columns, terraces, ramps and screens in a range of colours. Yet, in
this vast complex of space, he related each building intimately to its
own approach, entry, solid and void elements and even texture.
The Palace of Justice expresses order and power and consists of a
rhythm of eight low courts and a high court. The entrance is
through a four-storey open hall, divided by full-height brightly
painted piers. The orientation of the building was dictated by the
direction of the prevailing winds and the sun.

Directly opposite is the square shape of the Assembly building,
reflected in a pool of water, visually doubling its size. The design of
the Assembly was to convey the cosmic forces that rule human life.
As in Abu Simbel, in Upper Egypt, sun and moon were to
penetrate the interior of the building at significant times. The
result is an astonishing interior of a dark hypostyle hall, leading to
the bright and colourful circle in plan of the principal chamber and
the pyramid of the lower house.
The main doors, in bright colour panels on either side (a gift from the French Government) make up the largest painting
undertaken by Le Corbusier, depicting his own philosophy of life,
in terms of the cosmos, nature, man and the discovery of numbers.
The strong colours he used ensure that the doors remain dominant
from far away as the Palace of Justice.

Behind the Assembly to the north-west is the Secretariat building,
with its distinctive facade and interplay of light and shade. This
building houses the seven Ministries in an edifice 200m in length
(the same length as the entire pier in Eastbourne) and 35m in
height, accommodating 3000 civil servants. Each floor is reached
by two giant ramps, with offices arranged on either side of a central
 corridore. The undulating roof is designed for recreation.

To Le Corbusier, the monument of the gigantic open hall,
which turns in the breeze to indicate the direction of the wind,
became India's symbol of giving and receiving. This monumental
sculpture dominates the dramatic landscape and is part of a sunken
court for public assembly, which he called The Pit of
Consideration. In parallel with The Open Hand was to be the
Governor's Palace as the crown of the Capitol, commanding the
third edge of the huge space with the vast mountains of the
backdrop. It was never built because Nehru thought it was
symbolically inappropriate and extravagant. Other structures
were also to be added (the Museum of Knowledge, still like the
Governor's Palace, not yet started, the Geometrical Hill and the
Tower of Shadows were not completed), exaggerating the
vast distances between the great buildings.

The distance between the Assembly and the Palace of Justice is
450m, equivalent to the entire length of the Acropolis (or three and
a half times the width of Trafalgar Square). Since the many
artificial mounts and landscape features that Le Corbusier planned
have not been carried out, this area remains stark and unresolved.

The Assembly faces the Secretariat in the distance. Seen from the Palace of Justice, this sketch conveys the dramatic spaces
between individual buildings. The Assembly Building is the
front door of the Capitol, the Secretariat adds the necessary
high court, and the Lord's House is the pastiche placed on the
rear.

The Secretariat Building is the distinctive sculptural facade and interplay of light and shade covering an edifice 200m in length as long as a mile away from it, accommodating seven Ministries.

Le Corbusier also designed a number of private residences in Chandigarh, including this house in 1953 for Mr. Mohindra Rana, a panchayat husbandman. According to his own account, the design was inspired by the plan of the Indian Railways' headquarters in New Delhi.

10 The Gandhi Memorial in the Assembly Hall is a collection of portraits, documents and memorabilia. Designed by Le Corbusier's assistant, Pierre Jeanneret, its 12 local stained-glass windows of buildings designed by Le Corbusier in the capital.

11 The 100-foot-high dome of the Secretariat Building is the focal point of the Capitol, housing the Legislative Assembly.

12 The Secretariat Building's distinctive sculptural facade and interplay of light and shade cover an edifice 200m in length, as long as a mile away from it, accommodating seven Ministries.

Le Corbusier's design for the Capitol of Chandigarh was a response to the city's rapid growth and the need for a new capital. The Capitol was intended to symbolize the union of the two states of Punjab and Haryana, and the design reflects the integration of modern architectural principles with Indian cultural traditions. The Capitol's design is a testament to Le Corbusier's vision of a modern city that is both functional and aesthetically pleasing. The Capitol, with its vast open spaces and monumental structures, is a reflection of the city's aspirations and its commitment to progress and development.