

# The Veils

The word, 'veils' (fr.voiles) is used in French construction for load-bearing cross-walls. The term was used in Le Corbusier's office for the buttresses supporting the seating of the stadium, where 'veils' we also understood metaphorically. The buttresses themselves were massive concrete planes, the tallest 12 storeys high. However, their close radial rhythm, the perforations and the penetrations of rooms, (for athletes, press, etc) together create a spatial translucence.

The veils create this spatial translucence not by framing space but by occupying it with planes at close intervals. The most obvious precedent is the portico of the Palace of the Assembly, Chandigarh, completed in 1955, the year he received the commission for the Baghdad Stadium. Such rhythmic orders are a feature of Le Corbusier's late works. for example, at La Tourette, which like the Baghdad Stadium project, was designed with Xenakis. Xenakis invented the ambulatories for La Tourette, and they were specified throughout the Baghdad Stadium project.

Le Corbusier's painting and graphic works of the period were also gravitating toward a more austere, 2D style. The stadium relies upon primitive, even violent, effects as did much of the art immediately after WWII and into the Cold War. Le Corbusier's architecture of this period develops a contrast between earth (raw concrete, stark forms, literal cuts in the earth) and light (natural light but also bold colours).

It is customary to identify a 'primitivism' in Le Corbusier's work from the 20's. However, the original insight appears at the beginning of the 20th century, in the studies called 'Rhythmic Space' by Adolphe Appia, who was one of the first people to use the term 'space' in our now customary sense. For Appia, this dialectic of earth and light identified the conditions for the modern human drama and it was (and remains) an inspiration to numerous architects, including Le Corbusier.

In his sketchbook P60 of May, 1960, Le Corbusier draws a diagram of the contemporary Chandigarh Stadium, indicating that the materials would be earth-like: raw concrete, pebbles embedded in cement, bricks. The Baghdad Stadium, for a similar climate, would have been similar. The veils adjust their thickness according to height, so that the lowest ones are the thinnest. The proposition is boiled down to essentials – rhythmic earth and voids, light and shadow, oriented to the points of the compass. Characteristically, Le Corbusier plays both registers of two opposing tendencies in modernist architecture (and art). On the one hand, he responded to technological innovation with transparency, light, materials, systematic geometries, and complex engineering. Against this futurism, he also felt compelled to assert an archaic primitivism, using materials such as raw concrete, brick or stone, and configurations that made a place rather than a mere space.

# THE VEILS

The word, *voiles* (the 'veils'), is used in French cinematization and post-reading sense with the term used in Le Corbusier's office for the lattices supporting the ceiling of the modern houses. They were also architectural metaphorically. The term was first defined by the architect's workshop, which, in 1928, designed the first 'Veil' (Fig. 1). The architectural and the construction of them (for houses, offices, etc.) required cross a great invention (Fig. 1.7).

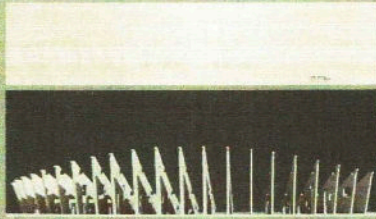


Fig. 1.1. The Veils are the architectural metaphor for the modern houses.

Fig. 1.2. The Veils are the architectural metaphor for the modern houses.

The Veils create the space (interior) by the lattice work but by supporting it with panels (also inward). The most obvious procedure is the system for the Office of the Architects' (Fig. 1.3), completed in 1927, the year he began his career in the Ministry of Public Works. This system was one of the first of Le Corbusier's early works. For example, in La Tourette, which, like the High School Stadium project, was designed with Xavière. Xavière designed the construction for La Tourette, and they were specified through the Regional Modern project (Fig. 1.4).

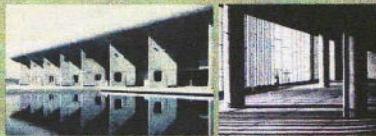


Fig. 1.3. The Veils are the architectural metaphor for the modern houses.

Fig. 1.4. The Veils are the architectural metaphor for the modern houses.

Fig. 1.5. The Veils are the architectural metaphor for the modern houses.

Le Corbusier's painting and graphic works of the period were also practicing toward a more artistic, 'artistic' (Fig. 1.5).



Fig. 1.6. The Veils are the architectural metaphor for the modern houses.

Fig. 1.7. The Veils are the architectural metaphor for the modern houses.

Fig. 1.8. The Veils are the architectural metaphor for the modern houses.

The modern architecture (interior) system, which is the result of the architectural and the construction of them (for houses, offices, etc.) required cross a great invention (Fig. 1.7).

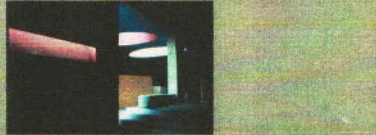


Fig. 1.9. The Veils are the architectural metaphor for the modern houses.

Fig. 1.10. The Veils are the architectural metaphor for the modern houses.

It is necessary to identify a 'modernism' in Le Corbusier's work from the late 20's. However, the original thought appears at the beginning of the 20's century, in the studio called 'Rhythmic Space' by Adolfo Aguiar, who was one of the first people to use the term 'space' in the early 20's (Fig. 2.1). For Aguiar, the distance of earth and light identified the conditions for the modern house design, and it was not necessary an invention of modern architecture, including Le Corbusier.



Fig. 2.1. The Veils are the architectural metaphor for the modern houses.

Fig. 2.2. The Veils are the architectural metaphor for the modern houses.

Fig. 2.3. The Veils are the architectural metaphor for the modern houses.

In his sketchbook (No. of May, 1900), Le Corbusier draws a diagram of the contemporary Chateaufort Stadium, indicating that the structure would be cylindrical (see sketchbook, published in 1900, under Fig. 10). The High School Stadium, for a similar climate, would have been similar. The Veils adjust their distance according to height, so that the lateral cover are the thinnest. The proposition is based on essentials - rhythmic earth and voids, light and shadows, oriented to the points of the compass.



Fig. 2.3. The Veils are the architectural metaphor for the modern houses.

Characteristically, Le Corbusier plays both regions of two opposing tendencies in modern architecture (and art). On the one hand, he responded to technological innovation with transparency, light materials, systematic geometries and complex engineering. At the same time, however, he also felt compelled to assert an artistic individualism using materials such as raw concrete, brick or stone, and configurations that create a place rather than mere space.

Fig. 2.4. The Veils are the architectural metaphor for the modern houses.

Fig. 2.5. The Veils are the architectural metaphor for the modern houses.