

**Scale Model**

You may begin your tour at the model. See its location on the plan overleaf.

Notice the symmetrical forms of the three-part building. The tall cube is **Unity Temple**, a worship and performance space. The lower rectangular **Unity House** is a space for various social activities. You are now in the **Foyer** or the **Entrance Hall**, which connects the two.

Flat roofs shelter bands of clerestory windows atop symmetrical slab walls of concrete. Locate the skylights. Remember to look for them again—life-sized. Notice the narrow setback from the two streets. See how the building fills the site. Entrances pulled around to the sides allow the solid front wall to muffle street noise.

Trace a route from the front sidewalk through one of the terraced courtyards to the auditorium. Count the turns you must make to complete the entire entry sequence. This Japanese-influenced feature of Wright's designs provides close consideration of a building along a Pathway of Discovery to the primary interior destination.

**The Exterior of Unity Temple**

You may now wish to go outside to view the exterior again. From the front walk, the mass of the building is relieved by slotted windows separating the stair blocks at the corners from the main cube. The projecting roof slab is supported by decorative concrete columns between the windows. These columns afford, in Wright's own words, "the necessary ornamentation and beauty to what would otherwise be a severely simple façade."

Unity House rises beyond the raised courtyards. The two principal components of the building are unified by similar character, as well as similar cantilevered roof slabs, corner blocks, art glass window designs, and rows of columns. The entrance terraces are the first stage in transition from out to in.

Over the "light screens," Wright's art glass entrance doors, are the words: FOR THE WORSHIP OF GOD AND THE SERVICE OF MAN, a statement of the Unitarian Universalist purpose. The motto suggests the design for Unity Temple and Unity House. These few words and the abstract architecture of the building replaces religious paintings, sculpture, and art glass common in traditional churches.

