

THE LIONS CLUB CHAPEL OF ALL FAITHS

Terminal Problem presented for the Degree of Bachelor of
Landscape Architecture, Department of Landscape Architecture
University of Georgia, Athens, Georgia.

December 14, 1962

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1963

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THE LIONS CLUB CHAPTER OF ATLANTA

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December 16, 1963

II

W.B. Owens Resource Center
School of Environmental Design
Atwell Hall
University of Georgia

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HISTORICAL SKETCH

Stone Mountain, the largest exposed mass of granite in the Western hemisphere, looms out of the rolling terrain 16 miles east of Atlanta. This natural wonder forms a background for the newly conceived Confederate Memorial Park.

In 1925 Augustus Lukeman was hired to immortalize General Robert E. Lee, Stonewall Jackson, and the Confederate president, Jefferson Davis, on the north side of the mountain. The work was never completed and has remained in the half finished condition which it is found today. This sculpture has always been a landmark and many plans to finish it have been suggested.

The idea of a large camping and amusement park at Stone Mountain was finally decided upon and the work for this is now being done under the jurisdiction of the State of Georgia. Numerous amusements will be contained within the park when it is completed.

Among the many attractions planned for the park is a large lake made from damming streams, a cable car to the top of the mountain a steam engine train complete with a show of an Indian massacre at the end of the line, a marina, outdoor theater, and camping facilities.

The Chapel of All Faiths is one of the features to be constructed in the park. It is a gift of the Lion's Club of Atlanta.

STATEMENT OF THE PROBLEM

The architect's program for the chapel:

"An intimate Chapel of All Faiths for meditation and occasional services is proposed as the Lion's Club contribution to the development of the Stone Mountain Memorial Park. Its character should reflect its high purpose and the materials used should be native to the site. Maximum use of the terrain, trees, lake and other natural features should be used to enhance and complement the design of the structure. The character of the Chapel and its surroundings should be dignified and serene and demonstrate the strength and simplicity inherent in all religious beliefs.

"The Chapel should seat approximately 75 persons.

"Local weathered stone is to be used as basic building material. Stained glass is to be incorporated in an abstract rather than pictorial design to enhance the beauty of the interior and at the same time avoid symbolism related to a particular denomination or creed. Natural materials are to be used wherever possible to harmonize with the rough stone and to avoid painting, cleaning, and to minimize maintenance. All materials should be fire resistive."

The landscape architect's program for the Chapel:

A general landscape plan which will integrate the site and the building. Design the land surrounding the building so that it may be set off from the dense woods but still be sympathetic to the woodland. Arrange parking for approximately 30 cars. Plan an amphitheater for approximately 100 persons. Walks to be laid out through the woodland, along the lake, and to the amphitheater and Chapel. Service roads to be incorporated with them where necessary. The planting to include only native material.

AN ANALYSIS OF THE PROBLEM

On the Chapel site the woods and the steep contours are extremely handsome. It has been the major thesis of the landscape architect to keep the land as untouched as possible and to place the Chapel in such a way that it will not compete with the site but become part and parcel of the area.

The first decision was that for the Chapel and terrace only native building materials should be used. The second, that only native plants were to be planted. Thirdly, the automobile was not to be introduced into this area, but roads of dirt, or in one instance, gravel, be used primarily for walking but made wide enough for service.

The grading should be done with great finesse and not done at all unless absolutely necessary.

Designs should reflect the contemporary idiom.

The Chapel should enhance the natural beauty of the site but a handsome building must also have its own identity. This combination is sometimes difficult to achieve. A city park or downtown building is more easily handled. There the man-made design is pretty well the whole thing and nature does not need to be taken into account except to provide for its inconvenient features as snow, rain, heat or cold. On our site nature must be the guiding principal.

To successfully design with nature the true character of the region must be evaluated. The color, atmosphere, light effects must be completely understood and made an integral part of the design. They may be dramatized or may be played down but they must be used to its fullest extent; it cannot be ridden over rough-shod. Buildings cannot be happily placed without sympathetic understanding of the ridges and valleys which they will use as their foundation. If this is not done the land loses its identity and the building gains nothing. No matter what we would like to think the land is overwhelmingly the first and foremost consideration. Our troubles usually stem from ignoring this. We are but a small part of nature, design must find its place in nature and not nature in design.

