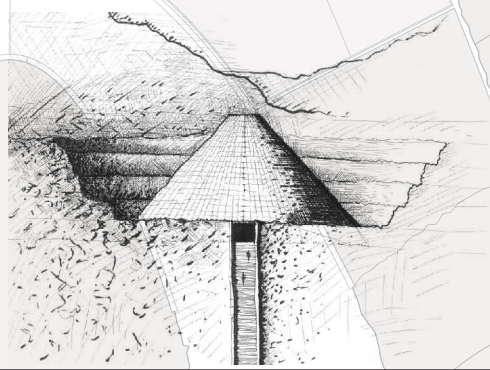
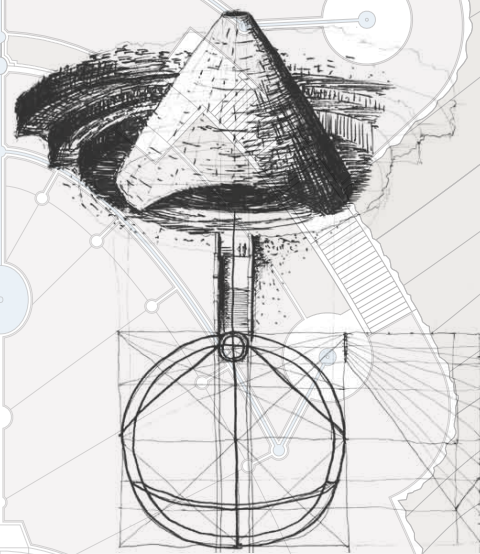
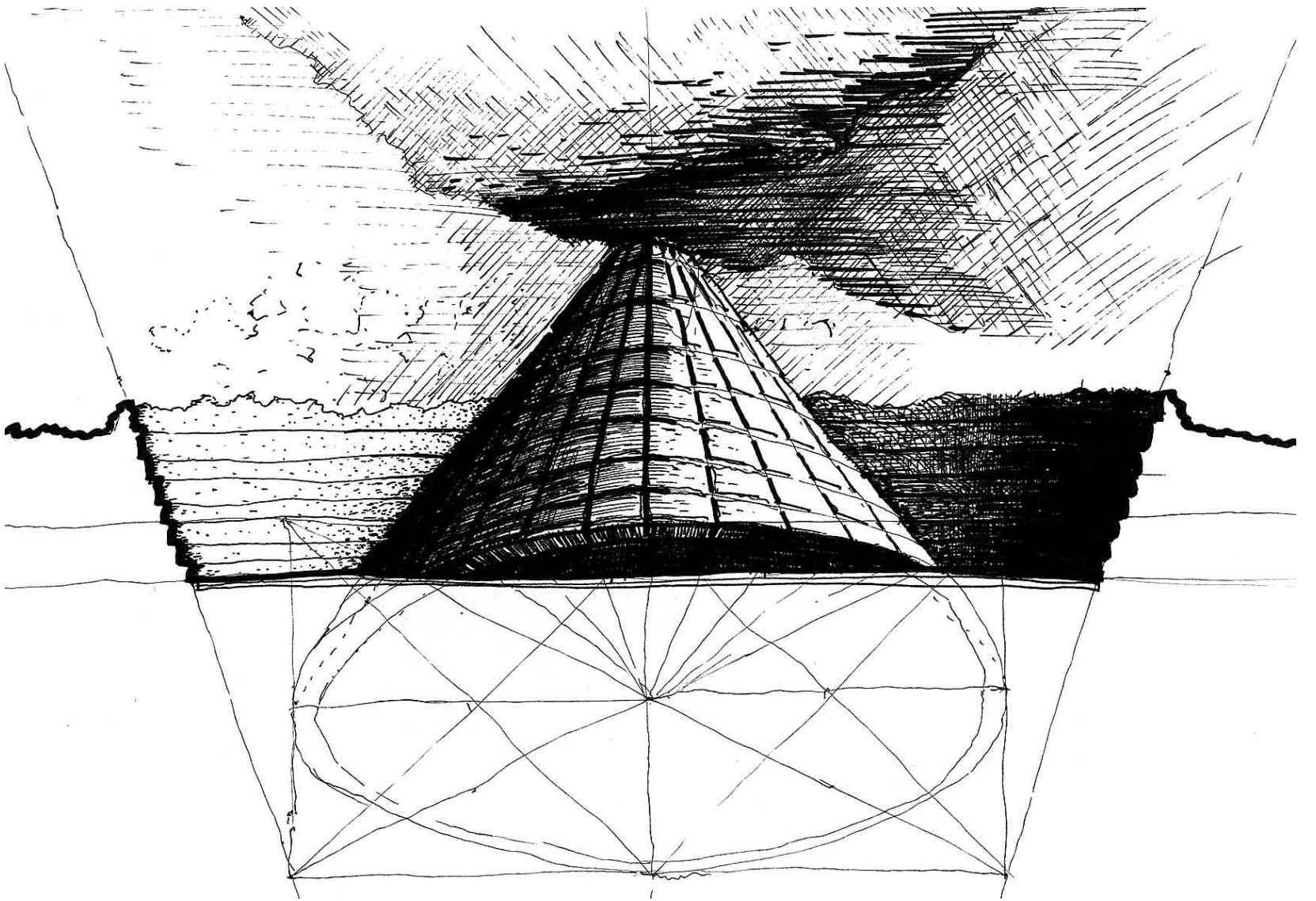


