



In my exploration of creating sound structure (A2). I focused on maintaining my understanding of creating light, space, and form from A1. My final model strongly resembles the main primary lines in my first iterative, two-dimensional drawings. I created one main division at 45 degrees across my grid and positioned the edges of oppositely facing triangles to be flush with it. Throughout my modeling iteration, the grid sketch was always a base point. I could not bring myself to part with the original form; it is based strongly on the splaying of light from a crystal prism. The geometric relationship between a crystal prism and the disposition of its filtered light is simple enough: a triangle with cascading rays that, when lines are continued, create another triangle. This, being the driving theme, was too important for me to stray away from. My three-dimensional forms we made quite simply; by vertically extruding the innermost points of both triangles, not only did I maintain its symmetry but also created a cavity separated by mirrored identical shapes. This oppositeness is another defining feature of my structure that led to harmoniously cast shadows of the two peaks. Defined by the deluging secondary elements, I successfully made a clear impression of a connection to the land. Which leads me to my next point. I deliberated putting a base to further explore this structure's relationship with a landscape. Its relationship with the land was not as pronounced as I had hoge either (hall, or my last model, it was my last go at defining structure through hierarchy. I achieved it by drawing out my secondary elements at the base to create an even longer rectangular footprint.