JUSTIFICATION OF THE SOLUTION

The bridge from the restaurant to the Chapel. The automobile is the worst intrusion on good design that plagues the landscape architect. It is the scale of man which decides that of buildings, walks, benches, tables, fountains, etc. Too big and not big enough the car is wrong in its scale. Huge spaces must be leveled, paved, and left free for the out-sized radiuses which a car and nothing but a car needs. After the driver leaves his car the vast parking lot space has no meaning, it is out of scale with him and he becomes dwarfed by it.

With these catastrophic results in mind it is felt that the bridge justifies itself. It will take the car away from our idyllic site and put it next to the restaurant. It will actually bring the visitor closer to the Chapel than he would have been had he driven into the Chapel area. There is only one flat place near the Chapel and that is in direct line with the view of the lake. I do not think that even the most ardent motorist would want to deface this part of the property. The only other areas available for parking are the foot of the hill either on the lake or the park road side. Both places would have necessitated a walk of some 600 feet and a climb of some 40 feet. The bridge eliminates this and puts the visitor within 60 feet of the Chapel.

The design of the bridge is that of a cage. Light, gay, of simple construction it will not overpower the landscape. In

atmosphere and design it is a transition from the restaurant to the serious character of the Chapel.

The Chapel, site, and building. The top of the hill furnished an ideal place for the chapel, giving it the excitement inherent in high places and views of the mountain from one side and the lake from the other. A simple basilica plan of native granite was considered the most suitable. The local stone could satisfactorily be used with this form. It was thought that by placing the building lengthwise in the direction of the contours it became more sympathetic with the topography. It has been set off from the surrounding woods by a paved terrace and a granite wall. The building stands by itself on the terrace. There is no planting around it, none is needed.

TERRACE. The outline is irregular and follows at angles the shape of the contours. Since the angularity of the granite suggests angular shapes it was thought that the granite wall which forms the boundry of the terrace would be unsuitable in curved form.

The terrace is paved with irregular granite blocks set on grade. There is no binding except dirt between the stones. Weeds and grass should be allowed to grow up between the blocks and not be cut too frequently. Two planting areas on the terrace are irregular in form, depending in outline on the rock outcroppings. The materials used in these spaces are granite boulders, native plants and trees.

ROAD TO THE CHAPEL. The chapel road and walk from the main park road winds up the hill with as little grading as was possible. At one place grading has been designed for visual effect which would otherwise not have been necessary. It was felt that the added drama of an eleven foot wall justified the extra grading and brought to mind more intensely the steep character of the topography. This road is gravel with a concrete walk at the side with an exposed aggregate of the same material as the road.

MEADOW. Trees have been cut from the terrace down to the lake to open a view from the building to the water. The meadow will be mowed only a few times a year and wild field flowers encouraged to take over.

AMPHITHEATER. The outdoor theater is constructed of concrete. Altho not a native material, this medium did permit a free form shape. The contours of the theater follow those of the land but are exaggerated for the twin purposes of convenience and design.

ISLAND. A canal dug across the peninsula turns it into an island. The material from the dredging has been used to form a bank on the land side of the island and give it added interest. This is a flat low piece of land, perhaps the most uninteresting one on the site. Turning it into an island gives it a character of its own. When the trees planted on it have grown and give shade the isolation of the island will encourage the meditative spirit which permeates the total design of this area.

APPENDIX

Suggestions from the instructors at the Landscape Architecture Department of the University of Georgia is gratefully acknowledged. Advice of grading and road alignment from Ralph W. Rolly, Department of Civil Technology, Southern Institute of Technology is also gratefully acknowledged.

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ESTIMATES FOR CONSTRUCTION AND PLANTING

GRAND TOTAL...\$62,926.00

EARTHWORK

Clearing

Total... 2,265.00

Meadow. Two acres cleared of trees and undergrowth. Removal of stumps. Ground smoothed and planted with rye grass to prevent erosion. \$150/acre. \$300.00.

Grading

Terrace and road B. 1,518 cu. yds. fill. Haulage for fill. \$150.00.

