TITLE: CORPUS CHRISTI CHURCH,  
a roman catholic parish

LOCATION: PORT CHESTER, NEW YORK

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DATE: MAY 18, 1981

PROFESSOR: A.E. PALMER
CORPUS CHRISTI CHURCH

This project brochure contains the final design for a new Corpus Christi Parish Church in Port Chester, New York.

This final product presentation is representative of approximately twenty weeks of work including programming, research, and building types analysis. Only the information needed to explain this final product has been included for the sake of brevity.

I chose the hypothetical design of this church because of the complexity and richness inherent to the problem. The replacement of a long loved religious building offers one the opportunity to examine in-depth the issue of image.

In the case of Corpus Christi, the issue of image is essentially manifold. The project dealt with image in reference to building typology. On the other hand does the building's image fit its "new" context being "rebuilt in" surroundings that were built around the original building. Also, does the building connotate church to the parishioners of the "previous" structure. The dealing with typology and image in context required extensive concept development which is the basis of this project. It is essential to read the following parish history to grasp the origins of the basic image concepts.
<table>
<thead>
<tr>
<th>topics</th>
<th>section</th>
</tr>
</thead>
<tbody>
<tr>
<td>HISTORY</td>
<td>1</td>
</tr>
<tr>
<td>PHILOSOPHY</td>
<td>2</td>
</tr>
<tr>
<td>PROGRAM</td>
<td>3</td>
</tr>
<tr>
<td>SITE ANALYSIS</td>
<td>4</td>
</tr>
<tr>
<td>CONCEPTS</td>
<td>5</td>
</tr>
<tr>
<td>DEVELOPMENT</td>
<td>6</td>
</tr>
<tr>
<td>SOLUTION</td>
<td>7</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>8</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>9</td>
</tr>
</tbody>
</table>
The history of Corpus Christi Parish is a remarkable record of the devoted work of the Salesian Fathers and of the generous, enthusiastic cooperation of the people of the Port Chester section popularly known as Washington Park. That it was so from the very beginning of the parish is evidenced by the circumstances attending the construction of their lovely church fifty years ago. Corpus Christi is believed to be the only church of its size in the metropolitan area of New York entirely constructed by the manual work of its parishioners. The people built it. They did so literally, by giving thousands of free hours of skilled work in place of the money they did not have. It is a story both unique and beautiful, well worth telling on these pages.

Sited in the Village of Port Chester where the eastern tip of New York State nudges Connecticut in Westchester County, the new struggling community was actually in the center of one of the world's wealthiest areas. The families were all of Italian origin, the men skilled in the crafts of the building trade, most of them were stonemasons. They had come to Port Chester at the turn of the century, attracted by the building program of private residences and estates in Westchester and nearby Connecticut's Fairfield County. Many of them settled along the Village's most westerly ridge, forming the nucleus of the future Corpus Christi Parish.

Unfamiliar with the language of their new country and struggling for the security of their children against certain prejudices, those sturdy Italian immigrants found love and understanding in the priests of the Salesian Society of St. John Bosco to whom the Holy Rosary Church in the village's downtown area had been entrusted. Sunday after Sunday the residents of Washington Park trudged to distant Holy Rosary for Mass. Beginning in 1912, Mass was offered on Sundays at the home of some of the parishioners. In 1914, a small chapel was built on South Regent Street, but as the families grew, particularly after the first World War, the need for a larger building became urgent.

No one knew better than Salesian Father Peter Mayerhofer who was appointed to form a new Washington Park Parish. "We haven't a cent to our name. Even a loan is out of the question. How can we think of building a church? It was all he could tell his people. Then, one day, a group of men went absolutely to him. "We say not have the money, Father, they told him, "but we have arms and skill. Let us build the church." The plans were drawn "for a song" by a struggling young Italian architect, Paul Cerfino, who was later to become one of Westchester's best-known architects. A staunch parishioner and a builder par excellence, Michael De Leo, generously offered his time and skill to supervise the work. Thus the church was built, stone upon stone, by the hands of its people. With their pastor in the lead who worked in overalls with them, rock was quarried, carted, cut and laid with loving care.

One thinks instinctively of a past when people in Europe built their own churches, humble structures and proud cathedrals the stonemason working side by side with the sculptor and the stained-glass artist. In the case of Corpus Christi, the ages of faith were revived in the twentieth century. Encircled on every side by monied wealth in which they did not share, the people of Washington Park and their priest erected there a symbol of their spiritual strength and faith that wealth could not have built nor ever buy.

Since then the little parish has grown many times its original size. Its people have bettered their lot financially and socially, and though there is not great wealth among them, they have the solid comforts that hard work earns. Their sturdy faith has not suffered in the transition from indigent immigrants to responsible citizens whose contributions to the American way of life has been outstanding. Their church -- tastefully enriched with fine art pieces from Italy -- has been described by a national magazine as "artistically and devotionally unique in the New York metropolitan area."

*This brief parish history was extracted from the limited edition publication, Corpus Christi Church, 1975.
Architecture has made man's existence not only visible but also meaningful. Architecture in combining form and space into a single entity, not only facilitates purpose but communicates meaning.

