, the upper chamber… was one of the first churches in history, even though, architecturally, it would have been quite indistinguishable from the ordinary domestic buildings of the place and period” (Gough, 1961, p. 59). As time passed, the needs of the Church changed, along with the space providing for those needs. “The history of liturgical architecture is one of slow but constant change, reflecting developments in worship itself” (White, 1964, p. 51).

To further understand the creation of Christian church architecture, one must study the architecture of the Jewish synagogue. In Jewish religious history, large and impressive temples were built in highly populated areas. “The Temple offered
opportunity for those near at hand to attend services of worship and for those living at a
distance to deepen their religious life by special pilgrimage” (Filson, 1944). One of the
duties of the priests in the temple was to absolve the worshipers from sin by accepting
their sacrifices. The local worship was carried out in synagogues. These were less
impressive than temples and were (are) more of a community building. Filson (1944)
states that the synagogue was not the same in plan as the temple. The assembly in the
synagogue was held inside the building and laymen could enter. As shown in Figure
2.1, in the early 1st Century C.E., a synagogue found in Gamla, near present day Golan
Heights between Syria and Israel, was built with “three rows of columns, tiers of side
benches, heart-shaped corner pillars and an alcove for Torah scrolls in the northwest
corner” (Bolen, Pictorial Library of Bible Lands, Synagogue). As the people sat on the
side benches with the center open for viewing the service, Filson (1944) declares that
“instruction in God’s revealed will and reverent common worship are basic in the
synagogue way of life.”

Figure 2.1: Ruins of the Jewish synagogue at Gamla.
(http://www.esvstudybible.org/blog/wp-content/uploads/2008/08/gamla-synagogue-
bibleplacescom2.jpg)

The Jewish people had a long history of worshiping in synagogues before the
onset of Christianity. The Jews that followed Jesus and then became the first Christians
continued worshiping and teaching in the synagogue, so no new structure was needed
at that time. In the Bible’s book of Luke, Chapter 4, Jesus is described as preaching in
the synagogue. The apostle Paul also preached and taught in the synagogue at Pisidian Antioch as described in Luke, Chapter 13, verses 13 through 46. In this biblical statement about Paul, Luke writes of Paul's preaching about his mission to the Gentiles. “Clearly, synagogues are places where both Jews and Gentiles hear the Word of God proclaimed by God's chosen agents” (Trafton, 1996). The synagogue resembles a Christian church in that it is a place where Jews pray to their God with other Jews just as Christians come together to worship and pray in the sanctuary (Carr, 2009). “At the time of the New Testament, synagogues were found throughout the Roman Empire as local centers for the study of the law and for worship. Synagogue services included prayers, the reading of Scripture, and, usually, a sermon explaining the Scripture” (Trafton, 1996). The most important difference between a church and synagogue is that there is no altar in a synagogue. The reason for this omission of the altar is because, “for Jews there was only one place where you could sacrifice to God, and that was in the big temple Solomon built in Jerusalem” (Carr, 2009).

Eventually, Paul and other Christian evangelists became unwelcome in the synagogue. “They therefore serve a certain transition role as the proclamation of the gospel moves from a focus on Jews and God-fearing Gentiles (within the synagogue) to one directed primarily to Gentiles (outside the synagogue)” (Trafton, 1996). Time passed, yet Christian roots in Judaism still lingered, as shown in the artwork depicting Jews in such cathedrals as Notre-Dame de Chartres in France (Figure 2.2).
“Though it is all about Christ and his paschal mystery, Chartres Cathedral will not allow the viewer to separate Christ from the strange, loamy, densely textured world out of which he arose and in which one he becomes intelligible. It states concretely what Pope Pius XI said in the 1930s: ‘We Christians are all spiritually Semites’” (Barron, 2000, p.63).

In the first few centuries of Christian worship, the new converts established groups that turned into local churches. “These early believers had neither the means, the organization, nor the slightest interest in evolving an ecclesiastical architecture. They met in whatever place suited the occasion” (Krautheimer, 1965, p. 24). In view of the fact that the temple was destroyed and the synagogues were eventually unwilling to allow Christians to preach, Filson (1944) declares no institution was available for the Christians, so the home became the key location for the young Church. He states, “This is a remarkable proof of the Church’s freedom from dependence upon a separate sacred sanctuary.” The first church services were held in buildings that were already built; mainly the new converts’ homes (Kraus, 1986).
By removing a wall from the original living room, a space was created that was large enough for gathering the whole congregation in one room. At the center of the house is an open air court. The court was not used for worship, however, the meeting hall, baptistery and sacristy all look into the court for light and air. There are no windows on the perimeter walls and only a single door to the street for entry (Wardell, 2004).

These house churches were called “Domus Ecclesiae” (Kraus, 1986). Not much is known about these house churches of the first three centuries. “It must be remembered that during this period the church was subject to frequent persecution and for much of the time Christian worship had to be conducted in secret” (White, 1964, p. 52). Because of the political unrest in which the disciples and converts found themselves, church meetings had to be somewhat hidden.

The earliest churches were the unobtrusive meeting places for members of a proscribed sect who lived in constant uncertainty of what the future might hold in store; and although some at least were furnished and decorated in a Christian manner, it is fairly certain that the majority would have reflected the absolute simplicity of Apostolic times, a simplicity based not only on the tradition of the first Christian meeting of all in the upper room in Jerusalem, but on the common sense of avoiding trouble from the civil authorities (Gough, 1961, p. 58).

According to White (1964) and others, the earliest of these house churches was discovered in an archaeological expedition in Dura-Europos, in present day Syria (See Figure 2.3). This was a Roman garrison town on the Euphrates River. This find is dated to 232 C.E. and it is located in what was the poor section of the town, near the wall. The meetinghouse, as it was called, was destroyed in 257 C.E. when the town wall was reinforced. Additional structures were also destroyed at this time, including the Jewish synagogue and other houses (White, 1964, p. 27). The find shows that the exterior would not distinguish it from any other house on the street and, in the interior, there would be, “a central gathering space in which we would find the entire assembly gathered around a moveable altar/table” (White, 1964, p. 40). Although this Christian gathering place was found in the poor section of town, it cannot be implied that the low-
income house church is a typical representation. Early Christians came from all walks of life, as they do today, and would have met in the home of any willing member of the new sect.

Figure 2.3: Dura-Europos House Church floor plan.
(http://www.pitt.edu/~tokerism/0040/syl/christian.html)

Gough (1961, p. 59) states that the house church in Dura-Europa is, "surprisingly elaborate" for its early date and poor section location.

The church proper, which extended along the southern side of the house (and was therefore prudently sited as far as possible from the main door into the street) consisted originally of two rooms which were later converted into a single rectangular hall, with a raised platform, probably for the altar table, at the narrow east end. In the northwest corner of the house was the baptistery with a font, covered by a baldachino, at its western end. The walls of this room were richly decorated with painted scenes from the Old and New Testaments, symbolizing the Fall and Redemption of mankind. A third room, opening from the east end of the church hall, has been identified as a sacristy, while another, to the west of
the central court, was probably used for the instruction of catechumens and neophytes (Gough, 1961, p. 59).

Even though it is known that these house churches were used in the second and third centuries, it has been found that in North Africa and Rome, domus ecclesiae were purchased and remodeled far into the fourth Century (White, 1964, p. 37).

Well-known author of church history, Gregory Dix (2000, p. 22-3), is of the opinion that the private home of a wealthy family of the second and third centuries was readily adapted for Christian worship.


In most cases these buildings surrounded a courtyard, the atrium (Figure 2.4), open at the top (compluvium) with a pool beneath (impluvium) to catch the rain. Beyond the courtyard one could see the tablinum, a reception room and shrine used in ceremonial functions of the family. Before the tablinum was a table and often a chair, used by the head of the family on ceremonial occasions, which stood behind the table. The tablinum was an important room in the house and, therefore, would have furnishings to reinforce that importance. In view of the fact that Greek precedents influenced ancient Roman design, the chair type was most likely based on the Greek Klismos chair (Pile, 2005). According to Dix, the table became the Christian altar-table and the pool in the
atrium became the place of baptism in the midst of the congregation who gathered there (White, 1964, p. 53).

This type of church was prevalent for Christian worship until the Emperor Constantine made the Christian religion mandatory in 313 C.E. with the Edict of Milan. “The image (of God), however, shifted from the simple shepherd of the catacombs or Dura-Europos to the imperial Christ, clothed in gold and floating in the clouds of heaven” (Wainwright, et al., 2006, p. 818). As the standing of the church grew in the public’s eye, the need for pomp and circumstance grew as well. “With the establishment of Christianity as the state religion came the courtly dignity deemed appropriate for the new status” (Wainwright, et al., 2006, p. 818). This state religion required an official building to house the pomp and circumstance of the new worship style. Kraus (1986) states that the form of church building found to be useful for this group was the Roman basilica, previously used as a court of law. The basilica was a long hall with outer aisles connected to the main space by a row of colonnades on each side, as shown in Figures 2.5 and 2.6.

Figure 2.5: Basilica floor plan.
(http://www.mi.sanu.ac.rs/vismath/kim/roman_basilica.gif)
The design was derived from the Greek temple, which in turn was derived from the private houses of the Greeks (Dix, 2000, p. 319). The origin of this design is found in the Mycenaean megaron. This was the central hall of Mycenaean palaces and residences that became an important element in the classical Greek temple. The Encyclopaedia Britannica (2011) describes the megaron as “having an open porch, a vestibule, and a large hall with a central hearth and a throne.”

White (1964, p. 56) describes the basilica, saying; “Frequently at one end was a semicircular apse (extension) in which there was a platform with a throne for the benefit of the judge, who might be flanked by scribes”. “Ceiling levels, wall lines and floor levels were continuous. The size of the space and its gathering would necessitate the raising of the officials on a platform, called a bema, in order to be seen and heard” (Kraus, 1986). The main entrances were at the opposite end of the structure or at the side. When used as a religious space, the worship offered in these magnificent buildings reflected splendor and dignity, which the ancient world expected of public occasions.

From the basilica, the cathedral was born. This long building, with a long central
axis, and basically rectangular in shape, (White, 1964, p. 57) was the type of building used for large church congregations from the 4\textsuperscript{th} Century on. “Christians, again, wanted to express in their buildings the context of their faith. The concepts of “path,” representing the road inward to one’s soul and “center,” the point at which the meaning of life is revealed became the fundamental spatial relationships that guided the form of the early Christian church” (Wardell, 2004). The shape of the building (See Figure 2.7) required this type of worship service to place the clergy in the forefront, performing the acts of worship, with the laity becoming more and more passive. The clergy would stand on a platform so all could see. Usually the platform was set off by a low screen (cancellus), thus defining and separating the liturgical space of the clergy from that of the laity.

![Chartres cathedral floor plan, France, 1260.](http://www.historyforkids.org/learn/architecture/nave.htm)

The altar-table appeared at the junction of the apse and nave though at times it stood even further out in the midst of the congregation (White, 1964, p. 57). In the first centuries the altar-table was always freestanding. The major clergy stood behind it, and the lesser clergy, singers, and congregation would stand in front and on either side of it (White, 1964, p. 58).
The large structure of the building and the increasing passivity of the congregation helped to create the feeling of awe in the average man. “Faith was seen as a precondition in which reason could exist. It was, therefore, through the cathedral that meaning could be brought into the lives of men. The congregations and church officials were keenly aware of this emphasis which clarifies the dominance of the cathedral over the village or landscape within which it is set” (Wardell, 2004).

This type of arrangement was prevalent in church architecture for a thousand years. Seating for the whole congregation did not become common in some countries until the Fourteenth Century, and was never adopted in others (White, 1964, p. 59).

In the Sixteenth Century, the Church went through a reformation. “Martin Luther (November 10, 1483 - February 18, 1546) was a Christian theologian and Augustinian monk whose teachings inspired the Protestant Reformation and deeply influenced the doctrines of Protestant and other Christian traditions” (Greatsite.com, 1997-2008). On Halloween of 1517, Luther affected both spiritual and political realms when he nailed his 95 theses to the church door at Wittenberg, Germany, accusing the Roman Catholic Church of heresy upon heresy (Greatsite.com, 1997-2008). Even though his intention was not to start a new sect, the Protestant movement was nevertheless born. By the time Luther wrote his theses, the church had changed from a simple two-cell building to a complex structure. Chapels, porches, towers and aisles had been added to the nave and chancel (See Figure 2.8). The chancel had been extended and the roof of the nave had often been raised for clerestory windows (White, 1964, p. 72).
Figure 2.8: St. Mary’s church, Whittlesey, England, 1200-1500s. (http://www.british-history.ac.uk/report.aspx?compid=21904)

Figure 2.9 is an example of this 15th Century church style. It shows St. Ives parish church in Cornwall, England.

Figure 2.9: St. Ives parish church nave, Cornwall, England, 1434. (http://www.sacred-destinations.com/england/st-ives-church)

According to Wardell (2004), the connection to the sky was enhanced by clerestory windows and vaulted ceilings. This de-emphasized the material presence of the building, and allowed the people to feel that God “communicates very directly with
mankind” (Wardell, 2004). The light brought into the church is also a symbol of God. The symbolism of light is discussed in the Bible in the book of John, Chapter 8, verse 12, when Jesus says, "I am the light of the world. Whoever follows me will never walk in darkness, but will have the light of life." Another example is found in the book of 1 John, Chapter 1, verse 5. This verse refers to the light of God when it states there is no darkness in God at all.

