

Title : The DDC Pyramid Construction Method
[Dig Down Concept]

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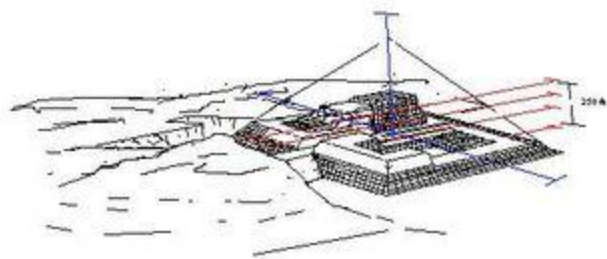
THE CONCEPT

The DDC is not in dispute with the mathematics and other known facts that the mainstream experts have embraced. The DDC only wants to answer the questions that they could not. The DDC's main claim is a structure such as this could be built without the use of any lifting machines (such as pulleys or up ramps) but instead using sand, a hole and a down ramp. The main focus will be on the general logic and the lack of evidence found to date. Though every method of construction could benefit, the DDC will use its own method to demonstrate the logistics of this concept.

Remember, this is a personal study by the author of an original pyramid construction method. It is the only method that can build a complete pyramid in the tangible world. The DDC welcomes the experts' opinions that might challenge this claim.

The DDC uses the main excavation to achieve these goals:

1. Create an excavated depth of 240ft below ground level.
2. Create a core to fill the bulk of the inner structure.
3. Create a down ramp that extends to the base of the structure at least 25ft wide to accommodate all traffic coming and going.



The DDC Pyramid Construction Method Dig Down Concept

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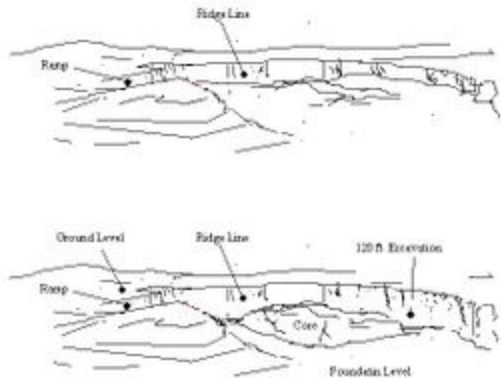
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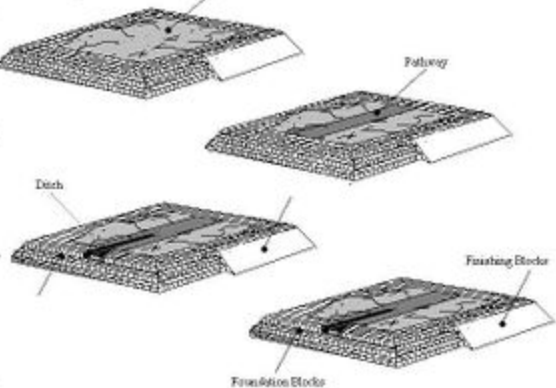
Page 20. General Core explanation



To Start, They would have found a ridgeline of about 120ft in height . at its bottom they would have excavated another 120ft. The down ramp would also be created at the same time at about a 15 degree angle resting at the pyramids new ground level.

By excavating in a doughnut shape this would automatically make a core of about 120ft a short bridge will be the connection from the down ramp to the pyramid

NOTE . The ramp is on the south side while the entrance is on the north side and there for must be worked in reverse because of the descending pathway .

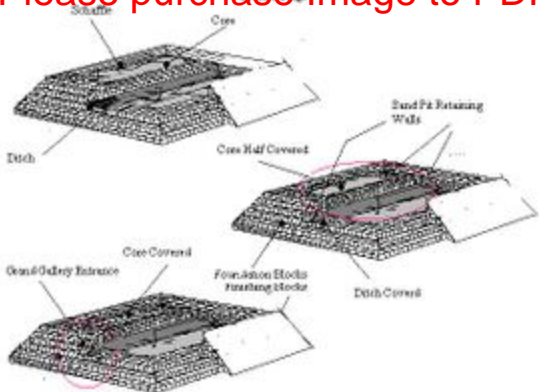


It is clear to see how the foundation blocks if kept at about a 21/2ft wide and a schaffle is treated to which the next layer of blocks can be laid. The illustration also clearly shows that the finishing blocks were laid from the bottom of the structure.

