

redefined



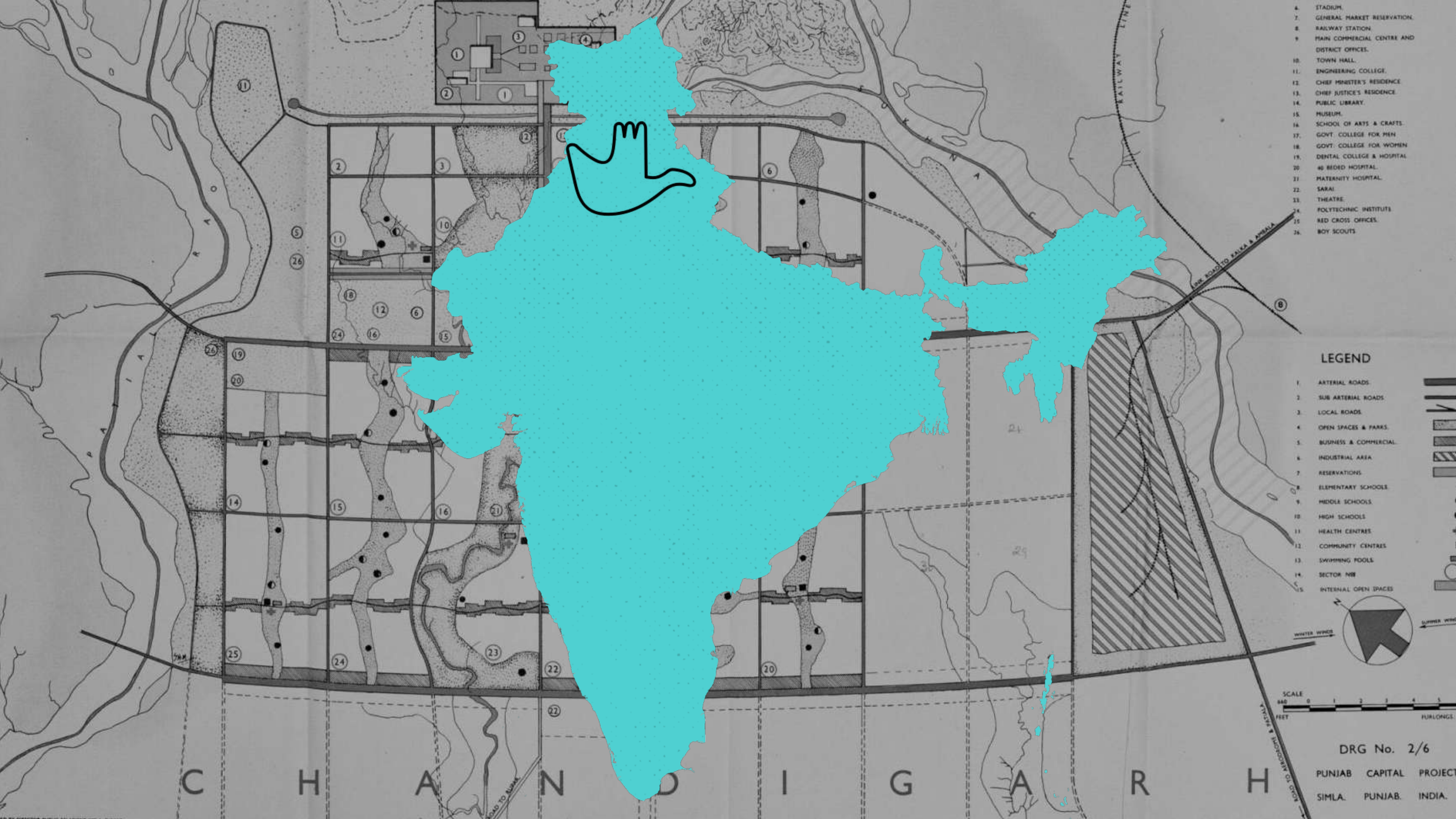
&

sector 17:

chandigarh



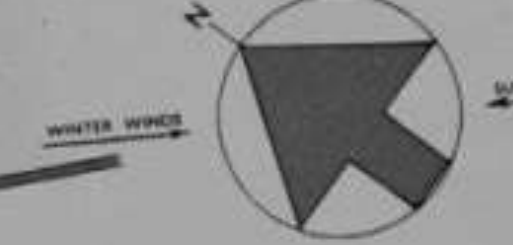
week 1



- 4. STADIUM.
- 7. GENERAL MARKET RESERVATION.
- 8. RAILWAY STATION.
- 9. MAIN COMMERCIAL CENTRE AND DISTRICT OFFICES.
- 10. TOWN HALL.
- 11. ENGINEERING COLLEGE.
- 12. CHIEF MINISTER'S RESIDENCE.
- 13. CHIEF JUSTICE'S RESIDENCE.
- 14. PUBLIC LIBRARY.
- 15. MUSEUM.
- 16. SCHOOL OF ARTS & CRAFTS.
- 17. GOVT. COLLEGE FOR MEN.
- 18. GOVT. COLLEGE FOR WOMEN.
- 19. DENTAL COLLEGE & HOSPITAL.
- 20. 40 BEDD HOSPITAL.
- 21. MATERNITY HOSPITAL.
- 22. SARAI.
- 23. THEATRE.
- 24. POLYTECHNIC INSTITUTES.
- 25. RED CROSS OFFICES.
- 26. BOY SCOUTS.

LEGEND

- 1. ARTERIAL ROADS.
- 2. SUB ARTERIAL ROADS.
- 3. LOCAL ROADS.
- 4. OPEN SPACES & PARKS.
- 5. BUSINESS & COMMERCIAL.
- 6. INDUSTRIAL AREA.
- 7. RESERVATIONS.
- 8. ELEMENTARY SCHOOLS.
- 9. MIDDLE SCHOOLS.
- 10. HIGH SCHOOLS.
- 11. HEALTH CENTRES.
- 12. COMMUNITY CENTRES.
- 13. SWIMMING POOLS.
- 14. SECTOR NW.
- 15. INTERNAL OPEN SPACES.

