

# A place for prayer.

## Our Lady of Guadalupe Chapel



### OPTION B / ILLUSTRATIVE INTERIOR V04

Upper geometric glass • Four figurative reserves • Eight quiet lower bays



W02 - Concept placement only. Final artwork, bay assignments and fabrication remain open for parish and specialist review.

Galilee / Bigo, Pagbilao / Philippines

### A4 presentation book / PR01

Design direction, artwork and current review studies 18 October 2026 HST

Read with the separate A3 drawing companion. Design review edition; not a construction release.

# A place for prayer

DESIGN IMAGES & SCHEMATICS

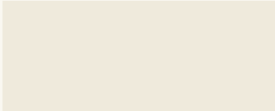
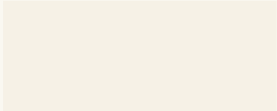
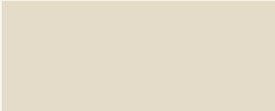


## 01 / The coordinated interior / V04

V04 uses the four individual concepts: Good Shepherd, Juan Diego with roses, Joseph teaching Jesus and Francis with birds. Illustrative artwork, bay assignments and fabrication remain open for parish and specialist review.

### THE SELECTED PALETTE

A quiet balance of ivory, pale stone, warm wood and restrained gold

|                                                                                                                                                                     |                                                                                                                                                                    |                                                                                                                                                                             |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  <p><b>WALLS</b><br/><b>Warm ivory</b><br/>Fine plaster-like texture / matte</p> |  <p><b>CEILING</b><br/><b>Lighter warm ivory</b><br/>Smooth / matte</p>         |  <p><b>FLOOR</b><br/><b>Pale limestone-like</b><br/>Gentle variation / softly honed</p> |
|  <p><b>SEATING</b><br/><b>Warm wood tones</b><br/>Soft low sheen</p>             |  <p><b>UPHOLSTERY</b><br/><b>Medium-light sand</b><br/>Subtle woven texture</p> |  <p><b>ACCENTS</b><br/><b>Muted brushed gold</b><br/>Narrow / understated</p>           |

Palette study / choose physical samples together under the chapel lighting.

## 02 / A quiet material palette

Physical samples will bring the selected colours, textures and sheen together under chapel lighting.

# A place for prayer

## COORDINATED REVIEW EDITION

A welcoming chapel gathered around the altar, the Guadalupe image and a roof that rises toward the sanctuary. This edition brings our selected directions into one visual story.

### 01 / The design taking shape

Warm wood seating follows gentle curved rows. Ivory walls, a lighter ceiling and a continuous pale floor establish a calm setting. A stone-like mast and narrow gold accents give the sanctuary its distinctive presence.

### 02 / One guide, two ways to explore

The book and website share the same illustrated topics: structure, interior design, windows, materials, lighting, furniture and arrival. Forty-five recorded directions include Option B and four preferred window subjects, with artwork and fabrication open for review.

## DEVELOPING THE DESIGN

Review the complete composition, then develop samples, the measured layout and the project scope together.

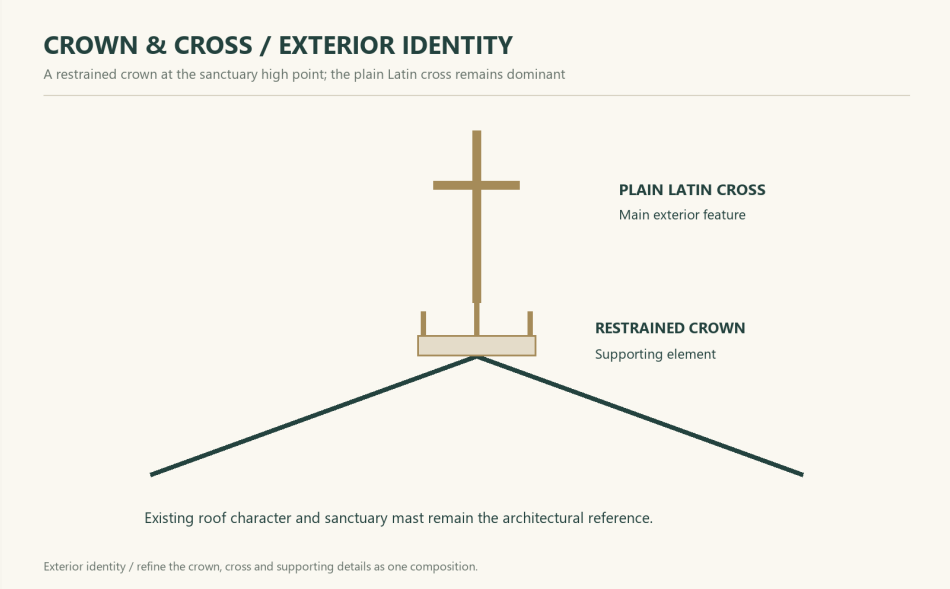
## DESIGN THREAD

C02 coordinated design review / 18 October 2026 HST.

Recorded directions: C01-INT-25

# Roof, mast & cross

DESIGN IMAGES & SCHEMATICS



01 / Crown and cross

The cross is the main exterior feature; the crown supports its presence.



02 / A roof gathered toward the sanctuary

Current V04 window subjects: Good Shepherd, Juan Diego, Joseph teaching Jesus and Francis. Room appearance is illustrative; exact geometry and artwork placement remain open.

# Roof, mast & cross

## SELECTED ARCHITECTURAL DIRECTION

The sweeping roof gathers the room toward the sanctuary mast. At its high point, a plain Latin cross rises above a restrained crown.

### 01 / A clear exterior identity

Keep the crown modest and the Latin cross simple and dominant. Their scale, finish and supporting details will be developed as one composition with the roof.

### 02 / A strong interior focus

The mast takes a warm, pale stone-like finish with subtle vertical texture and low sheen. The ceiling remains smooth, matte and slightly lighter than the ivory walls, traced by narrow muted brushed-gold ribs.

## DEVELOPING THE DESIGN

Carry the retained 25 m enclosure and 27 m roof study into site-based development, refining structure, drainage and the crown-and-cross composition.

## DESIGN THREAD

S01 architectural reference; P03/P04 form studies; selected crown, cross and finish directions.

Recorded directions: C01-STR-01, C01-INT-22, C01-INT-23, C01-INT-24

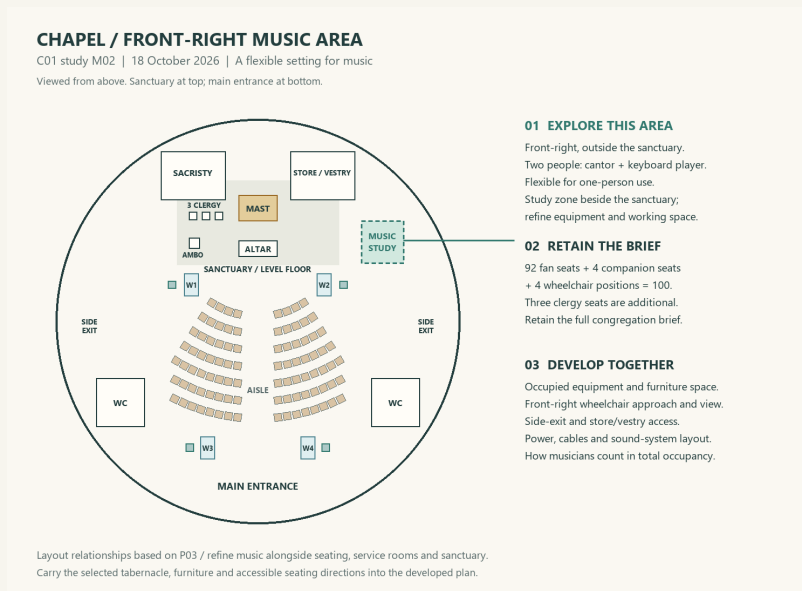
# A room gathered in prayer

## DESIGN IMAGES & SCHEMATICS



### 01 / The coordinated interior / V04

V04 uses the four individual concepts: Good Shepherd, Juan Diego with roses, Joseph teaching Jesus and Francis with birds. Illustrative artwork, bay assignments and fabrication remain open for parish and specialist review.



### 02 / Earlier P03-based layout reference

Earlier relationship diagram, not the latest floor trial. SMC02 tests revised rows, sanctuary and WC positions; see pages 56-57 and the A3 companion. Those changes remain unapproved.

# A room gathered in prayer

## SELECTED COMPOSITION

A clear central aisle, gently curved seating and a level sanctuary create a connected room with the altar as its focus.

### 01 / A calm centre

The altar sits slightly forward of the mast. The ambo remains on the congregation's left, with three clergy chairs farther back on the same side. The central tabernacle and Guadalupe image complete the sanctuary composition.

### 02 / Space for people

Retain the 100-position congregation brief, including four wheelchair positions and four companion seats. Give each pair a place within the main seating, with a choice of locations and clear sanctuary views. Three clergy seats are additional.

## DEVELOPING THE DESIGN

Bring furniture, kneelers, the music area and accessible routes together in the measured layout. Review the newer SMC02 floor trial on pages 56-57 before fixing positions.

## DESIGN THREAD

C02 coordinated design review / 18 October 2026 HST.

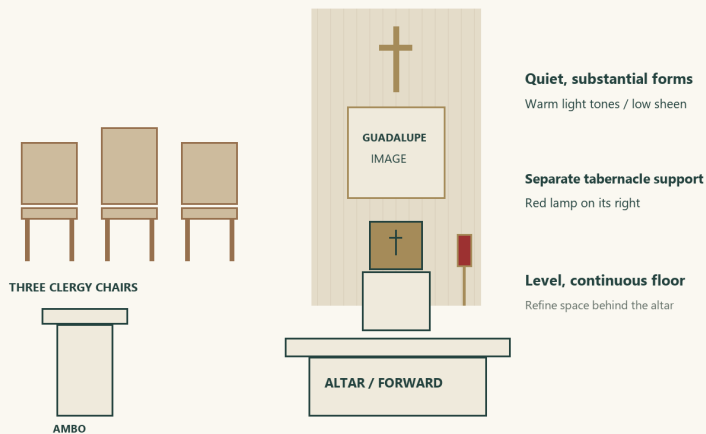
Recorded directions: C01-INT-02, C01-INT-03

# Quiet, substantial furniture

## DESIGN IMAGES & SCHEMATICS

### SANCTUARY / SELECTED RELATIONSHIPS

Central tabernacle and altar; ambo and clergy seating on the congregation's left



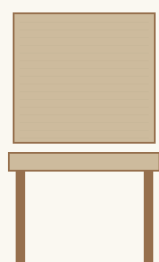
Sanctuary composition / develop the arrangement with the parish and Diocese.

## 01 / The sanctuary composition

A broad altar, a narrower ambo and the selected central backdrop.