The real advantage of having a core is a large pathway can be cut directly into the core material leveling off the area that will become the Sand Pit Floor. Once that is done you could now cut the ditch at the correct angles that the descending and ascending pathway blocks will be placed.

The one thing the builders did do was try to keep the row of foundation blocks (or level) as level as possible. They did this by cutting the blocks as close to the mass height, width not being so important. Piles of sand and other material would cover the top of the schaffle blocks so that a sled could be pulled over them.

[First Stage]



The natural progression of the foundation blocks covers up both the ascending and descending pathways created in the ig ditch. Keeping the width of 15ft of the schuffe will shape the core even more, much like a mini step pyramid.

Notice how the side and end retaining walls of the Sand Pit are formed automatically... yet allow the entrance to the Queens Chamber and Grand Gallery to be accessible at the same time. Doing this to raise an lower the floor of the Sand Pit will be a very important part of these construction. Meanwhile the two remaining top portions of the Core will be leveled then foundation blocks placed on top.

The IOC's method of using a Down Ramp could supply enough blocks to the Sand Pit were they can reside in a staging area on top of the sand of the Sand Pit until needed. The Sand Pit also allows the placement of multiple blocks at one time at any angle they want.

Now that they have created the Sand Pit the builders can focus on building the chambers inside the structure.

The red circles in the illustrations show the areas of interest. Like the Sand Pit wall or Grand Gallery entrance.



Using this illustration as a reference we will begin to see on the coming pages how each section will be completed in a larger view.

The Entrance and the Descending and Ascending passages would be worked from north to south, but when the Ascending passage exits into the start of the Grand Gallery and Queens Chamber they will be working from south to north.

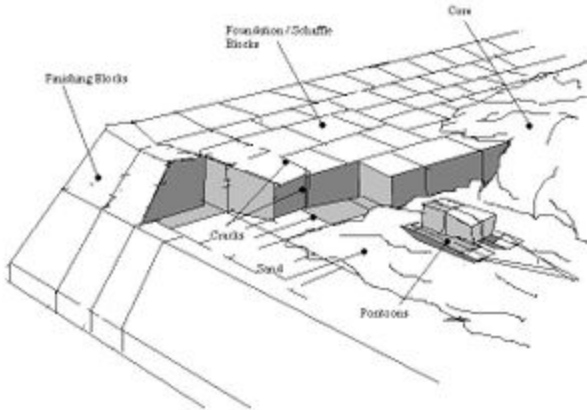
The Down Ramp allows them to reach any level they needed to be at and have plenty of rungit to do it with.

Notice that the Core has been covered up when the top of the structure gets back to ground level.

An illustration an explanation of the construction in each section can be seen on the following pages. The sections will start from the north end (or the Entrance) and end at the South end or (Kings Chamber).

(Final Stage)

Page 4

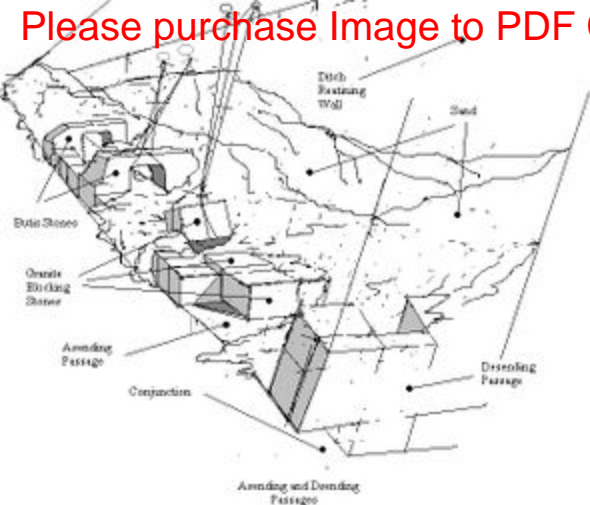


In this illustration a thick layer of sand is placed on top of the blocks to cover the large cracks in between the foundation blocks, and the extra width of the sledge porticoes makes easier to float the blocks upon the schaffle roadway.

Because the blocks are uneven at best, sliding or dragging the stones without the use of sand would not work. The proposed methods would either get stuck or the stone itself would just break apart.

The Core will be slowly overtaken by the Schaffle Blocks as the structure rises in height, but in order to make this happen, any waste material is placed on top of the Core. The Core started out as 10ft but will need to be 24ft or close to the height of the last Relief Chamber. When all is done the height of the first half of this structure will be back at Ground Level. This is only possible with the DEDC's method of construction.