The Sixteenth Century was a time of adapting already existing Roman Catholic buildings for Protestant worship and relatively few new structures were built. Many of these buildings were built in the style of late medieval architecture, which provided the point of departure for Protestant church building in the Reformation. The reformers inherited both a building tradition and also thousands of medieval churches. Before this Gothic style, the Romanesque churches were heavy and dark. Gothic styles came forth as a lighter and more ethereal type of architecture to reflect the spiritual worship style of the congregation. This is shown in the building of the Gothic-style Cologne Cathedral in Cologne, Germany (See Figures 2.10 and 2.11). The completion of Germany's largest cathedral was celebrated as a national event in 1880, 632 years after construction had begun.

![Figure 2.10: Cologne cathedral exterior, Koln, Germany.](http://www.german-architecture.info/GERMANY/GER-008.htm)
Wainwright, et al. (2006) explains that Gothic architecture brought an end to medieval wall painting. The ability to place glass in the walls may have eliminated the paintings, but kept the art by incorporating stained glass artwork in the architecture. “The building had dissolved into air and light. The lack of apparent substance created a “spiritual,” dematerialized structure of the most glorious sort” (Wainwright, et al., 2006, p. 820).

The Seventeenth Century is a critical time to study churches, for in it the various denominations achieved distinctive buildings designed especially for their particular purposes. Kraus (1986) states that during the Baroque period (1600 – 1750) the sanctuary was much like a stage. It included elements similar to sets and costumes. The priests would enter the area from the side, which is similar to an entrance from the wings of a theatre. This era is known for pomp and pageantry, which spilled over into the way the church services were conducted. The furnishings and ritual could be arranged as needed to meet the needs of the specific denomination.

This time period was the age of architect Sir Christopher Wren (1632 – 1723). White (1964, p. 95) remarked that, during this era, Wren created a landmark, in England, of Anglican Church building. He used the basilica of Rome as his starting point for form and added “staged towers.” These churches were often “gothic in form if not in

Figure 2.11: Cologne cathedral nave looking East.
(http://www.unescoworldheritagesites.com/cologne-cathedral.htm)
details.” Because of the great fire of London in 1666, and the resultant destruction of so many places of worship, Wren was able to create new worship spaces that were suited to the worship style of the time. See Figure 2.12 for an example of his work during this time.

![Figure 2.12: St. James Piccadilly exterior, England.](http://www.st-james-piccadilly.org/History.html)

According to White (1964), Wren’s success in creating such well-designed Anglican worship buildings came from his “careful analysis” of the functions performed in the Protestant church. Wren even computed how close a person had to be in front, behind, and beside the pulpit in order “to hear distinctly.” (White, 1964, p.95).

Christopher Wren’s auditory church design was “developed and popularized” by James Gibbs (New York Landmarks Conservancy, 1994). Gibbs’ most famous church, St. Martin-in-the-Fields, was built in London, England and was completed in 1726. The interior contains galleries and is open with ample, natural light. There is a tower and spire on the exterior, directly over the portico, which gives the effect of a “massive ancient Roman temple with a steeple perched on its roof” (New York Landmarks Conservancy, 1994). For the first time, the steeple rose up from the central part of the structure (Kostof, 1995). This building is shown in Figures 2.13 and 2.14.
With these new innovations and the copious imitation of this form, St. Martin-in-the-Fields can claim to be “one of the most significant ecclesiastical buildings in the English-speaking world” (St Martin-in-the-Fields, 2010). The shape and architecture of this building are often what people will now describe when discussing a church’s form. In Boston, the first stone church in America was built based on the Gibb’s model of St.
Martin-in-the-Fields (Kostof, 1995). Even though St. Martin was an Anglican church in London, the colonies embraced this design for non-Anglican churches as well (Kostof, 1995). This edifice had a grand effect on North America from the fact that it was included in Gibbs’ fully illustrated book, *A Book of Architecture*, which was in the libraries of many colonial gentlemen. The book contained detailed drawings, which could be copied by the builders in the colonies. Kostof (1995, p. 616) mentions that the design of this church set a “higher level of learnedness and modernism for colonial architecture.” Other reasons for the popularity of the design include its well-designed acoustics, the relatively inexpensive design and the fact that it was easily reproduced (New York Landmarks Conservancy, 1994).

European society developed distinct paths in exploration and politics during this time, which led to divergent architectural styles. The German, French and English styles of Baroque architecture differed, which was expressed in the church buildings as well (Wardell, 2004). When people from Europe started to inhabit the new world of America, they brought with them their differing Protestant worship styles to their distinct areas of population. This created a need for the building of new structures for worship.

When the American colonies were formed, the church was one of the first structures built. In some areas churches were the only civic architecture. This would have created an added civic importance to the church buildings in these communities. When a community was established it was common to provide for the building of the house of worship before houses for the colonists were built (Embury, 1914). An example of an early church structure is shown in Figure 2.15, St. Luke’s church near Smithfield, Virginia. Built in 1632, it is “the oldest building of English construction in the United States” (Embury, 1914, p. 26.).
This church is America’s “only surviving Gothic building” (Historic St. Lukes, 2010). Wardell (2004) states that both the American Main Street community and European counterpart understand themselves based on their civic structure and faith. Many contemporary American churches have their roots in the New England, or Puritan, meetinghouse, a building that often acted as a place to gather in both capacities. One of the most common characteristics of Puritan meetinghouses was the presence of galleries. Their purpose, of course, was to bring the congregation as close as possible to the pulpit (White, 1964, p. 107). An example of this structure has been built in Salem, Massachusetts on the Rebecca Nurse homestead (Figure 2.16). The meetinghouses of the 17th Century were built of post and beam construction with the frame of massive oak (rebeccanurse.org, 2010).
These buildings were very simple spaces with high ceilings. Wardell (2004) claims that the Christian character of “worldly simplicity and inwardness” is shown in this type of design. There was flexibility in the space, to be used for education as well as worship, which marked it as an American variety of building. As villages and settlements developed into towns and cities, the churches became critical elements of the civic expressions of the young nation. The building would serve as a town hall as well as the church for the area. Both political and religious gatherings were common in the meetinghouse.

There was a great amount of experimentation in Protestant church architecture beginning in the 17th Century. The buildings’ shape was not constructed only in a rectangular or cross, but White (1964, p. 107) mentions that the churches were sometimes square. The towers, which rise from the ground, betray the influence of Wren, though in America wood and brick were substituted for the stone used in England (White, 1964, p. 108). After the Revolutionary War, the most familiar type of contemporary church building emerged. This would be the style found on many Christmas cards today. An example of this is the Christmas 2010 card below (see Figure 2.17).

![Christmas card depicting a common church type.](http://www.pleasantrees.com/christmas-cards/Snow-Covered-Church/productinfo/2/103/77499)
“In these the orientation has been changed so that the pulpit appears in the center of a short side of the rectangle opposite the main entrance” (White, 1964, p. 109).

In America, during the 19th Century, newly built church architecture varied, being influenced by such things as the political views of the people, size of the congregation and the architect’s talents (Robinson, 1990). The development of various denominations also had influence on church architecture. This paper will focus on the Methodist denomination.
THE RISE OF METHODISM

According to Historycentral.com (2008), Protestantism dominated the colonies as a whole during the late Eighteenth Century. The Anglican Church, also known as the Church of England, was the largest denomination in the colonies. These church buildings were used as gathering places for political and community efforts as well as religious services. The Protestant Episcopal Church in America emerged from the Church of England (White, 1964, p. 98). By the 1900s, Protestantism had grown to such an extent that Dunstan (1962, p. 190) writes, “Protestantism entered the Twentieth Century as a branch of Christianity world-wide in its influence.”

The Methodist sect of Protestantism took evangelizing across the new land through itinerant preaching to bring the church into the structured and organized society that it is today.

Figure 2.18: John Wesley.
(http://wesley.nnu.edu/john-wesley/john-wesley-the-methodist/)

The Methodist church owes its creation to John Wesley (1703-1791, Figure 2.18). In 1725, Wesley became a priest of the Anglican Church in England (Anderson, 1947, p.25). He followed this Anglican path throughout his life, yet changed his preaching style when, after a missionary trip to the American colonies, Wesley had his heart “strangely warmed” and found a new depth of faith to preach to the masses. “The masses had settled down in their sordidness, finding their pleasures in sensuality and relieving their despair in drunkenness”
Wesley preached to the people in such a way that they changed their lives. Dunstan (1962, p. 160) writes of a letter from John Wesley to Vincent Perronet discussing plans for visitation of the sick and relief distribution for the poor. “The Wesleyan Revival became the greatest social force in the modern period of history because, as has nothing else, it lifted the common people out of their feeling of inferiority” (Anderson, 1947, p.22). These common people were laborers and did not have an education. John Wesley not only provided for the spiritual needs of these people, but would manage their daily affairs as well (Anderson, 1947, p. 29). It is apparent that these Methodists were about “fundamental personal change – the triumph of holiness over adversity and sin” (Andrews, D. 2000).

Wesley never tried to break away from the Anglican Church, but held small group meetings in addition to the high church service for the people to learn about their faith. These meetings were modeled after the study and prayer group meetings he held with his brother, Charles, and other friends at the University of Oxford. During that time they were labeled "Methodist" by their fellow students because of the way they used "rule" and "method" to go about their religious affairs (Fairchild, 2010).

In America, the Methodist church began during the mid-Eighteenth Century (Fairchild, 2010, p.112) as a preaching movement, with John and Charles Wesley as its main leaders. This movement slowly gained a footing as the country grew. “Methodism entered America through lowly doors,” as is shown when in 1766, “Philip Embury preached to five persons the first sermon in New York in the living room of his rented cottage in Barrack Street” (Anderson, 1947, p.65). The congregation grew and built the John Street Church, which may be the first Methodist meetinghouse erected on the American continent (Anderson, 1947, p. 65). As the country expanded to the West, so did the Methodists. Trade routes created by commerce determined the areas of Methodist development (Anderson, 1947, p. 66).

“Itinerancy was the mission strategy for the early Methodists” (Kohler & Moman, 2001, p. 732). These itinerant preachers were called “circuit riders”
(Simpson, 2008), who travelled as they preached. The itinerant system “was peculiarly adapted to reach the multitudes who moved westward…” (Anderson, 1947, p. 167). Anderson (1947) states that the settlers were particularly served well by these circuit riders, who could follow the settlers as they moved.

The Methodist movement also thrived in the Southern colonies, especially Maryland and Virginia, in part because of the vast unchurched area (Brooks, 1965, p. 14). This movement proceeded south, yet the Protestant faith was not accepted in Florida before the mid-1700s because the Catholic French and Spanish ruled the territory. When the British took over in 1763, Florida was “closed to the work of the Protestant faith” (Brooks, 1965, p. 11). Then, according to Simpson (2008), Wesley began a practice of ordaining preachers to be circuit riders in the rural areas of Florida. Saddlebags carried all of their belongings, so they had to travel light. According to Andrews, (2000, p. 209) these belongings might have included: journal notebooks, pocketbook hymnals, extra clothing, and medicines for themselves and their followers. For this reason, the saddlebag was a prized possession for the itinerant preacher. These preachers would speak in villages, homes, courthouses, or anywhere they could find an audience. After speaking, they would move on to the next preaching site. “Their assignment was often so large it might take them 5 or 6 weeks to cover the territory” (Simpson, R., 2008).

One of the first circuit riders was a preacher by the name of Francis Asbury, as shown in Figure 2.19.

Figure 2.19: Francis Asbury.
(http://archives.umc.org/interior.asp?mid=522)
“He traveled 270,000 miles and preached 16,000 sermons as he traveled the circuits” (Simpson, 2008). He and the others who preached in Florida enabled the success of later Methodist pastors by laying a firm foundation (Brooks, 1965, p.21). John C. Ley was also a circuit rider that preached in the late 1800s. His circuit included much uninhabited land of Bradford, Columbia, Hamilton and Suwannee counties of Florida. He journeyed on horseback and relied on his pocket compass and directions such as this: “Keep this course (pointing) for ten miles, and you will strike an Indian trail, take the left-hand end, and it will carry you in about five miles of the settlement.” Ley indicated that there were not many settlers and could be “stretches of forty miles between houses. The roads, especially in the southern part of the district, were chiefly such as had been opened by the troops during the Indian war” (Ley, 1899).

The itinerant preachers were expected to endure a lot of hardship for their ministry, which created a young contingent of Methodist ministers (Thrift, N., 1994, p. 24).

The missionary generally preached every day in the week, carrying his pocket compass. Striking a given course, he would travel so many miles, perhaps fall into an Indian trail and follow it to the settlements, where the neighbors gathered and heard him preach in one of the houses of the settlement. The men generally carried their rifles to church and stacked them in the corner till preaching was over. This was done for protection, should a band of Indians attack them, and for the further purpose of killing a deer or two after preaching was over (Thrift, N., 1994).