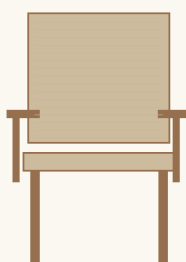
### SEATING / ONE COORDINATED FAMILY

Curved, linked rows with kneelers and replaceable, lightly padded seat pads



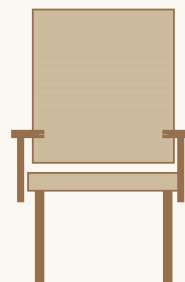
STANDARD CHAIR

Warm wood / sand upholstery



SOME WITH ARMRESTS

Same finish and seating family



CELEBRANT CHAIR

Slightly taller back

Links, kneelers and replacement pads require a coordinated full-size sample.

Furniture family / refine dimensions, linking, kneelers and upholstery through a full-size sample.

## 02 / The clergy seating family

Warm wood and lightly padded neutral upholstery; the celebrant's chair has a slightly taller back.

# Quiet, substantial furniture

## SELECTED SANCTUARY FURNITURE

The altar and ambo belong to the same family: simple, substantial forms in warm, light tones with a soft, low-sheen finish.

### 01 / Altar and ambo

Give the altar a broad top and a solid-looking base with restrained detailing. Coordinate the ambo in a narrower form, placed on the left and forward of the clergy chairs. The altar's slightly forward position helps define the central setting.

### 02 / A subtle distinction

Keep three clergy chairs on the left. Warm wood tones and lightly padded neutral upholstery connect them with the congregation seating. A slightly taller back distinguishes the celebrant's chair within the group.

## DEVELOPING THE DESIGN

Develop furniture elevations and material samples, checking approach routes and working space around the altar.

## DESIGN THREAD

C02 coordinated design review / 18 October 2026 HST.

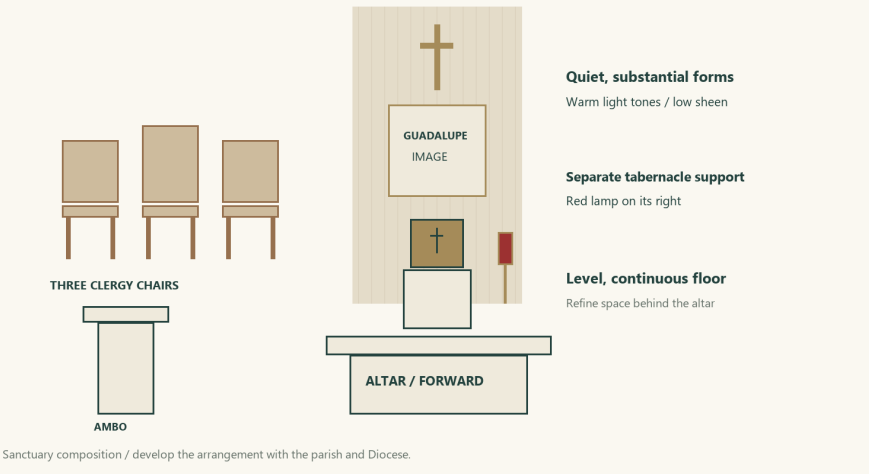
Recorded directions: C01-INT-04, C01-INT-05, C01-INT-06, C01-INT-07, C01-INT-08, C01-INT-16

# The central prayer setting

DESIGN IMAGES & SCHEMATICS

SANCTUARY / SELECTED RELATIONSHIPS

Central tabernacle and altar; ambo and clergy seating on the congregation's left



01 / Tabernacle, image and altar

The tabernacle has its own warm, light pedestal; the red-glass lamp stands on its right.



OPTION B / ILLUSTRATIVE INTERIOR V04

Upper geometric glass • Four figurative reserves • Eight quiet lower bays



W02 - Concept placement only. Final artwork, bay assignments and fabrication remain open for parish and specialist review.

02 / The view from the congregation

Current V04 window subjects: Good Shepherd, Juan Diego, Joseph teaching Jesus and Francis. Room appearance is illustrative; exact geometry and artwork placement remain open.

# The central prayer setting

## SELECTED DIRECTION FOR CHURCH REVIEW

Plan for the Blessed Sacrament to remain in the chapel between Masses, with a centrally placed tabernacle behind the altar, near the sanctuary mast.

### 01 / A restrained tabernacle

Use a softly brushed gold appearance with a plain cross on the door. Its separate warm, light pedestal coordinates with the altar and ambo. A simple red-glass sanctuary lamp on a softly brushed gold support sits to the congregation-facing right.

### 02 / The Guadalupe image

Frame the image with a simple, shallow warm-light surround and a narrow brushed-gold border. Illuminate it with a soft, even wash of warm light from discreet fixtures, adjustable for Mass and quiet prayer.

## DEVELOPING THE DESIGN

Develop reservation and the final sanctuary arrangement with the parish and Diocese, including access, care, security and the space behind the altar.

## DESIGN THREAD

C02 coordinated design review / 18 October 2026 HST.

Recorded directions: C01-INT-09, C01-INT-10, C01-INT-11, C01-INT-12, C01-INT-13, C01-INT-14, C01-INT-15

# Seating shaped for gathering

DESIGN IMAGES & SCHEMATICS

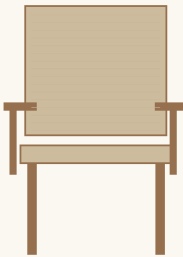
SEATING / ONE COORDINATED FAMILY

Curved, linked rows with kneelers and replaceable, lightly padded seat pads



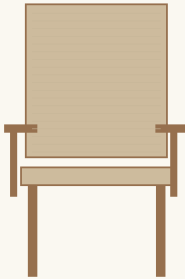
STANDARD CHAIR

Warm wood / sand upholstery



SOME WITH ARMRESTS

Same finish and seating family



CELEBRANT CHAIR

Slightly taller back

Links, kneelers and replacement pads require a coordinated full-size sample.

Furniture family / refine dimensions, linking, kneelers and upholstery through a full-size sample.

01 / Warm wood and sand upholstery

Simple chair forms, subtle woven fabric and a small number of coordinated chairs with armrests.



OPTION B / ILLUSTRATIVE INTERIOR V04

Upper geometric glass • Four figurative reserves • Eight quiet lower bays



W02 - Concept placement only. Final artwork, bay assignments and fabrication remain open for parish and specialist review.

02 / The seating in the room

Current V04 window subjects: Good Shepherd, Juan Diego, Joseph teaching Jesus and Francis. Room appearance is illustrative; exact geometry and artwork placement remain open.

# Seating shaped for gathering

## SELECTED SEATING FAMILY

Individual chairs form curved, linkable rows, bringing a flexible seating system into a warm and orderly interior.

### 01 / Comfort and flexibility

Provide lightly padded, replaceable seat pads and compatible kneelers. Chair links should accommodate the curved rows. Include a small number of matching chairs with armrests alongside the standard chairs.

### 02 / A quiet finish

Use warm wood tones with a soft, low-sheen finish, coordinated with the clergy chairs. Upholstery is warm, medium-light sand with a subtle woven texture. Keep the visual pattern quiet across the room.

## DEVELOPING THE DESIGN

Review a full-size linked row with kneelers, replacement pads and an armrest chair to settle comfort, spacing and maintenance.

## DESIGN THREAD

C02 coordinated design review / 18 October 2026 HST.

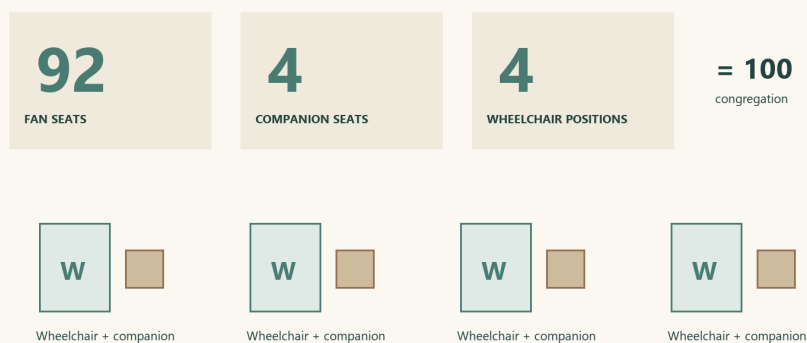
Recorded directions: C01-INT-01, C01-INT-17, C01-INT-18, C01-INT-32

# A place together

## DESIGN IMAGES & SCHEMATICS

### CAPACITY / KEEP PEOPLE TOGETHER

The brief is retained; final capacity depends on the measured furniture and circulation layout



Choice of locations and clear sanctuary views. Three clergy seats are additional.

Seating brief / coordinate accessible routes, occupied furniture and music participants in the developed plan.

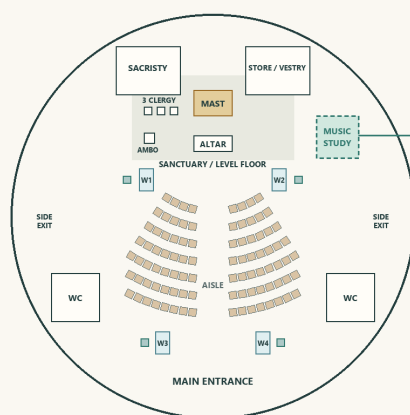
## 01 / The seating brief

92 fan seats, four companion seats and four wheelchair positions make up the 100 congregation places.

### CHAPEL / FRONT-RIGHT MUSIC AREA

C01 study M02 | 18 October 2026 | A flexible setting for music

Viewed from above. Sanctuary at top; main entrance at bottom.



#### 01 EXPLORE THIS AREA

Front-right, outside the sanctuary.  
Two people: cantor + keyboard player.  
Flexible for one-person use.  
Study zone beside the sanctuary;  
refine equipment and working space.

#### 02 RETAIN THE BRIEF

92 fan seats + 4 companion seats  
+ 4 wheelchair positions = 100.  
Three clergy seats are additional.  
Retain the full congregation brief.

#### 03 DEVELOP TOGETHER

Occupied equipment and furniture space.  
Front-right wheelchair approach and view.  
Side-exit and store/vestry access.  
Power, cables and sound-system layout.  
How musicians count in total occupancy.

Layout relationships based on P03 / refine music alongside seating, service rooms and sanctuary.  
Carry the selected tabernacle, furniture and accessible seating directions into the developed plan.

## 02 / Earlier P03-based layout reference

Earlier relationship diagram, not the latest floor trial. SMC02 tests revised rows, sanctuary and WC positions; see pages 56-57 and the A3 companion. Those changes remain unapproved.

# A place together

## SELECTED INCLUSIVE SEATING DIRECTION

Wheelchair users and companions sit together as part of the congregation, with a choice of locations and clear views toward the sanctuary.

### 01 / Adjacent places

Place each wheelchair position beside a companion seat within the main seating. Coordinate these pairs with the curved rows and with the choice of standard chairs and chairs with armrests.

### 02 / Comfortable movement

Develop approach routes and turning space alongside occupied chairs and kneelers in use. Preserve a readable central aisle and convenient routes between arrival, seating and service areas.

## DEVELOPING THE DESIGN

Confirm positions and views in the developed floor plan, including the way music participants are counted in overall occupancy. SMC02 develops a six-row trial; capacity and access still depend on actual furniture and professional review.

## DESIGN THREAD

C02 coordinated design review / 18 October 2026 HST.