All architectural elements have a literal meaning of form and space. Some also have connotative meaning through their cultural significance and/or their capacity to stimulate or objectify a response. Imagry.

It is this very imagery; imagery through architectural forms and elements that I have dealt with intensively throughout this project.

I have tried to develop an architectural vocabulary of aesthetic forms and elements that connotes a general meaning to the community based on typology i.e. "This is a religious building". This vocabulary also connotes specific meaning to the parishioners based on images of context and background, i.e. "This is our church". The combined effect of the various forms and elements being synergistic makes for a complexly rich design solution.

It is not my intent to discuss or illustrate in this brochure the origins of the various forms and elements used to connotate imagery in this design. Imagery is based on mental conception and mental concepts being so abstract and intangible that writing no matter how verbose, or drawings no matter how extensive can only fall short of actually experiencing. Experiencing also leaves the option of one finding valuable meanings not sought for.

I firmly believe images aids function particularly in church design. I feel that a church is one of the few archetypes that can embody the true values of architecture.
PROBLEM STATEMENTS

* The image of the church should be one of a modern church building which embodies the religious character and traditional images of older catholic church utilizing new liturgical concepts. In this way, the church is an image to the community as well as its users.

* The organization of the basic church spaces should enhance liturgical concepts and facilitate procession.

* Due to recent changes and proposed future changes in liturgical concepts the church must be designed for maximum flexibility.

* The building should preserve the character of the area by developing exterior spaces which enhance it.

SPACE REQUIREMENTS

<table>
<thead>
<tr>
<th>CHURCH SPACES</th>
<th>SQUARE FEET</th>
</tr>
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<tbody>
<tr>
<td>Entrance/Vestibule</td>
<td>600</td>
</tr>
<tr>
<td>Nave</td>
<td>4,800</td>
</tr>
<tr>
<td>Sacristy</td>
<td>250</td>
</tr>
<tr>
<td>Choir</td>
<td>140</td>
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<tr>
<td>Organ</td>
<td>60</td>
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<tr>
<td>Work Sacristy</td>
<td>150</td>
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<tr>
<td>Sanctuary</td>
<td>400</td>
</tr>
<tr>
<td>Baptismal Area</td>
<td>700</td>
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<tr>
<td>Chapel</td>
<td>790</td>
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<tr>
<td>Shrine</td>
<td>300</td>
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<tr>
<td>Confessinals (2)</td>
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<tr>
<td><strong>Total</strong></td>
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</table>

<table>
<thead>
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<th>COMMUNITY SPACES</th>
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<tr>
<td>Meeting Space</td>
<td>3,750</td>
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<tr>
<td>Kitchenette</td>
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<tr>
<td>Storage</td>
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<tr>
<td>Coat Area</td>
<td>188</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>4,258</strong></td>
</tr>
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</table>

**NET TOTAL** 12,578

**Mechanical, circulation, structure, unassigned storage = 60/40% Net/Gross = 48,386**

**GROSS TOTAL** 20,964
BACKROUND

The project site is located on South Regent Street, just off of U.S. 1 in Port Chester, New York. The neighborhood surrounding the site is generally referred to as Washington Park. Washington Park is predominantly a residential area sprinkled with small retail and commercial businesses. The area's population makeup is basically of Italian origin but generally speaking Port Chester is a "melting pot" of sorts.

Port Chester, New York is a suburban community located 45 minutes outside of downtown Manhattan on the New York/Connecticut border. The population is approximately 25,000 people within 2 1/2 square miles. Port Chester is located in affluent Westchester county. Adjacent bordering communities are White Plains, Rye, and Greenwich, Connecticut. Port Chester is a transportation hub for the area being located on Long Island sound, and being at the crossroads of: U.S. 1, to Boston & Connecticut, I-95 to New York City and Connecticut, T-287, to upstate New York.

ANALYSIS

Circulation was the most significant element of the site analysis. Circulation to the site indicates a natural locus which suggests a common focal point and/or entry. Three of the four major circulation paths enter the site from the east which suggests orienting the building entry that way. This is also supportive of church doctrine which states that when possible churchers should be oriented such that the celebrant faces east during services. Orienting the building to the east also allows the building to take advantage of view to the building from outside the site and on approach to the site.
SPACE

The program advises that the organization of the nave should facilitate a deep sense of oneness among the parishioners while focusing on the main focal point, the altar. The semi-circle is centralized about a point for focus and introverted which facilitates a sense of oneness.

SITE

The site concept evolved from a desire to create an outside space for the parish. Its purpose is manifold. First, it aids the atmosphere of procession and ritual lost by the auditorium plan required by the program. Procession starts at the steps of the piazza. The piazza also prevents the emptying out of the church directly onto the sidewalk. The piazza is conceptually similar to the plan being semi-circular to hold the people and focusing on the baptism which climaxes one's arrival to the church.
BUILDING

The building concept as a whole is based on a centralized organization as are the space and site concepts. It is a stable, concentrated composition that consists of secondary spaces grouped about the nave. The nave maintains its hierarchy by its strategic location and exceptional size.