connecting the dwellings to the apex

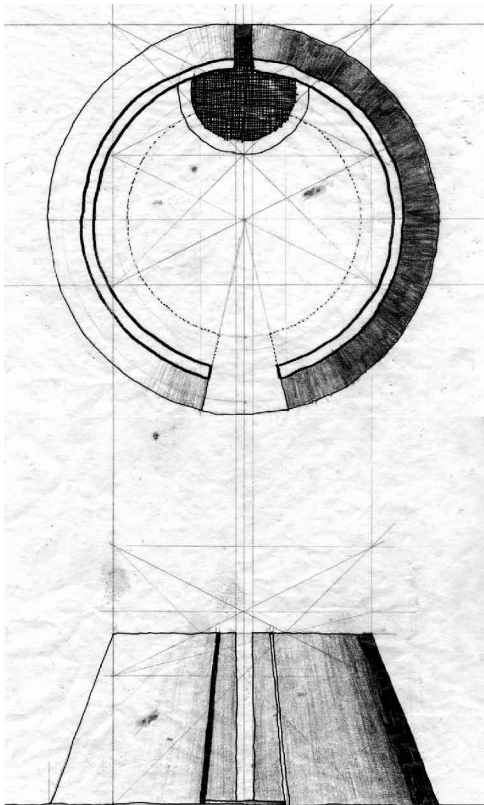
After tracing the water channel and ascending each stairway, one eventually arrives at a small, narrow "canyon" cut into the rock on the highest level of the complex. This canyon frames and finally orients one to the axis and symmetry of the pool and cone after traversing the site through the series of disorienting, zigzagging movements of the pilgrimage path. After passing through this compressing space, one is released into the excavated conic basin where the cone sits like an unearthed treasure.



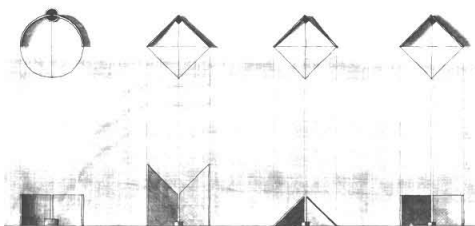




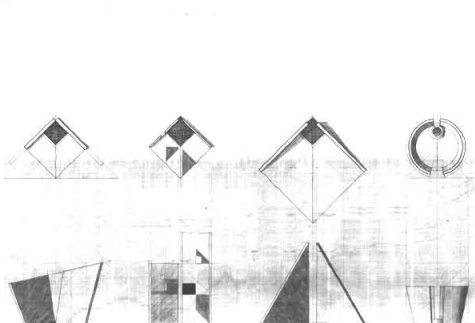
the grotto seated in the  
basin, cradled by the hills