Recorded directions: C01-INT-31

# A quiet, connected palette

DESIGN IMAGES & SCHEMATICS

THE SELECTED PALETTE

A quiet balance of ivory, pale stone, warm wood and restrained gold

WALLS

Warm ivory

Fine plaster-like texture / matte

CEILING

Lighter warm ivory

Smooth / matte

FLOOR

Pale limestone-like

Gentle variation / softly honed

SEATING

Warm wood tones

Soft low sheen

UPHOLSTERY

Medium-light sand

Subtle woven texture

ACCENTS

Muted brushed gold

Narrow / understated

Palette study / choose physical samples together under the chapel lighting.

01 / The selected palette

A coordinated family of colours and surfaces.



OPTION B / ILLUSTRATIVE INTERIOR V04

Upper geometric glass • Four figurative reserves • Eight quiet lower bays

S01

S02

S03

S04

S05

S06

S07

S08

S09

S10

S11

S12

W02 - Concept placement only. Final artwork, bay assignments and fabrication remain open for parish and specialist review.

02 / One continuous floor

Current V04 window subjects: Good Shepherd, Juan Diego, Joseph teaching Jesus and Francis. Room appearance is illustrative; exact geometry and artwork placement remain open.

# A quiet, connected palette

## SELECTED FINISH DIRECTIONS

Ivory, pale stone, warm wood and restrained gold work together across the room, with texture and sheen providing gentle variation.

### 01 / Floor and walls

Use a quiet, warm, light limestone-like floor with gentle colour variation and a softly honed finish. Carry it continuously through the sanctuary. Walls are warm ivory with a fine, subtle plaster-like texture and a matte finish.

### 02 / Samples that work together

Compare floor, wall, ceiling, wood, upholstery and metal samples side by side under chapel lighting. Choose actual materials through local availability, maintenance, durability and installed pricing.

## DEVELOPING THE DESIGN

Prepare one physical sample board and compare complete installed scopes, including joints, fixings and finish care.

## DESIGN THREAD

C02 coordinated design review / 18 October 2026 HST.

Recorded directions: C01-INT-19, C01-INT-20, C01-INT-21

# Light for worship and prayer

DESIGN IMAGES & SCHEMATICS



**OPTION B / ILLUSTRATIVE INTERIOR V04**

Upper geometric glass • Four figurative reserves • Eight quiet lower bays



S01 S02 S03 S04 S05 S06 S07 S08 S09 S10 S11 S12

W02 - Concept placement only. Final artwork, bay assignments and fabrication remain open for parish and specialist review.

01 / Lantern branches in the room

Current V04 window subjects: Good Shepherd, Juan Diego, Joseph teaching Jesus and Francis. Room appearance is illustrative; exact geometry and artwork placement remain open.

**LIGHTING / SIMPLE EVERYDAY CONTROLS**

Three clearly labelled presets, with manual adjustment to fine-tune each setting

**MASS**

Worship, reading and sanctuary

**QUIET PRAYER**

Gentler room and artwork light

**CLEANING / SETUP**

Brighter practical lighting

**MANUAL ADJUSTMENT**

Guadalupe image: soft, even warm wash from discreet fixtures.

Lighting experience / develop preset levels and controls alongside the sanctuary lamp and safety lighting.

02 / Three everyday settings

Mass, quiet prayer and cleaning/setup, with manual adjustment.

PR01 / Design presentation / 18 October 2026 HST

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# Light for worship and prayer

## SELECTED LIGHTING CHARACTER AND CONTROLS

The retained honeycomb lantern branches provide the chapel's lighting identity, supported by simple controls for its everyday uses.

### 01 / Light near the room's edges

Keep unequal lantern branches near the edges of the room, with thin frames, soft ivory diffusers and recessed warm light. Cells nearly touch within each branch, while space between branches preserves the open central ceiling.

### 02 / Clear controls

Provide three clearly labelled presets: Mass, quiet prayer and cleaning/setup. Retain manual adjustment so the brightness can be fine-tuned, including the even wash over the Guadalupe image.

## DEVELOPING THE DESIGN

Develop a full-size lantern sample and coordinate the ceiling layout, preset levels and controls with fans and roof details.

## DESIGN THREAD

L09 retained lighting appearance; selected C02 control brief.

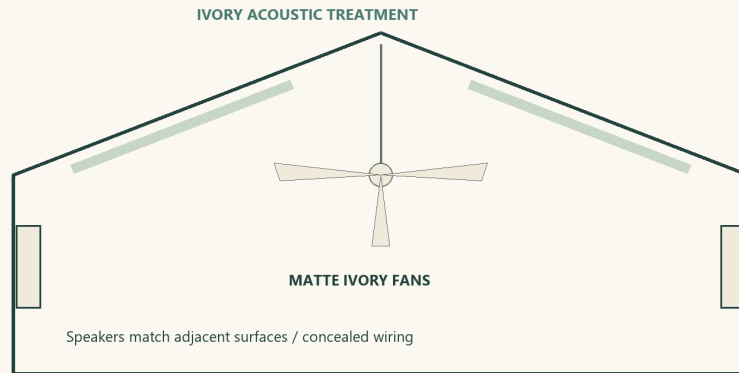
Recorded directions: C01-INT-37

# Clear speech, quiet equipment

## DESIGN IMAGES & SCHEMATICS

### COMFORT / DISCREET SERVICES

Preserve the sweeping roof form and coordinate equipment with the ceiling and lanterns



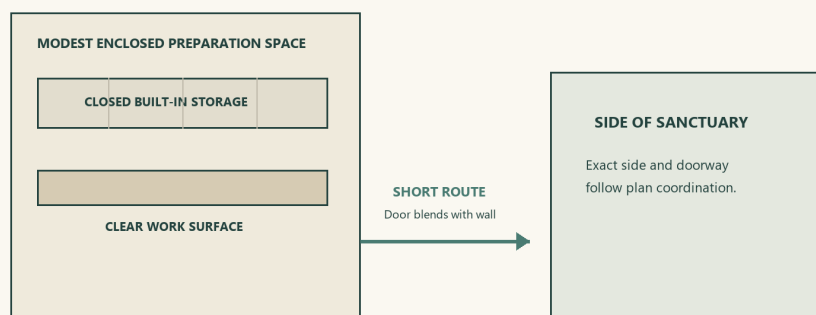
Integrated comfort / coordinate airflow, sound, lighting and equipment positions within the roof design.

### 01 / Integrated sound and comfort

Ivory acoustic finishes and speakers coordinated with adjacent surfaces.

### PREPARATION / A SHORT, DISCREET CONNECTION

Develop the existing P03 service-space studies within the layout and budget



P03 already includes sacristy and store/vestry studies; C02 refines their intended use.

Service-space relationships / refine room size, doorway and route within the chapel layout and budget.

### 02 / A practical place to prepare

Develop access to equipment and everyday controls alongside the service-space design.

# Clear speech, quiet equipment

## SELECTED ACOUSTIC INTEGRATION

Acoustic treatment and sound equipment blend into the architecture, supporting spoken prayer, readings and congregational singing.

### 01 / Sound-absorbing surfaces

Use discreet sound-absorbing finishes within selected ceiling or upper-wall areas, carrying the ivory palette through the treatment and preserving the sweeping roof form.

### 02 / Speakers that fit the room

Coordinate speaker finishes with adjacent surfaces and conceal wiring. Let the sound design guide equipment sizes, number and positions across the curved seating arrangement.

## DEVELOPING THE DESIGN

Develop the acoustic balance, speaker coverage, controls and maintenance access together.

## DESIGN THREAD

C02 coordinated design review / 18 October 2026 HST.

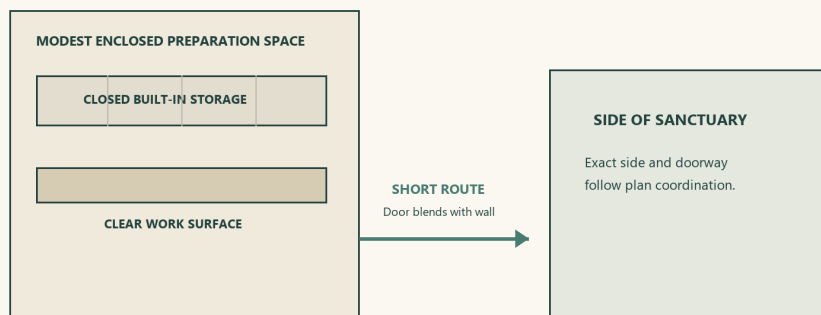
Recorded directions: C01-INT-26, C01-INT-27

# Prepare with ease

## DESIGN IMAGES & SCHEMATICS

### PREPARATION / A SHORT, DISCREET CONNECTION

Develop the existing P03 service-space studies within the layout and budget



P03 already includes sacristy and store/vestry studies; C02 refines their intended use.

Service-space relationships / refine room size, doorway and route within the chapel layout and budget.

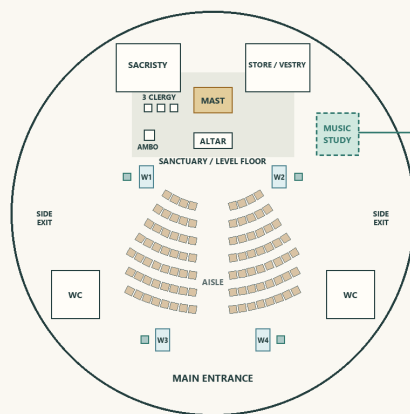
## 01 / Preparation and sanctuary connection

Closed cabinetry, a work surface and a short discreet route to the sanctuary side.

### CHAPEL / FRONT-RIGHT MUSIC AREA

C01 study M02 | 18 October 2026 | A flexible setting for music

Viewed from above. Sanctuary at top; main entrance at bottom.



#### 01 EXPLORE THIS AREA

Front-right, outside the sanctuary.  
Two people: cantor + keyboard player.  
Flexible for one-person use.  
Study zone beside the sanctuary;  
refine equipment and working space.

#### 02 RETAIN THE BRIEF

92 fan seats + 4 companion seats  
+ 4 wheelchair positions = 100.  
Three clergy seats are additional.  
Retain the full congregation brief.

#### 03 DEVELOP TOGETHER

Occupied equipment and furniture space.  
Front-right wheelchair approach and view.  
Side-exit and store/vestry access.  
Power, cables and sound-system layout.  
How musicians count in total occupancy.

Layout relationships based on P03 / refine music alongside seating, service rooms and sanctuary.  
Carry the selected tabernacle, furniture and accessible seating directions into the developed plan.

## 02 / Earlier P03-based layout reference

Earlier relationship diagram, not the latest floor trial. SMC02 tests revised rows, sanctuary and WC positions; see pages 56-57 and the A3 companion. Those changes remain unapproved.

# Prepare with ease

## SELECTED SERVICE-SPACE BRIEF

A modest enclosed preparation space gives clergy a calm place to get ready for Mass, with storage and a clear work surface close at hand.

### 01 / Storage that belongs

Use closed built-in storage with simple fronts that blend into the surrounding finish. Organize books, linens, microphones and other everyday items around their use, with appropriate secure storage.