Essentially the concept is a formal collision of geometries, an interlocking spatial relationship consisting of spaces whose fields overlap to form a zone of shared spaces. The axis is the basic means of ordering the design.
BAPTISTRY
This program is designed as a serviceable guide to the designing of Corpus Christi Parish Church in Port Chester, New York.

As an introduction and basis for a sound understanding of the project, a short history of the parish, site background and user information is provided. A section on project-user goals will help to define the direction of the program.

The program, although unique to the specific needs of this parish, is not presented as a project formula but rather as a framework of design parameters from which to work in. Qualitative and quantitative requirements of spaces along with brief explanations of the basic liturgical principles affecting the spaces are outlined. The creative interpretation and application of these principles by the architect(s) is encouraged.
SITE BACKGROUND

The project site is located on South Regent Street, just off of U.S. 1 in Port Chester, New York. The neighborhood surrounding the site is generally referred to as Washington Park. Washington Park is predominantly a residential area sprinkled with small retail and commercial businesses. The area's population makeup is basically of Italian origin but generally speaking Port Chester is a "melting pot" of sorts.

Port Chester, New York is a suburban community located 45 minutes outside of downtown Manhattan on the New York/Connecticut border. The population is approximately 25,000 people within 21 1/2 square miles. Port Chester is located in affluent Westchester county. Adjacent bordering communities are White Plains, Rye, and Greenwich, Connecticut. Port Chester is a transportation hub for the area being located on Long Island sound, and being at the crossroads of: U.S. 1, to Boston & Connecticut, I-95 to New York City and Connecticut, I-287, to upstate New York.

SCOPE OF THE PROGRAM

The scope of this program is to identify and define all necessary criteria essential to the design of Corpus Christi Parish Church. The program includes guidelines to meet all functional requirements with the greatest amount of flexibility possible.

The criteria consists of suggested square footages, ambient environmental quality, liturgical background and furnishings necessary to its function.

Where appropriate, some suggestions and special considerations have been inserted as an additional aid to design.

Credits

- Parish and Clergy, Corpus Christi Church
- Rev. Steven Jarrell, C.R.A., Chairman of the Church Art & Architecture Subcommission
- A.E. Palmer, Prof. Ball State University
Project Goals

1. The major goal of this project is to produce a modern church which embodies the religious character and traditional images of older catholic churches, while also providing functional spaces which are liturgically correct. In this way, the church is an image to the community as well as its users.

2. To provide maximum flexibility by designing for change.

3. To preserve the character of the area by developing exterior spaces which enhance it.

Growth Projections

Corpus Christi Church is an old and stable parish. Church enrollment is believed to have peaked somewhere in the mid-sixties. Projected growth is estimated to be little or none with the possibility existing for even a decline in parishioners.

Of a much greater importance than a slight loss or gain in enrollment, is the strong probability of a change in liturgical principles governing the organization and utilization of spaces. With this in mind, all church spaces should be designed for maximum flexibility.

Organizational Data

Users & User Activities

Parishioners:

- Personal Prayer
  - Sacramental Celebrations

Clergy:

- Deliver Sacramental Celebrations
- Counsel
- Private Worship
- Community Organizer

Community (Non Parish):

- Interdenominational Contemplation
- Conduct Meetings
GENERAL PRINCIPLES: PURPOSE & FUNCTION OF THE CHURCH SPACE

Purpose

The church building is the customary place where the Christian community gathers to worship and encounter the Lord, primarily in the celebration of the Eucharist, (communion). This model of the church follows the ancient usage of ecclesia which signified the community worshipping together, having been called to his world. They respond in faith, and then renew the covenant a covenant sealed with a sacrifice and consummated by a sacrificial meal eaten together to signify and further effect the unity of God's people.

Secondly, the church building serves as the customary place to celebrate the other sacramental rites.

Thirdly, its space provides the setting for other services such as Scripture services, Eucharistic devotions, Way of the Cross, Novenas, blessings and various processions.

Lastly, a well designed church provides for quiet, personal prayer.

Function

A church should be designed to enable the Christians who gather there to clearly understand that they come as a united community to worship God. If the church is not designed to enhance communal celebration and distorts the people's understanding of their call to corporate faith and action, the faithful will be prevented from attaining a full awareness of their Christian vocation. If the faithful remain passive spectators at the liturgy, they are likely to be passive in regard to what they do as Church outside the building.

All aspects of the church building (its size, materials, furnishings, lighting, space, etc.) are to serve the people and encourage them to deepen their faith. The church building reflects the Christian spirit when it is characterized by simplicity and beauty. These qualities are realized, not by sumptuous display and artificiality, but through essential form, honest materials and works of art that are creative expressions of faith.
SPACE ARRANGEMENTS
**ENTRANCE/VESTIBULE**

**Essence**

The main entrance to the church is determined by the heaviest traffic patterns of the faithful. The main entrances should readily accommodate and facilitate the various religious processions, i.e. double doors.