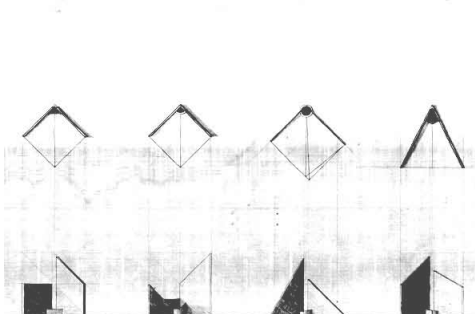
original form study series and the "winning" sketch



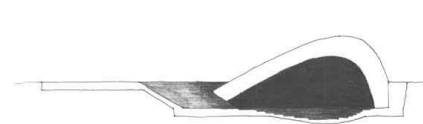
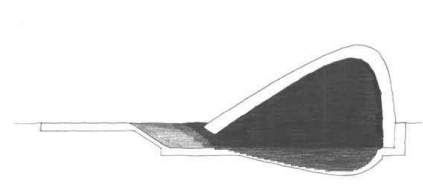
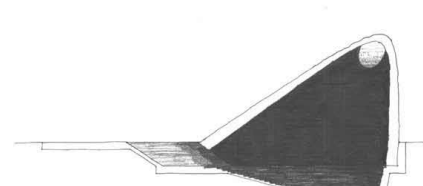
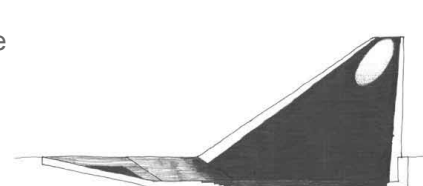
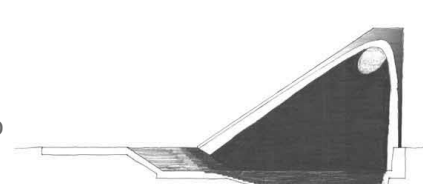
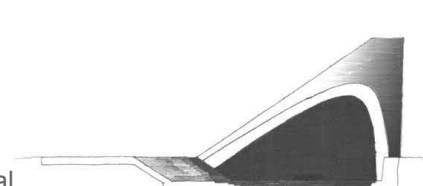
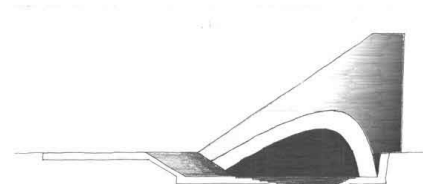
Geometry is not architecture, nor is it even a sole means to architecture. A space need not necessarily resemble Platonic solids, Cartesian frameworks, or Euclidian precepts.



