

The Cut Pavilion

A wall divides the caprock. We cut through it.

Open these in order

1. The Concept Book — [pavilion-concept-book.pdf](#)

Start here. Fifteen pages, landscape format. The intellectual argument: why this site asks for a wall, how the wall becomes a procession, what happens inside. Read the site as we read it — the geology, the reach, the slot that frames light. See the four materials and how light moves through them across a day. The drawings (parti, site, floor, section) are composed as spreads, not separate sheets.

2. The Walkthrough Film — [pavilion-walkthrough.mp4](#)

Fifty-three seconds. Continuous cinematic walk through the building from above, at arrival, along the wall, through the slot, into the hall, out to the ledge, back through dusk. One continuous experiential move, one score, cut to carry you through in one breath. Watch with sound.

3. The Jury Boards — [pavilion-boards.pdf](#) (and individual [board-01.pdf](#) through [board-04.pdf](#) in [artifacts/boards/](#))

Four A0 portrait panels built for wall display. Gallery-legible at distance and detail: the site and parti together, the wall and procession, the threshold and hall, material and light. Print at full scale or read as the PDF; the boards carry the same argument as the book and film, composed for the jury wall.

What you're looking at

One building. One architect in the room. The concept book carries the reasoning. The film carries the experience. The boards carry the clarity. Every surface argues the same move: the wall is not a wall. It's the beginning of a sequence — a threshold, a passage, a place where light and material and the land speak in one voice.

The site is a given. The building is an invention. What holds them together is the reading.

Open the concept book first. Everything else follows from it.

The Cut Pavilion. Competition entry.