Roads A, B, C. 2" gravel. 240 cu. yds. \$3.00 cu. yd., \$720.00

Five miles of road, terrace and canal. Grader and dozer \$150/day. 3 days. \$375.00.

CONCRETE

Total... \$ 1,120.00

Walk along road A. 2,240 sq. ft., 50¢ /sq. ft., \$1,120.00.

STONE CONSTRUCTION

Total... \$41,150.00

Granite retaining wall. 359 cu. yds., \$100/cu. yd. \$35,000.

Terrace. 11,000 sq. ft. granite block laid on grade, \$1.00/sq. ft. \$11,000.

Steps to island ford. \$1.00/sq.ft. \$250.00

ESTIMATE (Continued)

CULVERTS AND DRAINS

Total....\$ 110.00

3 culverts. \$20.00 each, \$60.00.

50 ft. drain tile, \$100/ft., \$50.00

MISCELLANEOUS

Total....\$ 3,400.00

11 Lights . \$200.00

12 Benches. \$100.00 each. \$1200.00

PLANTING

Total...\$ 14,991.00

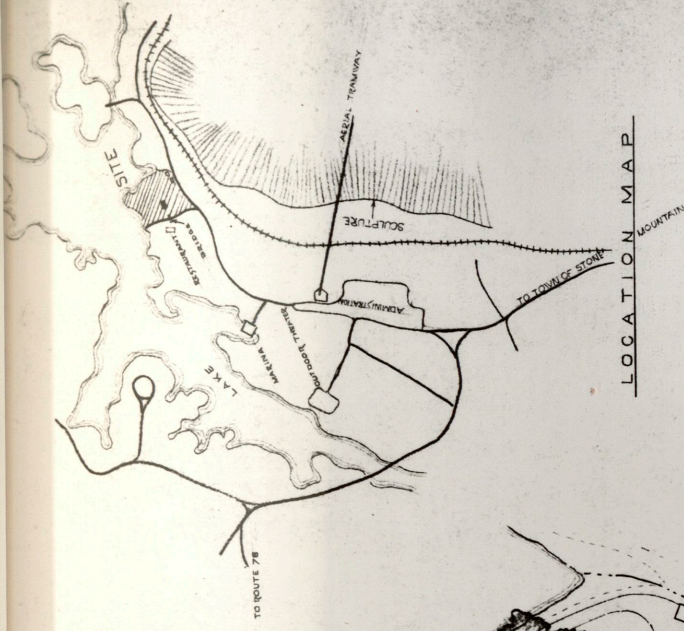
All prices include labor.

Meadow. 25,000 plants @ 30¢, \$7,500.00

Island, shrubs and trees. 200 plants at average of \$4.00 each. \$800.00.