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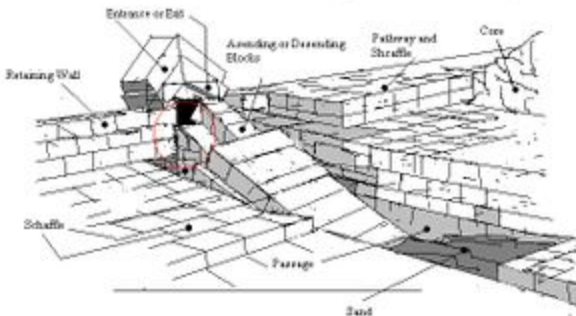
This illustration shows how the passages being built, but the focus is on the Ascending passage due to the placement of the granite Passage blocking blocks and the Ditch Stones

Since the Ditch is excavated at the correct angle for both passages, then sand is added. The Blocks are then put on the Sand Guided by ropes and lowered by undermining the Sand little by little.

Using the DDC method they are always above the work area, and would even be able to work at night. This is something that has not been presented as a possible task and cost saving, but for now the construction of the Passages were done during the day.

Remember, the exit is on the north side so they would be working from the east backwards and forwards at the same time because, the work would start at it's lowest point or at the conjunction of the Ascending and Descending Passages

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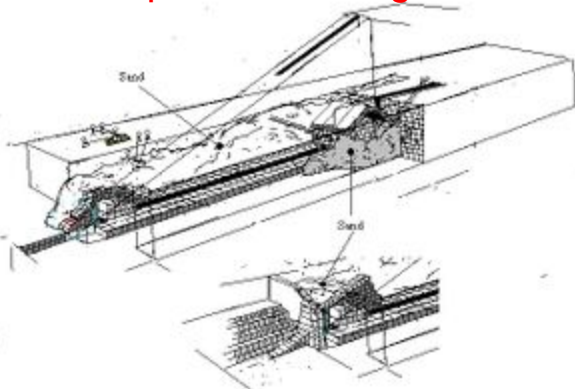
The construction for both the Entrance and Exit are made in the same manner through out the Ascending and Descending Passages.

Remember that the out Pathway is the Shaffle that will be near the Side Retaining Walls. It is clear to see that there is more than just one level being worked on from this point on. This also brings up the understanding that both the Entry Elocks and Gate Flaps were lowered into place with the DDC's method of using sand.

Any material that is left over from the excavation of the Pathway and Passages would be added to the Cree as filler and to become the foundation needed to hold the Side Retaining Walls while constructing the Sand Pit.

Notice how Sand will become the logical way to deal with all of the odd angles and little spaces that once covered, will be as solid as concrete.

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The reason for the sand is clear . They would have used sand to build both the Queens Chamber and the Queens Chamber Entrance . The floor would have to be brought back down to the main floor to start work on the Entrance and Grand Gallery Walls

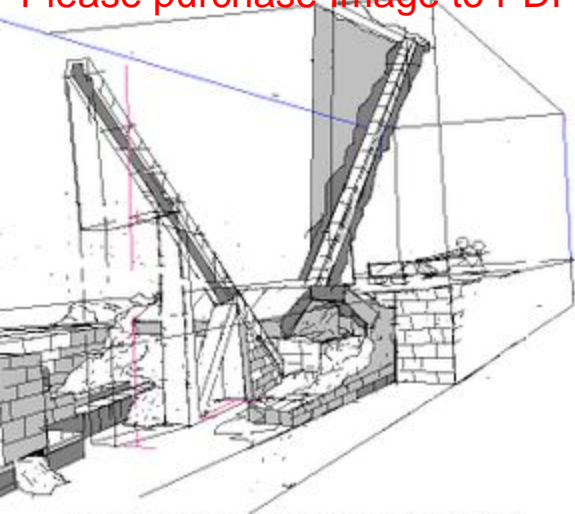
The sand other function is to be used as a buffer between the inner chamber and the rest of the structured foundation in this way if something shifted before or after construction the chambers will be less effected by this movement

It would not be logical to build the floor up to the roof line of the Queens Chamber just to have to take all the blocks back out to get to the main floor again.

