

# Guidelines for the Building and Renovation of Churches Diocese of Salt Lake City



Prepared by  
The Liturgical Art & Architecture Committee  
Office of Liturgy  
Diocese of Salt Lake City  
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DIOCESE OF SALT LAKE CITY  
27 C STREET  
SALT LAKE CITY, UTAH 84103-2302



TELEPHONE (801) 328-8641  
FAX (801) 328-0324

OFFICE OF THE BISHOP

*Every church building is a gathering place for the assembly, a resting place,  
a place of encounter with God, as well as a point of departure on the Church's  
unfinished journey toward the reign of God.  
(Built of Living Stone, no 17)*

January 15, 2014

My dear brother priests, deacons and lay faithful,

One of the most important and formative experiences in the history of a parish is the process of building or renovating a church. Building or renovating a church can be both exciting and challenging and is much more than just choosing an architect or fund-raising. It is a spiritual journey for the entire assembly and the opportunity for renewal of the life of the parish.

Published in 2000 by the United States Conference of Catholic Bishops, *Built of Living Stones: Art, Architecture and Worship* is designed to assist all those responsible for building and renovating churches, chapels and oratories in the United States. In response to this document, the Diocesan Liturgical Art and Architecture Committee has developed guidelines and procedures to be used in conjunction with *Built of Living Stones* for all church building and renovation projects in the Diocese of Salt Lake City.

As your Bishop, I ask you to support these guidelines and to study the information before beginning any building project. I wish to thank all those who are committed to this work and bless you in your efforts to ensure that the process of building or renovating is a prayerful journey for the entire parish.

Sincerely yours in Christ,

A handwritten signature in blue ink that reads "John C. Wester".

Most Reverend John C. Wester  
Bishop of Salt Lake City

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## PURPOSE

The Diocesan Liturgical Art & Architecture Committee offers the following guidelines and information for the planning of building and/or renovation of a church.

It is our hope that those responsible for liturgical leadership will follow these guidelines, which express the Paschal Mystery and empowers the full, conscious, and active participation of the assembly in accordance with the sacramental life of the Church.

The documents listed below have been cited to support the text of the guidelines.

**BOLS:**        *Built of Living Stones: Art, Architecture, and Worship*

**CIC:**        *Codes Iuris Canonici: Code of Canon Law*

**GIRM:**       *General Instruction of the Roman Missal*

**RCIA:**       *Rite of Christian Initiation of Adults*

**SOC:**        *Sanctifying Office of the Church, Book IV: Archdiocese of Chicago*

## INTRODUCTION

Building and renovating any worship space is a challenging time in the life of a parish. Even the smallest of renovations is an opportunity to renew the liturgical life of the community. The success of a building project is revealed in its effect on the liturgical life of the community.

The mission of the Liturgical Art & Architecture Committee of the Diocese of Salt Lake City is to promote the liturgy of the Church by reviewing and approving changes to the environment in which that liturgy takes place. These approvals are based on the conciliar and post-conciliar documents of the Second Vatican Council as well as the directives of the United States Conference of Catholic Bishops (USCCB) and the Bishop of the Diocese of Salt Lake City.

The Diocesan Art & Architecture Committee is a sub-committee of the Diocesan Liturgical Commission and serves as a supervisory body that works in conjunction with the Office of Liturgy and acts on behalf of the Diocesan Bishop.

The Diocesan Bishop, as the chief liturgist of the diocese, ultimately directs and approves the building and/or renovation of parish churches. The Committee serves parishes involved in the construction, restoration, enhancement and renovation of liturgical space by facilitating the implementation of the Design Review Process in collaboration with diocesan offices and outside experts.

## **SECTION I: LITURGICAL CONSIDERATIONS**

### **THE PLAN OF THE CHURCH**

*The People of God which is gathered for Mass is coherently and hierarchically ordered, and this finds its expression in the variety of ministries and the variety of actions according to the different parts of the celebration. Hence the general arrangement of the sacred building must be such that in some way it conveys the image of the assembled congregation and allows the appropriate ordering of all the participants, as well as facilitating each in the proper carrying out of his function (GIRM 294).*

The parish church is a structure that symbolizes and embodies the presence of God in the local assembly. The community at worship (i.e., Eucharist and the Liturgy of the Hours) is the Body of Christ giving praise and worship to God the Father, through Christ the Son, in the power of the Holy Spirit. The parish church and the master plan should reflect the local community's image of the living God and its mission of proclaiming the Good News. It should also invite and challenge the community to offer worship and service with a hospitable disposition.

