Veil leverages the five fundamental elements of the Japanese Buddhist belief – wind, water, earth, fire, and void – to create shelter. Veil is a pneumatic armature containing void. By challenging impermanence, a temporary framework becomes permanent as a three-dimensional, textile-cement impregnated fabric, terminated against a 1/3acci fabricated polyethylene membrane, hardens through hydration. Wind – in the form of air – inflates the form. Water hydrates the cloth and catalyzes the structure. Earth – a mixture of mud, clay, sand, and invasive/organic plant aggregate – clads the armature. Fire – on the form of solar heat – hardens the earth – a subtle nod to early walls and slab construction techniques. The resulting product is a void, feminity is void, contained within the landscape. A pavilion which becomes individually unique with each added layer of clay – shaped through the collaboration of the community. Through their hands, the residue of their identity, the result of their fingerprints imprinted on the soiled adobe structure.

This abstract form becomes defined from its function. At the scale of the site, the pavilion carves the ground, creating a protected courtyard within the surrounding earth. deflecting wind while trapping rainfall, connecting the heavens to the earth. With its expansive surface area, the courtyard acts as the collection of precipitation, creating a large, catchment basin with the potential to accumulate 225,000 liters of water annually. Within the interior of the structure lies a sunken greenhouse – a wakîpini – with a southern-facing orientation ideal for soaking up light throughout the day. This sunlight becomes trapped within the vinyl membrane of the veil, creating a passive-solar heat source for the plants/people within. As nothing is wasted within the construction process, the temporary framework of the veil finds its use integrated into the final product of the design, a membrane regulating internal heat through solar radiation.

Through this system, plants can be grown, harvested, consumed, and composted, becoming the foundation for the next harvest to be grown again – depicted as an ouroboros or the infinite cycle of re-use. Through these understandings, a timeline the overall form of the design begins to take on the abstraction of a snake eating its tail, a grand analogy to a continuous cycle of life. What can be abstracted as a snake can also be abstracted as an archway skinned along an inflated pneumatic framework.