### 02 / A short, discreet route

Prioritise a short connection to the side of the sanctuary. Blend the connecting door with the adjacent wall finish where possible. Fit the preparation provision within the chapel layout and budget.

## DEVELOPING THE DESIGN

Refine the existing service-space studies around an inventory, working space, access and the selected sanctuary arrangement.

## DESIGN THREAD

C02 coordinated design review / 18 October 2026 HST.

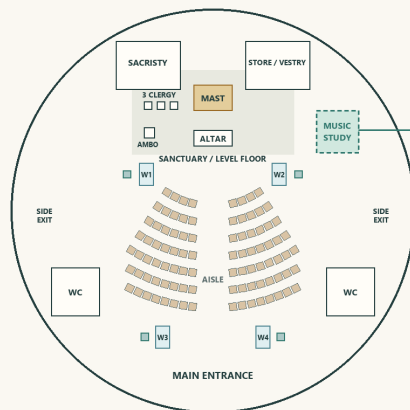
Recorded directions: C01-INT-28, C01-INT-29, C01-INT-30

# A flexible place for music

## DESIGN IMAGES & SCHEMATICS

### CHAPEL / FRONT-RIGHT MUSIC AREA

C01 study M02 | 18 October 2026 | A flexible setting for music  
Viewed from above. Sanctuary at top; main entrance at bottom.



#### 01 EXPLORE THIS AREA

Front-right, outside the sanctuary.  
Two people: cantor + keyboard player.  
Flexible for one-person use.  
Study zone beside the sanctuary;  
refine equipment and working space.

#### 02 RETAIN THE BRIEF

92 fan seats + 4 companion seats  
+ 4 wheelchair positions = 100.  
Three clergy seats are additional.  
Retain the full congregation brief.

#### 03 DEVELOP TOGETHER

Occupied equipment and furniture space.  
Front-right wheelchair approach and view.  
Side-exit and store/vestry access.  
Power, cables and sound-system layout.  
How musicians count in total occupancy.

Layout relationships based on P03 / refine music alongside seating, service rooms and sanctuary.  
Carry the selected tabernacle, furniture and accessible seating directions into the developed plan.

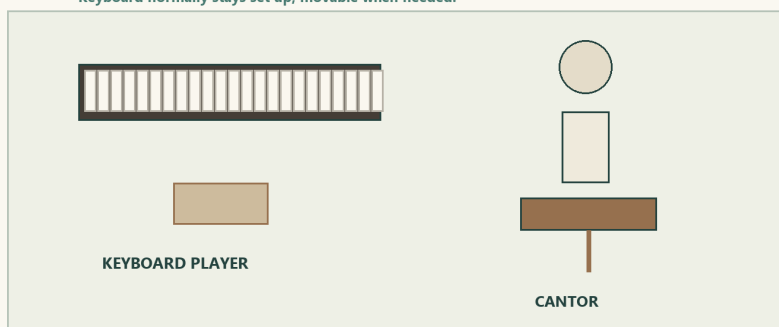
## 01 / Earlier P03-based layout reference

Earlier relationship diagram, not the latest floor trial. SMC02 tests revised rows, sanctuary and WC positions; see pages 56-57 and the A3 companion. Those changes remain unapproved.

### MUSIC / FLEXIBLE TWO-PERSON USE

Preferred front-right area beside the sanctuary / refine the arrangement around two people

Keyboard normally stays set up; movable when needed.



Furniture also supports one-person use. Keep views, access and the seating brief intact.

Flexible music area / develop equipment sizes, working space, views and movement together.

## 02 / Two people, flexible furniture

The keyboard normally remains set up and ready, with the ability to move it when needed.

# A flexible place for music

## PREFERRED FRONT-RIGHT STUDY

Provide a modest music area for a cantor and a separate keyboard player, with furniture that also works for one-person use.

### 01 / Part of the gathering

Explore the congregation-facing front-right position, outside the sanctuary. Coordinate movable furniture with the warm interior and preserve clear sanctuary views, circulation and the seating brief.

### 02 / Ready for everyday use

Plan for a cantor and a separate keyboard player. Keep the keyboard normally set up in its discreet side position, while allowing occasional relocation. Develop power and microphone connections around that pattern of use.

## DEVELOPING THE DESIGN

Use SMC02 as the latest Option A test, with two music roles at the front right. Confirm actual equipment, working space, movement and whether music participants count within or in addition to the congregation brief.

## DESIGN THREAD

C02 coordinated design review / 18 October 2026 HST.

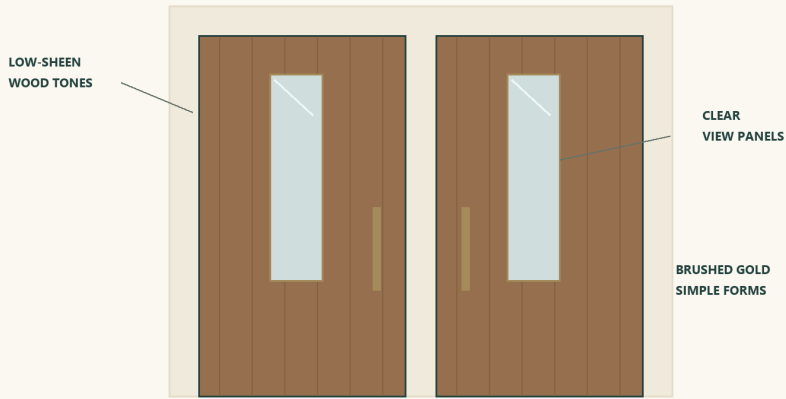
Recorded directions: C01-INT-33, C01-INT-34, C01-INT-35, C01-INT-36

# A welcoming threshold

DESIGN IMAGES & SCHEMATICS

ENTRANCE / RESTRAINED AND WELCOMING

Warm wood tones, simple vertical detailing, narrow clear viewing panels and muted gold hardware



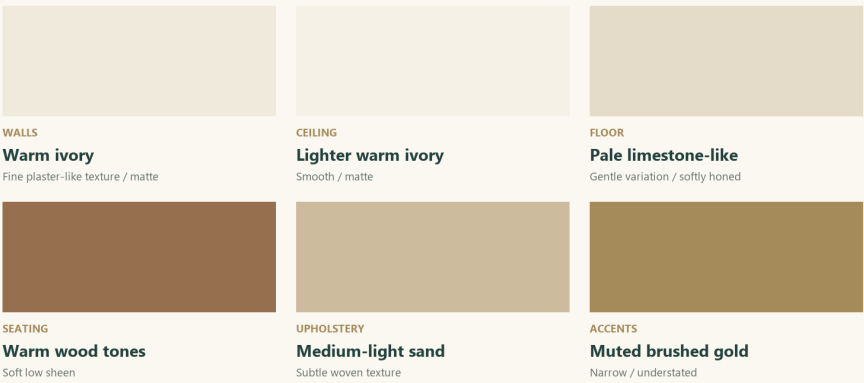
Welcoming entrance / refine glass, viewing heights, door operation, weather protection and hardware together.

01 / Wood, glass and muted gold

Paired wood-toned doors with simple vertical detailing, narrow clear viewing panels and understated hardware.

THE SELECTED PALETTE

A quiet balance of ivory, pale stone, warm wood and restrained gold



Palette study / choose physical samples together under the chapel lighting.

02 / Connect arrival with the interior

Warm wood and muted gold carry the selected palette to the entrance.

# A welcoming threshold

## SELECTED DOOR APPEARANCE

The sheltered entrance introduces the same warmth and restraint found inside the chapel.

### 01 / A clear invitation

Use restrained wood-toned doors with a soft, low-sheen finish and simple vertical detailing. Narrow vertical clear-glass panels offer a view into the chapel while keeping the wood visually dominant.

### 02 / Simple, coordinated fittings

Give visible hardware simple forms with a muted brushed-gold appearance. Develop viewing heights, door operation and weather protection together. For the paving study, carry the warm stone family outside in a slightly deeper tone.

## DEVELOPING THE DESIGN

Review door and paving samples with the canopy, accessible threshold and drainage. The deeper paving tone is a designer proposal for this edition.

## DESIGN THREAD

P06 arrival study; selected entrance-door directions; C02 designer proposal for paving.

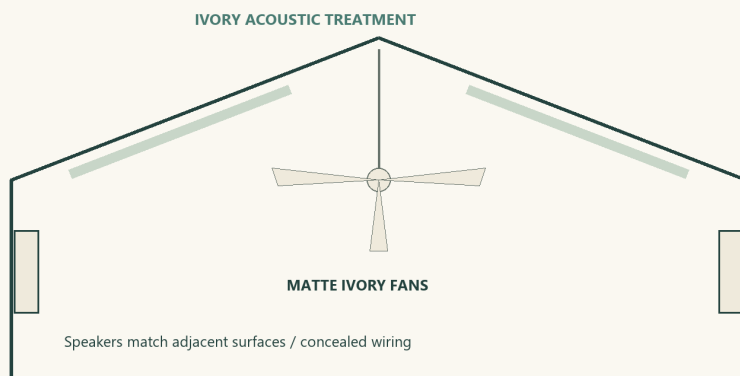
Recorded directions: C01-INT-39, C01-INT-40, C01-INT-41

# A sheltered, breathable chapel

## DESIGN IMAGES & SCHEMATICS

### COMFORT / DISCREET SERVICES

Preserve the sweeping roof form and coordinate equipment with the ceiling and lanterns



Integrated comfort / coordinate airflow, sound, lighting and equipment positions within the roof design.

### 01 / Fans within the roof design

Simple matte-ivory fans coordinate with the lighter ceiling.



#### OPTION B / ILLUSTRATIVE INTERIOR V04

Upper geometric glass • Four figurative reserves • Eight quiet lower bays



W02 - Concept placement only. Final artwork, bay assignments and fabrication remain open for parish and specialist review.

### 02 / Preserve the room's character

Current V04 window subjects: Good Shepherd, Juan Diego, Joseph teaching Jesus and Francis. Room appearance is illustrative; exact geometry and artwork placement remain open.

# A sheltered, breathable chapel

## SELECTED NATURAL-AIRFLOW APPROACH

Natural airflow supported by fans remains the working comfort strategy, developed alongside the protected entrance and ventilation openings.

### 01 / Discreet fans

Use simple, visually discreet fans in a matte ivory finish coordinated with the ceiling. Airflow design guides their size and placement, alongside sound, controls and maintenance needs.

### 02 / A complete air path

Develop the P06 wall-opening studies with rain protection, screens and roof-peak heat release. Coordinate these with the sheltered entrance, local climate and the fan layout.

## DEVELOPING THE DESIGN

Refine usable airflow, fan performance and roof ventilation as one comfort design, then integrate them with the lighting plan.

## DESIGN THREAD

P05 natural-airflow direction; P06 ventilation studies; selected matte-ivory fan appearance.