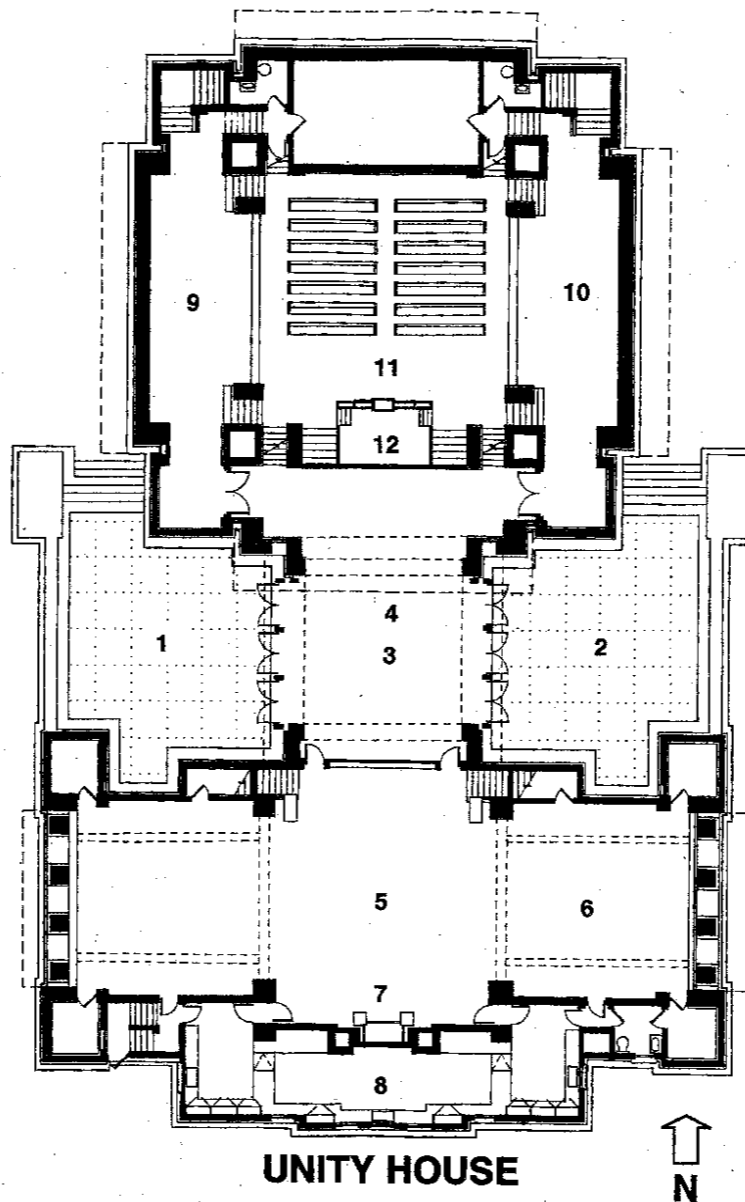
**The Entrance Hall**

As you pass through the glass doors, notice those on the opposite wall. Are you inside yet or still outside? The foyer, extending through to views of courtyard plantings, is not only a second transition between exterior and interior, but between the two main rooms of the church. A low ceiling and neutral colors are used here in contrast to the taller, brighter, adjoining spaces.

**The Interior**

As you move throughout the building, notice how Wright repeatedly leads you from low, dim spaces into higher-ceilinged, brighter spaces. The use of light, materials, color, and geometry define the character or function of each space.

**UNITY TEMPLE**



**UNITY HOUSE**

- |                 |                  |
|-----------------|------------------|
| 1 WEST TERRACE  | 7 FIREPLACE      |
| 2 EAST TERRACE  | 8 KITCHEN        |
| 3 ENTRANCE HALL | 9 WEST CLOISTER  |
| 4 MODEL         | 10 EAST CLOISTER |
| 5 MEETING ROOM  | 11 SANCTUARY     |
| 6 CLASSROOM     | 12 PILL PIT      |

You'll find a floor plan and tour route on the inside spread of this brochure. Photographs are permitted inside and outside. Take your time to experience the spaces. Enjoy. If you need assistance, please return to the desk.

**Unity House**

Frank Lloyd Wright described that hearth as "the heart of the home." In this social and secular room, the fireplace is prominent in the two-story center of the "long free space." Also on the first floor were kitchens, study, and classrooms.

Balcony classrooms were walled off in the 1950s. Reopened galleries will offer restored views from the main level through upper clerestory windows.

Colors used in Unity House were brighter than those in the temple. Varied grays, browns, greens, and soft yellows were chosen for wall paint and class. Natural oak is used here for trim, as in all rooms.

The minister's study is above the foyer. You can see its Tree of Life art glass windows from the floor of the social hall. The main skylight features an abstracted floor plan of the building in its corners.

Cantilevered light fixtures were designed by Wright, but the wire tensioning blocks were added in 1971 by his son, John Lloyd Wright. Light fixtures here are simpler than those in the temple, but still are constructed in the characteristic architectural forms.

Radiators, not designed by Wright, were added in 1909.

**West Cloister**

Move from the foyer by making a sharp turn into the west cloister. Wright intended this complex entry sequence into the temple. Notice that although you are compressed beneath a low ceiling, you can look towards the light coming from above. The dim, quiet cloister is preparation for entrance into the light-filled sanctuary.

Electric lights mark your path. The slotted art glass windows bring in natural light, mark the balcony stairs in the corner, and serve as expansion joints for the masses of the building. Stair towers, although separated from the main cube, connect all levels of the temple in an interweaving of spaces much favored by Frank Lloyd Wright.

Latecomers may enter the sanctuary or balconies from below or behind, and will not disturb those already assembled. Symmetry and ease of access demand an east cloister.

You may proceed up the second flight of steps on your right.

**Unity Temple**

Your Pathway of Discovery has led you to the primary space in the church complex, Wright's "jewel box." Did you feel the release as you entered, after the compression of the cloister?

The auditorium was designed for the religious services and musical performances that still occur today. Since typical religious symbols are absent, the inspiring yet generic room provides for flexibility in use and thought. Intimacy stems from wrap-around seating for 400 in multiple levels, with none more than 40 feet from podium or performance.