The parish might reflect on the following questions:

1. How do we see ourselves as a symbol of the risen Christ?
2. How have we been called to be disciples and what concrete ways are we "carrying our cross?" (Mt 10:37-39)
3. How do we currently celebrate the Church's liturgy (e.g., baptism, confirmation, Eucharist, marriage, funerals)? Does our celebration invite us to live a life of radical discipleship? How can our building influence and shape our worship? Our theology?
4. Are all members of our community able to access our facilities in a way that enables their meaningful participation in parish life?

## **THE SANCTUARY**

*The sanctuary is the space where the altar and the ambo stand, and “where the priest, deacon, and other ministers exercise their offices.” The special character of the sanctuary is emphasized and enhanced by the distinctiveness of its design and furnishings, or by its elevation. . . The sanctuary must be spacious enough to accommodate the full celebration of the various rituals of word and Eucharist with their accompanying movement, as well as those of the other sacraments celebrated there. (BOLS 54)*

The sanctuary must be accessible for those with disabilities to enable them to carry out ministry roles.

The principal furnishings in the sanctuary:

- The Altar
- The Ambo which must be accessible for those with disabilities and made of solid material (wood, stone) worthy of the proclamation of the Word of God
- The Presidential Chair

## **THE CONGREGATION’S AREA (NAVE)**

*The space within the church building for the faithful other than the priest celebrant and the ministers is sometimes called the nave. This space is critical in the overall plan because it accommodates a variety of ritual actions . . . The body of the church is not simply a series of unrelated sections. Rather, each part contributes to the unity of the space by proportion, size, and shape. (BOLS 51, 53)*

- The congregation’s area shall be designed to allow ample room for liturgical processions and rites (Easter Vigil, immersion/submersion baptism, funerals, etc.).
- The seating for the congregation may be either fixed or flexible.
- Seating arrangement shall provide for those who use wheelchairs or walkers such that they are accommodated within the seating area and not within aisles. Aisles shall be designed to allow ample room for wheelchair maneuvering. Include arrangements which are throughout the assembly area, not solely at the front or rear of the Nave.
- Kneelers shall be provided for all seating, both fixed and flexible.
- Antiphonal seating, while originally designed for monastic churches, may be used where deemed appropriate by the parish and the diocese.
- Cry rooms may be provided contiguous to the congregation’s area, however, every effort shall be made within the parish to welcome and include faithful of all ages and abilities within the congregation’s area. If included, cry rooms shall be designed with materials, and finishes that are in keeping with the congregation’s area.

- Public address systems should be accessible for the deaf or hard of hearing, including use of FM, infrared or other systems which include personal amplification for individuals.
- Lighting shall be provided that enhances the sacred environment and also provide maximum illumination for reading, movement and full participation in the liturgy.

### **THE ALTAR**

*The altar is the natural focal point of the sanctuary and is to be freestanding to allow the [priest] to walk around it easily and Mass to be celebrated facing the people. Ordinarily it should be fixed . . . with a table or mensa made of natural stone . . . The pedestal or support for the table may be fashioned from “any sort of material, as long as it is becoming and solid.” (BOLS 57; GIRM 298, 300, 301)*

In the Diocese of Salt Lake City:

- The altar can be fashioned from solid wood, marble, or granite.
- The use of other material requires the approval of the Bishop. It is encouraged that the material be local if possible.
- The altar should normally be immovable.
- It must be the center of attention in the worship space.
- A cross with a corpus should be placed on the altar, next to the altar, above the altar, or on the sanctuary wall.

### **THE BAPTISTRY**

*The rites of Baptism, the first of the sacraments of initiation, require a prominent place for celebration. The baptismal font and its location reflect the Christian’s journey through the waters of baptism to the altar. (BOLS 66; RCIA, General Introduction 25)*

*The location of the baptismal font, its design, and the materials used for its construction are important considerations in the planning and design of the [church] building. (BOLS 67)*

The font should be on axis with the altar, visible and easily accessible to all while entering the church building so as to facilitate its use as the sole source of holy water in the making of the sign of the cross. This serves as a reminder to all, at every Mass, where our journey to Christ began.

Because of this relationship to the celebration of the Eucharist, the font is never to be located in the same area as the altar. The font need not, necessarily, be located within the



sanctuary.