The porch, the doors, and the vestibule should all be generously proportioned so that they can be friendly informal meeting places for people while also making more easily the transition required for worship.

Provisions should be made here for notice boards and literature racks.

**Considerations**

In addition to considering marriage and funeral processions the space must accommodate the blessing of palms and the lighting of the new fire at Easter.

Handicapped and aged persons should be considered when designing the steps and entrances of the church.

**Space Requirements**

**ALLOCATION** - 1.5 Sq. Ft. x 400 persons

**SQUARE FEET** - 600 Sq. Ft.

**FURNISHINGS** - Literature racks, notice boards

**Proximity to:** Naves, bathrooms, water fountain, baptismery, shrine

**Sources:**
- Space Req. Study, 1980
- Sacred Guidelines, 1978
NAVE

Essence

The general plan of the church should allow the most advantageous arrangement of everything necessary for the various religious celebrations and facilitate the carrying out of each function. The liturgical assembly itself is the sign of the union of God's people with each other and the Lord. Therefore, the floor plan should enable the parish community to experience a deep sense of oneness. The spatial arrangements should encourage prayer and show the holiness of the mysteries which are celebrated there.

The priest, his ministers, the rest of the clergy and parish, have their place in the sanctuary or nave. Then, at different moments and places, they exercise their various roles. While roles are integral to the liturgy, they should at the same time form a complete, organic whole which clearly expresses the unity of the parish. For this reason a suitable relationship between sanctuary and nave should be a primary architectural consideration.

The seating of the parish should be arranged so that the people may take full part in the celebration by seeing, hearing, and understanding everything.

The type and placement of seating should facilitate the full and active participation of the parish. Community oneness is encouraged when no artificial barriers (i.e. columns) separate the people from each other or from the sacred action.

Ample open space should be provided around the sanctuary, the periphery of the church and at the entrances ways for enhanced beauty and impromptu meeting. Great care should be taken not to crowd the interior space of the church with excessive seating. Aisles should be sufficiently wide to accommodate the various liturgical processions since open space is necessary in these areas for various celebrations.

The type of seating can be either pew or individual chairs which must interlock. Either type must supply kneeling provisions.

The style, shape and decoration of the seating should be carefully selected to provide comfort and to enhance the overall design of the building. It should not burden the church space or call attention away from the focal points. Provisions should also be made for the seating of handicapped persons.
SACRISTY

Essence

The main sacristy is a multi-functional space which may be located either at the main entrance or adjacent to the sanctuary.

The sacristy is the place where vestments are kept, sacred vessels, mass wine and all other items necessary for sacred functions to be performed daily.

The sacristy is the normal place for signing the register for marriages and should accommodate 8 people comfortably. A table and chair must be provided for the registrars.

Lastly and most importantly the sacristy serves as a robing space for the priests and altar boys. The vestment closets for the priests should be equipped with a full length mirror and be of such a dimension that three priests can rest comfortably at the same time. Similar provisions for four altar boys should also be made.

Considerations

The area designated for signing the register may need to be either visually or acoustically segregated from the other functions, yet possibly not separated physically from them.

The sacristy should have its own bathroom accommodations with provisions for a silenced flushing mechanism.

Note too, that a sacristy located by the main entrance better facilitates the festive processions and the recession of the ministers. This location also makes the ministers more accessible to the people immediately after services.

Space Requirements

ALLOCATION - Does not apply

SQUARE FEET - 250 Sq. Ft.

FURNISHINGS - Table, chair, vestment closets (3), full mirrors, cabinets, chests of drawers

Proximity to: Sanctuary or entrance

Sources: A.J.I.L., 1967

Sacred Guidelines, 1978

Space Req. Study, 1980
Considerations

Marriages - Weddings, require not only movement but open space within the sanctuary and nave for the wedding party.

Funerals - Funerals also requires movement and space in front of the altar. Where the casket is to be placed in relation to the altar is an important consideration.

Stations of the Cross - The Stations may be located in a chapel or other devotional area of the church (i.e. Nave). If placed in the nave of the church, they should not be so artistically overpowering so as to detract from the focal points in the sanctuary.

Holy Water Fonts - Holy Water fonts are counterparts of the baptismal fonts and should be found regularly at the entrance of the church.

Space Requirements

ALLOCATION - 12 Sq. Ft. x 400 persons

SQUARE FEET - 4,800 Sq. Ft.

FURNISHINGS - Pews, Holy Water Fonts, Vigil, Candles, Coin Boxes

Proximity to: Organ, Choir, Confesssionals, Santuary entrance

Sources: The Architects Journal Magazine Information Library, 1967, Referred to as AJIL, 1967

Sacred Guidelines, 1978
MUSICAL ARRANGEMENTS

Essence

Among the many signs and symbols used by the church to celebrate its faith, music is of preeminent importance. Provisions should be made for the most effective arrangements of musical elements. Spatial arrangements should facilitate good coordination of the celebrant, choir and organist. Musicians should be seen as well as heard which suggests that the organist should not be hidden in the balcony, as in the past.