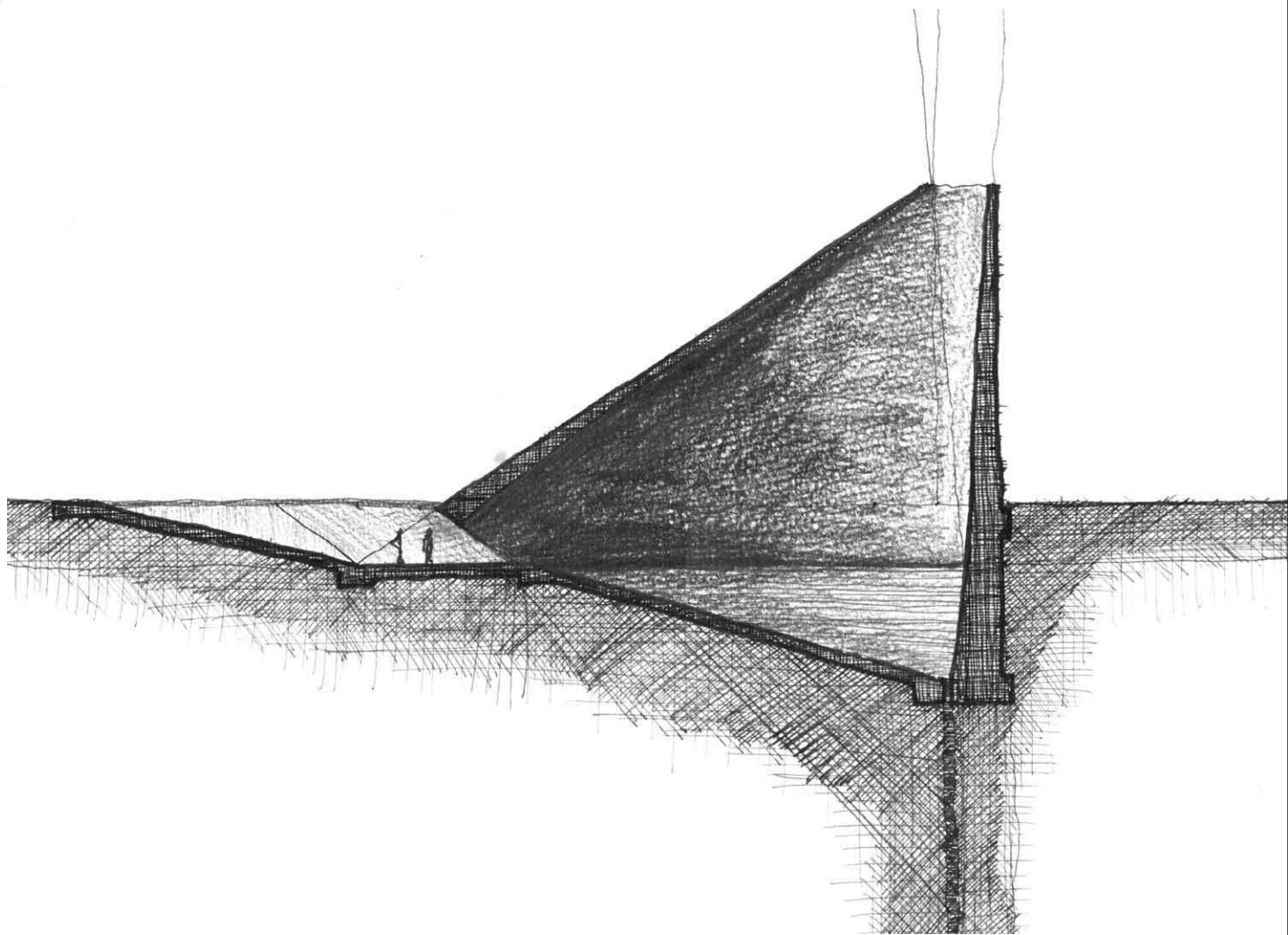
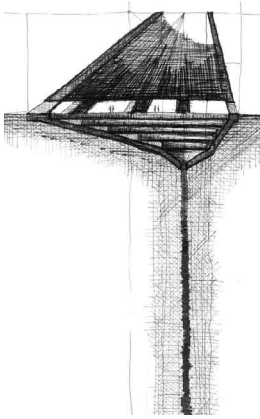
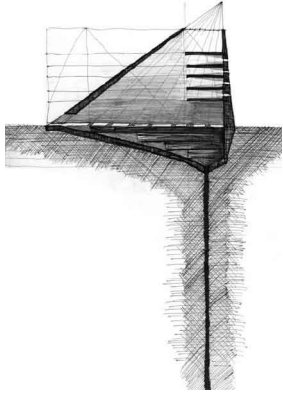
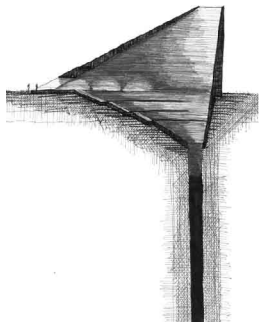
It is, however, a powerful element and study that can yield the form and spatial qualities that are essential to good architectural design and simply generate a powerful, rewarding space.