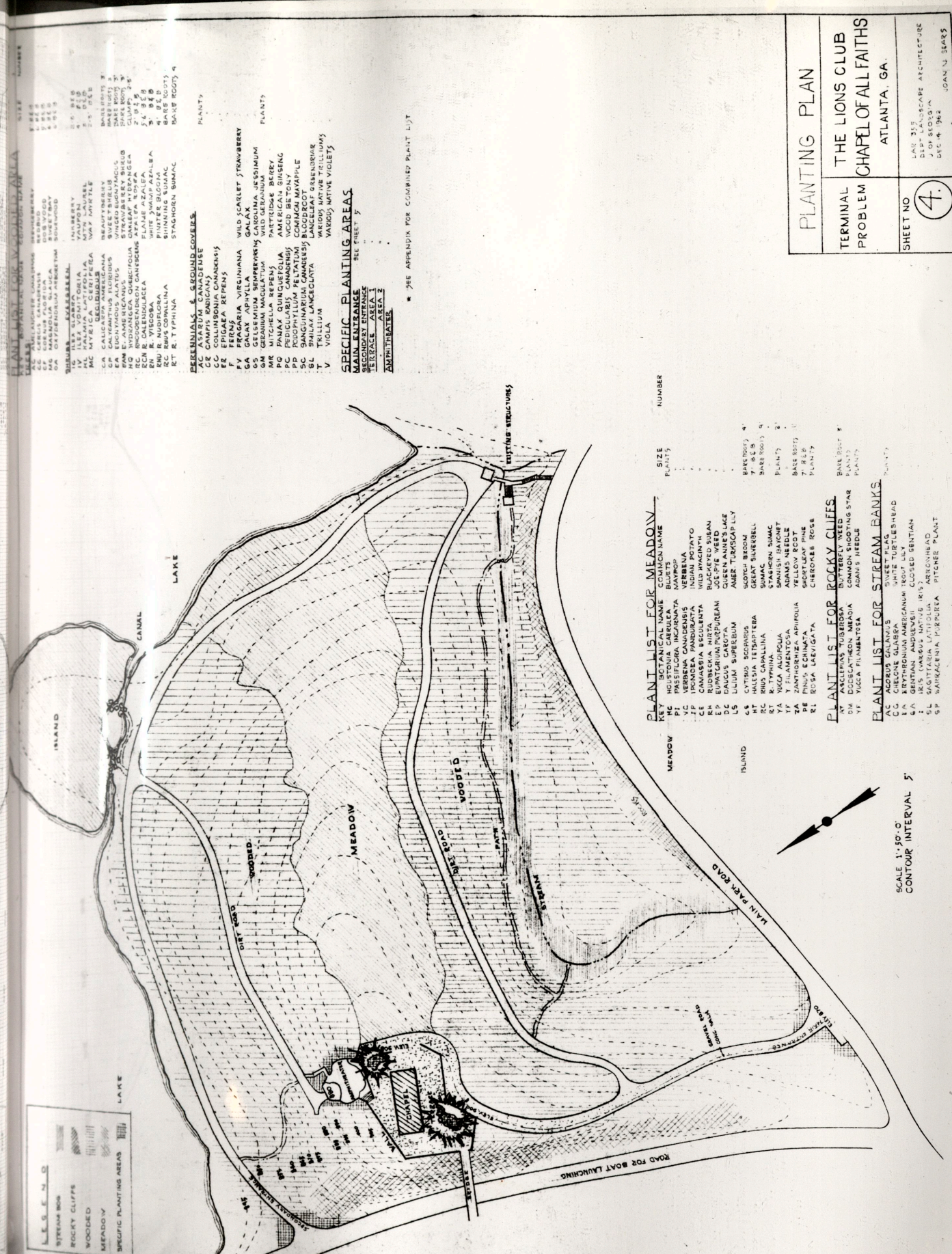
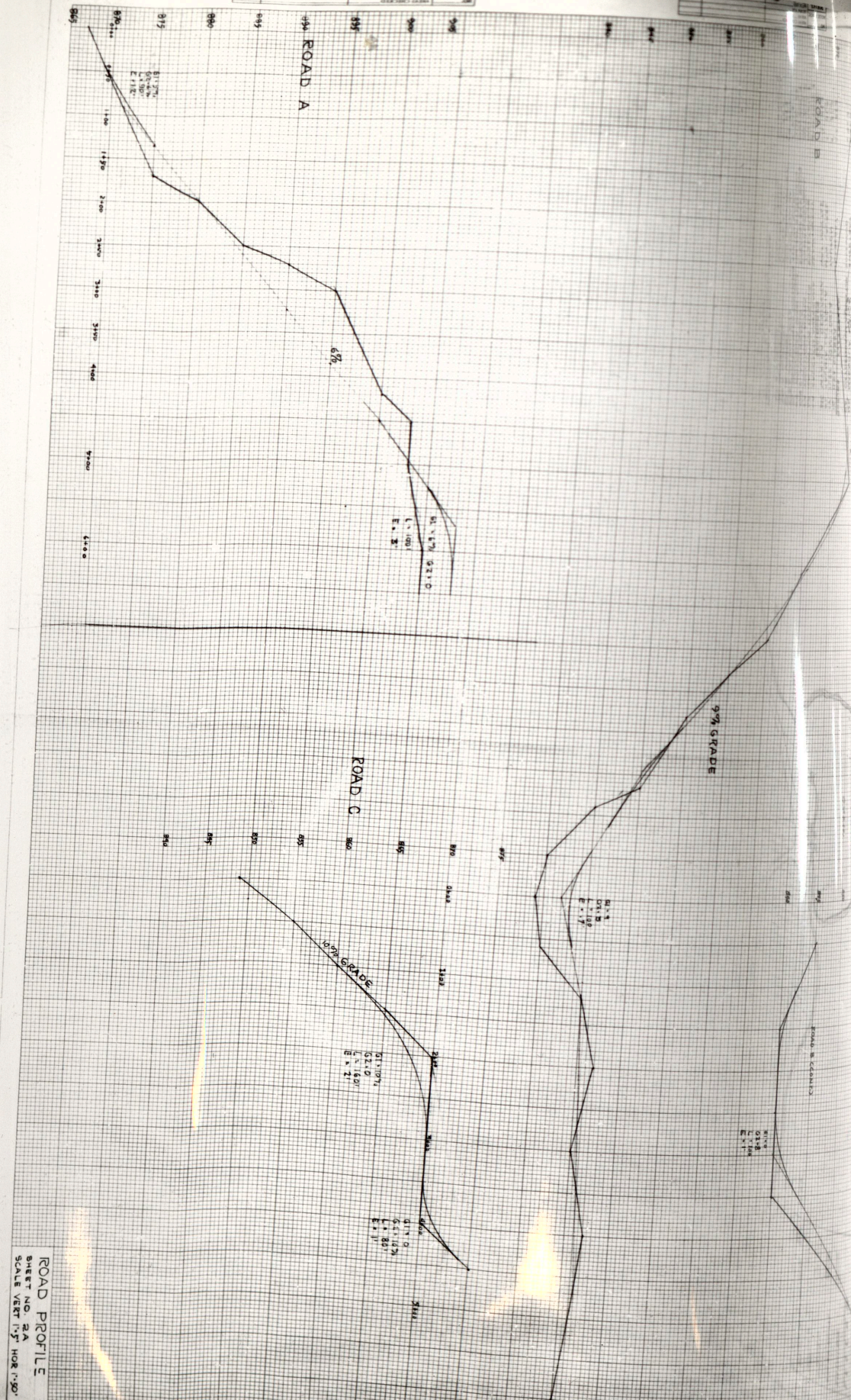
Wooded areas. 100 trees @ \$5.50. \$550.00. 200 broad leaved evergreen shrubs @ \$325.00., \$650.00. 400 deciduous shrubs @ \$3.25., \$1300.00. 4000 perennial plants and ground cover @ 4.00, \$360.00. 57 trees @ \$8.00. \$456.00.