Recorded directions: C01-INT-38

# Geometric daylight

DESIGN IMAGES & SCHEMATICS

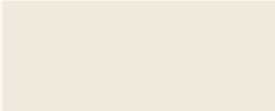
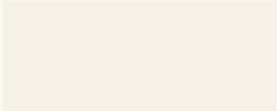
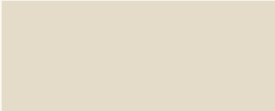


## 01 / Option B interior preview / V04

V04 uses the four individual concepts: Good Shepherd, Juan Diego with roses, Joseph teaching Jesus and Francis with birds. Illustrative artwork, bay assignments and fabrication remain open for parish and specialist review.

### THE SELECTED PALETTE

A quiet balance of ivory, pale stone, warm wood and restrained gold

|                                                                                                                                                                     |                                                                                                                                                                    |                                                                                                                                                                             |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  <p><b>WALLS</b><br/><b>Warm ivory</b><br/>Fine plaster-like texture / matte</p> |  <p><b>CEILING</b><br/><b>Lighter warm ivory</b><br/>Smooth / matte</p>         |  <p><b>FLOOR</b><br/><b>Pale limestone-like</b><br/>Gentle variation / softly honed</p> |
|  <p><b>SEATING</b><br/><b>Warm wood tones</b><br/>Soft low sheen</p>             |  <p><b>UPHOLSTERY</b><br/><b>Medium-light sand</b><br/>Subtle woven texture</p> |  <p><b>ACCENTS</b><br/><b>Muted brushed gold</b><br/>Narrow / understated</p>           |

Palette study / choose physical samples together under the chapel lighting.

## 02 / Colour in the wider room

Review glass colours alongside the selected ivory, pale stone and warm wood palette.

# Geometric daylight

## OPTION B / SPONSOR-PREFERRED DIRECTION

Andre's preferred direction is Option B: geometric stained glass in the separate upper band, four lower figurative reserves and quiet clear/light glazing in the other eight lower bays.

### 01 / The W02 allocation

W02 retains S01, S04, S05 and S08 as figurative reserves. S02, S03, S06, S07 and S09-S12 become quiet clear/light glazing. Upper geometric work carries one 17.28 m<sup>2</sup> gross-equivalent budget allowance within the separate 53.01 m<sup>2</sup> gross band; exact coverage remains open.

### 02 / Develop the artwork together

The family, parish and artist will review subjects and their bay assignments. The architect and stained-glass specialist will resolve upper coverage, supported panel divisions, net glass sizes, assemblies and samples. Gross areas include unresolved frames and interruptions; fabrication quantities follow that review.

## DEVELOPING THE DESIGN

Use W02 as the proposed schedule. Review colour, glazing finishes and comparable quotations before approving artwork or fabrication.

## DESIGN THREAD

W02 proposed window schedule / Option B interior preview V04. W02-01 and W02-02 record all four preferred subjects. Final artwork, assignments, upper coverage and fabrication remain open for parish, architect and specialist review.

Recorded directions: W01-01

# One Marian focal image

DESIGN IMAGES & SCHEMATICS

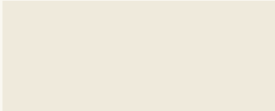
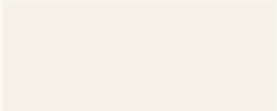
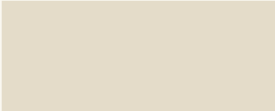


## 01 / Option B interior preview / V04

V04 uses the four individual concepts: Good Shepherd, Juan Diego with roses, Joseph teaching Jesus and Francis with birds. Illustrative artwork, bay assignments and fabrication remain open for parish and specialist review.

### THE SELECTED PALETTE

A quiet balance of ivory, pale stone, warm wood and restrained gold

|                                                                                                                                                                     |                                                                                                                                                                    |                                                                                                                                                                             |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
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Palette study / choose physical samples together under the chapel lighting.

## 02 / Colour in the wider room

Review glass colours alongside the selected ivory, pale stone and warm wood palette.

# One Marian focal image

## PREFERRED SUBJECTS / PARISH REVIEW OPEN

Mary remains at the central tilma. The four preferred window subjects are the Good Shepherd, Juan Diego with roses, Joseph teaching Jesus and Francis with birds.

### 01 / Four preferred window subjects

V04 shows, left to right: Christ the Good Shepherd; Saint Juan Diego carrying roses; Saint Joseph teaching the young Jesus; Saint Francis with birds. Exact assignments to the four figurative bay reserves remain open.

### 02 / Develop the artwork together

The parish and artist will review iconography, composition, colour and borders. Juan Diego carries roses in a plain cloak, with Mary absent from the cloth and scene. Keep Mary absent from every window, including secondary figures and apparitions; the central tilma remains her single image.

## DEVELOPING THE DESIGN

W02-01 and W02-02 record the four preferred subjects. Retain four lower figurative reserves and develop final subjects and fabrication with the parish, architect and glass specialist.

## DESIGN THREAD

W02 proposed window schedule / W02-01 / W02-02 subject directions recorded 18 October 2026. Earlier G01 subjects remain historical studies; final artwork and fabrication stay open.

Recorded directions: W02-01, W02-02

# Devotional stories in glass

DESIGN IMAGES & SCHEMATICS

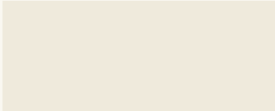
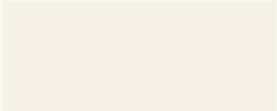
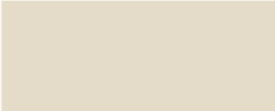


01 / Option B interior preview / V04

V04 uses the four individual concepts: Good Shepherd, Juan Diego with roses, Joseph teaching Jesus and Francis with birds. Illustrative artwork, bay assignments and fabrication remain open for parish and specialist review.

### THE SELECTED PALETTE

A quiet balance of ivory, pale stone, warm wood and restrained gold

|                                                                                                                                                                     |                                                                                                                                                                    |                                                                                                                                                                             |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
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Palette study / choose physical samples together under the chapel lighting.

02 / Colour in the wider room

Review glass colours alongside the selected ivory, pale stone and warm wood palette.

# Devotional stories in glass

## PREFERRED SUBJECTS / PARISH REVIEW OPEN

Four lower figurative reserves support a coherent devotional group, with the Good Shepherd, Juan Diego, Saint Joseph teaching Jesus and Saint Francis as the preferred subjects.

### 01 / A sequence to explore

Review all four preferred subjects as a group with the parish and artist. Develop their order, colours and relationship to the central tilma; keep the scale and border treatment consistent.

### 02 / A complete or phased commission

Compare complete and phased installation using the same visual language. The subject update retains the four figurative gross openings totaling 8.64 m<sup>2</sup>. Earlier SG02 and SG03 labels remain cost references with a shared figurative rate basis; final complexity needs quotations.

## DEVELOPING THE DESIGN

Confirm all four subjects, their bay assignments and fabrication details with the parish and specialist. Earlier Marian sequences remain archived studies; W02-01 and W02-02 guide the current imagery.

## DESIGN THREAD

W02 proposed window schedule / W02-01 / W02-02 subject directions recorded 18 October 2026. Earlier G01 subjects remain historical studies; final artwork and fabrication stay open.

# Mosaic, flowers & devotion

## DESIGN IMAGES & SCHEMATICS

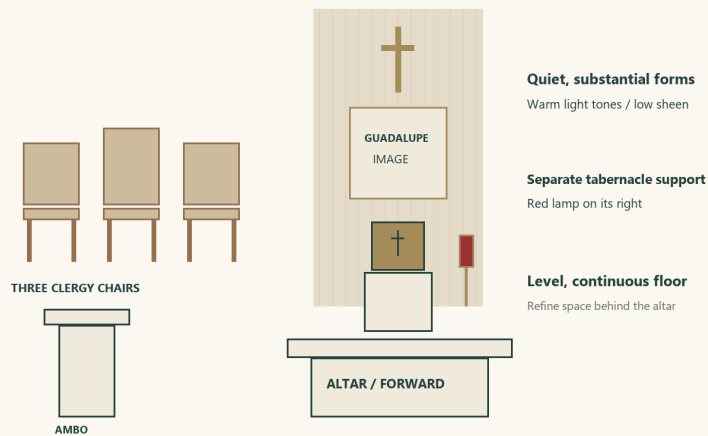


### 01 / One central Marian image

Mary remains only at the central tilma. The earlier additional Guadalupe mosaic portrait is archived and is excluded from this current presentation.

## SANCTUARY / SELECTED RELATIONSHIPS

Central tabernacle and altar; ambo and clergy seating on the congregation's left



Sanctuary composition / develop the arrangement with the parish and Diocese.

### 02 / Keep the focal setting clear

Develop any sampaguita treatment around the central Marian setting. The diagram records sanctuary relationships, not a selected floral pattern or additional portrait.

# Mosaic, flowers & devotion

## ARTWORK POSSIBILITIES FOR REVIEW

Keep one Marian focal image at the central tilma. Any additional wall treatment develops around that clear direction.

### 01 / A coherent family of artwork

The four windows show the selected non-Marian subjects. Sampaguita may accompany the central Marian setting; geometric glass and lanterns remain abstract. Earlier additional Marian portraits are historical alternatives.

### 02 / Choose a clear scope

The retained G01 studies include a sampaguita ribbon and an optional fourteen-part Stations of the Cross programme. Review the desired level of artwork as one package, then develop subjects and wall locations with the parish and artist.

## DEVELOPING THE DESIGN

Group the artwork choices into a single review of imagery, placement, installation stages and cost.

## DESIGN THREAD

G01 sacred-art studies / source artwork and material samples support the next review.

# The next chapter

DESIGN IMAGES & SCHEMATICS

REVIEW / THREE GROUPED CHECKPOINTS

A coordinated review edition, followed by professional development and a priced scope

- 01

REVIEW THE WHOLE DESIGN

Check the combined palette, sanctuary, furniture and entrance.
- 02

RESOLVE THE MAJOR OPEN CHOICES

Window/art scope, site evidence, measured layout and budget priorities.
- 03

COORDINATE AND PRICE

Church review, architecture, engineering, access, services and quotations.

Small-detail proposals follow the agreed palette; further reviews should be grouped.

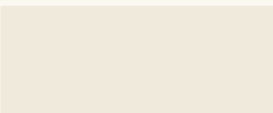
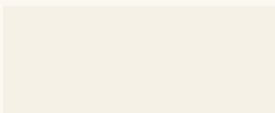
Project development / work toward the US\$300,000 budget target, excluding land, through coordinated local pricing.

01 / Three grouped checkpoints

Review the whole design, resolve major choices, then develop and price the coordinated project.

THE SELECTED PALETTE

A quiet balance of ivory, pale stone, warm wood and restrained gold

|                                                                                     |                                                                                     |                                                                                       |
|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
|  |  |   |
| <p>WALLS</p> <p><b>Warm ivory</b></p> <p>Fine plaster-like texture / matte</p>      | <p>CEILING</p> <p><b>Lighter warm ivory</b></p> <p>Smooth / matte</p>               | <p>FLOOR</p> <p><b>Pale limestone-like</b></p> <p>Gentle variation / softly honed</p> |
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| <p>SEATING</p> <p><b>Warm wood tones</b></p> <p>Soft low sheen</p>                  | <p>UPHOLSTERY</p> <p><b>Medium-light sand</b></p> <p>Subtle woven texture</p>       | <p>ACCENTS</p> <p><b>Muted brushed gold</b></p> <p>Narrow / understated</p>           |

Palette study / choose physical samples together under the chapel lighting.