Note The north facing Stud Shaft would be encased in Sand . as would the outside of the Grand Gallery after it is completed . By doing this a Void will be created for the full length on top of the Grand Gallery . The logical reason for the void was simply a byproduct of the construction method used to build the structure

The DDC method

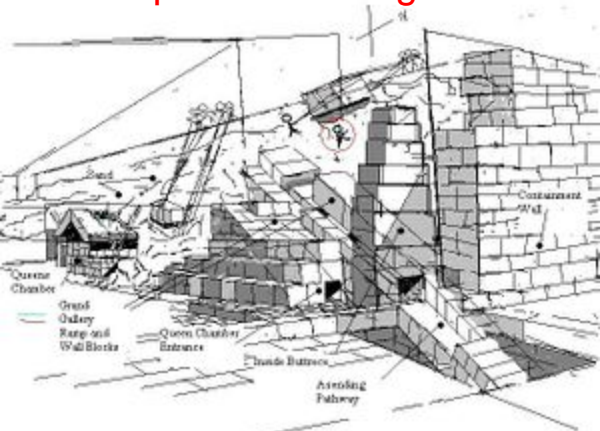
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There are two Steel Shafts . Both run through the walls of the Queens Chamber to the outside , one facing north and the other facing south. the shaft to the north would be passed through the Metal that the King Chamber sits on . But the shaft going south , because of it's location would be set on a frame and then encased in Sand . This would make a very solid method, yet still retaining the ability to use the Jack on a hydraulic jack or a base floor if you wish . Note how the Sand would support the large roof blocks from inside the Queens Chamber

It's the buffer of Sand in between the foundation walls and the walls of the Queens Chamber and Entrance , like structural insulation . It shows what this method

is capable of . Yes, the builders would have placed as many blocks as they could but, being able to compact the sand under a large amount of weight would be a better solution than and the Grand Gallery built or (bored up against) just stone blocks . Only the EOC's method could have let the builders to achieve the greatest undertaking needed to build this part of the structure .



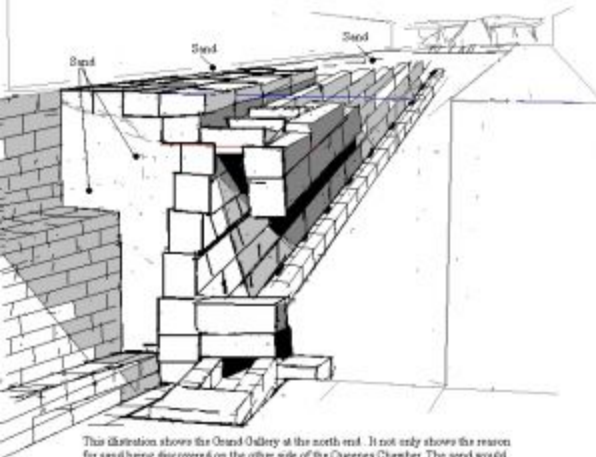
Here is another illustration showing how the entrance to both the Grand Gallery and the shaft leading to the Queens chamber would come into play. Multiple construction areas would be going on at the same time so that corrections can be made while they are still accessible.

Note the Contourment wall at the north end would be about 25 ft wide and cover up the exit from the ascending pathway.

The reason for the inside Butress is to contain the sand that will be introduced into the inside of the Grand Gallery to stabilize the wall blocks from the inside out.

Once the Gallery Ramp becomes higher than the roof of the Queens Chamber, they could then begin to level out the floor again, then continue to use Sand on the outside of the gallery Walls as a stable false floor.

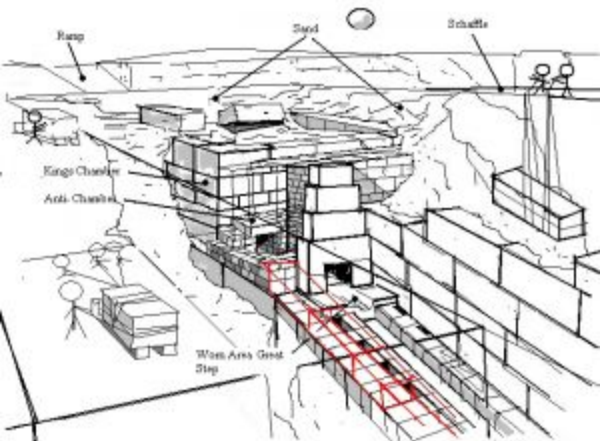
They could also start working from south to north at this point in relation to the height



This illustration shows the Grand Gallery at the north end. It not only shows the reason for sand being discovered on the other side of the Queens Chamber. The sand would have been removed and recycled when building the Ramp, QUEENS Chamber and Grand Gallery as needed. It also explains how the blocks get back into a horizontal and vertical alignment to build the rest of the structure upon.