CHAPEL OF ALL FAITHS STONE MOUNTAIN MEMORIAL



SCALE 1"=50'-0"
CONTOUR INTERVAL 5'

PRELIMINARY PLAN	
TERMINAL PROBLEM	THE LIONS CLUB CHAPEL OF ALL FAITHS ATLANTA, GA.
SHEET NO	1
LAE 355 DEPT LANDSCAPE ARCHITECTURE J. OF SEASIDE DEC 4, 1924 JOAN M. SEARS	



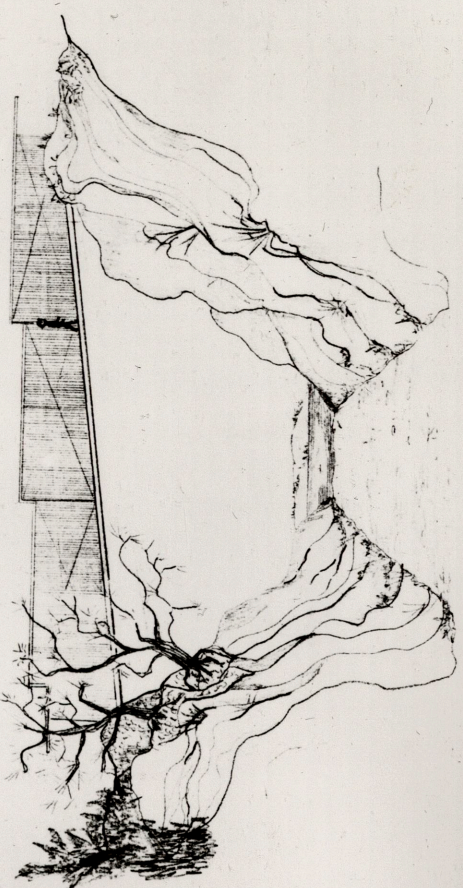
SPECIFIC PLANTING AREAS
SEE SHEET "F"
MAIN ENTRANCE
SECONDARY ENTRANCE
TERRACE AREA 1
AREA 2
AMPHITHEATER