02 / Bring the palette into the room

A shared physical sample board connects appearance, care and cost.

# The next chapter

## A GROUPED REVIEW PROCESS

The design direction is established. The next stage turns this shared vision into a coordinated layout, material samples and a priced project scope.

### 01 / Review the design as a whole

Use this edition to assess the combined sanctuary, furniture, finishes, entrance and support spaces. Further sponsor choices should be grouped around meaningful changes to appearance, use or cost.

### 02 / Develop the project together

Confirm the chapel location through site records and survey, then coordinate structure, access, drainage, services and the sanctuary with the professional team and Church. Work toward the retained US\$300,000 target excluding land through complete local quotations.

## DEVELOPING THE DESIGN

Begin with one coordinated review of this edition, followed by the window and sacred-art scope, site-based design development and budget priorities.

## DESIGN THREAD

C02 coordinated design review / 18 October 2026 HST.

# Christ the Good Shepherd

ILLUSTRATIVE / REVIEW OPEN



## C1 / Far-left study

AI-generated appearance study / V01. Concept ID, not bay ID. Composition, colour, glass divisions and fabrication remain open.

# Christ the Good Shepherd

## ILLUSTRATIVE CONCEPT / PARISH AND ARTIST REVIEW OPEN

Christ holds a lamb beside a shepherd's crook. Warm ivory and terracotta sit within the shared amber and blue border.

### 01 / The parish and artist review

Review the face, lamb, hands and balance of painted detail with the parish and artist.

### 02 / Its place in Option B

This is one of four lower figurative concepts, alongside eight quiet lower bays and the separate upper geometric band. Mary remains only at the central tilma; all four window concepts exclude Marian figures, apparitions and images on clothing.

#### REVIEW STILL OPEN

Review all four scenes together. Final assignments to S01, S04, S05 and S08, the reading order, face and hand treatment, glass samples and full-size working drawings remain open. Concept lines are illustrative, not cutting or support patterns.

W02-01 and W02-02 / four sponsor-preferred subjects / 18 October 2026 HST. Final artwork and fabrication remain open.

**W02: allocation and subject review >**

**Explore the Glasswork Studio >**

# Saint Juan Diego carrying roses

ILLUSTRATIVE / REVIEW OPEN



## C2 / Inner-left study

AI-generated appearance study / V01. Concept ID, not bay ID. Composition, colour, glass divisions and fabrication remain open.

# Saint Juan Diego carrying roses

## ILLUSTRATIVE CONCEPT / PARISH AND ARTIST REVIEW OPEN

Roses rest in the fold of a plain cloak. There is no Marian image on the cloth and no apparition in the scene.

### 01 / The parish and artist review

Keep the cloak plain. Review the figure, clothing, roses and cultural representation with the parish and artist.

### 02 / Its place in Option B

This is one of four lower figurative concepts, alongside eight quiet lower bays and the separate upper geometric band. Mary remains only at the central tilma; all four window concepts exclude Marian figures, apparitions and images on clothing.

## REVIEW STILL OPEN

Review all four scenes together. Final assignments to S01, S04, S05 and S08, the reading order, face and hand treatment, glass samples and full-size working drawings remain open. Concept lines are illustrative, not cutting or support patterns.

W02-01 and W02-02 / four sponsor-preferred subjects / 18 October 2026 HST. Final artwork and fabrication remain open.

**W02: allocation and subject review >**

**Explore the Glasswork Studio >**

# Saint Joseph teaching Jesus

ILLUSTRATIVE / REVIEW OPEN



## C3 / Inner-right study

AI-generated appearance study / V01. Concept ID, not bay ID. Composition, colour, glass divisions and fabrication remain open.

# Saint Joseph teaching Jesus

## ILLUSTRATIVE CONCEPT / PARISH AND ARTIST REVIEW OPEN

Joseph guides the young Jesus at a simple workbench: a quiet moment of patient teaching and care.

### 01 / The parish and artist review

Review the figures' ages, gestures, tools and sacred-art treatment with the parish and artist.

### 02 / Its place in Option B

This is one of four lower figurative concepts, alongside eight quiet lower bays and the separate upper geometric band. Mary remains only at the central tilma; all four window concepts exclude Marian figures, apparitions and images on clothing.

#### REVIEW STILL OPEN

Review all four scenes together. Final assignments to S01, S04, S05 and S08, the reading order, face and hand treatment, glass samples and full-size working drawings remain open. Concept lines are illustrative, not cutting or support patterns.

W02-01 and W02-02 / four sponsor-preferred subjects / 18 October 2026 HST. Final artwork and fabrication remain open.

**W02: allocation and subject review >**

**Explore the Glasswork Studio >**

# Saint Francis with birds

ILLUSTRATIVE / REVIEW OPEN



## C4 / Far-right study

AI-generated appearance study / V01. Concept ID, not bay ID. Composition, colour, glass divisions and fabrication remain open.

# Saint Francis with birds

## ILLUSTRATIVE CONCEPT / PARISH AND ARTIST REVIEW OPEN

Francis wears a brown habit with a rope belt and gently welcomes birds. One human figure, with no Marian scene.

### 01 / The parish and artist review

Review the saint's attributes, birds, greenery and level of detail with the parish and artist.

### 02 / Its place in Option B

This is one of four lower figurative concepts, alongside eight quiet lower bays and the separate upper geometric band. Mary remains only at the central tilma; all four window concepts exclude Marian figures, apparitions and images on clothing.

## REVIEW STILL OPEN

Review all four scenes together. Final assignments to S01, S04, S05 and S08, the reading order, face and hand treatment, glass samples and full-size working drawings remain open. Concept lines are illustrative, not cutting or support patterns.

W02-01 and W02-02 / four sponsor-preferred subjects / 18 October 2026 HST. Final artwork and fabrication remain open.

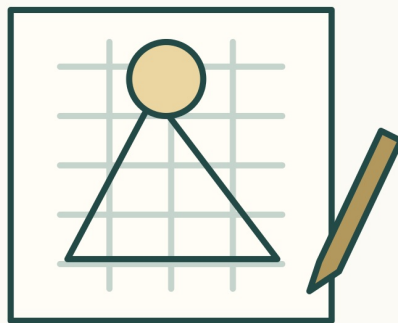
**W02: allocation and subject review >**

**Explore the Glasswork Studio >**

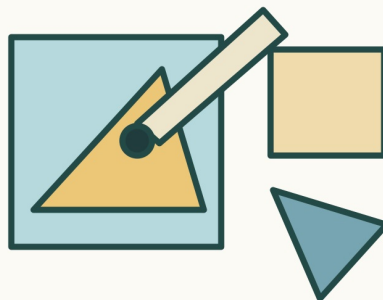
# From drawing to fired detail

ILLUSTRATIVE / REVIEW OPEN

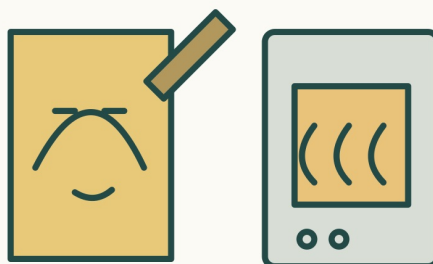
01 / Draw and measure



02 / Choose and cut



03 / Paint and fire



## Steps 01-03 / Craft illustrations

Educational diagrams. They establish no cutting dimensions, firing recipe, reinforcement pattern or installation specification.

# From drawing to fired detail

## ILLUSTRATED CRAFT GUIDE / PRODUCTION METHOD OPEN

A traditional leaded and painted-glass route explains the craft. The appointed artist and specialist will develop the chapel's actual method, samples and working drawings.

### 01 / Draw and measure

The artist develops the scene, then a full-size working drawing called a cartoon. Measured openings and planned supports guide the pattern. Here: images express the idea. The artist and architect still establish the working drawing.

### 02 / Choose and cut

Sheets supply the glass colour and texture. Individual shapes are cut to fit the pattern, with space allowed for the joining metal. Here: review real glass samples in the chapel's daylight before settling colour.

### 03 / Paint and fire

Faces, hands and shading can be painted onto glass. Suitable glass paints are fired in a kiln to bond them to the surface. Here: the studio chooses compatible glass, paint and firing methods. This guide gives no firing recipe.

## REVIEW STILL OPEN

Review a physical sample in chapel daylight for colour, transparency, faces and joint weight. Came means the metal channel around the glass edges. Ceramic-printed glass remains a separately identified, unapproved alternative.

Existing Glasswork Studio source review / 18 October 2026 HST. General craft guidance; project specifications remain open.

**W02: allocation and subject review >**

**Craft reference: Draw and measure >**

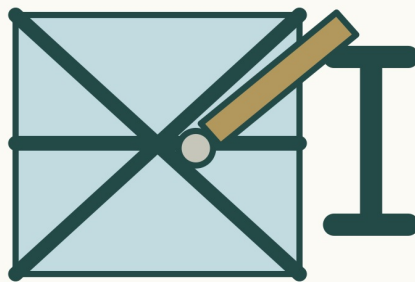
**Craft reference: Choose and cut >**

**Craft reference: Paint and fire >**

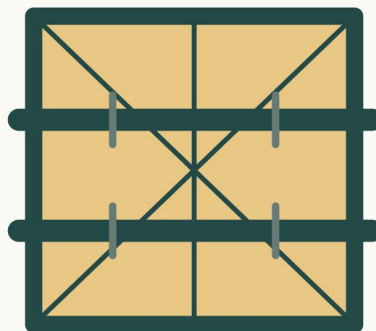
# From pieces to a supported window

ILLUSTRATIVE / REVIEW OPEN

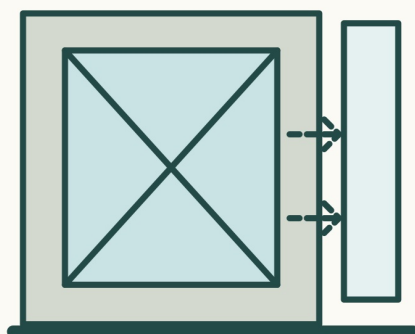
04 / Join the pieces



05 / Support the artwork



06 / Install and care



## Steps 04-06 / Craft illustrations

Educational diagrams. They establish no cutting dimensions, firing recipe, reinforcement pattern or installation specification.

# From pieces to a supported window

## ILLUSTRATED CRAFT GUIDE / PRODUCTION METHOD OPEN

A traditional leaded and painted-glass route explains the craft. The appointed artist and specialist will develop the chapel's actual method, samples and working drawings.

### 04 / Join the pieces

Narrow metal channels, called came, hold the glass edges. In traditional leaded work, joints are soldered and suitable glazing compound beds the glass. Here: came material, widths, joint pattern and compound remain for the specialist.