Another thing about building the Grand Gallery is the sand would be on both sides as support but in the middle of the grand gallery walls. Being able to raise or lower the floor is the only logical way.

The sand would fill the space between the sand pit wall and the grand gallery walls. A good way to look at it is fill a soda can with sand so try to crush it becomes very hard to do. Yet it can be poured out like water. SAND would be the tool of choice.



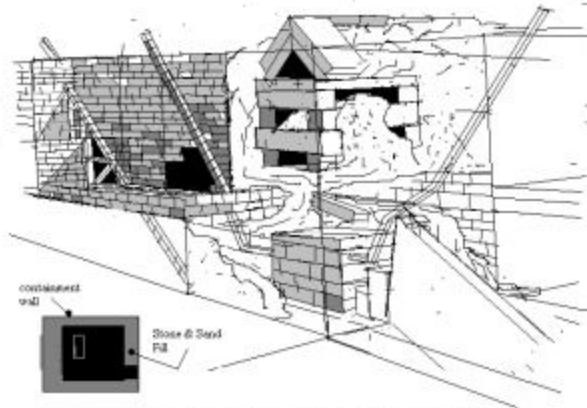
At the south end of the Grand Gallery a lot of questions would be answered. By using a Sand Pit that is open to the outside, work on the structure can be done at both day and night, speeding up the entire timeline. This also makes the amount of blocks that need to be placed in position a much more realistic goal.

Notice how the Kings Chamber and Anti-Chamber are kept open to allow the Coffin to be lowered inside the Kings Chamber by removing the Sand out through the Anti-Chamber and then down the Grand Gallery Ramp or get back into the Kings Chamber for support that would be needed to build the roof of the Kings Chamber.

Before it was repaired there was a worn spot on the Great Step. This was due to the amount of sand extracted to build the Relief Chambers on top of the Kings Chamber.

At this point everything from the top of the Kings Chamber would be increased in sand leaving just the very top the Grand Gallery uncovered.

The reason the Anti Chamber was not finished or blocking stones lowered all the way is they needed a exit path for the sand, and then raised again.