Choir - a special area near the sanctuary and among the congregation should be set aside for the choir. This location will serve to unite them visually and psychologically with the worshipping community. However, choir location within the church shouldn’t make them a source of distraction. This area should be designed so that it is clear to those present that the choir members form a part of a united community parish.

Organ - a space should be provided in the choir area or very near it for the organ. Choir and organ should be visually connected although pipes may be visually separated from both. If spatial and financial factors permit, a pipe organ is always preferred.

Considerations

Early consultation with an acoustical engineer will facilitate a liturgically strong and functional music concept arrangement.

The Archdiocesan Music Subcommission should be consulted before the purchase of any organ.

Space Requirements

*Choir

ALLOCATION - 7 Sq. Ft. x 20 people
SQ. FT. - 140 Sq. Ft.
FURNISHINGS - Storage for music and hymn books

*Organ

ALLOCATION - Does not apply
SQ. FT. - 60 Sq. Ft.
FURNISHINGS - Chair, organ, pipes

Proximity to: Sanctuary, nave

Sources: Architectural Graphic Standards, 1977
A.J.I.L., 1967
Sacred Guidelines, 1978
WORK SACRISTY

Essence

The work sacristy is basically a work space for preparing the altar for mass and special occasions. Flowers are delivered and arranged there. Space must be provided for storage of seasonal furnishings, candle holders and flower vases used to dress the altar. Since, the work sacristy basically serves to dress the altar, it should be adjacent to the sanctuary.

The work sacristy should contain a sacrarium; a basin with a drain connection leading to a dry well of its own. This is utilized for the disposal of holy water and the washing of altar linens.

Considerations

Storage provisions should exceed initial storage requirements from the start, as churches accumulate furnishing often.

Space Requirements

ALLOCATIONS - Does not apply

SQUARE FEET - 150 Sq. Ft.

FURNISHINGS - Sink, counter space, holy water fonts, sacrarium, chests of drawers, cabinets, closets

Proximity to: Sanctuary, delivery entrance

Sources: Sacred Guidelines, 1978
          Space Req. Study, 1980
SANCTUARY

Essence

The principle activity taking place in the church is the celebration of the Eucharist. Correspondingly, the primary focal points in the church are those most directly related to this sacred rite, namely, the altar, the ambo, and the president's chair. All three of these focal points are found within the sanctuary.

The sanctuary is the area surrounding the main altar and serves as a setting or stage for the Eucharistic celebration. The size and shape of the sanctuary should be determined not only by the practical considerations of use but also its relationship to the overall size of the church structure.

The sanctuary should be spacious enough for the Celebrant, Deacon, and three attendents and four altar boys to move about in dignity. Every parishioner should be able to see and hear the priest when he is celebrating Mass.

Considerations

Steps - Generally the sanctuary is raised above the floor of the nave to emphasize its importance within the church and so that all the faithful may clearly observe the celebration.

Canopy - A canopy may be placed over the sanctuary to direct the attention of the parishioners to this focal point when excessive sanctuary heights are used.

Space Requirements

LOCATION - Does not apply

SQUARE FEET - 400 Sq. Ft.

FURNISHINGS - Altar, ambo, president's chair, lecturn, credence table, assisting seats, prie-dieu, crucifix, ambry

Proximity to: Nave, chapel, work sacristy

Sources: A.J.I.L., 1967

Sacred Guidelines, 1978

Space Req. Study, 1980
ALTAR

Essence

The altar is the central feature of the church, the climax of the interior. It is the table of the Lord, serving to unite the people in worship. There is but one altar in the body of the church. The altar should be the chief object of the people's visual focus.

The design of the altar is of prime importance. The altar is to effectively symbolize Christ and his sacrifice for us. Therefore the finest creative talent must be expressed in its design and construction. Since the altar is by nature symbolic in itself, symbolic ornamentation of the altar is unnecessary.

The size and shape of the altar should be determined by the practical considerations of use and by its relationship to the church structure. The altar should be made of solid materials with natural integrity.

A well situated altar will be as near to the people as possible, so they can better experience its unique purpose of uniting people in worship. It should not serve as a barrier between priest and people. Ample space is required around it for various liturgical celebrations.

Considerations

The insure the integrity and symbolic function of the altar, no holes should be drilled in it for any microphones or other wiring nor should it be designed for storage.

For the sake of good visibility it may be necessary to elevate the altar on a platform.

Space Requirements

ALLOCATION - Does not apply

SQUARE FEET - Does not apply

FURNISHINGS - Cross - one cross of sufficient size is used in conjunction with the altar. It should be visible to the celebrant and to the people, but should not be so large as to draw attention away from the altar. It may be placed upon the altar, hung proximate to the altar, or it may be placed in a stand upon the floor in visual unity with the altar.

Candlesticks - two to six real candles are placed either on the altar or around it.

Flowers - natural flowers and plants are used to decorate the altar.

Proximity to: Ambo, presidential chair

Sources: A.J.I.L., 1967

Sacred Guidelines, 1978
AMBO

Essence

The ambo is the place from which the Word of God is proclaimed and explained. There should only be one ambo which both lector and priest use for all scripture readings.