### 05 / Support the artwork

The completed artwork needs a designed support system. Large compositions may be divided into smaller supported panels. Here: panel divisions, reinforcing bars, frame and fixing design remain open. The dark lines in the concepts are not structural drawings.

### 06 / Install and care

Coordinate the artwork with its opening and any protective glazing. Plan access for inspection and cleaning, plus a maintenance record. Here: review weather exposure, water management and access before installation.

## REVIEW STILL OPEN

Review a physical sample in chapel daylight for colour, transparency, faces and joint weight. Came means the metal channel around the glass edges. Ceramic-printed glass remains a separately identified, unapproved alternative.

Existing Glasswork Studio source review / 18 October 2026 HST. General craft guidance; project specifications remain open.

**W02: allocation and subject review >**

**Craft reference: Join the pieces >**

**Craft reference: Support the artwork >**

**Craft reference: Install and care >**

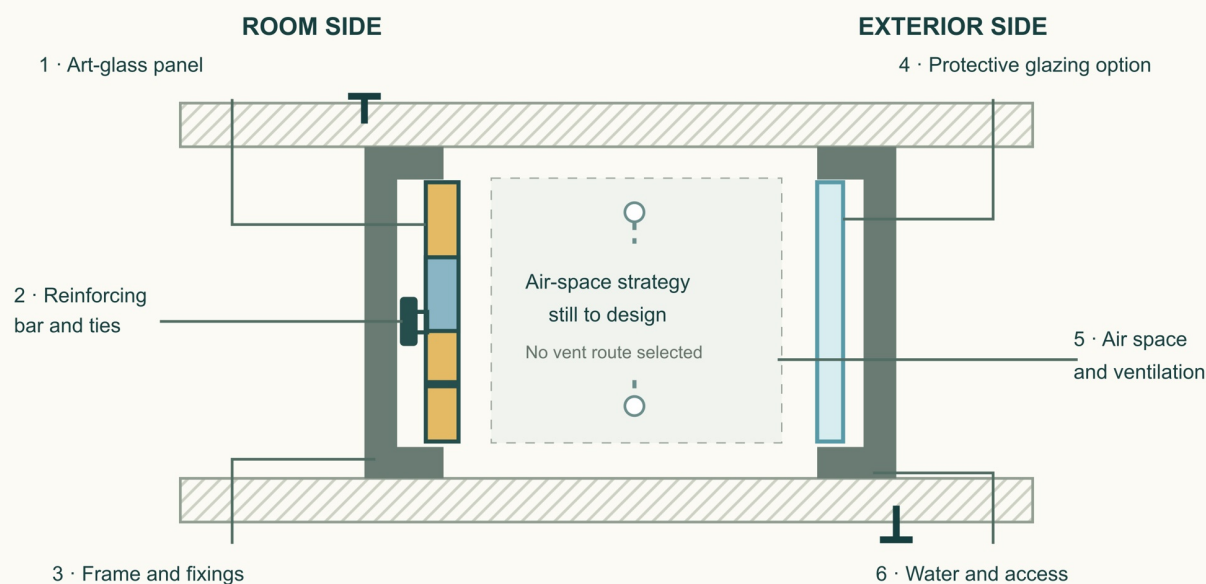
# Artwork, support and protection

ILLUSTRATIVE / REVIEW OPEN

G02 / ASSEMBLY EXPLAINER

## Artwork, support and protection

Possible arrangement only · Not to scale · All specialist details open



Layers are separated for explanation. Actual spacing, materials, supports and drainage are unresolved.

Architect + glass specialist: develop a site-specific assembly, samples and coordinated drawings.

### Possible assembly / Not to scale

No thickness, air gap, vent direction, frame section, fixing or panel division is selected. The architect and stained-glass specialist must develop these together.

# Artwork, support and protection

## CONCEPTUAL ASSEMBLY / ALL SPECIALIST DETAILS OPEN

A possible arrangement with separate protective glazing explains the parts to coordinate. This is not a selected system, measured section or construction detail.

### 1 / Art-glass panel

The coloured pieces and painted details form the image. Came joins the pieces; it does not by itself resolve every load or support requirement. Open: Glass type and thickness, painted treatment, came profile, panel sizes and supported divisions.

### 2 / Reinforcement

Support bars and ties may help the artwork resist movement. Their position should work with the composition and the supporting frame. Open: Bar material, number, spacing, connections and resistance to wind and impact.

### 3 / Frame and fixings

The frame receives the panels and transfers forces to the building. Glazing edges need compatible materials and allowance for movement. Open: Frame sections, anchors, edge clearances, seals, corrosion protection and structural verification.

### 4 / Protective glazing option

A separate protective pane can be considered for the exposure and safety brief. Its weight, light transmission and effect on the artwork must be assessed. Open: Whether this arrangement is appropriate; glass composition, safety performance, thickness and supporting frame.

### 5 / Space between layers

An unplanned enclosed gap can trap heat and moisture. The specialist must resolve air movement for this chapel's climate and operating conditions. Open: Gap size, vent route, opening sizes, screens and condensation strategy. No vent direction is selected here.

### 6 / Water and access

Coordinate drainage with the frame and wall. Both the artwork and any protection layer need a practical inspection and cleaning route. Open: Sill and drainage detail, removable access, safe cleaning method and maintenance responsibilities.

## REVIEW STILL OPEN

Assess natural airflow, fans, local exposure and condensation together. W02 quantities are gross architectural envelopes, not net glass or fabrication quantities. Parish and artist review covers the imagery; architect and specialist review covers the assembly. No supplier, purchase or construction release is implied.

NPS and SGAA general conservation guidance / source review 18 October 2026 HST. These references are not Philippine project specifications.

**W02: allocation and subject review >**

**NPS protective glazing guidance >**

**SGAA protective glazing guidance >**

**Earlier C02 book - archived 40-page edition >**

# Inside this print edition

64 pages / 45 recorded directions / Separate 66-page A3 companion

|                                |       |                                   |       |
|--------------------------------|-------|-----------------------------------|-------|
| A place for prayer             | 02-03 | Devotional stories in glass       | 34-35 |
| Roof, mast & cross             | 04-05 | Mosaic, flowers & devotion        | 36-37 |
| A room gathered in prayer      | 06-07 | The next chapter                  | 38-39 |
| Quiet, substantial furniture   | 08-09 | Christ the Good Shepherd          | 40-41 |
| The central prayer setting     | 10-11 | Saint Juan Diego carrying roses   | 42-43 |
| Seating shaped for gathering   | 12-13 | Saint Joseph teaching Jesus       | 44-45 |
| A place together               | 14-15 | Saint Francis with birds          | 46-47 |
| A quiet, connected palette     | 16-17 | From drawing to fired detail      | 48-49 |
| Light for worship and prayer   | 18-19 | From pieces to a supported window | 50-51 |
| Clear speech, quiet equipment  | 20-21 | Artwork, support and protection   | 52-53 |
| Prepare with ease              | 22-23 | About this print edition          | 55    |
| A flexible place for music     | 24-25 | Latest floor trial / SMC02        | 56-57 |
| A welcoming threshold          | 26-27 | View toward the entrance          | 58    |
| A sheltered, breathable chapel | 28-29 | Current window direction          | 59    |
| Geometric daylight             | 30-31 | Complete selected directions      | 60-63 |
| One Marian focal image         | 32-33 | Print and reading guide           | 64    |

The source catalogue sequence remains intact. The print supplement brings in the latest floor study, reverse interior view, full decision register and drawing-companion guide.

# One package. Clear decisions.

## **The book**

Pages 1-54 retain the C02 visual story, with the current V04 interior throughout. Earlier additional Marian portrait imagery is removed from the presentation. The four individual window concepts and glassmaking illustrations are retained.

## **The drawings**

The A3 companion carries all P02-P06 sheets, the latest SMC02 floor trial, the earlier SMC01 comparison, W02 placement and schedule, and the L09 lighting reference. Its opening guide explains which source controls each topic.

## **What is selected**

Forty-five recorded directions establish the appearance and operating brief. Pages 60-63 give the complete concise register. New dimensions, furniture positions and room relocations in the studies remain proposals.

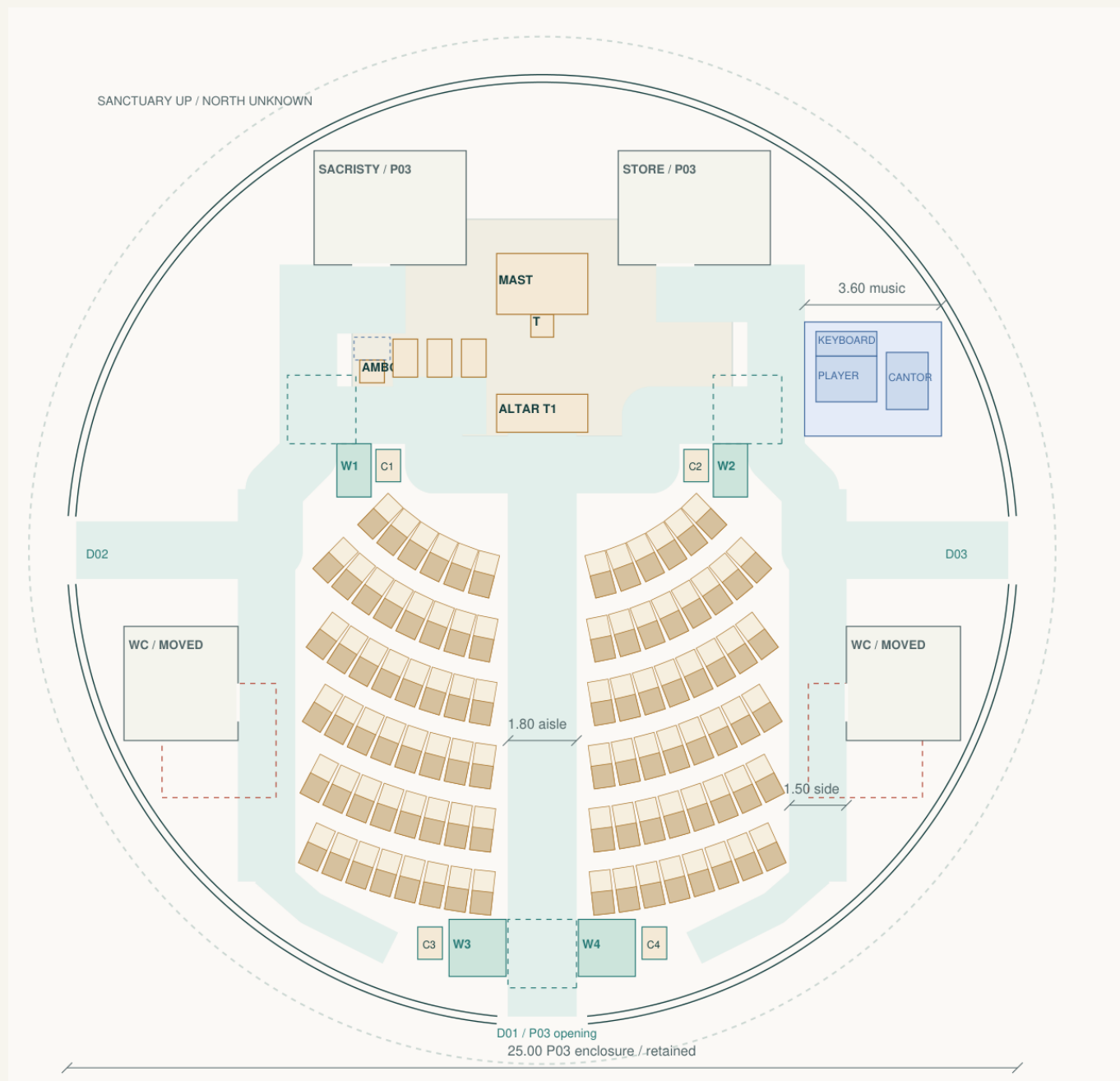
## **Two different meanings of ready**

This package is prepared for printing and design review. It is not a signed, coordinated permit or construction set. Site survey, engineering, Church review, measured furniture layouts and complete pricing remain development tasks.