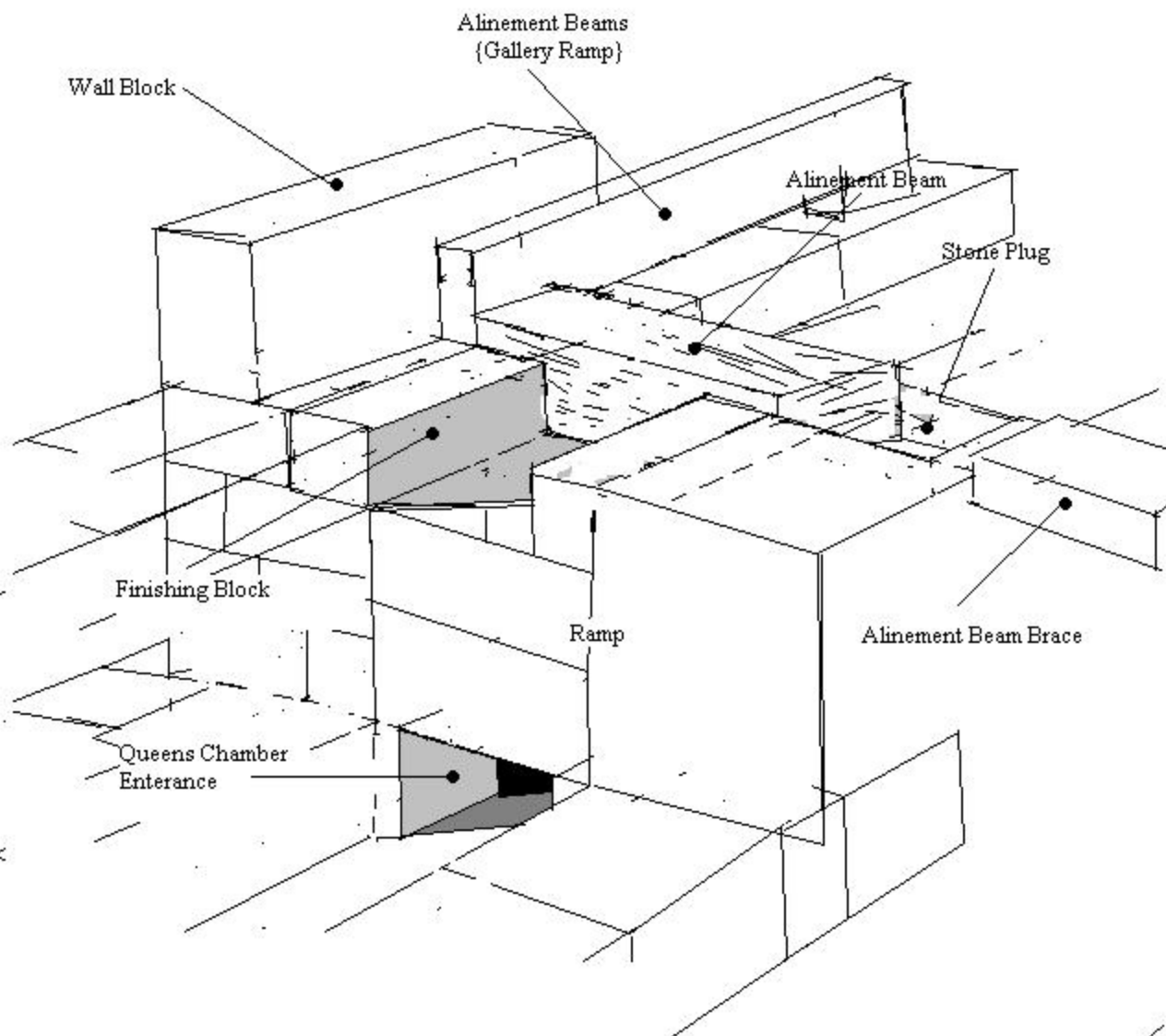
The illustration shows how the roof of the Kings Chamber being completed. As the levels of the relief chambers are placed on top of the Kings Chamber a masonry wall would be made to include the the relief chambers.

Sand would be put into the area and then the blocks would be lowered by the sand being pulled out slowly lowering the block in, then the process repeated until the final block is put in place.

The scaffolding would have been put in place inside the Kings Chamber before the roof of the Kings Chamber was completed.

Notice how the Star Shafts can now be incorporated into the rest of the structure and allowed to continue to the other finishing blocks or could be stopped at any time.

The DDC is the only method that shows us how this was done.

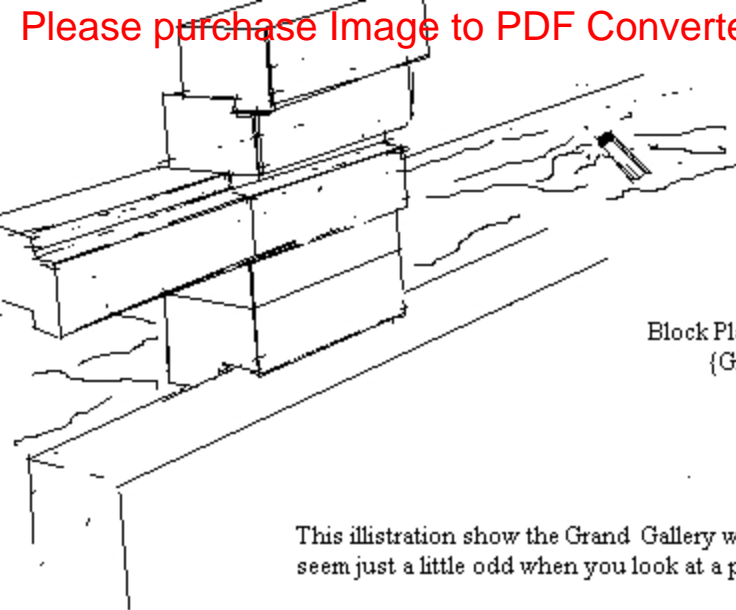


The Alinement Beams are a simple reason for the for the cuts made in each side of the Gallery Ramp As seen above it would be the best way to do the job intended for plus a few more.. Because of the weight that would be imposed on the ramp and lower wall blocks it would have been inparative to lock these parts together..when the build part of the sections being worked on is completed the beam would be cut off in sections but not befor a plug is placed in the cavity form the back side of the block which would leave a hole that looks like it is today after the finishing blocks are put in to place..

