

A funerary construction is always a memento mori. Constitutes an important social element, with a twofold role; an essential practical place, and a more abiding spiritual, congregational and communal one. Where homage is paid to the loved ones.

As such, these growing scales of the place of the individual in society come to a defining shape at the moment of last homage and death, it conforms a spatial and spiritual metaphor that is reverse to curve of life, from the belly of the mother to the belly of the earth and compose a new trajectory starting in a solid base of community into the arms and recollected circle of the family (as in the diagrams of communal worship of Rudolf Schwarz, into the upper realm of the beliefs and the spiritual, embodied by the light, sky and the heavens.

The structure and shape of this chapel is a fixation with matter of these thoughts. The will to infuse grace and lightness as the celebration of the perene and eternal presence of men, through the works of ritual and memory, stone and blood become civilization, history.

From the bright and tingling reflections on the water pond, to the chiaro-scuro of the chapel space, into the upper light and skies, a growing shape accommodates this intention.

As a flower growing into the light.

The construction reflects this growing tectonic layers. And as such it was our intention to leave it clear to perception. A first concrete inverted pyramid solidly anchored in a foundational foot that sets the base for the reflecting pool. A second metal beam inverted pyramid that is bolted to the first one and offers the structure for the supports of the green guatemala marble slates on the outside and the silver painted insulated panels inside.

The stone fixations and support are also visible, as a celebration and remembrance that each one of them, as one of us, needs a net of points of support neatly arranged in order to be, to find our place, a geometry of gravity and light.

The interior of the chapel reenacts that uterine feeling of chiaro-scuro, the filtered layers between our minds and the outer world.

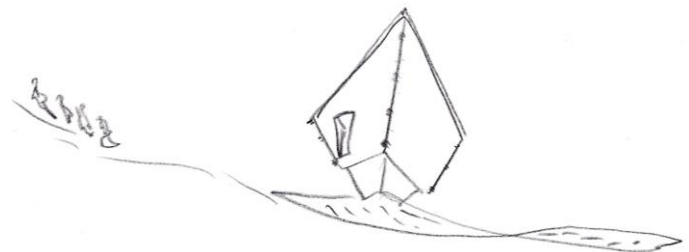
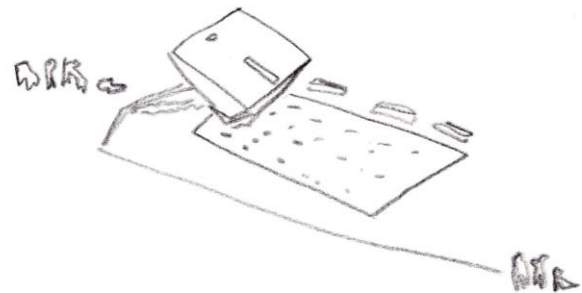
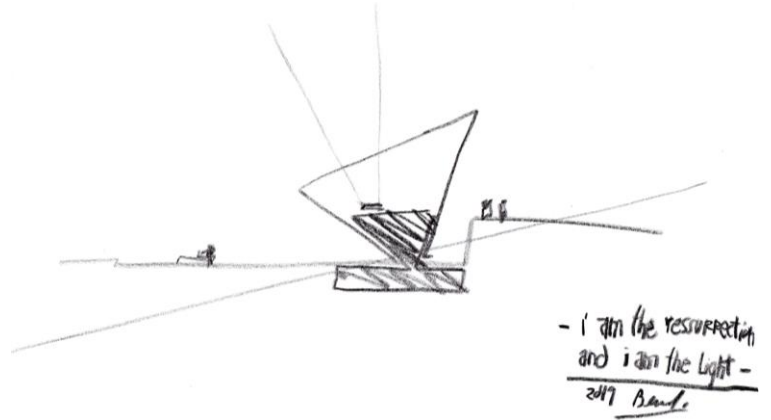
It offers an enclosed space for recollection and homage, but under the main design of light, a line here, temporal that marks on the floor from mid morning to early afternoon the passage of time.

Carlo Scarpa Tomba Brion in north Italy has these lexical materials that unite elements of the periodic table, water, concrete, stone, brightness of reflecting material and water, and the eternal.

Le Corbusier Church in east France near Switzerland is a strong composition of that osmosis of light and how a mechanism built by man can connect interiority with the vastness of the globe.

Palladio's Vila Rotonda in north Italy has that central inner sense of marking the place of the individual within the family and the landscape. Also it lets all the layers of support and gravity of materials sing, perform their tectonic role and music.

All three were important and are present in this project. A try to humbly reach simplicity, meaning and emotion



A lightness in the shape of a cube or other forms. 2019 Andre