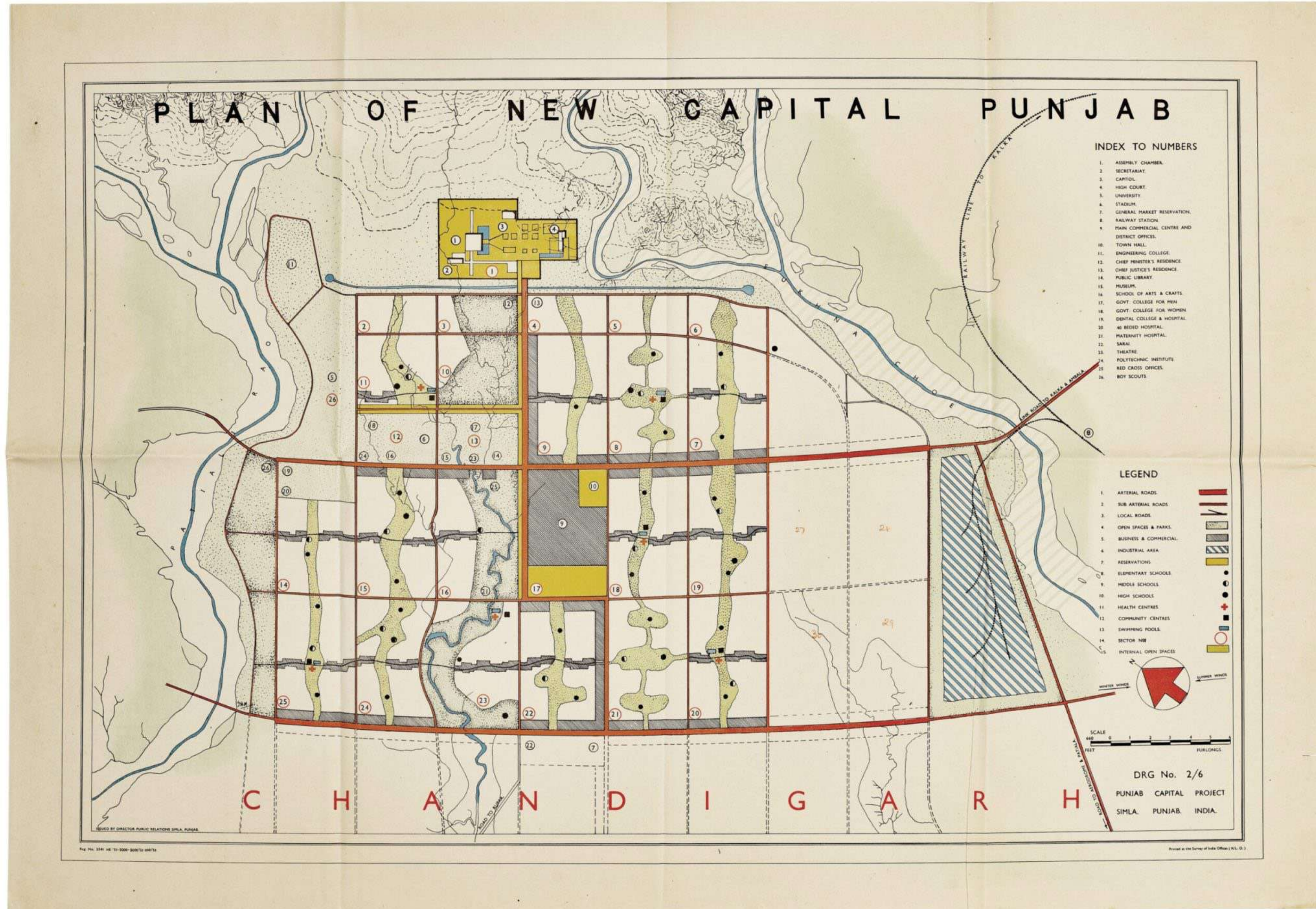


DRG No. 2/6

PUNJAB CAPITAL PROJECT
SIMLA. PUNJAB. INDIA.

C H A N D I G A R H

first modern planned city in India, and one of the only cities in the world designed by an architect



chandigarh

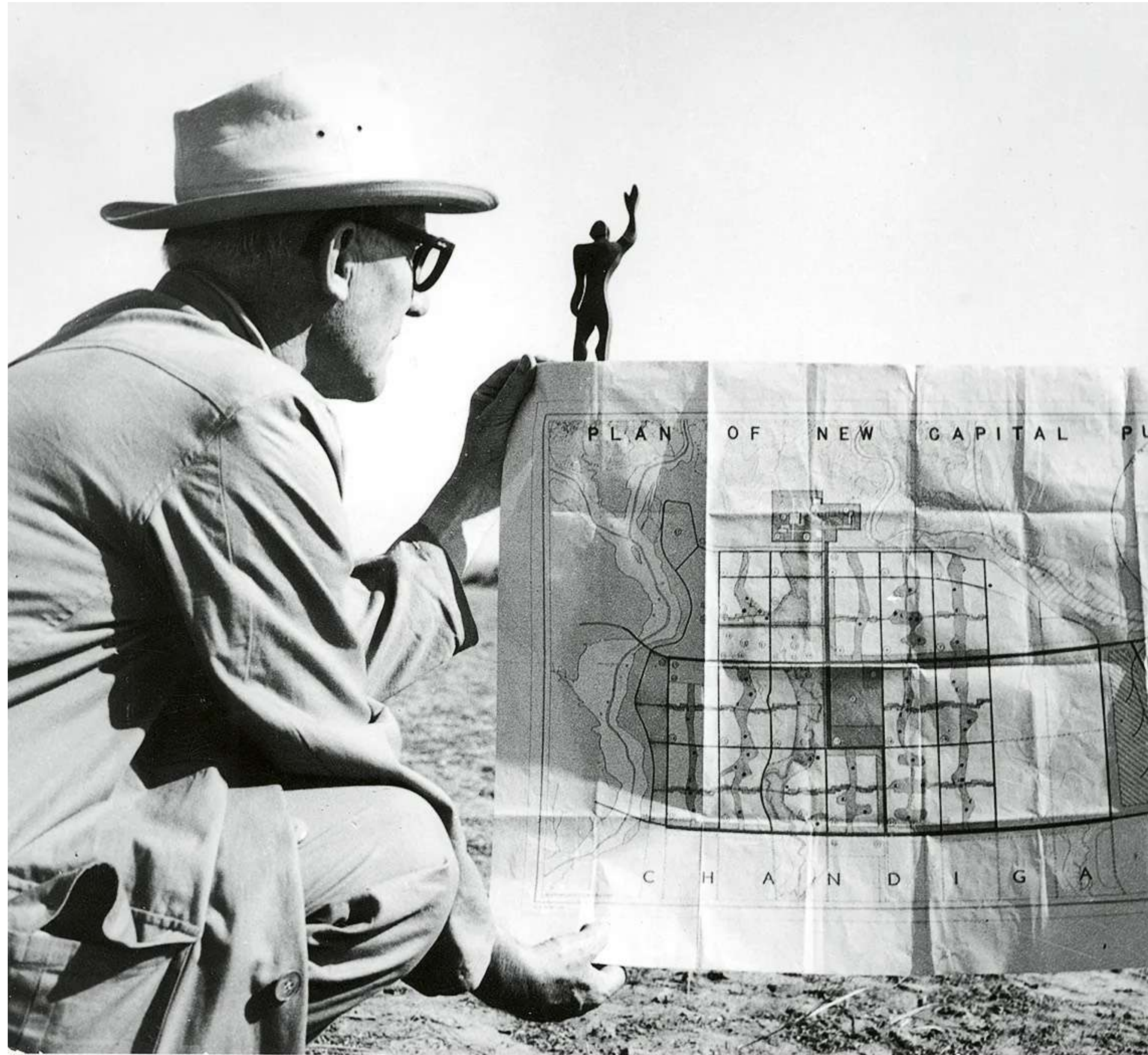




le corbusier

1887 - 1965

a Swiss-French architectural designer, painter, urban planner and writer, who was one of the pioneers of what is now regarded as modern architecture.



