(Eliminate the ramp and the façade disintegrates into several different buildings.) So also the Assembly; the three elements on the roof: the hyperboid, the pyramid and the lift-tower play out a dance-drama of contrast against the sky. The hyperboid is inadmissibly beautiful from a distance—white in the sunlight, yet soft as snow. The three elements pirouette around each other as we approach the building, exchanging positions and crossing back and forth. Finally they recede behind the enormous sweep of the portico.

The other three façades (which form the base of this stage) are simple; necessarily so, for they must also provide counterpoint to the façade of the Secretariat next door. And so it is the pargaukti porch which gives the building direction, turning it to face the High Court. One enters under the 50 ft. high canopy which veers through the pivoting door (20 ft. square) and the drama of the interior spaces commences. (Cohb certainly knows how to provide an entrance: one thinks of the mill-owner's building in Ahmedabad with its ramp reaching out like a long hand to pick passers-by off the road.)

How can one begin to convey a sense of so complex an interior? Study the sections and plans. Even a cursory glance will illustrate how very cunning and sensitive is Cohb's handling of spaces; e.g. his continuous use of the L-shape (the leg of which forms an escape-valve to what would otherwise be a static square). In other words, Cohb, like Frank Lloyd Wright, is keenly aware of the distances that can be seen from any given point. By never defining the limits of this vision (the sections and plans are co-ordinated so that the eye can always see beyond and around the corner), the spaces remain dynamic and contained. As one traverses the ramps and platform levels of the forum one builds up a series of images which are superimposed on the brain, creating an overall pattern of incredible richness.

This is a fundamental technique of Cohb's. The complexity of his architecture is not due to the creation of one single intrinsic pattern but rather due to the creation of several different patterns which, through superimposition, generate an indescribable complexity. This can be illustrated by the river façade of the mill-owners' building in Ahmedabad (four separate patterns playing together like instruments in a brass band), and by the façade of the Secretariat, where a complete landscape is created by juxtaposing irre- solutely grilles of various patterns and scales. (This technique is often used in the marble grilles of Patchey's Sikli and the shoji screens of Japan.) This is not to say that Cohb could really have calculated all these effects. What he has done is this he