In Florida, the United Methodist Church expanded along with the Homestead Act of 1862, which induced many people to take up residence in the state. Henry Plant bought up short line railroads at foreclosure sales and “by 1892 he had bought and built a great system of railroads over the state spreading as far west as Chattahoochee, as far east as Jacksonville, and as far
south as Ft. Myers” (Brooks, 1965, p.87). Population expanded in these areas and Methodist churches were organized or strengthened because of the development.

Even though John Wesley stayed a member of the Anglican Church until his death in 1791, American Methodism broke from the Anglican Church and eventually became its own separate religion when the first conference was held in 1744 (Fairchild, 2010).

The early Methodists placed an emphasis on disciplined Christian living and putting faith and love into action. “This emphasis on what Wesley referred to as "practical divinity" has continued to be a hallmark of United Methodism today” (United Methodist Church, 2004). While the Methodist Church had its humble beginnings in the missionary spirit of the first preachers, this spirit has continued to this day and is exemplified by Brooks (1965, p.160) when he writes, “The Christian religion is a missionary religion and no church can have vital spiritual health without missionary spirit.” The cause of this missionary spirit is in the heart and passion of the Methodist preachers and congregations who still believe what Wesley wrote in 1742, “We believe, indeed, that all Scripture is given by the inspiration of God…. We believe the written Word of God to be the only and sufficient rule both of Christian faith and practice…. We believe Christ to be the eternal supreme God” (Anderson, 1947 p.129).

The early architecture of the Methodist church depended on the money available to the community building the church. When funds did permit, several distinctive types of buildings were erected. In England, one of the first distinctive types built was the octagon. John Wesley is known for his preference for this shape (Serjeant, 2004). At least a dozen such buildings were erected in England between 1760 and 1770. This octagon shaped church has its precedent in a very old church in Capernaum, Israel. The house of St. Peter, who was one of the disciples of Jesus, was renovated into a Domus Ecclesiae in the first Century, C.E. An octagonal church was built upon the site in the late fifth Century C.E (Loffreda, 2001). The octagon was an important shape for the Jewish people, as the number 8 symbolized “salvation, rebirth and regeneration.” For the early
Christians, the number 8 and the shape of the octagon represented the resurrection and new covenant because Jesus was raised on the day after the Sabbath, which was the 7th day (Hunt, 2007). The Basilica of San Vitale, shown in Figure 2.20, is an additional example of an early octagonal church. It was built in the 6th Century C.E. in Ravenna, Italy and is famous for its wealth of Byzantine mosaics.

![Basilica di San Vitale, Ravenna, Italy](http://www.sanvitale.com/)

**Figure 2.20: Basilica di San Vitale. Ravenna, Italy.**

This shape was used for a few Methodist structures in America as well, such as the McBee Methodist chapel in Conestee, South Carolina (Figure 2.21). Built in 1856 with the financial backing of Alexander McBee, it had a capacity of 150. It is located on what is now Main Street in Conestee and is still in use as a Methodist Church (Conestee foundation. 2009).

![McBee Methodist chapel, Conestee, South Carolina](http://conesteepark.com/history/detailed-history)

**Figure 2.21: McBee Methodist chapel, Conestee, South Carolina.**
The American formation of a Methodist building was more likely to be rectangular. No matter the shape, according to White (1964, p.117), the major dominant characteristic of the Methodist Church was a central building. He also says that because the main liturgical center of the Methodist church is the pulpit, there is every reason to make it prominent rather than inconspicuous. This arrangement worked very well for other Protestant denominations as well, and, “by and large the Nineteenth and Twentieth Centuries saw the gradual assimilation of each other’s traditions in worship by the various denominations” (White, 1964, p. 118).

“Methodists erected few churches in Florida before 1840. Circuit riders held worship services in homes, barns, stables, blockhouses, brush arbors, and courtrooms” (Thrift, C., 1944). However, the oldest church organization in Tallahassee, FL was established in 1824 in the building under construction that was later to be named Trinity United Methodist church. This church was rebuilt in 1892 and 1964 on its original site (Thrift, N., 1994).

The early Florida conference churches were of differing architectural types. In about 1847 the Middleburg church was built with a tower above the double doors of the entry, as shown in Figure 2.22.

![Middleburg United Methodist Church in Middleburg, Florida.](http://www.middleburgumc.org/templates/System/details.asp?id=30329&PID=254896)
It had wood siding with thin, long windows on either side. The Pisgah United Methodist church of Tallahassee, FL was built in 1859 and was a rectangular structure with a triangular pediment above an unadorned façade save for a single door and two windows. In 1878 a church was built in Jasper, which was adorned with a steeple with a cross, many rooflines, a grand entrance and stained glass windows (Thrift, N., 1994, p. 25).

Florida saw the emergence of Methodism in 1821 and by 1825 it had grown strong enough to create a district named “the Tallahassee” after the capital of the territory. As Florida became a state in 1845, a conference was formed of Methodist congregations around the state (Thrift, C., 1944).

Tallahassee, Florida area’s United Methodist churches, abbreviated UMC, have been standing since the early 1800s: Pisgah United Methodist church (1824, Figure 2.23), Trinity UMC (1824, Figure 2.24), and Miccosoukee UMC (1828, Figure 2.25).

![Figure 2.23: Pisgah UMC sanctuary exterior.](http://www.flickr.com/photos/7219533@N02/3149754832/)
The Trinity and Miccousukee United Methodist churches are good examples of American architects using Gibbs' design of St. Martin-in-the-Fields. Miccousukee UMC is a more primitive version and Trinity UMC has a rounded portico, but they are based on Gibbs' model.

No more Tallahassee, FL area churches were erected until 1898 at Lake Jackson. In the Twentieth Century, five churches were built in the area before Killearn UMC (1969): Centenary UMC (1943), another St. Martin-in-the-Fields look alike named Tallahassee Heights UMC (1948, Figure 2.26), St. Paul's UMC
(1952, Figure 2.27), John Wesley UMC (1960, Figure 2.28), and Gray Memorial UMC (1965).

Figure 2.26: Tallahassee Heights UMC original sanctuary exterior.
(http://www.tallahasseeago.org/thhgtsumc.html)

Figure 2.27: St. Paul’s UMC sanctuary exterior.
(http://www.waymarking.com/waymarks/WM7T0Y_St_Pauls_United_Methodist_Church_Tallahassee_FL)
The Chapel of the Upper Room, which is the United Methodist church on Florida State University’s campus, was also built in the 1960s. In the 1990s, Deer Lake UMC (1992), Calvary UMC, New Life UMC and Ray of Hope UMC (1997) were constructed. The latest United Methodist church to be built in the Tallahassee, FL area is Good Samaritan United Methodist (2007), shown in Figure 2.29.

According to The Pew Forum on Religion and Public Life, (Pew Forum, 2010) mainline Protestant churches make up 18.1% of the total number of churches in America today, with the Methodist, mainline tradition making up 5.4% of these churches. In the year 2000, the United Methodist Church in Florida consisted of 8,411,503 lay members according to the General Commission on
Archives and History. There are 704 churches on the rolls at the Florida United Methodist Conference as of September 15, 2010 (Florida Conference, 2010). 84 of the United Methodist churches in Florida are in the Northwest portion of the state, which includes the church in Tallahassee, FL that will generate the project portion of this thesis, Killearn United Methodist church.

Interior design is affected by the ideologies of the group of people that are going to use the space. In this case, the user group is a congregation of the United Methodist Church. The tenets of the United Methodist Church that have ramifications for the design will be discussed in Chapter Four.

SUMMARY AND CONCLUSION

In conclusion, the intent of this literature review is to support and justify the design of a worship space and fellowship hall, grounding its premises in research. To understand the needs of the worship space, it was necessary to research the history and survey the participants of the service. This chapter explored the history of the Christian church and its buildings, discussing the change from house church to basilica, cathedral and, finally, to the Protestant buildings in Europe and America. Next, the history of Methodism was explored with a focus on American Methodism and its growth. Finally, Methodist churches of Tallahassee, Florida were discussed, which led to the focus of this thesis, Killearn United Methodist church. In Chapter Three, original research will be discussed and in Chapter Four the needs of this particular church will be shown.
CHAPTER THREE

ORIGINAL RESEARCH

PURPOSE

The purpose of this research is to create a worship-conducive design for the fellowship hall of Killearn United Methodist church that can direct each user toward the presence of God. This space will fully function as a worship area during each service and as a fellowship hall during the other times of the week. The design will be based on historical architectural research and what the subjects, as members and staff of the 11 a.m. contemporary worship service, feel they need in the worship space. A survey of participants will inform the transformation of the current space into one that meets the needs of this congregation and staff for today and into the future.

RESEARCH QUESTION

A common policy for churches is to house a contemporary service in the fellowship hall or to build a fellowship hall before a sanctuary and use it until a sanctuary is built. What is a good design for this multi-use space that could change from fellowship hall to sanctuary and back easily and act as a model for space development in other churches?

METHODOLOGY

Informing data will be gathered by surveys of Spirit and Truth service participants and staff members. The primary goals for the survey are: 1. to
identify physical needs of the participants for this space, 2. to determine the qualities of spaces where the participants worship well, and 3. to determine the participants’ likes and dislikes of the design as it is now. No names of participants will be used, only a corresponding survey number. Participants will be identified using the term 'Subject, #'. EX: Subject, #1.

**INSTRUMENTATION**

Surveys conducted will be used to provide qualitative data about the participants’ views on worship preferences, what they as members or staff of Killearn United Methodist church feel would be needed in the Spirit and Truth service to improve their worship experience.

This study will be conducted over a period of a month at the Killearn United Methodist church in Tallahassee, Florida. Potential participants will call the interviewer for an appointment after seeing a posted sign outside the sanctuary. Interviews will be held in the fellowship hall and are expected to last approximately 30 to 45 minutes. Prior to conducting the surveys, participants will have the opportunity to sign a formal consent document, as required by Florida State University Institutional Review Board. Names of survey participants will be replaced by a coding system in order to comply with confidentiality requirements. All survey questions are open ended to allow participants of the survey to contribute as much or as little information as they choose.

**INSTITUTIONAL REVIEW BOARD APPROVAL**

The Florida State University Institutional Review Board approved the survey questions conducted during the interview process preceding the start of the study. Supporting documentation can be found in Appendices A and B.
SELECTION OF DATA POOL

The pool of participants will be selected from the attendants of the 11 a.m. contemporary worship service of Killearn United Methodist church. Subjects will be selected by their willingness to participate in the survey.

GATHERING DATA

The data will be collected from the participants of the 11 a.m. contemporary worship service of Killearn United Methodist church with an oral survey. These surveys will be conducted in the fellowship hall of Killearn United Methodist church at any hour that is amenable to both participant and surveyor. An example of the survey follows.

SURVEY QUESTIONS

Interviewee Data:

1. Respondent Number __________________________
2. Gender __________________________
3. Age Grouping 18-25 26-35 36-55 56-70 over70

Interview Questions:

1. Do you regularly attend the Spirit and Truth Service at Killearn United Methodist Church?
2. Why do you choose this contemporary service over the 9:30am contemporary service in the main sanctuary or the 11:00am traditional service?

3. What about this current worship environment do you find personally pleasing?

4. What about this current worship environment do you find might be in need of improvement?

5. Describe the ideal location for the pastor that would optimize your worship experience. For example, in front of the congregation or in the middle with the congregation surrounding him or her.

6. Describe the ideal location for the band that would optimize your worship experience. For example, in front of the congregation or in a place you would not see the band members.

7. Describe the importance you attach to church art and religious symbolism?

8. Is your worship experience enhanced with the ability to eat and drink in the environment?

9. What might be some of the qualities you would wish for in your version of the “perfect” worship environment?

For staff only:

10. In thinking of an ideal situation, what interior architectural features are critical to the functional aspects of the service? For example an altar rail, pulpit, spotlighting.
REPORTING DATA

Subject responses to survey questions will be analyzed for their qualitative value. These responses will then be combined into groupings and emerging preferences identified. The survey responses will be presented in a summarized format with a framework created that seeks to provide a quality program for the design solution in this study.

The full survey responses of the subjects are recorded in Appendix C. The table below (see Figure 3.1) has been configured to show the gender, age and Spirit and Truth status categories of the 11 subjects for this thesis. This was created to provide an overview of the subjects.

<table>
<thead>
<tr>
<th>Gender</th>
<th>Male (5)</th>
<th>Female (6)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age grouping 18-25</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Age grouping 26-35</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Age grouping 36-55</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Age grouping 56-70</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Age grouping Over 70</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Regular attendee of the</td>
<td>Yes (4)</td>
<td>Yes (6)</td>
</tr>
<tr>
<td>Spirit &amp; Truth service?</td>
<td>No (1)</td>
<td>No (0)</td>
</tr>
</tbody>
</table>

*Figure 3.1: Subject Overview*

Responses to the other survey questions are compiled below and placed in order of number of subjects answering similarly. Because these questions were open ended, there are more responses than subjects in the study. The numbers indicate that a subject has mentioned that category and the subjects were not limited to one category.