The ambo should be a fixed pulpit and not a simple moveable stand. The design and material of the ambo should be strongly related to the altar to emphasize that the Mass is a celebration of both Word and Eucharist.

The ambo should be placed in such a manner that the dignity and honor of the Scriptures is apparent. It is usually located to the right of the presiding priest as he faces the people from the altar. The ambo must be easily seen by all the faithful.

Considerations

The ambo should be well-lighted enough for easy reading by either natural or artificial means.

The ambo should be uncluttered and a small shelf beneath the reading surface would facilitate this.

Space Requirements

LOCATION - Does not apply

SQUARE FEET - Does not apply

FURNISHING - Does not apply

Proximity to: Altar, presidential chair, congregation

Sources: A.J.I.L., 1967

Sacred Guidelines, 1978
PRESIDENTIAL CHAIR

Essence

The presidential chair expresses the celebrant's office of presiding over the assembly and directing prayer. It is a symbol of his role of leadership within the parish community. In the liturgy, the celebrant presides over the entire service, even when others are performing an action proper to them.

The celebrant presides at the three focal points of action: altar, ambo and presidential chair.

The design of the chair should be simple and modest, yet it should suggest strength. It should not take on the appearance of a throne.

The chair should be located in a place of prominent visibility within the sanctuary and close enough to the people so as to not appear isolated from them.

Considerations

It may be necessary to elevate the chair to give the celebrant sufficient visual prominence.

Space Requirement

ALLOCATION - Does not apply
SQUARE FEET - Does not apply
FURNISHINGS - Does not apply

Proximity to: Altar, ambo, congregation

Sources: A.J.I.L., 1967
Sacred Guidelines, 1978
ADDITIONAL FOCAL POINTS
BAPTISMAL PROVISIONS

Essence

Through the Sacrament of Baptism one is born to new life in Jesus Christ and is welcomed into the community of the Church. The design of the Baptismal font should strongly symbolize this reality.

The construction and ornamentation of the baptistry should be such that the dignity of the Sacrament is clearly apparent and suitable for a communal celebration.

The font should be large and permanently fixed. It might even provide for the immersion of infants which is liturgically a more suitable symbol of participation in accordance with the New Rite of Infant Baptism.

The material of the font should be non-porous and suggestive of permanence. If decorated, baptismal motifs are appropriate. The paschal candle should be located near the font during the celebration of the sacrament.

The location of the font is flexible. It may be located at the main entrance of the church, but in such a way so as not to impede processional movement. This placement stresses that through baptism we are privileged to enter the Christian community. This placement also has special meaning since the water of the font may be used to make the sign of the cross on entering the church for the celebration of the Eucharist. The font may also be located in the sanctuary or nave so that the community, while remaining in their seats, may have visual access to the sacramental celebration. The font must never be placed in some remote position, in a small room or in a corner of the church, as has been done in the past.

Considerations

Since moving, flowing water is liturgically considered a strong statement of dynamic, new life in Christ, the font may be designed to accommodate flowing water.

Space Requirements

Allocation - Does not apply

Square Feet - 700 Sq. Ft.

Furnishings - Paschal candle

Proximity to: Entrance or sanctuary/nave.

Sources: Sacred Guidelines, 1978

Space Req. Study, 1980
BLESSSED SACRAMENT CHAPEL

Essence

The Holy Eucharist is to be reserved in a chapel that is distinct and separate from the church nave - the Blessed Sacrament chapel. The chapel is to be a chapel of reservation, therefore, it should be conducive of private prayer.

The Blessed Sacrament Chapel is also to be utilized for small group liturgies and weekday celebrations. This allows that feeling of oneness achieved in a full nave to be maintained in smaller celebrations.

*Tabernacle - the Eucharist is to be kept in a solid, unbreakable tabernacle. The tabernacles size and shape will be determined by the space it occupies and by the size of the vessels it will contain.

The tabernacle must always be securely fastened to prevent theft or sacrilege. It may be attached to the wall or recessed in it. It may be placed on a pedestal, either against a wall or freestanding. If the tabernacle is to be placed on the chapel's altar then the altar's top should be small in order to be in scale with the tabernacle. A sanctuary light should burn continuously near the tabernacle.

*Stations of the Cross - the Stations of the Cross are best located in the Blessed Sacrament chapel but they can be placed in some other devotional area of the church. The Stations should not be artistically overpowering although it is customary to have an image representing each of the 14 scenes contemplated in the passion of Christ. The Stations can legitimately be constituted by 14 simple wood crosses erected in a variety of ways.

Considerations

Since the tabernacle is a place of private devotion special lighting and decoration might be employed to make evident this purpose. If the Stations of the Cross are placed in the perimeter or side aisles, additional circulation space is required.

Space Requirements

ALLOCATION - 10.5 Sq. Ft. x 75 people
SQUARE FEET - 790 Sq. Ft.