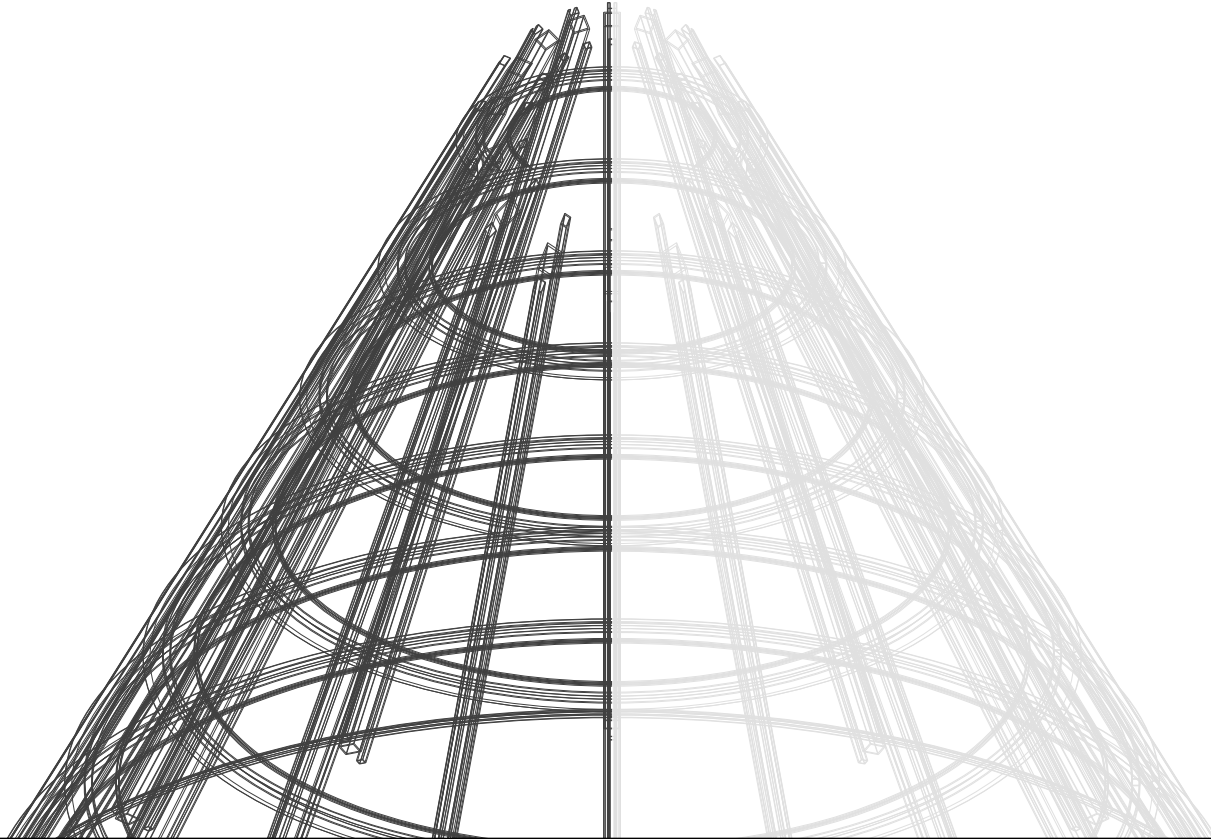
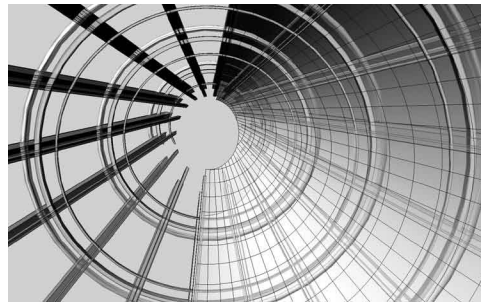
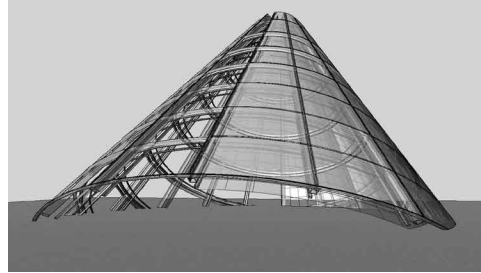
Through a study of various forms, a conical form was chosen as the best to retain the space that uplifts and pays respect to water. It can function as a sort of shield--a barrier that blocks out the sun and its devastating heat. This form visually relates to the conic nature of each of the Twin Knobs.