Why do you attend the service?
Inviting, relaxed and informal atmosphere (8)
Comfortable chairs (6)
Contemporary music (6)
Because of the other people attending (4)
Convenient time (3)
Darkness (3)
Home-like, intimate setting (2)
Assigned to the service (2)
Coffee (2)

Pleasing things about the current worship space:
Low lighting (6)
Atmosphere like living room, wooden ceiling (6)
Raised stage (5)
Chairs (4)
Intimacy and closeness of people to pastor (3)
Coffee (1)
Relaxed (1)
Altar Table in front (1)
Dark colors (1)
Informality (1)

Things in need of improvement in the current worship space:
Fluorescent and other lighting (7)
Screen should be moved from center (4)
Too plain (3)
Size too small (3)
Carpeting out of date (2)
Set apart from the rest of the week, more sacred (2)
Needs religious art (2)
Vertical blinds should be changed (2)
Chairs too large (2)
More reaction between speaker and congregation (1)
Noisy at entrance (1)
Need more kneeler (1)
Needs unified theme (1)
Candles needed (1)
Kitchen opening covered (1)
Traditional cross needed (1)
Lighting too dark (1)

Most favorable location for the pastor:
In front (8)
In the midst of the congregation (3)
Able to walk around (2)
 Doesn’t matter (1)

Most favorable location for the band:
In front (7)
Off to the side, but still in front (2)
Not seeing them, place at side or behind (2)

How important to you is church art and symbolism?
Important (6)
Very Important (3)
Not important (2)

What types of art increase your ability to worship?
Cross (6)
Stained glass (4)
Visual representation (3)
Contemporary art (2)
Traditional and contemporary art together (1)
See nature (1)
Candles (1)
Paraments or altar cloths (2)
No gold (1)
No stained glass (1)
Plain space (1)
Icons (1)
Bible (1)
Banners (1)
Scripture (1)

Preference of eating and drinking in the space:
Like (8)
Don’t like (2)
Doesn’t matter (1)

Qualities of perfect worship environment:
Nature (5)
Intimate (4)
Comfortable (4)
Option of openness (3) -nature inside
Soft lighting (3)
Quiet (3)
Natural light (3)
Lots of aisles (2)
Ceiling elevation (2)
Water sound (2)
Different than the every day (2)
Less distraction, calm (2)
Horseshoe shape seating (1)
Sit close to speaker (1)
Cross in the space (1)
Music (1)
Indoor (1)
Communion every Sunday (1)
Candles (1)
Tapestry (1)
Place for coffee cup (1)
Kneeling place (1)
Welcoming and warm (1)
Color (1)
Focal point (1)
Wood flooring (1)

Required elements as stated by the staff:
Railing
Communion table
Cross
Pulpit
No lectern
Baptismal font
Sound booth
Storage

EXECUTIVE SUMMARY

The survey made it clear that a home-like and comfortable atmosphere is the quality of the space that is most important to its users. The atmosphere, which includes comfort and contemporary music, is a primary reason for the subjects to attend the 11 a.m. contemporary worship service. The easy-going personalities and diversity of people attending the service was also important to
the subjects. The ability to fit in and feel comfortable was very high on their priority list.

The one distinct difference in responses occurred in the response of the congregant that usually attended the 11 a.m. traditional service. The responses of this subject were negative toward the hominess of the 11 a.m. contemporary worship service and preferred the high church feeling of otherworldliness in the traditional service held in the sanctuary. The subjects who usually attended this 11 a.m. contemporary worship service preferred that home-like quality in their worship space.

In the category of pleasing elements of the current space, there was a high response for low lighting and a living room atmosphere, which included the wooden ceiling. Being able to see the pastor was important, as shown in the mention of a raised stage. Comfortable chairs were discussed, and favored over pews for this space. Having the pastor able to move around and be in an intimate discussion with the people of the congregation was also important to the subjects.

The category of things needing improvement in the current space was a varied list, but the lighting situation was mentioned the most. Fluorescent overhead lighting was very uncomfortable to the subjects. The projection screen was also mentioned with a few subjects discussing that it needed to be moved from the center of the stage. The plainness of the design was also a negative for the subjects. They are ready for a design that creates a unified and beautiful worship space. Crowding is a problem that translated into discussions of a larger sized room. The carpeting was discussed as being ugly and out of date. The area was said to need sacredness, using religious art, to set it apart from the rest of the week. According to the subjects, the vertical blinds over the glass doors need to be removed and replaced with something more beautiful. The wide chairs were mentioned as a negative with the idea that there weren’t enough chairs for the congregation, so thinner chairs became the subjects’ solution.

The most favorable position for the pastor was in the front of the congregation, with the ability to walk around and, possibly, go into the
congregation at times. The band was overwhelmingly expected to be in front, with a few saying that it was all right for the band to be off to the side, but still in front.

Nine of the eleven respondents mentioned church art as important or very important to them in the worship space. It made them feel like they were in a sacred space. The cross in the space and stained glass were two highly mentioned examples of church art and symbolism that helped the subjects worship.

The large majority of the respondents mentioned that eating and drinking in the space was important to them. It was mentioned that it makes the space feel more comfortable and home-like and allows for a casual atmosphere that they would not find in the main sanctuary.

The category of worship environment qualities was varied and long. The highest response mentioned by many of the subjects was the inclusion of nature in their perfect environment. Although it was not meant that nature had to be brought inside, it was a part of the atmosphere that helped the subjects worship. Intimacy and comfort were equal in response for this category, with the comfort including the ability to control the lighting and temperature as well as comfortable seating. Soft and natural lighting was a priority to some of the subjects, as well as a quiet place.

All of the elements that the staff mentioned in their survey will be placed in the final design. These include a communion table, baptismal font, cross, kneelers, pulpit, a sound booth and storage.

The survey questions were open ended; expressly designed to leave room for interpretation in the mind of the subject. This led to personalized responses that were placed into similar categories. The survey responses will be used as a means to support the design for the 11 a.m. contemporary worship service of KUMC. These responses provided more information for the designer to create a space that is specifically molded to fit the congregation of KUMC; however, it can also be used in other situations as an example of the type of design that will help to usher the congregation into a quality worship experience each time they meet.
CONCLUSION

This chapter discussed a survey that was given to members of the 11 a.m. contemporary worship service of the Killearn United Methodist church. The survey information supplied detailed examples of the use of the space that this population will require as worshipers during the service. Chapter Four will define the needs of the space when used as a worship area and a fellowship hall and use the information gathered in this survey to provide specific solutions for the subjects’ spoken needs. The need will be translated into a specific design solution for the KUMC worship center/fellowship hall that will be revealed in Chapter Five.
CHAPTER FOUR

PROGRAM

INTRODUCTION

A new design of the facility requires knowledge of the needs of the congregation and the staff for this space to work efficiently. Because this space will be used as a spiritual place as well as a gathering spot, some innovative design solutions are necessary. Wardell (2004) writes that there are new challenges facing congregations today, which require careful consideration of the facility. The space should “communicate the role of the church in today’s community” and that role is to be the “source of guidance and refuge for society.” White, J. and White, S. (1988) mention that, “Every church building functions in the process of evangelization, either by making people feel welcome or by repelling them. It is never neutral territory.” With this in mind, the design for the KUMC fellowship hall will incorporate elements that maximize the Methodist message and usage of this space.

Watson and Kucko (2001) include a number of design aids that are practical for the worship space. They say to:

Include sight, sound, and touch in the design for the observer to get a more intimate experience of the building, include water and light to involve the natural environment; use materials that will express their basic nature, use proportion systems as the basis of the design (Golden Section, Double Square, Vesica Piscis), and use primary plane shapes and solid shapes in the design, Include life forms while repeating form and pattern, use pattern to define space; conceal artificial light sources, and to use light to emphasize height, texture, verticality, patterns, and ornamentation in the building.

The design for the church will incorporate many of these important ideas as it forms a space specifically made for the congregation of KUMC.
ANALYSIS OF KUMC

The Killearn United Methodist church is located at 2800 Shamrock South in Tallahassee, Florida. Abbreviated KUMC, it is in the community of Killearn in the northeast quadrant of the city of Tallahassee, Florida, as shown as location B in Figure 4.1.

![Figure 4.1: Map of KUMC location in Tallahassee, FL.](image)

The church is part of the Northwest District of the Florida United Methodist Conference. According to the 2009 Florida conference journal there were 2,851 total members at the end of 2008. Killearn’s senior pastor, Bob Tindale, has been serving the church for 25 years. The associate pastor, Dennis Lewis, came to Killearn in the summer of 2010. Two other pastors make up the clergy related to this church. Nam Jung is the senior pastor of the Korean church using the fellowship hall on Sundays for their services and Betsy Ouellette is the senior pastor of KUMC’s start-up church, the Good Samaritan United Methodist church, in the Tallahassee, FL subdivision of Southwood.

There are 3 services at KUMC on Sunday mornings: A contemporary service at 9:30 a.m. in the main sanctuary, an 11:00 a.m. traditional service in the main sanctuary and a contemporary service in the fellowship hall also at 11:00 a.m. The contemporary service in the fellowship hall is more casual and intimate than the contemporary service at 9:30 a.m. The fellowship hall also houses a worship service on Friday nights, termed
"Celebrate Recovery" as well as the Korean service on Sundays at 12:30 p.m. (KUMConline.org, 2010). The average attendance at weekly worship is 1,107 persons (Wilson, 2009).

Killearn United Methodist church was formed in 1969. The congregation first met in a local elementary school until the church building was finished in 1973. As can be seen in Figure 4.2, the sanctuary was built in a pagoda-like style over a diamond shaped base, with a red cedar shingle roof and a metal steeple. At the top of the steeple sat the cross to distinguish this building as a church. The windows were trapezoid-shaped with a dark glazing to keep out the bright light. In 2007 the windows were replaced with a stained glass design that is backlit at night to be seen from the road. The walls of the sanctuary were built with a combination of creek rock and stone (Killearn United Methodist church, 2010). The corners of the buildings were built up with stonework to add dimension and interest to the walls.

![Figure 4.2: Killearn UMC sanctuary exterior.](image)

This first church building is now only a small part of the church complex. The other buildings were designed to coordinate with the sanctuary by using the same materials for the walls and roofs and integrating similarly shaped windows. The three classroom buildings were one-story and built around a courtyard. When membership rose to 2,000 in April of 1996, one of the education buildings was redesigned into an L-shaped two-story building that is mainly used for children’s ministries (Killearn United Methodist church, 2010). There are currently 4 main buildings plus a smaller youth building on the
large church property (See Figure 4.3). The office complex was bought by KUMC in 2005 and is located across the street from the main buildings, as shown by the arrow on Figure 4.3.

![Figure 4.3. KUMC site plan.](image)

The sanctuary was used for two traditional services at 8:30 a.m. and 11:00 a.m. until the decision was made to add an additional service in 1993. This service was contemporary in nature and met in the sanctuary during the previous Sunday school only hour of 9:30 a.m. The next change to the worship schedule was the addition of a more up-to-date contemporary service at 11:00 a.m., which meets in the fellowship hall. This service is called the “Spirit and Truth” service. As mentioned in Chapter One, a contemporary service includes elements that differ from the traditional service, such as upbeat music and an informal environment. It is also common to include coffee and snacks for the congregation. Dressing casually is expected and the interaction between the congregation and leaders is easygoing and relaxed. As stated by Oliveri (2008), the majority of the service is comprised of congregational singing with a Praise Band instead of a formal choir. The worship leader, who leads this portion of the service, has a prominent role in the worship focus for the week. This service can also include skits and plays that relate to the sermon topic.
The KUMC membership consists of all ages and races, with approximately 800 attending on an average Sunday morning (Nations, 2010). The majority of the congregation is Caucasian, although there is a Korean church congregation that also uses the fellowship hall for their services on Sunday afternoon.

In a phone interview with Marilyn Nations, secretary of Killearn United Methodist church, on Oct. 1, 2010 at 10:00 a.m., she said that the 11:00 a.m. contemporary worship service is growing in numbers, with 250 people attending on an average Sunday morning. This service takes place in the fellowship hall of KUMC. In 2010, this group was asked to move to the sanctuary at 11:00 a.m., with the intention that Killearn United Methodist would no longer have a traditional service at 11:00 a.m. The congregation of the Spirit and Truth service turned down this offer.

The fellowship hall interior amenities (See Figure 4.4) include carpeting on the floor, many doors to other rooms and to the exterior, and one focal wall with a fireplace and rock façade to the ceiling that is covered when the video screen is in use. The angled ceiling is wood with lighting, fans and speakers at equal intervals.

![KUMC fellowship hall interior](image)

**Figure 4.4.** KUMC fellowship hall interior.

The fellowship hall is used for many differing functions throughout the week. According to Alinda Goodwin, the church grounds coordinator, the weekly schedule is this:
Sunday - Spirit and Truth service - 11:00 a.m.
Monday - 55+ group’s lunch and a program - 11:00 a.m.
Tuesday- Mothers Of Preschoolers program- 9:00 a.m.
Wednesday- Food Pantry grocery bagging- 9:00 a.m.
Friday- Celebrate recovery dinner, service- 5:00 p.m.