*Water is the key symbol of baptism and the focal point of the font. In designing the font the parish will want to carefully consider the symbolism of what they design here. The font is a symbol of both tomb and womb and baptism sets the Christian on the path to the life that will never end, the “eighth day” of eternity where Christ’s reign of peace and justice is celebrated. (BOLS 68)*

In the Diocese of Salt Lake City, whenever a new church is built, provision must be made for a font that allows for the immersion/submersion of infants and adults.

When a church is renovated, the font should be constructed to allow for the immersion/submersion of infants, at least, and for the immersion/submersion of adults, if possible (see SOC IV 103.10.2; RCIA, General Introduction 25, 213).

Except in extraordinary circumstances, the baptismal font is to be fixed in place.

#### **THE LOCATION OF THE TABERNACLE**

*There are a number of possible spaces suitable for Eucharistic reservation . . . The bishop is to determine where the tabernacle will be placed and to give further direction. The bishop may decide that the tabernacle be placed in the sanctuary apart from the altar of celebration or in a separate chapel suitable for adoration and for the private prayer of the faithful. In making his determination, the bishop will consider the importance of the assembly’s ability to focus on the Eucharistic action, the piety of the people, and the custom of the area. The location also should allow for easy access by people in wheelchairs and by those who have other disabilities. (BOLS 74)*

In the Diocese of Salt Lake, parish churches are at the same time places of liturgical action and places of public devotion. Ordinarily, the Blessed Sacrament should be reserved in a separate chapel. This direction is to be followed in the design of new and renovation of old churches. Consideration for alternate locations will be given in cases where existing conditions might suggest otherwise.

#### **NEW AND RENOVATION CHURCH DESIGN**

- The Eucharist must be reserved in a part of the church that is “distinguished, conspicuous, beautifully decorated and suitable for prayer”. (CIC, c.938)
- The separate chapel should be configured of appropriate size for the congregation, allowing adequate area for the placement of seating and kneelers as well as placement of wheelchairs.
- The décor of the separate chapel should include appropriate art, beautiful, simple, worthy of the Blessed Sacrament and representing “the rich treasury of symbolism

that is associated with the Eucharist.” (BOLS 73)

- The tabernacle location should be clearly visible from all areas in the worship space.
- The tabernacle must be immovable, made of solid, opaque, and inviolable material and locked.
- The location of the tabernacle should be “marked” by the presence of an oil or wax candle clear sanctuary lamp. Electric lamps are not appropriate and therefore prohibited.
- The tabernacle is not to be placed on the altar at which Mass is celebrated.
- There shall only be one tabernacle for reservation in a church. See exception below.

### **SPECIAL CONSIDERATIONS IN THE RENOVATION OF CHURCHES**

If physical conditions do not allow the addition of a separate chapel, the following guidelines are to be followed (see BOLS 79- 80)

- The placement of the tabernacle should permit and not interfere with the actions and movements of all the liturgical rites.
- The placement of the tabernacle must allow for a focus on the tabernacle for those periods of quiet prayer outside the celebration of the Eucharist.
- There should be some distance between the tabernacle and the altar.
- If the tabernacle is located directly behind the altar, consideration should be given to using distance, lighting, or some architectural device that separates the tabernacle and reservation area during Mass, though allowing the tabernacle to be visible at other times. Lighting, distance, and screening (as demonstrated at the Cathedral) are appropriate considerations.
- The area for the reservation of the Eucharist must be worthy and distinguished, never temporary, makeshift or difficult to find.
- The tabernacle may be left on the former main altar, especially if the entire church was built with that as its designated location. (BOLS 250)

*Exception to the requirement that there be only one location for the reservation of the Blessed Sacrament:*

It is recognized that there may be projects involving the renovation of existing worship spaces or projects where there is a new worship space contemplated on the same parish site of an existing worship space and, as such, the parish may be considering having two locations for the reservation of the Blessed Sacrament. While having two locations for the reservation of the Blessed Sacrament at any parish location is strongly discouraged, the Bishop may review, under special circumstances, the consideration for the possibility of having two locations for the reservation of the Blessed Sacrament.