section analysis series of previous iteration



development of the pool  
and cone



the

arrival

The cone has a structure consisting of a double steel skeleton that supports a cladding system of large Corten steel plates on the exterior and pewter-finished stainless steel panels on the interior surface. The rough Corten exterior visually relates to the granite escarpments of the Twin Knobs. Stainless steel channels amongst the steel panels route drainage to the circumferential channel at the intersection of the cone and ground.

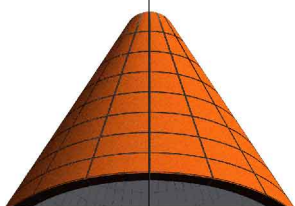
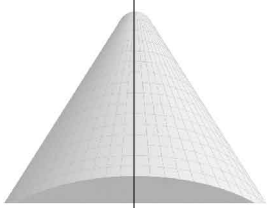
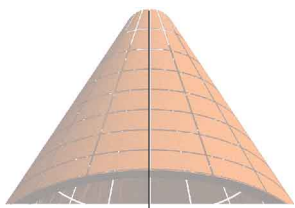
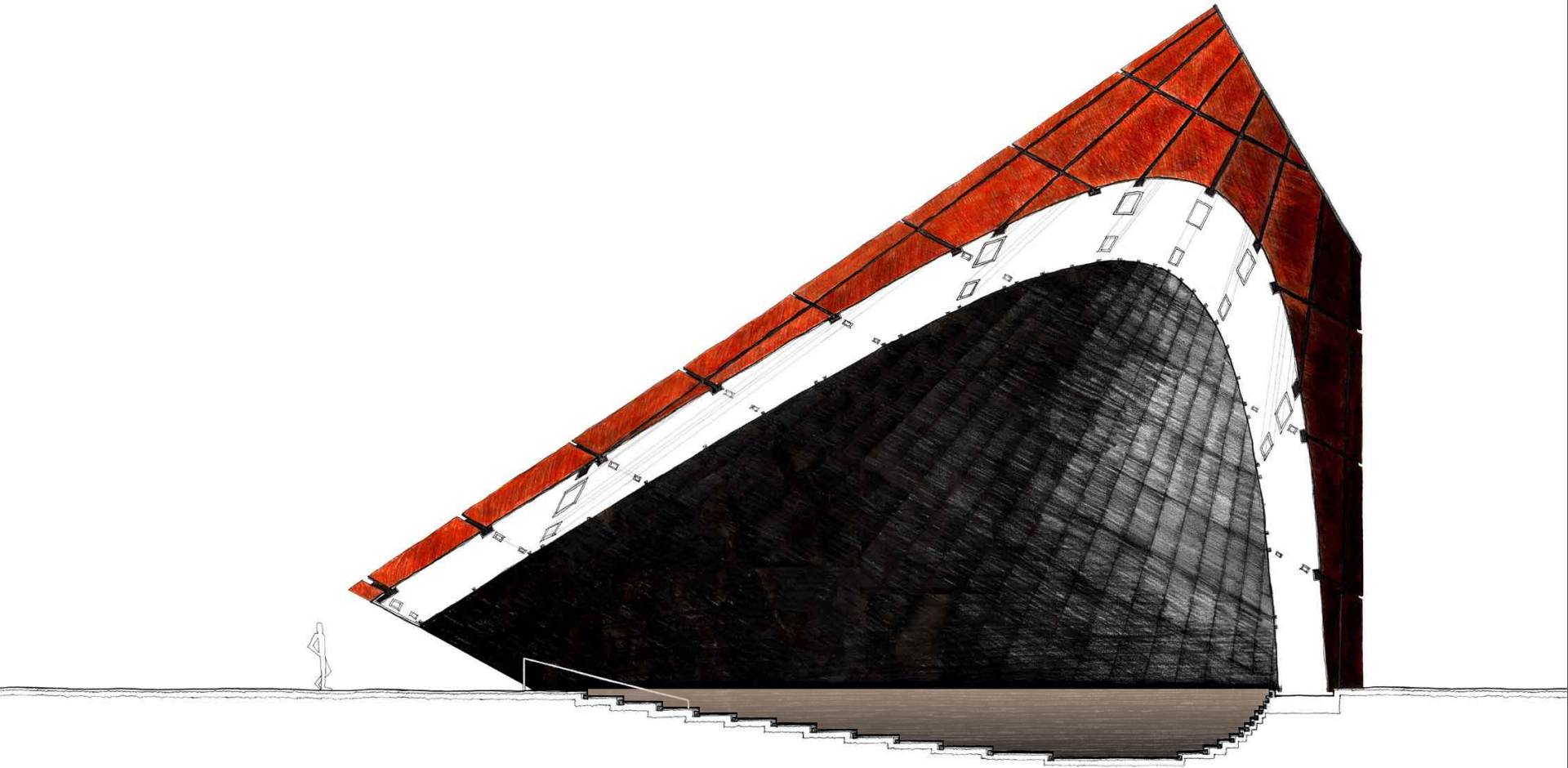
Delicate, smaller, and more refined than the Corten panels, pewter-finished stainless steel panels inside provide a stark contrast to the exterior surface. This condition uplifts the experience of immersion. The pewter finishes also prevent light from reflecting throughout the space for unwanted illumination. This maintains the dark nature of the man-made grotto quality. At the top of the cone, an elliptical oculus "aimed" toward north allows subtle, indirect light to creep gently into the space.