Along with these weekly scheduled functions, staff luncheons sometimes take place in the fellowship hall. On occasion, other groups from the church will use the fellowship hall for functions that offer food and need to house a large group. It is obvious the space is used for many different purposes; therefore it is essential to allow for those differing activities. Flexibility is key in this worship center. The design will not focus solely on the worship environment, but allow for the transformation into a useable place for other functions as well. White, J. and White, S. (1988, p. 124) give good reasons for incorporating multipurpose facilities. “First, shaping a single space to meet a variety of needs is less costly than building a separate space for each individual demand. The second advantage to confining all the community’s activities to one space is that we are always reminded, be it Wednesday evening at prayer or Friday morning in private meditation, that our primary relationship is to the Christian community as a whole, gathered for worship on Sunday, the day of resurrection.”

**REQUIREMENTS**

To create a well-designed worship center and fellowship hall, one must consider the needs of each space in terms of furniture and relationships between spaces in the overall design. These individual space requirements are listed in the chart below (See Figure 4.5). The needs of the worship area are in blue and the needs of the fellowship hall are in red.
<table>
<thead>
<tr>
<th>Space</th>
<th>Amount needed</th>
<th>Furniture/Equipment</th>
<th>Special relationships</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coffee area</td>
<td>1</td>
<td>Table, coffee and tea urns, space for service</td>
<td>Close to kitchen</td>
<td>Large enough to have space to move around</td>
</tr>
<tr>
<td>Fellowship area</td>
<td>1</td>
<td>Comfortable seating, side tables, nice view</td>
<td>Close to coffee area</td>
<td>Separate from nave</td>
</tr>
<tr>
<td>Prayer/Away room</td>
<td>2</td>
<td>Kneelers, spiritual focal points</td>
<td>1 near communion</td>
<td>Natural setting</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Quieter area</td>
</tr>
<tr>
<td>Seating</td>
<td>250</td>
<td>Chairs</td>
<td>Able to see the pulpit area</td>
<td>Stacking, usable with tables</td>
</tr>
<tr>
<td>Band space</td>
<td>At least 50 ft $^2$</td>
<td>Electrical outlets, storage</td>
<td>In front of congregation</td>
<td>Singers to the side</td>
</tr>
<tr>
<td>Kneelers</td>
<td>For 40 at a time</td>
<td>To fit 3 at a time, 5 ft wide</td>
<td>All around the space</td>
<td>Store when Fellowship hall</td>
</tr>
<tr>
<td>Stage</td>
<td>1</td>
<td>Different levels</td>
<td>Part close to the congregation</td>
<td>Must be stored when not in use.</td>
</tr>
<tr>
<td>Pulpit</td>
<td>1</td>
<td>To fit 3 books</td>
<td>In front</td>
<td>Match table and font, natural material</td>
</tr>
<tr>
<td>Communion table</td>
<td>1</td>
<td>To fit communion elements and bible</td>
<td>In front</td>
<td>Match pulpit and font</td>
</tr>
<tr>
<td>Baptismal font</td>
<td>1</td>
<td>Pitcher used to pour holy water in the bowl</td>
<td>In front</td>
<td>Match pulpit and table</td>
</tr>
<tr>
<td>Sacred Art</td>
<td></td>
<td>Cross, artwork, columns.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Storage</td>
<td>2</td>
<td>Space for tables, chairs, band equipment</td>
<td>1 near band area</td>
<td>Door not noticeable</td>
</tr>
<tr>
<td>----------</td>
<td>---</td>
<td>-----------------------------------------</td>
<td>-----------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>Screen</td>
<td>2</td>
<td>LCD panels</td>
<td>In front on sides</td>
<td></td>
</tr>
<tr>
<td>Seating</td>
<td>250</td>
<td>250 stackable chairs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tables</td>
<td>180</td>
<td>30 5’ round tables</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Storage</td>
<td>For 30 tables and 250 chairs</td>
<td>Easy to enter, with shelving for table cloths, etc.</td>
<td>Off main space</td>
<td></td>
</tr>
</tbody>
</table>

*Figure 4.5: Table of Requirements*

It should be noted that the restroom facilities are located just outside the double doors on the West side of the room, and are in no need of change.

Interior design is affected by the ideologies of the group of people that are going to use the space. In this case, the user group is a congregation of the United Methodist Church. The tenets of the United Methodist Church that have ramifications for the design will be discussed in Chapter Five.

While specifying for these design decisions, it is important for the church of today to consider the future of our environment and how the design of today will impact this future. The specifications chosen for the fellowship hall at KUMC will be sustainable in nature. This will include using finishes and furnishings that are green certified, as local as possible, and retaining the original building configuration to minimize waste.

Worship is an activity that can occur with or without the furniture of the sanctuary; however, these items can enhance the setting and, therefore, create an atmosphere that heightens worship for the participants. White (1964, p. 31) mentions that the traditional Protestant tendency has been to think of worship and its settings in dynamic terms of action rather than terms of place or substance. There is nothing sacred per se about a pulpit or font to a Protestant, but there is something sacred in the acts of preaching and baptism. In this sense function is a very important consideration with
respect to the furnishing or space in a church (White, 1964, p. 32). The survey pinpointed the need for a communion table, baptismal font, centrally focused cross, raised area to see the speaker, pulpit, sound booth and altar rails. These pieces of furniture provide places for the functions that are integral to the design of the space in the eyes of the congregation and staff. White, J. and White, S. (1988, p. 18) propose that each church consists of “six distinct spaces: gathering space, movement space, congregational space, choir space, altar-table space, and baptismal space.” The KUMC fellowship hall will include these six spaces in its design; however, the choir space will be for a band, as there is no formal choir used in this service.

Providing amenities such as coffee and pastries can help churchgoers to bond with "seekers," or those who do not attend services on a regular basis. "Some people have never been to church or had an experience that did not connect with them. How do you connect with more people on a level that's familiar?" asks Martof. "The facilities are very approachable. They look like something you see every day" (Weeks, 2005). The design will include a coffee and fellowship area that keeps the space feeling like a comfortable living area, which was deemed important by the survey responders. The space will also provide the sense of flow and movement of people that is necessary for comfort in the area. White, J. (1988 p. 30) states, “Movement is not extraneous to worship, but an integral part of it. Space designed for movement is not waste space to be kept as small as possible; it is important worship space, though temporary seating may encroach upon it at times.” This is design ideology that will influence the KUMC final design.

“For many religious organizations, worship architecture is becoming less iconic and ornate as spaces break away from more traditional designs that have anchored the medium for centuries in order to attract 21st-Century followers” (Weeks, 2005). Although this trend of wanting less traditional and ornate design is common for newer church-goers, Weeks (2005) quotes Foreman, saying that “a church facility needs to have some extra special measure of meaning built into the architecture that treats it differently from a performing arts theater or another multipurpose venue.” In other words, the design calls for an indefinable feeling that declares that this is no ordinary space. This will be accomplished with contemporary spiritual art and symbolism.
Because this space will be used for other purposes besides a sanctuary, rearranging the space needs to be considered in the design. Walls will move to open and close areas needed for the particular functions, benches will move and change into kneelers and the seating will be interlocking and stackable chairs to provide opportunities for many different arrangement options. Moveable furniture is vital to be able to create a multi-function facility. This is the rationale for choosing movable and stackable chairs over pews.

Moveable church chairs, often referred to as multifunctional church chairs, offer the benefits of comfort and flexibility. The chairs are typically equipped with ganging hooks, which allow them to be interlocked. In this way, the chairs can be linked together in continuous rows, resembling the traditional church pews. However, unlike the conventional fixed pew, these rows can be easily shortened or lengthened to adapt to different capacity requirements and events (Hobbs, 2010).

Incorporating new technology is essential to the design of this contemporary service. To keep it “contemporary,” new ideas and ways to reach the people must be incorporated. Technology is a very important part of our society today. The demographics of the Killearn United Methodist church would make it likely that churchgoers are knowledgeable in this area and many are up-to-date in owning the newest technological devices. These reasons make it necessary for the contemporary worship service to keep up with the times. The screen they are using now is outdated. Weeks (2005) writes that churches that want to stay current can’t “carry out their ministries or functions with old-fashioned buildings.” She says that religious organizations are operating differently because of the technology of the day.

The survey responses described the need for furniture used for the sacraments of communion and baptism. The staff mentioned that the communion table was the primary focus of the service. In an interview with Dennis Lewis, associate pastor of KUMC, on Nov. 23, 2010 at 3:00 p.m., he said that the term, “communion table” is the correct term now in the Methodist church for what used to be termed the altar. This table is a standard part of the Methodist sanctuary furniture as a symbol of all that Jesus stands for in the denomination and will be included in the design. Therefore, it will be
placed in the front on the platform. “Long before Christian times altars were used to receive the gifts of man’s work” (White, 1964, p. 40). Jesus’ sacrifice is described in the Bible’s book of Hebrews, Chapter 9, verses 11 and 12, when it discusses Christ as a high priest taking his own blood and securing an eternal redemption. This sacrifice takes away the need for an altar in a Methodist sanctuary and, therefore, the table in the front of the space will be called the communion table. “The table from which we receive the bread and wine is possible only because once, for all peoples, there was an altar on which God’s son was sacrificed” (Lischer, 1982).

The baptismal font is an important article of furniture that will be included in the design of the Methodist sanctuary. “Its function is clear-cut. It serves as the container for the water of baptism” (White, 1964, p. 39). The font will be placed where all can see it, but will be able to be moved out of sight during non-worship service times.

Placement of the secondary focal point, the preacher, is also a very important issue in this space. “We are dealing with a speech-event, and this type of worship is heavily dependent upon language spoken and heard” (White, J. and White, S., 1988, p. 40). They go on to say that both the visual and audio portions of the service must be “fully present to the congregation.” Methodist churches are not all arranged in the same layout. Therefore, finding the optimal organization for the preacher and congregation is dependent on the shape of the building and congregational preference. From the pulpit, the group is best arranged, according to White, J. and White, S. (1988, p. 50) in an “arc no greater than 135 degrees, the majority of the congregation being within the 90-degree angle.” The design will incorporate this arc seating design, with places for the preacher to walk as he or she is speaking.

There will be a need for band space in the design. A choir is not used in this service; however, back up singers accompany the band, and help to lead the congregation in the worship songs. These people, usually numbering 3 at a time, will have a position on the platform where the congregation can see them, but will not stay in that position for the whole service.

When creating the design for this area, consideration for ceiling height is necessary. “With remarkable unanimity people seem to associate an unusually high interior with worship and to reject low ceilings or roofs as not conducive to worship”
The fellowship hall has a ceiling height of 16 feet at its peak, which will not be altered in the final design. However, a dropped wooden framework will hang in the center of the space, which helps to direct the focus to a different point during worship. This framework construction will be open to allow the height of the ceiling to be seen through it and keep the spacious feeling of the area while adding a design element in the space.

**CODES AND REGULATIONS**

The space is already used as a commercial facility and currently meets egress codes. The design will include exit signs above all exit doors and exit lighting as well. The restrooms meet ADA standards and all hallways are at least 4 feet wide with 3 foot doors to allow access for disabled users.

**SUMMARY**

The re-design for the fellowship hall that houses the 11 a.m. contemporary worship service, which will be described in the next chapter, will react to the program described within this text. Together with the space plan, numerous graphics will visually describe the space and its features, which have been chosen with support from the research described in Chapter Two and the content of the survey described in Chapter Three. In review, the program for this worship space is one that fulfills the needs of the congregation and staff during the worship time and fulfills the needs of the users of the fellowship hall at other times during the week.
CHAPTER FIVE

DESIGN SOLUTION

The design for this worship space and fellowship hall will be guided by content in the surveys as well as content examined in the review of literature and the project concept. According to Doorly (2007, p. 2) “Over the centuries, the Church has adopted the stylistic and aesthetic ideas of the ages and fashioned her church buildings accordingly.” The proposed fellowship hall design will use contemporary design ideas that are intended to stand up to design trends for years to come. This chapter will reveal the design solutions for the Killearn United Methodist church worship center and fellowship hall.

A good design creates a feeling of continuity and harmony throughout the space. This is achieved through the use of a concept for the design. The concept for the project portion of this thesis is stated below.

THESIS CONCEPT

The concept for this thesis project is “Hearth Fire” (See Figure 5.1). The containment of the fire itself is used as the balance to the change of the wood as it is burned. The natural element of the stone, wood and fire is contrasted with the man-made iron grate that holds the wood. Symbolism plays into this concept seeing that fire is the symbol of the Holy Spirit, which is present during worship.

Figure 5.1: Hearth Fire.
(http://www.filetransit.com/screenshot.php?id=26006)
ELEMENTS OF DESIGN

Line: Vertical and horizontal, wavy, parallel, straight and reaching toward something.
Color: Yellow, white, blue, red, orange, brown, black and natural stone colors.
Shape: Changes as time passes, however the structure remains the same.
Form: Heft from the wood, but light from the fire.
Texture: Rough wood, hard and smooth iron.
Value: Muted with bursts of light.
Space: Space above, focus of things in the center.

PRINCIPLES OF DESIGN

Unity: Overall it creates a feeling of calmness and holds your interest.
Harmony: Calm, serene.
Contrast: Curved and straight lines together, light and dark in same area.
Rhythm: Repetition of ironwork which holds the fire.
Variety: Change is what holds your attention.
Balance: Heft on the bottom.
Scale: Medium.