PR01 freezes the local source files reviewed on 18 October 2026 HST. It records no new design approval.

# More room for people

SMC02 / A2 floor arrangement / Unapproved development study



92 standard seats + 4 companion seats + 4 wheelchair positions = 100 congregation positions. Three clergy and two music roles are tracked separately; their operating-count treatment remains open.

Illustration reduced for the book. Read the complete source sheet in the A3 companion, page 6. Do not scale this image.

# Keep the vision. Test the fit.

## **Six wider rows**

SMC02 tests six fan-shaped rows with space for deployed kneelers. The assumed furniture gives about 0.495 m between occupied row envelopes. Deeper furniture reduces that gap; a physical trial is still needed.

## **A connected set of changes**

The lead trial moves the restroom study boxes outward and toward the sanctuary to make room for continuous side aisles. It also tests a freestanding tabernacle pedestal, a further forward altar position and revised clergy access. These changes need review as one package.

## **The appearance stays fixed**

Keep the open central aisle, substantial sanctuary mast, roof silhouette, level floor, left-side ambo and clergy, front-right music area, ivory/wood/gold palette and L09 lighting character.

## **What remains open**

The source study records no approval of the new floor arrangement. Actual chair and kneeler sizes, wheelchair movement, restroom fit-out, open-tabernacle use, clergy routes, sightlines and access/fire review remain unresolved.

Source: SMC02, 18 October 2026, sheets 1-10. Its alternative T2 pedestal approach depends on structural review; no intrusion into the mast is authorized.

# Looking back toward arrival



## OPTION B / REVERSE INTERIOR

Entrance view • Four quiet lower bays • W02



Illustrative view. Glazing, upper coverage and fabrication details remain open for review.

The reverse interior study shows the entrance between the four quiet lower bays. From left to right: S12, S11, main entrance D01, S10 and S09.

## The selected door direction

Restrained wood tones, simple vertical detailing, narrow clear-glass viewing panels and muted brushed-gold hardware. Final material, weather resistance, panel dimensions and operating hardware remain to be developed.

Illustrative reverse view V01. Perspective images do not establish glazing coverage, measured dimensions, door performance or fabrication details.

# Four stories. One focal image.

## One Marian image

Mary remains at the central tilma only. The four window subjects are Christ the Good Shepherd, Saint Juan Diego carrying roses, Saint Joseph teaching Jesus and Saint Francis with birds. Juan Diego has a plain cloak with no Marian image or apparition.

## One allocation

Option B places geometric stained glass in the separate upper band, keeps four lower figurative reserves and gives the other eight lower bays quiet clear/light glazing. S01, S04, S05 and S08 are figurative reserves; the individual subject assignments remain open.

## Read areas carefully

The four figurative openings total 8.64 m<sup>2</sup> gross. The upper geometric budget comparison carries 17.28 m<sup>2</sup> once within a larger 53.01 m<sup>2</sup> gross band. These are comparison allowances, not approved net glass sizes or an instruction to cover the entire band.

## The current reference

W02 Subject Update 02 governs the artwork direction. V04 is the current forward illustration using the four individual concepts. Older Marian labels in retained cost tables are historical references; final artwork complexity needs specialist quotations.

# The decisions we carry forward

## RECORDED SPONSOR DIRECTIONS / 1 OF 4

### C01-STR-01

Restrained crown with a plain Latin cross as the main exterior feature

### C01-INT-01

Linkable individual chairs in curved rows, compatible with congregation kneelers, with lightly padded seats and replaceable seat pads

### C01-INT-02

Retain three clergy chairs to the left of the altar as viewed by the congregation

### C01-INT-03

Develop the slightly forward altar position

### C01-INT-04

Simple, substantial altar form with restrained detailing

### C01-INT-05

Coordinated, substantial ambo with a narrower form

### C01-INT-06

Warm, light tones with a soft, low-sheen finish for the altar and ambo

### C01-INT-07

Retain the quiet, substantial altar-and-ambo appearance shown in Sanctuary-Furniture-Review-C01-V01.png

### C01-INT-08

Keep the ambo on the congregation's left of the altar, forward of the clergy chairs, as shown in the review image

### C01-INT-09

Plan for a tabernacle so the Blessed Sacrament can remain in the chapel between Masses, subject to Church approval

### C01-INT-10

Explore the central position behind the altar, near the sanctuary mast

### C01-INT-11

Retain the central tabernacle arrangement behind the altar near the sanctuary mast, subject to Church approval

# The decisions we carry forward

## RECORDED SPONSOR DIRECTIONS / 2 OF 4

### C01-INT-12

Restrained, softly brushed gold tabernacle appearance with a plain cross and a warm, light pedestal

### C01-INT-13

Simple red-glass sanctuary lamp with a softly brushed gold support on the congregation-facing right of the tabernacle

### C01-INT-14

Simple, shallow surround in warm, light tones with a narrow brushed-gold border

### C01-INT-15

Soft, even wash of warm light from discreet fixtures, with adjustable brightness for Mass and quiet prayer

### C01-INT-16

Three coordinated clergy chairs in warm wood tones with lightly padded neutral upholstery; celebrant chair distinguished by a slightly taller back

### C01-INT-17

Warm, medium-light sand colour with a subtle woven texture

### C01-INT-18

Warm wood tones with a soft, low-sheen finish, coordinating with the clergy chairs

### C01-INT-19

Quiet, warm, light limestone-like floor with gentle colour variation and a softly honed finish

### C01-INT-20

One continuous floor with no contrasting border around the sanctuary

### C01-INT-21

Warm ivory walls with a fine, subtle plaster-like texture and a matte finish

### C01-INT-22

Smooth, matte ceiling in a slightly lighter warm ivory than the walls

### C01-INT-23

Warm, pale stone-like appearance with subtle vertical texture and a low-sheen finish

# The decisions we carry forward

## RECORDED SPONSOR DIRECTIONS / 3 OF 4

### C01-INT-24

Muted, softly brushed gold accents for the ceiling ribs, kept narrow and understated

### C01-INT-25

Retain the reviewed balance of ivory, pale stone, warm wood and restrained gold

### C01-INT-26

Discreet sound-absorbing finishes blending into the ceiling or upper walls in the ivory palette, preserving the sweeping roof form

### C01-INT-27

Visually discreet speakers matching adjacent surfaces, with concealed wiring and placement guided by the sound design

### C01-INT-28

Discreet, closed built-in storage with simple fronts blending into the surrounding finish, in an appropriate service area

### C01-INT-29

Plan a modest, enclosed clergy preparation space with built-in storage and a clear work surface, subject to fitting within the chapel layout and budget

### C01-INT-30

Prioritise a short, discreet connection from the preparation space to the side of the sanctuary, with the door blending into the adjacent wall finish where possible

### C01-INT-31

Integrate each wheelchair position beside a companion seat within the main seating arrangement, with a choice of locations and clear views toward the sanctuary

### C01-INT-32

Include a small number of coordinated chairs with armrests alongside the standard chairs, retaining warm wood tones and sand upholstery

### C01-INT-33

Include a modest, flexible area for a cantor and keyboard, with movable furniture coordinated with the interior, preserving sanctuary views, circulation and the seating brief

### C01-INT-34

Explore the front-right position for the cantor and keyboard, outside the sanctuary, preserving clear views, circulation and the seating brief

### C01-INT-35

Plan for two people, a cantor and a separate keyboard player, while keeping the area usable by one person when needed

# The decisions we carry forward

## RECORDED SPONSOR DIRECTIONS / 4 OF 4

### C01-INT-36

Normally leave the keyboard set up in its discreet side position, ready for use, with the ability to move it when needed

### C01-INT-37

Three clearly labelled lighting presets: Mass, quiet prayer, and cleaning/setup, with manual adjustment to fine-tune settings

### C01-INT-38

Simple, visually discreet fans in a matte ivory finish coordinated with the ceiling, with size and placement guided by the airflow design

### C01-INT-39

Restrained wood-toned entrance doors with simple vertical detailing and a soft, low-sheen finish, coordinated with the interior seating

### C01-INT-40

Narrow clear-glass viewing panels within the wood-toned entrance doors

### C01-INT-41

Simple forms with a muted, brushed-gold appearance

### W01-01

Option B: upper geometric stained glass, four lower figurative reserves and quiet clear/light glazing in the other eight lower bays

### W02-01

Keep Mary at the central tilma. Replace the two Marian window scenes with Christ the Good Shepherd and Saint Joseph teaching the young Jesus.

### W02-02

Saint Juan Diego carrying roses replaces the inner-left narrative study; Saint Francis with birds replaces the far-right narrative study. Retain the Good Shepherd and Saint Joseph teaching Jesus. Mary appears only at the central tilma.

Read the window entries together: W02-02 completes W02-01. Earlier subject wording is superseded. All selections retain their source limits; no product, exact dimension, supplier, final cost or construction approval is created by this register.

# Ready for the review table

## A4 book / 64 pages

Print in colour on A4 portrait at actual size (100%). Use double-sided printing, flip on the long edge, with the cover as page 1. Images open on the left and their explanations face them on the right. Coil or wire binding is a practical choice.

## A3 companion / 66 pages

Print in colour on A3 landscape at actual size (100%), preferably single-sided for easy drawing review. Original A3 drawing sheets retain their native size. Portrait W02 report pages are centered on A3; the placement diagram is enlarged and marked not to scale.

## Drawing companion contents

Pages 1-4: issue guide. 5-14: SMC02. 15-17: P03. 18-23: P04. 24-28: P05. 29-33: P06. 34-44: W02 diagram and report. 45: L09. 46-54: P02 baseline. 55-65: SMC01 comparison. 66: printing and scope notes.

## Printer handoff

These are colour, no-bleed PDFs for standard digital printing. Keep page sizes and vector linework intact; do not shrink to fit. Use the companion calibration line to check output scale. Check one physical proof for paper colour, small labels and binding before producing multiple copies.

Not a PDF/X or press-specific CMYK delivery. A printer requiring those settings must supply its output profile and production specification. Earlier project editions remain unchanged.