## **THE GATHERING SPACE (NARTHEX)**

*The narthex is a place of welcome – a threshold space between the congregation’s space and the outside environment. In the early days of the Church, it was a “waiting area” for catechumens and penitents.*

*Today it serves as gathering space and as the entrance and exit to the building. The gathering space helps believers to make the transition from everyday life to the celebration of the liturgy, and after the liturgy, it helps them return to daily life to live out the mystery that has been celebrated. In the gathering space, people come together to move in procession and to prepare for the celebration of the liturgy.*

*It is in the gathering space that many important liturgical moments occur: men and women participate in the Rite of Becoming a Catechumen as they move towards later, full initiation into the Church; parents and godparents, and infants are greeted for the celebration of baptism, and Christians are greeted for the last time as their mortal remains are received into the church building for the celebration of the funeral rites. (See BOLS 95)*

An adequately large gathering space shall be provided to accommodate visiting of the faithful and aid in keeping the congregation’s area reverent. Consideration should be given to removing obstacles, permanent or temporary, which may impede the movement of people using wheelchairs or walkers, and people with vision impairments.

## **THE RECONCILIATION CHAPEL**

In the Sacrament of Reconciliation, God forgives sins and restores broken relationships through the ministry of the Church. The Rite of Penance does not describe the place for the celebration of the sacrament except to say that it be in the space “prescribed by law.”<sup>1</sup> The *Code of Canon Law* designates a church or an oratory. The recommendation of the Diocese of Salt Lake is that the reconciliation chapel be located within the nave of the church and not accessed from an adjacent hallway or other outside space.

- The chapel should have a place of prominence to reflect the importance of the Sacrament of Reconciliation and its relationship to the sacraments of baptism and the Eucharist.
- The chapel should be visible and accessible for everyone.
- This chapel needs to be of sufficient size to accommodate the necessary furnishings for penitent and confessor, and consideration shall be given in cases where space is limited due to existing conditions.

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<sup>1</sup> \*CFDW: *Congregation for Divine Worship, Rite of Penance [OP] (1974), no. 12: “The sacrament of penance is celebrated in the place and location prescribed by law.”*

- The chapel requires a screen or fixed grille to ensure the option of anonymity is available for all penitents.
- It should be a sound-proof place with a chair for the priest and a chair and kneeler for the penitent.
- The space should also include a Bible since the rite includes the reading of Scripture.
- Sacred art that expresses the wonderful gift of God's mercy, a crucifix symbolic of Christ's victory over sin and death, and icons or images reflective of baptism and the Eucharist would enhance the atmosphere of prayer.
- Lighting should be warm and inviting.
- Braille signs and some form of amplification should be provided to aid those with visual or hearing disabilities, but not compromise the confidential nature of the sacrament.
- Additional rooms or spaces will be needed as confessional areas for communal celebrations of reconciliation, especially during Advent and Lent.

#### **ICONOGRAPHY, STATUES, AND SHRINES**

The creation of a noble worship space should be fundamental to the building and restoration of churches. Each church in the diocese should strive to include an image of the Blessed Virgin Mary and the patron of that parish. Donations of sacred statues and other objects should be discouraged outside of the catechesis of the parish.

Sacred images should add to the overall cohesiveness of the architecture and not distract from the central experience of the liturgy.

The location of sacred imagery within a church should be the result of thoughtful deliberation and part of the formation process.

Duplication of images of saints (e.g. Marian images) is strongly discouraged.

#### **VESSELS AND VESTURE**

Materials and design of sacred vessels should reflect reverence for the nature of the Divine Presence which they are intended to hold. Liturgical vestments and vessels should be made of materials that are worthy, durable, and not easily broken.

Domestic-style vessels e.g. ordinary wine decanters should not be used in liturgical settings. Sacred vessels should be made of noble metal. The interior of chalices and other Eucharistic vessels should be gilt-lined.

## **DISPOSITION OF ART AND FURNISHINGS**

Bishops, as stewards of the Church's artistic heritage, encourage pastors to consult with experts to create a list of objects that have artistic or historical value for any given church.

Valuable historical objects or those donated to the Church as the result of a vow may not be sold without permission of the Holy See. In the event that any such objects are to be disposed of, the diocesan bishop should be contacted so that the concerns of canon law and the donor are fulfilled.

There may come a time when certain materials become worn or are no longer suitable because they do not serve the needs of the liturgy. In those cases the Diocesan Liturgy Office or the Chancery should be consulted by pastors and committees with regard to policies regarding disposal of such items.