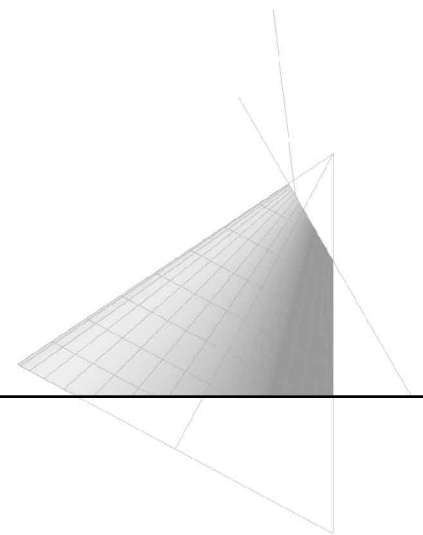
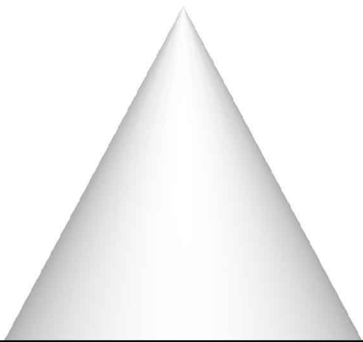
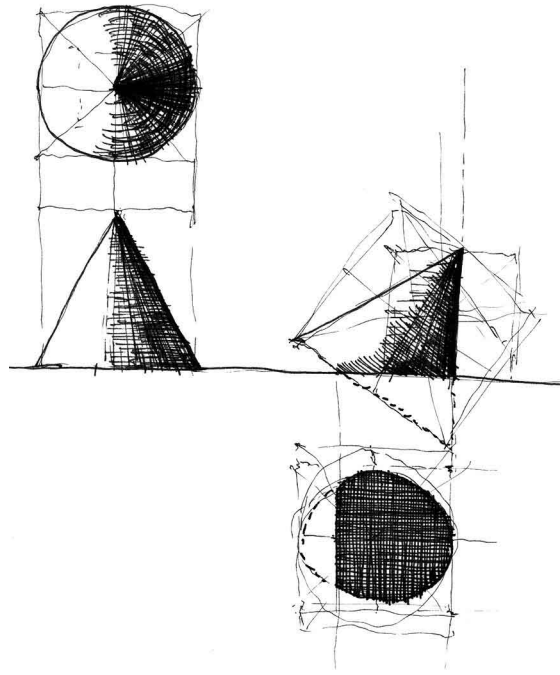
Corten steel in a  
Richard Serra  
sculpture





this section illustrates  
the dichotomy of the  
Corten steel exterior  
and the more delicate  
pewter-finished interior

