

# Techniques

Julian's veils are more like small versions of abstract sculpture than standard architectural drawings, they lie somewhere between a polychrome sketch, a measured drawing and a model, with their cut-outs and bits of tape. Details of the planning were also worked out in this fashion. Similarly, early site sketches were executed as collages, and these showed affinities with the figurative elements of Le Corbusier's paintings. Such 'primitive' techniques allowed the team to work directly with the iconographic space, as such representations were already 2D drawings/models of the 3D configuration. The spatiality of the Stadium veils embodies this style of thought in the architecture itself.

The other principal design technique was small models, of which there are several photographs opposite. These too often display a conscious primitivism, in order to preserve a continuity between the modelling and the architecture.

Julian's sketches of the spaces created between the veils, exhibited opposite. seem to be rare. It appears that the main effort went into the primary order of the elements of the Baghdad scheme, and that there was sufficient confidence in the qualities of the secondary articulation of rooms, etc, that these did not attract individual study.

# TECHNIQUES

Julian's Vells are more like small versions of abstract sculpture than standard architectural drawings; they lie somewhere between a postcard-like sketch, a measured drawing and a model, with their cut-outs and bits of tape. Details of the paintings were also worked out in this fashion (Fig. 1). Similarly, early site-plots were executed as collages, and these showed affinities with the figurative elements of Le Corbusier's paintings (Figs 2-3). Such 'primitive' techniques allowed the team to work directly with the sociographic space, so such representations were already 2D drawings/models of the 3D configuration. The spatiality of the Stadium Vells embodies this style of thought in the architecture itself.

The other principal design technique was small models, of which there are several photographs opposite. These too often display a sensuous primitivism, in order to preserve a continuity between the modelling and the architecture.

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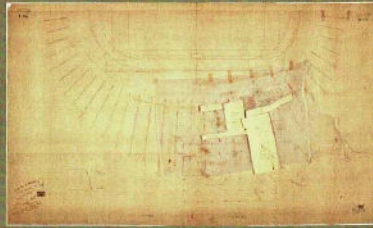


Fig. 1 On paper, Julian uses cut-outs of bits of paper to define and refine the details of buildings. See model 1962. © FLC-DALCO

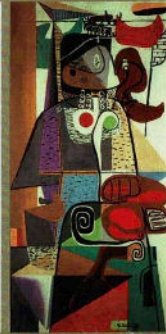
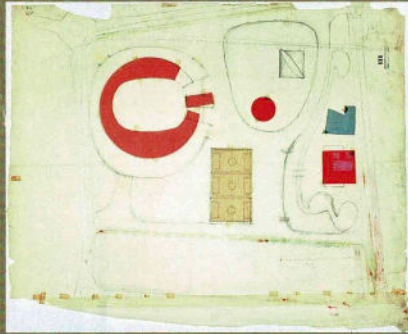


Fig. 2 The drawing of urban outline, site plan, 1958, when 'Madrass' was. © FLC-DALCO

Fig. 3 A Le Corbusier, Tunisia 25, September 1951. © FLC-DALCO



Fig. 4 Le Corbusier, office, early college drawing, 1958, when. © FLC-DALCO