## **A PLACE FOR MUSIC MINISTRY**

Music is an integral part of the liturgy. It sets the tone for each celebration, prepares those gathered to worship, supports the song of the congregation and highlights significant parts of the liturgical action.

The space chosen for the musicians should express they are part of the congregation. They should be visible to the music director, cantor and the assembly of worshipers. Ideally, they should be located to enable their own full participation by seeing and hearing the Liturgy.

A stand for the cantor or song leader is to be distinct from the ambo, which is reserved for the proclamation of the Word of God.

Music ministries will vary from parish to parish. Accommodations should be made for various configurations of choir, instruments and sound reinforcing equipment so that these elements do not cause distraction.

If an organ is to be purchased, consideration should be given to the quality, size and special requirements demanded of this instrument.

Consideration should be given to the acoustics of the congregation space to eliminate or reduce the need for sound reinforcing systems as these systems can be expensive and require specialized knowledge to operate correctly.

Sound Reinforcement Technology (SRT) and Instruments: If SRT is required, special care should be given to the design, selection and placement of this system and its components so as not to be a distraction to the congregation visually or acoustically. Mixing boards and amplifiers should be concealed yet be readily available for the Music Director to make adjustments during services.

Microphone cables should be considered in the planning/ design phase and provisions made to conceal cables to prevent tripping hazards and to avoid clutter.

Musical instruments should be of high quality and selected for their sound quality, construction and beauty. Consideration should be given to piano and organ size and location to avoid direct sunlight. Suitable covers for these instruments should be provided.

Additional directives concerning music can be found in the "General Instruction of the Roman Missal", the "Sing to the Lord: Music in Divine Worship", and "Built of Living Stones: Art, Architecture and Worship".

#### **ACCESSIBILITY**

Ample accessible parking should be near entrances. Travel routes to the church building should be stair-less whenever possible, creating one common entrance for all God's people, including those with mobility impairments or health conditions. Accessible entrances welcome all God's people equally.

The planning process should include consultation with persons with various abilities and disabilities, and the use of an accessibility inventory to ensure a careful review of potential or existing architectural barriers. All new construction and renovation work must fully integrate the demands of the Liturgy with current laws, codes, and ordinances for persons with disabilities. Additionally parents with small children can offer practical suggestions which meet their needs to participate in Liturgy. Including representation in the planning process will ensure the environment is welcome and inclusive of all.

Adaptations to existing buildings can be expensive, but failure to make the community's places of worship accessible will exact a far more costly human and ecclesial toll. The goal is always to make the entire church building accessible to all of God's People.

The National Catholic Partnership on Disability provides extensive resources for parishes and dioceses. More information, including accessibility inventories is available at [www.ncpd.org](http://www.ncpd.org) or by calling (202) 529-2933. The Salt Lake Diocese Commission for People with Disabilities is also available to assist parishes as they build or renovate worship space and facilities.

## SECTION II: PRACTICAL CONSIDERATIONS

### PERMISSION TO BUILD

*Within the process of building or renovating a church, the diocesan bishop has an irreplaceable role and final responsibility. The construction of a new church requires the permission of the bishop, who must consult and determine that the building will contribute to the spiritual welfare of the faithful, and that the parish has the necessary means to build and care for the church. (BOLS 34, CIC c. 1215, nn. 1, 2)*

In the Diocese of Salt Lake City, the bishop has several groups to advise, guide and support his decision in ensuring that all construction and capital improvements are appropriately fulfilled. He exercises his authority through the guidelines and procedures established by the Diocesan Finance Council, the Diocesan Building Commission, and the Diocesan Art and Architecture Committee.

The Diocesan Office of Pastoral Operations provides assistance to those involved in building and renovating from concept to completion. The Diocese of Salt Lake City Diocesan Construction Manual is available from that office.

### CONSULTATION AND COLLABORATION

*Since no single pastor or parish possesses the totality of expertise or vision required to execute a project of such great scope, the congregation and the clergy will need to recognize the areas of their own competence, the role of the diocesan bishop and diocesan personnel, and their limits beyond which the assistance of experts will be required. Respect and appreciation for the competence of others in their respective fields is essential for good teamwork. (BOLS 177)*

*Collaboration is essential to every architectural project, but it is even more so in architecture at the service of liturgy, for cooperation reflects the very nature of the Body of Christ. The members of the parish community along with their pastor, the liturgical consultant, the artist, the architect, and the contractor are called to a collaborative effort, whose goal is to summon forth the finest expressions of faith within their means. (BOLS 205)*

During the building process the parish may find it beneficial and sometimes necessary to consult with and or to engage the services of architects, lighting and acoustical consultants, interior designers, artists, landscape architects, and liturgical consultants.