The design solution begins with the entrance to the worship space. Currently, the entrance is located on the West side of the room. To enter, one must pass the restroom area, which does not produce a worshipful mindset when proceeding into the service. This space also creates distracting noise when people open the doors to come in late or leave early. Changing the entrance doors to the South side of the room accomplishes several things. It is an exterior door to the parking area, so the congregation can access the area directly from their automobiles, and the entrance can be a space that ushers one into the spiritual area with symbolism to remind one of the nature of the space they will enter. Changing the entrance to the South side also enables the congregation to face the focal area as they walk into the space. The doors
are in the rear of the worship area, providing a full view of the space upon entering. When the room is being used as a fellowship hall, the entrance will revert to the West doors currently in use. This allows for a focal point of the East wall and makes the room feel larger when handling big groups for dining at tables. Figure 5.2 shows a view of the worship center entrance as proposed by the author.

![Figure 5.2: Entrance to worship area](image)

The trellis-like structure in the entryway is made of a mixture of steel square tubing that has been painted and pressure treated pine that has been stained. The paint color will be a dark, burnt red to catch attention and follow the colors of the Hearth Fire concept. The wood is painted a golden hue to contrast the red. See Figure 5.3 for an example of the colors.
The metal is used for the angled pieces, with wood for the horizontal trellis. The pieces are straight cuts of different lengths, which create a curved appearance, but are easily arranged and attached to the building.

The entryway is a curtain wall composed of clear glass panels that can become opaque at the turn of a switch. Set in these panels are the double doors to the entry. These are frosted glass with a design sandblasted in the etching. The door design is found in Figure 5.4 below.
The symbol on the proposed entry doors is an interpretation of the fire on the logo for the United Methodist Church. This symbolism gives identity to the space as one enters the building. It is also a reminder of the sacredness of the space to all who pass by or through the doors. This logo of the United Methodist Church is a cross with flames climbing the left side of the cross. (See Figure 5.5). The presence of Christ is depicted in the cross and the power of the Holy Spirit is shown in the flame. “Taken together, they depict the activity of God in our lives, what God does for us in Christ – what John Wesley called “justifying grace” – and what God does in us through the work of the Holy Spirit – what Wesley termed “sanctifying grace” (Blackwell, 1999).

![Figure 5.5: Symbol of the United Methodist Church](http://archives.umc.org/interior.asp?mid=1563)

The entrance carries one into the coffee and fellowship space to the left of the door. This area is open, with a counter height table offering coffee, tea and food. This area is meant to give a welcoming feel as soon as one enters the building. The table will contain small rocks under glass to create a natural look and coordinate with the rocks to the side of the sidewalk passed on entering. The table is made by James Murphy Design and can be custom sized. An example of this table is shown in Figure 5.6.
This area will be lit from above with pendant lighting featuring candle-like forms. This was chosen because of the mention of candles in the survey responses. These “candles” are lit with LED bulbs, which last years without needing replacement. Figure 5.7 shows the specification for this light fixture.

As one passes the coffee area, straight ahead on the left is the fellowship seating area. This space is meant to create a place for congregants to enjoy each other’s company before and after the service in comfortable seating. The seating is arranged in small groupings, which provides a space for intimate discussions and helps to create the feeling of the home-like look the subjects of the survey were describing. The groupings
are comprised of barrel chairs and moveable bench/kneelers. The bench/kneeler is
designed by the author and is able to change from a bench, to be used during the week,
to kneelers for the worship service. This is accomplished by spring-loaded legs that can
disappear into the arms and back of the piece at the push of a button. The design of
the metal in the void spaces is inspired by the fire on the logo of the United Methodist
Church. Figures 5.8 and 5.9 show these pieces.

Figure 5.8: Fellowship seating – chair

Figure 5.9: Fellowship seating – bench

The space will include framed pieces of art on the wall of the fellowship area. These
works are some of the many pieces used in the space created by an ordained Methodist
minister, Jan Richardson. Jan was appointed by the Methodist church to a specialized ministry as the Artist-in-Residence at the San Pedro Center in Orlando, Florida (Richardson, 2011). Figure 5.10 is one of the works to be used in the fellowship area.

![Image of A Circle of Quiet](http://theadventdoor.com/)

*Figure 5.10: “A Circle of Quiet” by ©Jan L. Richardson (http://theadventdoor.com/)*

Figure 5.11 is a perspective of the coffee and fellowship areas as seen from the stage.

![Image of Coffee and Fellowship Areas](image-url)

*Figure 5.11: Coffee and fellowship areas*
The main seating area is to the right when entering the space. The connected, stackable chairs in the nave are in a semi-circular design facing the platform in the front. Figure 5.12 shows the specifications for the 250 chairs to be used in this space. The wooden legs add another level of home-like feeling and the cushioned seat and back keep the congregants comfortable during the service.

![Stackable Chair and Fabric Specifications](http://www.classroomessentialsoneonline.com/Padded-Church-Chairs-with-Solid-Wood-Frame-p/wpcht-200.htm)

The surveys show a preference for drinking during the worship service. A need for a place to set down the cups became evident. Thus, a cup-holder has been specified that will connect to the legs of the seats with strong magnets. Because the specified chairs have wooden legs, a magnetic strip will be added to a leg of each chair to accommodate the magnetic cup-holders. These cup-holders can be picked up after the service and will not be in the way as the chairs are being stacked. Figure 5.13 is an example of this cup-holder.

![Double Cup-Holder](http://www.chinatraderonline.com/search.asp?page=2&TClassID=&condition=&keyword=double%20c&Types=)
The seating arrangement for the worship area has been shown in the floor plan in Figure 5.14. A floor plan when the room is used as a fellowship hall is provided in Figure 5.15.

![Figure 5.14: Worship service floor plan](image)

![Figure 5.15: Fellowship Hall Floor Plan](image)
The nave is centered under a hanging sculpture that reflects the shape similar to the one included in the design of the entrance. This sculpture hangs from the ceiling at 12 feet a.f.f. It is made from square tube aluminum, painted the same color and is similar in design as the entrance trellis, but develops into a cross shape in the center. It also creates an image of wings that can bring to mind the Holy Spirit descending like a dove at Jesus' baptism. A view of this sculpture is shown in Figure 5.16.

The hanging sculpture focuses the congregants' view toward the platform where the pastor will preach and the band will lead worship music. This sculpture is airy and allows one to see above it to the ceiling, which provides a feeling of spaciousness. The research tells of the desire for high ceilings in spiritual places and this feature’s airiness achieves that feeling.

Seating in the nave is set up in a semi-circular design facing the platform in the front. The seating arrangement has been shown in the floor plan in Figure 5.14. The platform used for leading the worship service is located in the front of the room and contains 3 levels of flooring. The band will be located at the rear of the stage area, on the highest level of the platform, which is 20 inches above the level of the congregation. The worship leader will be in front of the stage area as well as the singers, but the singers will be on the opposite side of the platform from the worship leader. The platform steps down to angled walkways at a height of 12 inches, which provide a space for the speaker to get closer to the congregation. Another level at 6 inches provides interest and a step to reach the floor. The platform's shape follows the design concept
of logs in the fire. Figure 5.17 is a perspective of the worship area using lighting on the white walls and Figure 5.18 is a perspective of the worship area without the lighting.

Figure 5.17: Worship area from the left

Figure 5.18: Worship area from the right
There are two sacraments in the Methodist church; communion and baptism. These acts of worship are holy to the members of the Methodist church and are prominent parts of the worship service. The prominent placement of the communion table and baptismal font were integral to the design. The communion table is located on the center platform. It is in view of the entire congregation and has a dominant spot in the worship service. Figure 5.19 shows this piece. The baptismal font, shown in Figure 5.120, is also located in the front of the congregation, but on the right side of the stage, which is one level down. It will be made of the same wood as the communion table. Both of these objects will be on casters to be able to be moved when the space is used as a fellowship hall.

![Figure 5.19: The communion table](http://www.woodlandcreekfurniture.com/publishsite/index.cfm)

![Figure 5.20: The baptismal font](http://www.woodlandcreekfurniture.com/publishsite/index.cfm)
The third piece of furniture that is on the platform at the front of the sanctuary is the pulpit. There is a strong focus on preaching in the Methodist Church and the pulpit is the symbol of this act, whether the sermon is preached when standing behind the pulpit or moving around the stage and into the congregation. The pulpit design for this sanctuary has the same base as the communion table and baptismal font, and includes the cross that was mentioned by most survey participants. This cross is one of three, which is a reference to the three crosses present at the crucifixion of Christ. Figure 5.21 displays the pulpit design.

![Figure 5.21 Pulpit design](image)

The entire platform will be constructed to slide under the highest platform in the stage area and be hidden from view when not in use. To close off this area there will be two 12-foot wide sliding doors, on rollers at the top, that come together to cover the stage. When opened, they cover the wall space on either side of the stage, which includes the storage door on the right hand side so it is a nice looking wall during worship. Two LCD flat screen panels will be mounted on the sliding doors, in the focal area, that will work as one when the doors are closed and will separate into two screens when the doors are open. Bluetooth technology will also allow for the congregation to see what is on the screens on their own personal iTouch or iPad, if they bring one. Figure 5.22 is an elevation of the platform area of the worship space. Figure 5.23 is the same elevation view when the room is being used as a fellowship hall.
There are two storage areas in the hall. One has been designed to hold tables and chairs for 250 people. This room will also contain some shelving for tablecloths and centerpieces. The second space is meant for band members’ use. The drum set or any other instruments needing to be locked during the week when not in use can be placed in this storage area. The storage is shown by the arrows in the plan view in Figure 5.24 below.
Figure 5.24: Storage areas

The focal wall during fellowship hall times is the extreme East end of the hall. This has been altered from its original design by adding a window to the top four feet of the wall. This window will allow natural light to enter while letting the congregation see some of the sky and top of the trees of the edge of the KUMC lot. This view is up high enough that passing cars and people will not obstruct it. The window will be of glass that can be shaded when the room needs to be dark. This will be accomplished with the use of SmartGlass technology, which is also being used in other glass areas. The focal wall will be covered in a pattern made of 3form panels that are lit from behind. The style of 3form panel to be used is named Trace and the color is bone. The pattern leaves an empty space in the shape of a bird in flight to remind the congregation of the dove, a symbol of the Holy Spirit. The bird itself is made of metal and a portion of it flows into the window. This will create the feeling of height and let the onlookers’ eyes be drawn upward to God’s creation, which they will see out the window. Figure 5.25 is a view of this focal wall.
The wall’s pattern was inspired by the new window at St. Martin-in-the-Fields sanctuary in London, England (see figure 5.26). This window was designed by Shirazeh Houshiary and replaces a window that was destroyed in a bomb blast in the Second World War.

The Southeastern corner of the room contains the sound booth. This will house the audio/visual needs for both the worship service and the fellowship hall. The sound booth has 2 steps that lead up to the floor of the booth that has a platform 3 feet off the ground where the sound technicians will work. There is a lockable door to this area to
provide security. This booth covers the area that contained a set of doors in the original plan. This set of doors was not used often and the area has another door to the exterior through the kitchen hall; therefore, it was determined that those doors would be replaced with a wall.

The South wall contains an opening for the kitchen that was mentioned as being unsightly in the surveys. During the worship service, this area will be closed off with a wall-sized sliding door, much like the two on the opposite side of the hall. This door will cover the kitchen opening during worship and will slide open to cover a blank wall when used as the fellowship hall. This door will be designed to include a bulletin board area for announcements and pictures to convey the image of a close community.

The doorway into the kitchen from the alcove will be covered with a wall-sized hinged door. This door will close to cover the back of the entryway to the kitchen when the kitchen is in use and open to cover the entryway during worship. This action will create a 6’ x 6’ space that fits one kneeler and can accommodate up to 3 people at prayer in a more private praying spot during the service. Figure 5.27 depicts this area.

![Figure 5.27: Prayer alcove](image)
There is an away space for prayer and meditation on the Northeast corner of the hall. It can be opened to the area or closed off, depending on the need. The doors to this space are made by NanaWall and fully open this area to the worship space. See an example of this type of wall in Figure 5.28.

![NanaWall folding doors](image)

*Figure 5.28: NanaWall folding doors*

This space contains bench/kneelers and some small tables for bibles and candles. The tables are a smaller version of the ones in the coffee area.

Nature was mentioned in the survey as a worship enhancer, however, it was also important to the subjects that the interior atmosphere was comfortable. With this in mind, the area will be enclosed in glass panels and temperature controlled. The away space walls will be surrounded by bamboo grown in planters directly outside of this area. Bamboo was chosen for its fast-growing nature and its ability to screen well. This will give a sense of being in nature and will also screen off the praying people from distractions outside. A perspective of this space can be found in Figures 5.29.
The lighting in the main hall is meant to evoke a home-like feeling, so it will consist mostly of the backlighting of the fellowship hall focal wall and spotlighting needed for the worship leaders and preachers. Hanging spotlighting will wash the hanging sculpture, and mood lighting will add color to the rear wall of the stage. Natural lighting will be part of the design through the windows and glass walls when the opacity is turned off.