FURNISHINGS - Pews, Fonts, altar, sanctuary, lite, tabernacle, Stations of the Cross

Proximity to: Sanctuary, entrance, confessional

Sources: Sacred Guidelines, 1978
          Space Req. Study, 1980
HOLY SHROUD SHRINE

Essence

A life-size transparency of the Holy Shroud image of Christ is to be utilized in a shrine area. The Holy Shroud of Turin has been the focus of world-wide attention and this shrine at Corpus Christi Church with its transparancey will be renowned in the United States.

The shrine is to be space separate from the nave or sanctuary. The displaying of the transparency should be creatively done so as to glorify its appearance. Space should be provided for people to kneel and/or be seated as they pray in tribute to Christ's image. Sufficient perimeter space should be provided to allow congregating of small groups.

Considerations

None

Space Requirements

ALLOCATION - 15 people @ 6 Sq. Ft. (Kneeling)
20 people @ 10.5 Sq. Ft. (Seated)

SQUARE FEET - 300 Sq. Ft.

FURNISHINGS - Seating, kneeling provisions, Holy Water Fonts.

Proximity to: Entrance, confessional, bathrooms

Sources: A.J.I.L., 1967
Space Req. Study, 1980
CONFESSIONAL ROOM

Essence

The Sacrament of Penance should be an occasion for joy and hope. Therefore instead of the old type of dark, cramped confessional boxes once used, somewhat larger confessional rooms are now used.

Confessional rooms should have ample lighting (natural or artificial), adequate heat and ventilation and pleasant furnishings to help promote a joyful spirit. The penitent may have the choice of either kneeling at a screen (providing anonymity) or sitting in the open in a face-to-face arrangement. Confessionals should also be sound-proof to allow speaking in a normal, conversational tone.

Confessional rooms should be easily accessible and may be placed in any convenient location in the church. If placed in the nave or a perimeter area their placement must not interfere with the movement of procession.

Considerations

None

Space Requirements

ALLOCATION - 65 Sq. Ft. x 2 rooms

SQUARE FEET - 130 Sq. Ft.

FURNISHINGS - Chairs, prie-dieu, small table, screen.

Proximity to: Nave, chapel, baptistry, entrance

Sources: Architectural Graphic Standards, 1977

Sacred Guidelines, 1978
COMMUNITY SPACE REQUIREMENTS
## Community Space

<table>
<thead>
<tr>
<th>Space Description</th>
<th>Allocation</th>
<th>Sq. Ft.</th>
<th>Equipment</th>
<th>Comments</th>
<th>Proximity To</th>
</tr>
</thead>
<tbody>
<tr>
<td>Banquet/Meeting Space</td>
<td>15 Sq. Ft. x 250 people</td>
<td>3,750</td>
<td>Public phone, chairs, folding tables</td>
<td>Banquet/Meeting, space requires flexibility  and easy maintenance  average use is twice weekly  Audio-visual provisions  requires easy access from church space that is environmentally protected</td>
<td>Parking area, church space, bathrooms, water fountain</td>
</tr>
<tr>
<td>Kitchenette</td>
<td>Does Not Apply</td>
<td>120</td>
<td>Six burner stove, with oven, ventilation hood, refrigerator, sink, counter preparation space, cabinets</td>
<td>Kitchenette is primarily used to re-heat food already prepared and to clean up after functions</td>
<td>Banquet/Meeting Space</td>
</tr>
<tr>
<td>Storage</td>
<td>250 folding chairs 8 35 Sq. Ft. 21 tables 4 x 12</td>
<td>200</td>
<td>None</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>Coat</td>
<td>250 people 75 Sq. Ft.</td>
<td>188</td>
<td>Coat racks with hat shelves</td>
<td>188 Sq. Ft. is the minimum requirement for coat racks only, a coat room will require more space</td>
<td>Entry</td>
</tr>
</tbody>
</table>
SPACE SUMMARY
### CHURCH SPACES

<table>
<thead>
<tr>
<th>Space</th>
<th>Square Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entrance/Vestibule</td>
<td>600</td>
</tr>
<tr>
<td>Nave</td>
<td>4,800</td>
</tr>
<tr>
<td>Sacristy</td>
<td>250</td>
</tr>
<tr>
<td>Choir</td>
<td>140</td>
</tr>
<tr>
<td>Organ</td>
<td>60</td>
</tr>
<tr>
<td>Work Sacristy</td>
<td>150</td>
</tr>
<tr>
<td>Sanctuary</td>
<td>400</td>
</tr>
<tr>
<td>Baptismal Area</td>
<td>700</td>
</tr>
<tr>
<td>Chapel</td>
<td>790</td>
</tr>
<tr>
<td>Shrine</td>
<td>300</td>
</tr>
<tr>
<td>Confessionals (2)</td>
<td>130</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>8,320</strong></td>
</tr>
</tbody>
</table>

### COMMUNITY SPACES

<table>
<thead>
<tr>
<th>Space</th>
<th>Square Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meeting Space</td>
<td>3,750</td>
</tr>
<tr>
<td>Kitchenette</td>
<td>120</td>
</tr>
<tr>
<td>Storage</td>
<td>200</td>
</tr>
<tr>
<td>Coat Area</td>
<td>188</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>4,238</strong></td>
</tr>
</tbody>
</table>

**NET TOTAL** 12,578

Mechanical, circulation, structure, unassigned storage = 60/40% Net/Gross = +8,386

**GROSS TOTAL** 20,964
BUILDING CRITERIA

General Conditions

Aside from fulfilling all the functional requirements and project goals of the program, many other building criteria should be kept in mind. The building should:

- Meet or exceed all local building codes for safety and energy efficiency.
- Make provisions for the handicapped and aged users.
- Be designed with the utmost flexibility in mind.
- Accommodate processional circulation as well as pedestrian circulation.