Another important component to any building or renovating project is parish-wide formation. Catechesis can provide a solid base for general knowledge and awareness regarding the various elements of the project. It can also provide the opportunity for adult

faith formation and renewal as the parish prepares to worship in its new space. Specific components of catechesis could include:

#### Basic review of Catholic liturgy and worship

- Introduction and/or review of Church documents such as The Constitution on the Sacred Liturgy, The General Instruction of the Roman Missal, the Rite of Dedication of a Church and an Altar.
- Education and reflection on various liturgical elements, such as the altar, ambo, and baptismal font.
- An overview of the various rites that are part of the Church's liturgical tradition.
- The Liturgical Year and the liturgies of each season.

#### **DIOCESAN PROCESS AND COMPETENCY**

*In constructing or renewing a place of worship, it is the bishop who, in his role of fostering and governing the liturgy, must assume primary responsibility and authority for the regulation and direction of such projects. The diocesan liturgical commission or diocesan commission on liturgy and art assist with liturgical education and the development of the liturgical and artistic components of the building's design (BOLS 178; GIRM, 387; SC, 124)*

*In the early stages of the project, the parish needs to be in communication with the appropriate diocesan office or commission in developing the budget for the project and the financial plan, since these require the approval of the bishop and his financial advisors. (BOLS 178)*

*In some dioceses the first step in any building or renovation process is a meeting of the pastor, the architect, and possibly the liturgical consultant with the diocesan bishop or his representative to discuss any diocesan parameters. (BOLS 179)*

*In the final analysis, decisions concerning every facet of the building program from beginning to end remain with the pastor, in conformity with diocesan regulations. Wisdom, however, requires that the pastor consult broadly with the congregation, the parish staff, the parish pastoral council, the parish liturgy committee, and the parish finance council, as well as with the liturgical and architectural experts and experienced diocesan personnel. (BOLS 182)*

The Diocese of Salt Lake City has a Construction Manual, available from the Office of Pastoral Operations, with procedures and policies that parishes must follow for all building projects. When a parish project involves the building of a new church or any renovation to an existing church, the Office of Liturgy is to be consulted.



## **THE ROLE OF PROFESSIONALS AND VOLUNTEERS**

*In deciding to employ professionals, and in hiring specific people, the parish must be aware of any diocesan directives and requirements for contracts and licenses and is encouraged to utilize the expertise of diocesan staff with experience in this area. (BOLS 196)*

*Parishes will search for contractors who exhibit skills appropriate to the scope and significance of the project and who are properly licensed and insured. (BOLS 201)*

*The architects, liturgical consultants, artists, contractors, and all other engaged in the project should be held to a high professional standard of care and to the observance of the social teaching of the Church. (BOLS 203)*

*As a parish utilizes contributed services (volunteers), it will be important to work with diocesan personnel to be sure that all legal and insurance requirements are met. (BOLS 204)*

Please refer to the Diocesan Construction Manual for specific guidelines and requirements in matters dealing with contracts, finance issues, insurance coverage, etc.

## **DIOCESAN PROCEDURES**

In addition to the procedures outlined herein, refer to the Diocesan Construction Manual for further information regarding financial and other procedures related to new building and renovation projects.

## **INITIAL CONTACT**

It is required that the parish or community contact the Office of Liturgy during the preliminary planning stage of a project.

This meeting includes a discussion of the reason for and anticipated scope of the project; the liturgical considerations and/or implications of the project; a preliminary project schedule; the initial plans for the liturgical formation of the parish; and the professionals needed for the project.

The parish also has the option to make a presentation to the Liturgical Art and Architecture Committee at this time; the committee may also request such a presentation.

## **SUBMISSION OF THE PRELIMINARY (SCHEMATIC) DESIGN**

During the preliminary design phase, the parish or community will meet with the Liturgical Art and Architecture Committee to review the design proposal. The committee may recommend changes or modifications to the liturgical aspects of the design.

This meeting is an opportunity for the committee and the parish or community representatives to review and discuss the components of the proposed building design or renovation that relate to the liturgical nature of the project. The pastor/chaplain, representatives of the appropriate parish or community committee(s), the liturgical consultant, and the architect or design firm are expected to be present for this meeting.