The remainder of the Alinement Beam is then used as a brace to make the area { ater filled in with sand to make a very strong floor in it'self..

It would also be the best way to support the Star Shafts , and a logical reason for the sand found around the sides of the entrance of the queens chamber. This would also give reason for the cavity within that space..

In simple terms, the alinment blocks work together as a simple GO - NO GO PIN.. This would keep everything alinded while building the ramp and walls at that 26 degree angle were everything starts to slide do to the force of gravity.



Block Placement and Shape
{Grand Gallery}

This illustration show the Grand Gallery wall blocks and the reason they seem just a little odd when you look at a picture of the Grand Gallery

If they shape the blocks as shown some answers are clear.. we will start from the bottom block..

The weight of the block rests on the sand behind the ramp not on it.. but the second block is a true squared off block and the reason they look different from the rest.. Even if the second block was moved inward it would not look the same as the other wall blocks

Notice how the third and fourth blocks make up that cut in the wall that runs the full distance of the Grand Gallery.

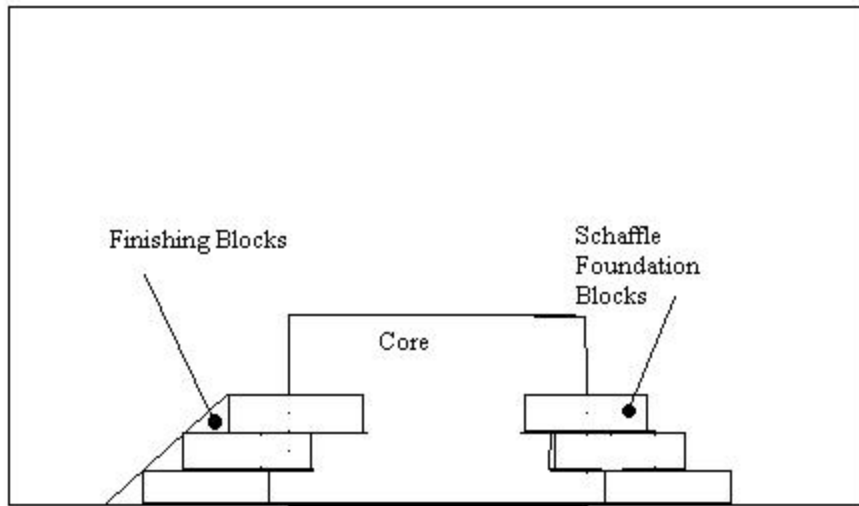
Blocks four and five show the real reason for the shaping.. This is because when a block is lowered on both sides of the Grand Gallery each block can be of different proportion yet because only the block face is seen ..

This measurement can be kept closer and more sermetical without having to find a better matching block size..

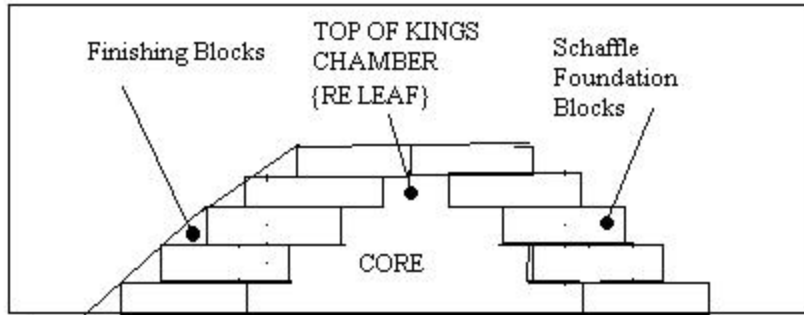
Notice the star shaft at this point in the build they would be supported and encased in sand . This is how the correction was made at a later time to one of the star shafts. This shaft starts out on one side of the Grand Gallery then curves over the top of the Grand Gallery to the other side and then continues in a upward 46 degree straight line upwards

Note ..

More about the Star Shafts later..



Notice that the schaffle foundation blocks build the one shape that is present inside the Great Pyramid This can only be done by working from the bottom up and the outside inward at this point.



Using the DDC Method of construction everything takes the correct shape for the first half of the structure.