PLANT LIST FOR STREAM BANK

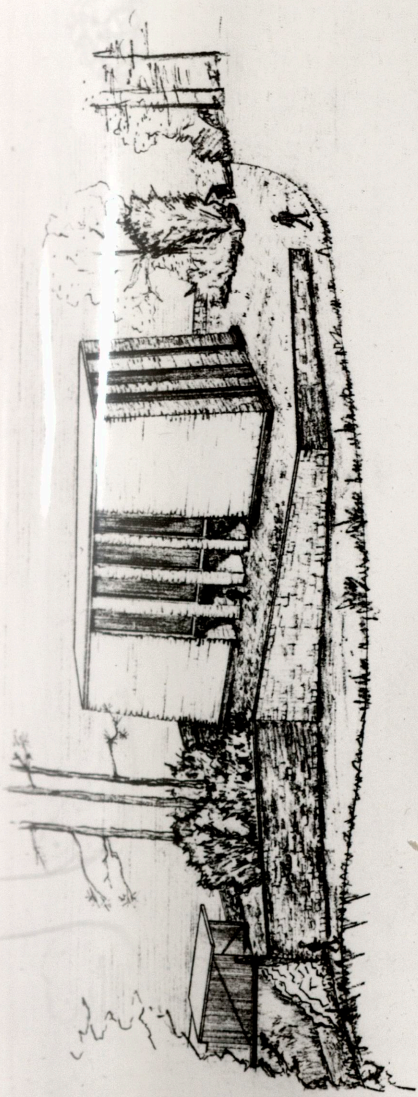
AC	ACRIS CORYMBOSUS	SWEET FLAG
CC	CYPERUS CLABER	WHITE TURTLEHEAD
FR	FRAXINOMUS AMERICANUS	TROUT LILY
GA	GENTIANA ANDREWSII	CLOSED GENTIAN
IR	IRIS (ANGULAR NATIVE IRIS)	
SL	SAGITTARIA LATIFOLIA	ARROWHEAD
SP	SARRACENIA PURPUREA	PITCHER PLANT

NKS
AD

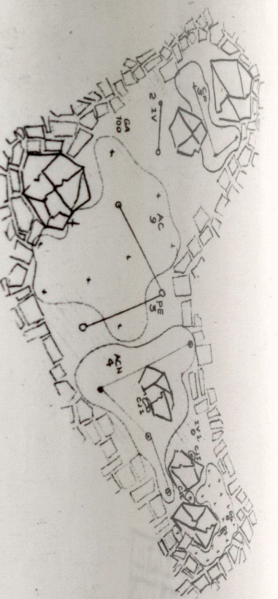
PLANTING PLAN	THE LIONS CLUB CHAPEL OF ALL FAITHS ATLANTA, GA.	LANS 712 DESK LANDSCAPE ARCHITECTURE J. OF 10/20/54 DESK 10/19/54 JOAN M. SEARS
TERMINAL PROBLEM		SHEET NO 4.



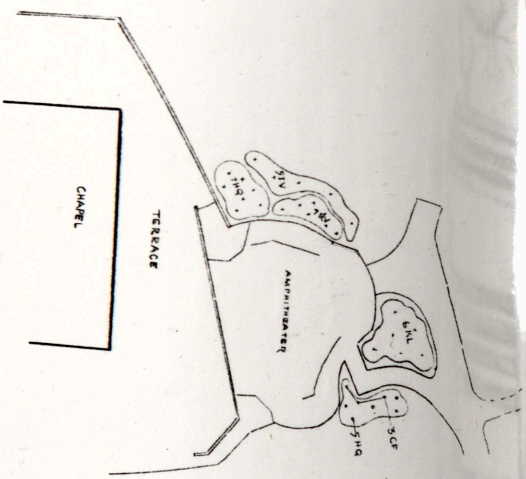
THE FORD TO THE ISLAND



SECONDARY ENTRANCE
SCALE 1"=10'-0"



NOTES:
AREA APPROX. 27 1/2 AC.
EXACT OUTLINE TO BE LAYED OUT ON SITE BY
LANDSCAPE ARCHITECT AFTER GRADING IS
FINISHED & LOCATION OF ROCK OUTCROPS
LOCATION OF STREAMS IS APPROX. BUT NUMBER
& GENERAL SCHEME SHOULD BE FOLLOWED.