**SUMMARY**

Incorporating research and reviewing survey subject responses was instrumental in developing the design for this worship center and fellowship hall, whose features were reviewed within this chapter. The design for this facility houses spaces for congregational fellowship, private and corporate worship and prayer, staging for a band and preaching, and an open area for large groups to gather for dining or assemblies. Finally, the translation of research into design features and ideas, as proposed in this
chapter are all based on the overall goal of providing a place that transforms from a fully functioning and well-designed worship area into a fully functioning and well-designed fellowship hall without sacrificing one for the other.
CHAPTER SIX

CONCLUSIONS

This chapter will provide a final analysis of previous chapters and offer suggestions for future endeavors. The research provided a historic view of the church in general and the Methodist church in particular. Results from a survey given to the Spirit and Truth contemporary worship service population described in Chapter Three as well as tables shown in Chapter Four enabled the author to develop a visual solution for the problem of using one subpar space for two differing functions. The gathered information provided insight and reasons for the design solution for the Killearn United Methodist church worship center in the fellowship hall. The author concludes that the project attained its goals and allows for many opportunities for further research and creative development.

THE PROJECT’S GOALS, OUTCOMES, AND IMPLICATIONS IN RETROSPECT

The goal of this project was threefold: 1. in-depth research about church architecture and its influences and changes through time; 2. analysis of a specific population group's needs in relation to the specific interior space; and 3. the revealing of the above results in this thesis. The purpose of this reveal is intended to create a change in the outlook of churches that use one structure for two purposes.

The project aimed to inspire those who are using a fellowship hall for worship purposes and give alternative ideas to enable those people to have a well-designed space for both endeavors.

This research has application in the fields of interior design, church design, and community center design. It has value in its presentation to enhance knowledge in the field about religious spaces, Methodist in particular. This project also has value in other areas that use one space for two purposes.
SUGGESTIONS FOR FURTHER RESEARCH AND CREATIVE DEVELOPMENT

Throughout the research and design process, questions were raised worthy of academic and creative exploration. To further this research, one could investigate such questions as:

This thesis focused on an existing structure. A researcher could compare existing structure with new start construction when designing a worship service area for a contemporary service.

What are the ramifications of scale to a contemporary worship environment?

A comparative analysis in designing a worship environment devoid of art versus a space filled with art and how that affects the worship of the congregation.

A survey of people in their twenties would be interesting to find out their worship style preferences. This could predict the future design of worship spaces.

Are there differences within Protestant sects of contemporary worship environments?

CONCLUSIONS

From the research gathered for this project and shown in Chapters One and Two of this thesis, this author has designed a viable space that can be used for worship and fellowship. It is proposed that the author has shown helpful designs, with original furniture pieces and sculptures that can be made to enhance the worship of a congregation of a Christian contemporary worship service. What churches often use for a contemporary service’s worship space, normally a fellowship hall, does not always afford the congregation the best atmosphere to fulfill the purpose of worship.
Designing a worship area is a responsibility that should not be taken lightly. In Weeks' (2005) book she quotes Papadatos as saying, "It's important to create the atmosphere of prayer. It is important to create a feeling that God is present. Ideally, a space should be designed so that if an atheist walked in, he could start believing that there is something more." It is this author's intent that this space should fulfill that purpose and be a place where the congregation and leaders can worship well.
APPENDIX A

ONLINE TRAINING CERTIFICATE

This is to certify that Karen Rowan has completed the FSU Human Subjects Training Module Online, on 5/18/2010. This course included the following:
- key historical events that impacted guidelines and legislation on human subjects protection in research.
- ethical principles and guidelines that should be followed in research with human subjects.
- the use of key ethical principles and federal regulations to protect human participants at various stages in the research process.
- a definition of informed consent and components necessary for a valid consent.
- a description of the role of the IRB in the research process.
- the roles, responsibilities, and interactions of federal agencies, institutions, and researchers in conducting research with human participants.
APPENDIX B

IRB APPROVAL LETTER

Office of the Vice President For Research
Human Subjects Committee
Tallahassee, Florida 32306-2742
(850) 644-8673 · FAX (850) 644-4392

APPROVAL MEMORANDUM

Date: 11/9/2010
To: Karen Rowan

Address: [redacted]
Dept.: INTERIOR DESIGN

From: Thomas L. Jacobson, Chair

Re: Use of Human Subjects in Research
The physical worship environment in the Spirit and Truth service of Killearn United Methodist Church

The application that you submitted to this office in regard to the use of human subjects in the proposal referenced above have been reviewed by the Secretary, the Chair, and two members of the Human Subjects Committee. Your project is determined to be Expedited per 45 CFR § 46.110(7) and has been approved by an expedited review process.

The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval does not replace any departmental or other approvals, which may be required.

If you submitted a proposed consent form with your application, the approved stamped consent form is attached to this approval notice. Only the stamped version of the consent form may be used in recruiting research subjects.

If the project has not been completed by 11/4/2011 you must request a renewal of approval for continuation of the project. As a courtesy, a renewal notice will be sent to you prior to your expiration date; however, it is your responsibility as the Principal Investigator to timely request renewal
of your approval from the Committee.

You are advised that any change in protocol for this project must be reviewed and approved by the Committee prior to implementation of the proposed change in the protocol. A protocol change/amendment form is required to be submitted for approval by the Committee. In addition, federal regulations require that the Principal Investigator promptly report, in writing any unanticipated problems or adverse events involving risks to research subjects or others.

By copy of this memorandum, the Chair of your department and/or your major professor is reminded that he/she is responsible for being informed concerning research projects involving human subjects in the department, and should review protocols as often as needed to insure that the project is being conducted in compliance with our institution and with DHHS regulations.

This institution has an Assurance on file with the Office for Human Research Protection. The Assurance Number is IRB00000446.

Cc: Eric Wiedegreen, Chair
HSC No. 2010.5114
Informed Consent Form for Interview

I freely and voluntarily and without element of force or coercion, consent to participate in the research project entitled, Identifying and utilizing worship design for the sanctuary of the Spirit and Truth service at Killearn United Methodist Church in Tallahassee, Florida.

This research project is being conducted by Karen Rowan, Master of Fine Arts candidate at Florida State University. I understand the purpose of her research is to interpret the worship needs of the congregation and staff of Killearn United Methodist Church. The findings of this study will further the knowledge of the design profession regarding worship settings and sanctuary design for the United Methodist church. I understand that if I participate in this study, I will be asked questions about my worship environment preferences. The interview will assist Karen Rowan in accurately recording information on design preferences for the congregation and staff of the Spirit and Truth service.

I understand if I agree to and interview with Karen Rowan, it will take about 45 minutes to 1 hour. I also understand that, if interviewed, I will be audio-taped. These audiotapes will be used by Karen Rowan only, stored in her office, and destroyed when the MFA degree is received in Summer of 2011.

I understand that my participation is totally voluntary and I may stop participation at any time. If I choose to not participate there will be no penalty. Participants who voluntarily participate are not required to answer any questions or offer any commentary that they feel they would not want to be a matter of public record. All my answers to the questions will be kept confidential to the extent allowed by law. Although quotes from my interview may be reported in the research, my name, or any other identifying characteristics, will not appear on any of the results. I will be able to view the completed thesis online, for any possible benefits the study may provide. Due to the precautions taken for confidentiality, there are no risks involved with this research.

I understand that I may contact Karen Rowan at 850-422-7765 or kdr06c@fsu.edu, or her directing professor, Eric Wiedegreen at 850-644-1436 Or ewiedegr@fsu.edu, for answers to questions about this research or my rights. If I have any questions or concerns regarding this study and would like to talk to someone other than the researcher, I am encouraged to contact the FSU IRB at 2010 Levy Street, Research Building B, Suite 276, Tallahassee, FL 32306-2742, or 850-644-8633, or by email at humansubjects@mag.fsu.edu.

I have read and understand this consent form.

Subject Signature________________________________ Date______________
September 28, 2010

Karen Rowan
2811 Saint Leonard Drive
Tallahassee, FL 32312

Dear Karen,

Thank you for your recent inquiry into the possibility of using the layout of the Killearn United Methodist Church Fellowship Hall for your master's thesis in Interior Design. We understand this would result in a formal plan to redesign the Fellowship Hall into a more worshipful space, and will include a requirement for you to conduct surveys and interviews with members of our congregation. In addition, we understand this will require research with the intent to publish your study freely.

As one of your Pastors, KUMC gives permission for you to conduct this survey and do the research associated with it. I am very pleased that you want to improve this facility to create an improved environment for our congregation to worship. May God Bless You in your efforts.

Sincerely,

Reverend Dennis R. Lewis, Jr.
Associate Pastor
APPENDIX E

IRB APPROVED SURVEY QUESTIONS

September 15, 2010

This interview is voluntary and will be used to further the Master’s thesis of Karen Rowan, student of Interior Design at Florida State University.

The purpose of this study is to gain knowledge of the participants’ worship preferences. This information may be made available to the Killearn United Methodist church.

Interviewee Data:
1. Respondent Number ____________________
2. Gender ____________________
3. Age Grouping 18-25 26-35 36-55 56-70 over70

Interview Questions:
1. Do you regularly attend the Spirit and Truth Service at Killearn United Methodist Church?
2. Why do you choose this contemporary service over the 9:30am contemporary service in the main sanctuary or the 11:00am traditional service?
3. What about this current worship environment do you find personally pleasing?
4. What about this current worship environment do you find might be in need of improvement?
5. Describe the ideal location for the pastor that would optimize your worship experience. For example, in front of the congregation or in the middle with the congregation surrounding him or her.
6. Describe the ideal location for the band that would optimize your worship experience. For example, in front of the congregation or in a place you would not see the band members.

7. Describe the importance you attach to church art and religious symbolism?

8. Is your worship experience enhanced with the ability to eat and drink in the environment?

9. What might be some of the qualities you would wish for in your version of the “perfect” worship environment?

For staff only:

10. In thinking of an ideal situation, what interior architectural features are critical to the functional aspects of the service? For example an altar rail, pulpit, spotlighting.
Subject, #1
Gender: Male
Age Group: 26 – 35

1. Usually attends the 11AM traditional service, but has attended the Spirit and Truth service.
2. Chooses the Traditional service because of his own spiritual comfort. He enjoys hymns, likes the sanctuary space, especially that it is well lit, and prefers the head pastor. He prefers the hymns because they resonate more. He doesn’t care for the contemporary music; it is not challenging enough.
3. The current worship environment pleases him with its intimacy. People are close to each other and in proximity to leaders. He doesn’t have a preference between chairs or pews.
4. The current worship environment is too dark, except when the fluorescent lights are on and those are too bright.
5. Would like the pastor in the midst of the congregation at times with the ability to move around. Suggested a stage that could be like a runway in the center of the seating as in a rock concert.
6. Likes the band in the front to be able to see them.
7. He appreciates church art. He feels it helps with ability to have connectivity. Gives reminders of bible stories, etc., points you to thinking about God. Likes Duke Chapel.
8. Drinking coffee during worship time is OK, but eating is not preferable.
9. Qualities of a perfect worship environment include the KUMC main sanctuary with an option of closed in or pavilion seating, possibly 3 sides open. Seating starts from the core or horseshoe shape out. There is a choir space, altar,
lots of aisles, and you sit close to the speaker. There would be no light machines, as it doesn’t do Christianity any favors. He feels the colored lights are “hokey”. Personal interaction is most important. Must have a cross in the space.

Subject, #2
Female
Age group 36 – 55

1. She regularly attends the Spirit and Truth service at KUMC.
2. She chose this service because the traditional doesn’t speak to her and the time of the service is good for her family.
3. This current worship environment pleases her with the chairs, which are like a couch, very inviting, likes darkness of setting and candles, there is coffee in the space. It is like worshiping in a living room.
4. This current worship environment needs improvement because it is too plain, the art is missing, but she doesn’t like a picture of “white Jesus”.
5. The ideal location for the pastor is in front.
6. The ideal location for the band is in front. The band adds to the worship experience – watching them get into worship.
7. Church art and religious symbolism: Loves stained glass but it isn’t necessary. Art is beneficial but can be too much and distracting. The cross should be a rugged cross. She doesn’t like gold.
8. Her worship experience is enhanced with the ability to eat and drink in the environment. Drinking mostly. It makes the space feel more comfortable. An intimate setting helps her get intimate with God.
9. Qualities in her version of the “perfect” worship environment: Soft lighting, music, ceiling elevation – not flat, indoor, people in front, sit in seats with congregation. There is interaction between leaders in front and the congregation. The pastor is not behind a pulpit. There is an altar and altar rail space. Kneelers at chairs make it an intimate prayer space. There is
communion every Sunday. Rows of chairs but not tables. There is an area for nursing mothers and to be able to leave quietly. Maybe tapestry, softness. Candles are important.