The presentation includes:

- a statement describing the need or vision that initiated the design process
- a description of the design process to date
- information about the involvement of the parish or community in the project (for example, the education/formation process)
- information concerning any historically significant aspects of the project

For new building projects, the presentation should include:

- a site plan,
- floor plan(s)
- exterior building elevations
- interior elevations of the primary surfaces
- renderings, sketches, or models that illustrate the three-dimensional character of the project

For renovation projects, the presentation should include:

- a site plan (if the building exterior is affected)
- an existing floor plan
- a new floor plan indicating the areas affected by the proposed renovation
- exterior building elevations and/or interior elevations (as needed to describe the scope of the project)

For both new buildings and renovations, the presentation should include:

- a list of liturgical furnishings that are being newly designed or refurbished
- a description of how the team will proceed with the design of such furnishings and fixtures
- an explanation of access features for parishioners with disabilities that are incorporated in the plan
- the names of consultants and designers who have been or will be engaged in the process

If there are no serious concerns, the committee will recommend approval to the Bishop. The parish or community will receive written notification of approval from the Bishop that may include a list of recommendations from the committee. The parish or community will

make consideration of the recommendations and be prepared to show resolution at the subsequent (detailed design) submission.

## **SUBMISSION OF THE DETAILED DESIGN**

### **(DESIGN DEVELOPMENT)**

When the design development drawings are complete, the parish or community representatives will meet again with the Liturgical Art and Architecture Committee to review development of the interior spaces and the design of furnishings and fixtures. Design changes that have been made since the previous submission are presented at this time.

Designs for the principal furnishings (altar, ambo, font) and art pieces are also presented at this meeting. If design work is not complete, it must be submitted at a later date, before the artists or designers commence fabrication of the work.

If there are no outstanding concerns, the committee will recommend approval to the Bishop. The parish or community will receive written notification of approval from the Bishop that may include a list of recommendations from the committee. The design may then progress through the construction documentation phase and on to the stages of bidding and construction. This approval is preliminary to the required approvals from the Diocesan Building Commission.

If the committee identifies significant design concerns, during either the preliminary or detailed design phases, they will recommend to the Bishop that the parish or community work with their design professionals to resolve the areas of concern. They will be asked to then return to the committee for submission of the modified design before proceeding to the next phase of work.

## PROCEDURES AND SUBMITTALS FOR NEW BUILDINGS AND RENOVATIONS

### Project Phase

**Phase A:** Initial Contact with the Office of Liturgy

**Contact:** Director of Liturgy

#### **Submittal Requirements:**

1. Reason for and scope of project
2. Considerations and/or implications of project
3. Preliminary project schedule
4. Initial Plan for the liturgical formation of the parish
5. Professionals needed for the project

**Phase B:** Schematic Design Documents

**Contact:** Liturgical Art & Architecture Committee

#### **New Building Submittal Requirements:**

1. Site Plan
2. Floor Plan(s)
3. Exterior & Interior Elevations
4. Renderings, sketches, models that illustrate the three dimensional character of the project
5. List of Liturgical furnishings being designed or refurbished
6. List of consultants and designers

#### **Renovation Submittal Requirements:**

1. Site Plan
2. Existing & proposed floor plan(s)
3. Exterior and/or interior elevations as needed to describe the project
4. List of Liturgical furnishings been designed or refurbished
5. List of consultants and designers

#### **Actions by the Liturgical Art & Architecture Committee**

1. Recommend approval to the Bishop with/without conditions for modifications.
2. Recommend redesign and resubmittal.

**Phase C: Submission of Design Development Documents**

**Contact:** Liturgical Art & Architecture Committee

**Submittal Requirements:**

1. Review changes made from schematic design phase
2. Designs for principal furnishings (altar, ambo, baptismal font) and art pieces (*Note: An additional meeting with the Committee may be required for principal furnishings and artwork if not complete at this stage*)

**Actions by the Liturgical Art & Architecture Committee**

1. Recommend approval to the Bishop with/without conditions for modifications.
2. Recommend redesign and resubmittal.

Notes: if not outstanding concerns are identified the project may proceed to the construction documents phase.

Approval by the Liturgical Art and Architecture Committee are preliminary to approvals required from the Diocesan Building Commission.