AMPHITHEATER
SCALE 1"=20'-0"

PLANT LIST FOR MAIN & SECONDARY ENTRANCES
& AMPHITHEATER

KEY	BOTANICAL NAME	COMMON NAME	SIZE	NUMBER
CS	CALYCANTHUS FLOREUS	SWEET SHRUB	CLUMP, 25'	3
HO	HYDRANGEA QUERCIFOLIA	MILEAF HYDRANGEA	PLANT, 25'	3
IV	ILEX VOMITORIA	WAX LEAF	CLUMP, 25'	3
MG	MAGNOLIA GLAUC	WAX LEAF	CLUMP, 25'	3
RV	RHOXILA LATIFOLIA	WAX LEAF	CLUMP, 25'	3
EV	EVONYMUS ALATIS	WAX LEAF	CLUMP, 25'	3
PI	PISTIA STRIATA	WAX LEAF	CLUMP, 25'	3
PK	PISTIA STRIATA	WAX LEAF	CLUMP, 25'	3

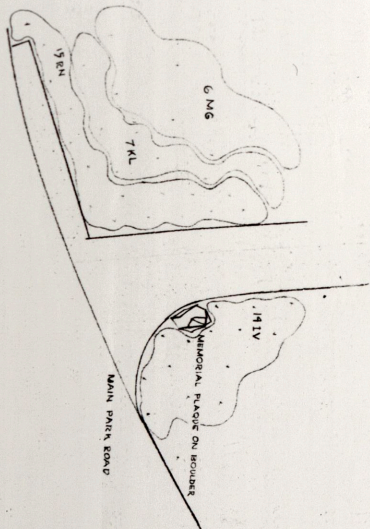
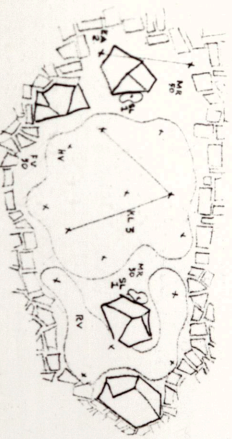
* SEE APPENDIX FOR COMBINED PLANT LIST

PLANT LIST FOR TERRACE AREAS 1 & 2

KEY	BOTANICAL NAME	COMMON NAME	SIZE	NUMBER
CS	CALYCANTHUS FLOREUS	SWEET SHRUB	CLUMP, 25'	3
HO	HYDRANGEA QUERCIFOLIA	MILEAF HYDRANGEA	PLANT, 25'	3
IV	ILEX VOMITORIA	WAX LEAF	CLUMP, 25'	3
MG	MAGNOLIA GLAUC	WAX LEAF	CLUMP, 25'	3
RV	RHOXILA LATIFOLIA	WAX LEAF	CLUMP, 25'	3
EV	EVONYMUS ALATIS	WAX LEAF	CLUMP, 25'	3
PI	PISTIA STRIATA	WAX LEAF	CLUMP, 25'	3
PK	PISTIA STRIATA	WAX LEAF	CLUMP, 25'	3

NOTES:
AREA APPROX. 27 1/2 AC.
EXACT OUTLINE TO BE LAYED OUT ON SITE BY
LANDSCAPE ARCHITECT AFTER GRADING IS
FINISHED & LOCATION OF ROCK OUTCROPS
LOCATION OF STREAMS IS APPROX. BUT NUMBER
& GENERAL SCHEME SHOULD BE FOLLOWED.

TERRACE AREA 2
SCALE 1"=10'-0"



MAIN ENTRANCE
SCALE 1"=10'-0"

PLANTING DETAILS

TERMINAL PROBLEM	THE LIONS CLUB CHAPEL OF ALL FAITHS ATLANTA, GA.
SHEET NO. (5)	LAR 355 DEPT OF LANDSCAPE ARCHITECTURE U OF GEORGIA DEC 14 1962 JOAN N. SEARS

1.



REFER TO SHEET 1
FOR LOCATION OF
PHOTOGRAPHS.







6



7



8