Subject, #3
Female
Age group 36 – 55

1. She regularly attends the Spirit and Truth service at KUMC.
2. She chose this service because it is contemporary and more relaxed. She likes the music, the casualness of it. She likes that it has less ritual.
3. This current worship environment pleases her because it is relaxed, the wood ceiling is home-like, it has low lighting and the new chairs are more comfortable. Simple is good.
4. This current worship environment needs improvement in that it needs to quit trying to look ritualistic. The screen is hard to see. The entrance is ugly. Should be inviting and welcoming. Maybe a natural, interesting door. Closets in the back are ugly at entrance.
5. The ideal location for the pastor is in front because it is what she’s used to. It makes it easier to see and hear. She likes no pulpit.
6. The ideal location for the band is in front. The band adds to the worship experience. Mixing it up would work as well.
7. Church art and religious symbolism: Definitely wants a cross in the space, wants more contemporary art. She likes to look outside and see nature – windows; can be stained glass but abstract. Likes candles – they give ambience and are mesmerizing.
8. Her worship experience is enhanced with the ability to drink in the environment. Coffee is more about community, it is a place to congregate. Coffee makes it less formal.
9. Qualities in her version of the “perfect” worship environment: water sound, nature, not formal rows of chairs, place for a coffee cup. Comfortable climate with outdoors scenery. Natural light, uplights. Communion – need more kneelers that don’t squeak. Going to the altar is good. She doesn’t like hand sanitizer before communion. Her idea is to have 4 aisles to take communion and have the person in charge stand closer to the kneelers. She prefers the use of “God-made” over man made. She would like to see the use of open flame instead of candles. Seeing God's creation in Albuquerque was the most worshipful experience for her.

Subject, #4
Male
Age group 36 – 55

1. He regularly attends the Spirit and Truth service at KUMC.
2. He chose this service because he was assigned to it to preach. He likes the intimacy of it.
3. This current worship environment pleases him with the low lighting that helps intimacy. The stage makes it easy to see up higher. The altar table up on the stage is preferable. The altar should be focus of the front. The cross on the altar is a reminder of Jesus, other churches include a bible on it to remind the congregation of the word. There are communion elements on the table – 5 loaves at least. Candles represent the Holy Spirit and Christ being the light. A pulpit stand is good, not so traditional. He needs a place for 3 to 4 books (binder, bible, worship book and 3 ring binder for sacraments) and a cup of water.
4. This current worship environment needs improvement in the lighting. There are dark spots when he walks around to preach. Double doors at exit are sometimes loud and hallway beyond is loud. Uniformly dark is good. He likes
dark and cozy – no windows – an introverted space. The screen in center front is not a good option.

5. The ideal location for the pastor is in front, but not in the round. The pastor speaking in midst of the congregation would be OK.

6. The ideal location for the band is in front. Seeing the band is part of the joy of worship, it helps others worship.

7. Church art and religious symbolism is very important to him. He has a narrative style preaching and visual representation is part of it all. Stained glass stories, paraments (altar cloths, etc.) are important. He likes the joining of traditional and contemporary together, but doesn’t think there will be a choir again.

8. It is not distracting to eat and drink. It’s a draw to the service.

9. Qualities in his version of the “perfect” worship environment: alone outdoors, in a huge setting, small churches as a family. He enjoys a cozy, family atmosphere, smaller setting. The interaction between people is warm and welcoming, a more yellow light.

For staff only:

10. Features critical to the functional aspects of the service are: railing, communion table, cross somewhere, pulpit, no lectern, baptismal font (separate from table), sound booth and storage. Kneelers need a flat spot on them for communion cups.

Subject, #5
Female
Age group 56 – 70

1. She regularly attends the Spirit and Truth service at KUMC.

2. She chose this service because she is more comfortable in a contemporary setting, it has a youthful attitude and the time at 11:00 is convenient. She likes the music, that it is less serious and that she has friends there.
3. This current worship environment pleases her with the raised ceiling and that it is not a traditional sanctuary. She says it isn’t so fancy.

4. This current worship environment needs improvement in that the size is too small, people bump into each other in the aisles, the kneelers are full, the chairs are too wide. The kitchen should be covered.

5. The ideal location for the pastor is in front on a platform to be seen. There is not too much stuff with him and she likes clean lines for the space.

6. The ideal location for the band is set off to the side. She wants to see them, but there is too much space used for the band. She’d like to add more kneelers instead.

7. Church art and religious symbolism: No stained glass, likes a plain space, artwork detracts from worship. Backdrop as part of the platform might draw attention to the front so it could be good. A rule in her house as she was growing up made it inappropriate to wear a cross.

8. Coffee is OK in an alcove. Eating is all right but not encouraged.

9. Qualities in her version of the “perfect” worship environment: Nature inside – an open air feel. She likes the St. Mark’s lighthouse and to be one with nature. More light and glass, comfortable seats, carpeted floors, not noisy, more kneelers, communion and kneelers in back as well as in front.

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Subject, #6
Female
Age group 36 – 55

1. She regularly attends the Spirit and Truth service at KUMC.

2. She chose this service because of the gatherings of people, different types of people, the low lighting, casual atmosphere, lack of pews, no assigned seats and she sings in the praise band.
3. This current worship environment pleases her with its dark colors, low lighting, enclosed space, comfortable seating and muted tones.

4. This current worship environment needs improvement with the carpeting out of date, the big screen is in the way, there is a need for stage lighting so the band can see the music.

5. Her ideal location for the pastor is walking around, not behind a podium. More in front and not in the midst of people so you can focus on the pastor.

6. Her ideal location for the band is in front. Being seen is good, watching the band worship helps others worship and the congregation and band feed off the mood of each other. Splitting the band instruments and singers is best so they can hear themselves.

7. On church art and religious symbolism: She likes stained glass, images of Christ and would like to see more symbolism and art. She likes bible stories told through art but not elaborate and make sure it is Christ centered.

8. Her worship experience is enhanced with the ability to drink in the environment. It is more relaxing, it is a social element, more able to dress down.

9. Qualities in her version of the “perfect” worship environment: more arts like dance, more images, more color. Likes Christian Heritage church in Tallahassee where the music echoes off the walls. It is bigger there and people worship in different ways. There would be lighting on sides, a controlled environment, less distraction and lets you leave baggage behind. She’d like more kneelers that face a focal point and a calmer place to go to kneel.

Subject, #7
Male
Age group 36 – 55

1. He regularly attends the Spirit and Truth service at KUMC.
2. He chose this service because of his schedule. He works at the 9:30 Upstreet children’s ministry. Also, he enjoys the laid back feeling and contemporary music in the service.

3. This current worship environment pleases him with its informality, the fact that there aren’t columns and pillars, the low lighting and the higher stage.

4. This current worship environment needs improvement with the screen.

5. The ideal location for the pastor is in front, in the middle, for intimacy.

6. The ideal location for the band is in front. They set the tone for worship.

7. Church art and religious symbolism is not that important to him. It doesn’t affect him and having a cross doesn’t matter.

8. His worship experience is not enhanced with the ability to drink in the environment. They might spill.

9. Qualities in his version of the “perfect” worship environment: Lack of distractions, dark, theatre setting, comfortable seating with an intimate feel.

10. His perfect worship environment includes no pews, kneelers in back, candles, kneelers in middle. Happy.

Subject, #8
Female
Age group 36 – 55

1. She regularly attends the Spirit and Truth service at KUMC.

2. She chose this service because she can drink coffee, she likes the music and dark atmosphere. She also likes the diversity of the congregation and the familiarity of the space.

3. This current worship environment pleases her with its darkness, the intimacy with leaders, lack of windows and she likes the wood ceiling.

4. This current worship environment needs improvement in its carpeting, the institutional walls and the lighting. She would like cup holders for the coffee cups.
5. The ideal location for the pastor is in front.
6. The ideal location for the band is in front. She likes to see them, they are engaging.
7. Church art and religious symbolism is not that important to her, but she appreciates it. Comfort is more important. She definitely wants to see a cross in a central area. A simple, big, wooden cross would be good. Also a baptismal font prominently set in the space and a bible. Need an altar and altar rails - need more rails.
8. Her worship experience is enhanced with the ability to drink in the environment. She wants coffee. It adds to the intimate feeling and keeps it from being formal.
9. Qualities in his version of the “perfect” worship environment: Like the Leesburg chapel with a large window view. He likes a natural feel. He likes an intimate space and feels it is enhanced by part of nature.

Subject, #9
Male
Age group 36 – 55

1. He attends the Spirit and Truth service at KUMC 1 or 2 times a month.
2. He chose this service because it is easier to get to this service and it is OK to be late. It is more casual.
3. This current worship environment pleases him because he can see the preacher elevated on the stage.
4. This current worship environment needs improvement in lighting, feels like a fellowship hall, needs to be set apart from other things the rest of the week. It should be more sacred and needs a more unified theme.
5. The ideal location for the pastor is to the side, but in the front. The communion table should be prominent. It is not about the pastor, communion is most important. Preaching is secondary to sacraments.
6. The ideal location for the band is not to see them. Place them at the side or behind. The worship leader can stay in the front.

7. Church art and religious symbolism is extremely important to him. It brings roots to the space and is a reminder that we’re in a larger story. Discussed Hughes auditorium at Asbury seminary, which hangs photos of past preachers like family photos. The icons are the best, which speak for themselves and don’t include words. If you walk in to the space you know what is of value to the congregation by its art and symbolism.

   For symbolism have: cross (which is related to the space, taken from the property), baptismal font which can be part of the altar but not dominate, a bible on the table, kneelers at the chairs and at front.

8. He does not appreciate the coffee in the service.

9. Qualities in his version of the “perfect” worship environment would include a high regard for excellence in aesthetics, like a cathedral which felt other than and far different than the every day. He prefers natural light and a light space with wood flooring. It needs drama and beauty.

Subject, #10
Female
Age group 36 – 55

1. She attends the Spirit and Truth service.

2. She chose this service because the atmosphere is warm and more comfortable. It is casual, you can snack, the music is more edgy and the people seem more real.

3. This current worship environment pleases her with the low lighting, the side lights and front lights the only lights on, the stage arranged nicely, the colored lights from the floor and the wood on the ceiling.

4. This current worship environment needs improvement by adding back the candles and round tables (which nursing moms used). The vertical blinds and
blah paint color. The fluorescent lights are bad and the temperature is stuffy and warm. The gray chairs look institutional and are too wide which takes away room for more people.

5. The ideal location for the pastor is in the middle with the congregation around them.

6. The ideal location for the band is off to the side with the leader in the front.

7. Church art and religious symbolism is important to her. She would like a more sincere cross to focus on why you’re there and who you’re worshiping. Simple is better than decorative. Religious artwork is important and she’d like to see the colors for the church themes in different seasons.

8. She very much likes coffee in the service. It is more welcoming and she feels she can connect with people there. It seems like family eating and drinking together. However, it can get congested at the doors to get inside the space.

9. Qualities in her version of the “perfect worship environment” would remind her of the beach with its openness, nature, scenery, hearing waves with simple music that is not electrified. It would be casual and comfortable, open and free. Helps you to low all cares behind you and think how awesome and big God is. In this space she would like to see bright colors, curtains, religious artwork, scripture and art from people in the church.

Subject, #11
Male
Age group 55 – 70

1. He regularly attends the Spirit and Truth service at KUMC.

2. He chose this service because of its informal atmosphere. He likes that it is comfortable, less regimented and has better music.

3. This current worship environment pleases him with its bigger, wider chairs. The wood tones in the ceiling make it informal and he likes the stage. He also likes hearing the baptismal water being poured into the font.
4. This current worship environment needs improvement because it looks like a fellowship hall, the vertical blinds are ugly, and the kitchen opening needs to be covered. He suggested using light to draw our eyes up. Needs a traditional cross, but he likes 3 crosses. The fluorescent lights are cold, the lighting should be used to shape the room, the food should be moved to outside the sanctuary and the existing artwork is bad. Candles on the altar table would be good.

5. He doesn't care where the pastor is as long as there are no barriers between the pastor and congregation. He'd like a close distance from the people to the pastor. A setup of 3 areas of chairs surrounding the pastor is good.

6. The ideal location for the band is in the front. He likes to see them.

7. Church art and religious symbolism is not the center of his worship but is important to him. Likes banners and color as long as the area isn't plain. Art can add to the experience if you make it bright, bold and striking. Religious themes are important in church art. A cross in the center is needed instead of the screen. Scripture and spiritual words are beneficial in church art.

8. He likes coffee in the area. Fellowship includes coffee or water, which creates the atmosphere of fellowship. Cup holders would help.

9. Qualities in his version of the “perfect worship environment” would include natural beauty mostly, but manmade beauty is OK. It gives thoughts greater than yourself; make it different than the every day world. Keep the noise distractions to a minimum. He likes it darker in the environment. He worships best outdoors where he can see a long way and see the sky and be reminded of God. Darkness indoors keeps you from getting distracted. Community is important in his perfect worship environment.
REFERENCES


BIOGRAPHICAL SKETCH

Karen Rowan was born in Atlanta, Georgia and raised in Largo, Florida. She received a Bachelor of Science degree in Business with an emphasis on Marketing and Purchasing from Florida State University in Tallahassee, Florida. After working in sales and raising a family, she returned to Florida State University in August 2007 to pursue a Masters in Fine Arts degree in Interior Design, appreciating the opportunity as a Teacher's Assistant. Upon graduating, she looks forward to pursuing a career in the Interior Design profession and becoming a licensed designer.