Ambient Environmental Conditions

Lighting - For practicality and economy the church should be designed utilizing both natural and artificial lighting. In both instances, care should be taken to avoid disturbing shadows and harsh glare. In designing natural lighting, attention must be given to both its exterior architectural function and to its interior function of contributing to the atmosphere of worship.

Lighting should be designed so the entire assembly can read comfortably and see each other clearly. Some focal points suggest more light while others suggest less. It is advisable to have separate switches and controls to light the selected focal points. One might also consider the use of visual aids in designing the lighting of the church.

Considerations

Professional advice in reference to lighting is strongly recommended.

Acoustics - Good acoustics for the spoken word and music is absolutely essential to the purpose and function of a church. A church in which the Word of God cannot be clearly heard, or is distorted by echoes, or which does not encourage community prayer and singing is a failure.

An electronic sound system is usually necessary. The system should be designed for use at the altar, celebrant's chair, ambo, baptismal and commentator's station. Speakers and microphones should be inconspicuous and artistically blended into the total church design. Microphones should be placed unobtrusively on the altar but not affixed to it.
Considerations

A sound outlet in the Church body might be considered for use in dialogue homilies, visual aid sermons or other such presentations. Provisions might also be made in the sound system to allow for playing music or a taped message.

A competent acoustical engineer should be consulted to compute the proper balance of acoustics for both music and the spoken word.

HVAC

Provisions must be made for fair circulation and removal of humid conditions and body heat in the church building. Adequate HVAC facilities ought to be planned by qualified specialists.
EXTERIOR CRITERIA
EXTERIOR CRITERIA

General Considerations

Setting - Every effort should be exerted to provide a proper setting for the church. The creative utilization of the landscape should express an atmosphere of repose and dignity. A setback plan should be of prime consideration as it is not generally a good practice to empty the congregation directly onto the sidewalk.

Orientation - From the sixth century onward, most Christian churches were oriented in such a way that the priest celebrating the mass faced toward the East. This principle or orientation should be observed if possible but is not essential.

Parking - A parish may fill up and empty numerous times on a Sunday. Several hundred cars arrive for mass while others try to depart from an earlier mass. Weekdays however, parking is minimal. A successful parking facility will resolve this dichotomy. The planning of entrances and exits should facilitate auto/pedestrian circulation.
### COST ESTIMATE

<table>
<thead>
<tr>
<th>ITEM</th>
<th>CALCULATION</th>
<th>SUB-TOTAL</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Building Cost</td>
<td>(20,964 gsf @ $65 Sq. Ft.*)</td>
<td>1,362,660</td>
<td></td>
</tr>
<tr>
<td>Fixed Equipment</td>
<td>(8% of Building Cost)</td>
<td>109,013</td>
<td></td>
</tr>
<tr>
<td>Site Development</td>
<td>(10% of Building Cost)</td>
<td>136,266</td>
<td></td>
</tr>
<tr>
<td><strong>Total Construction Cost</strong></td>
<td></td>
<td></td>
<td>Total of above 1,607,939</td>
</tr>
<tr>
<td>Site Acquisition</td>
<td>Does not apply</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Moveable Equipment</td>
<td>(5% of Building Cost)</td>
<td>68,133</td>
<td></td>
</tr>
<tr>
<td>Professional Fees</td>
<td>(8% of Construction Cost)</td>
<td>128,635</td>
<td></td>
</tr>
<tr>
<td>Contingencies</td>
<td>(10% of Construction Cost)</td>
<td>160,793</td>
<td></td>
</tr>
<tr>
<td>Administrative Costs</td>
<td>(2% of Construction Cost)</td>
<td>32,159</td>
<td></td>
</tr>
<tr>
<td><strong>Total Budget</strong></td>
<td></td>
<td></td>
<td>1,997,659</td>
</tr>
</tbody>
</table>

**NOTES:** $65 per sq. ft. represents a cost average based on adjusted cost figures published by the Dodge Report for churches constructed in suburban New York.

This cost estimate is based on programed square footage requirements. Church costs are generally based on cubic footage which can only be calculated after building design is completed.
Aldo Rossi in America, Kenneth Frampton, Boston Institute for Architecture and Urban Studies, 1979
Progressive Architecture, Tendenza, October 1980, pg. 49-65
Palladio and Palladianism, Rudolf Wittkowsk, New York; G. Braziller, 1974