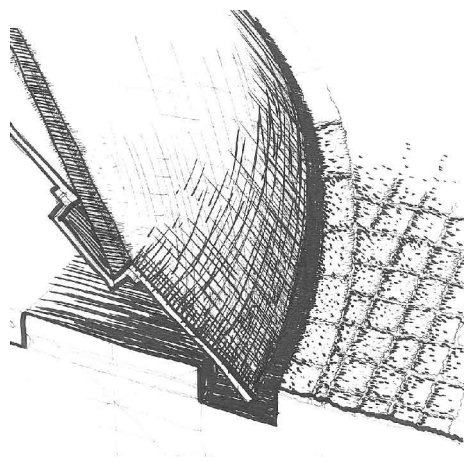




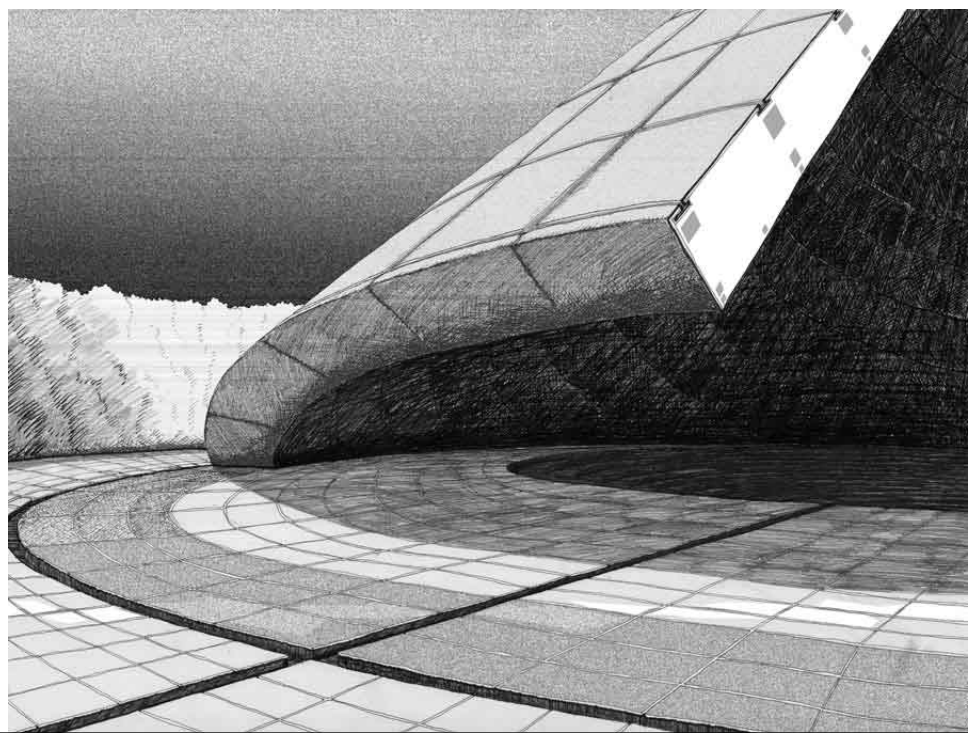
the

grotto

The cone rests as though it sinks into the earth along the tangent edge of the rear axis. Granite pavers along the floor pull away from the cone's sides to allow it to sink revealing a concrete drainage channel that routes rainwater to the axial channel.



To enter the grotto, one passes under the base edge of the cone. As the cone sinks tangentially into the earth on the north side, the southern side lifts off of the ground allowing one to enter the space. The lip rises only minimally resulting in a second compression/release condition; the dark, refined space and oculus impact one as a contrast to the exterior condition instantly. Wildflower patches lie below the lip except for a narrow gap on the axis to pass into the space.





axial section through  
cone and pool; the  
compression/release  
entrance into the grotto