"Chandigarh is my biggest creation. It is my capital and my heart. I think I have captured the spirit of the times with my buildings in Chandigarh."

- Le Corbusier

"The site chosen is free from the existing encumbrances of old towns and old traditions. Let it be the first large expression of our creative genius flowering on our newly earned freedom."

- Prime Minister Nehru

exploration





How do I **translate** the charm
of **Chandigarh** to those who
aren't from there?



How do I translate the perspectives of the lost voices of this project?

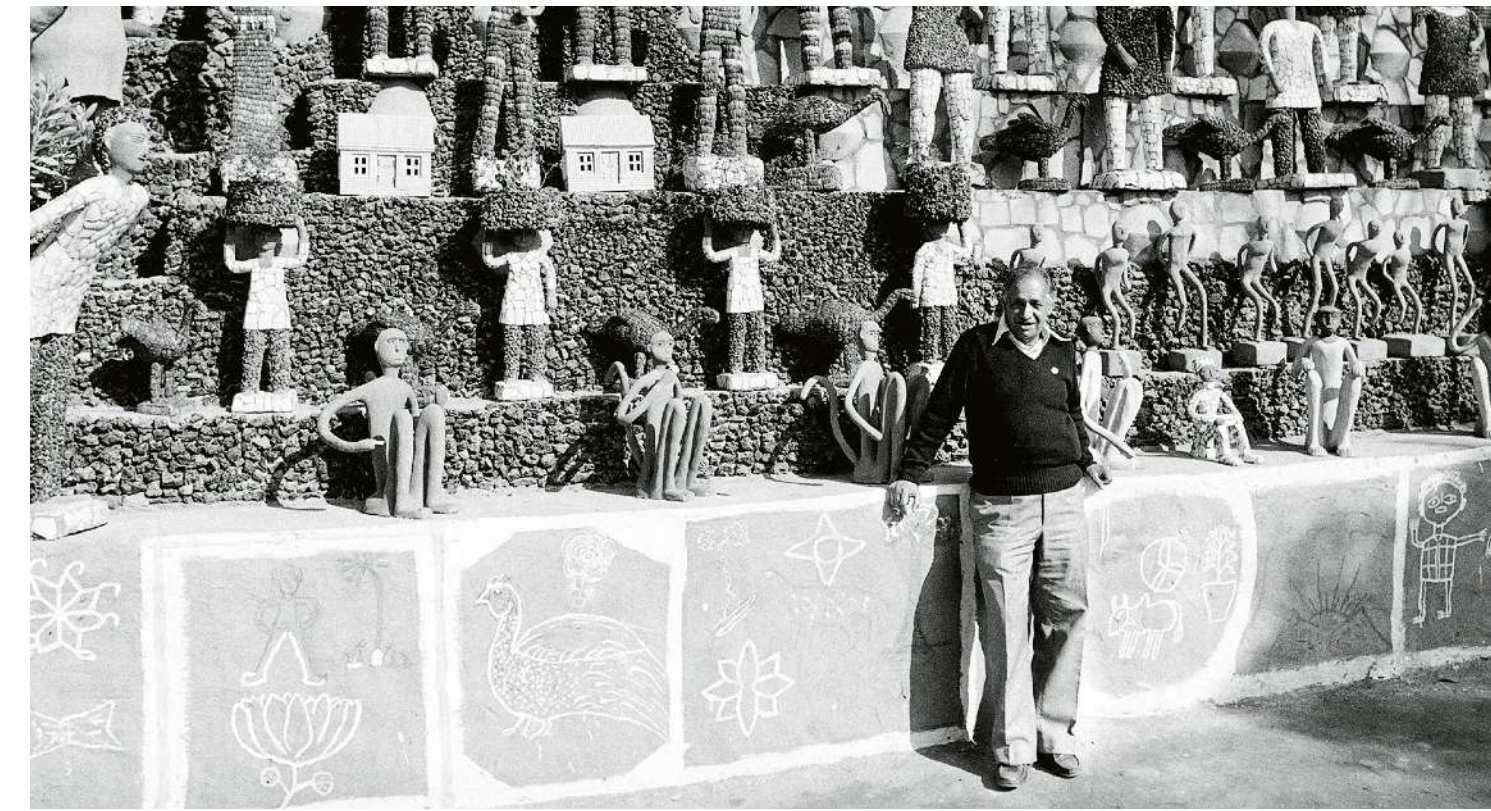


How do I use my tools as a graphic designer to preserve the history of this city?

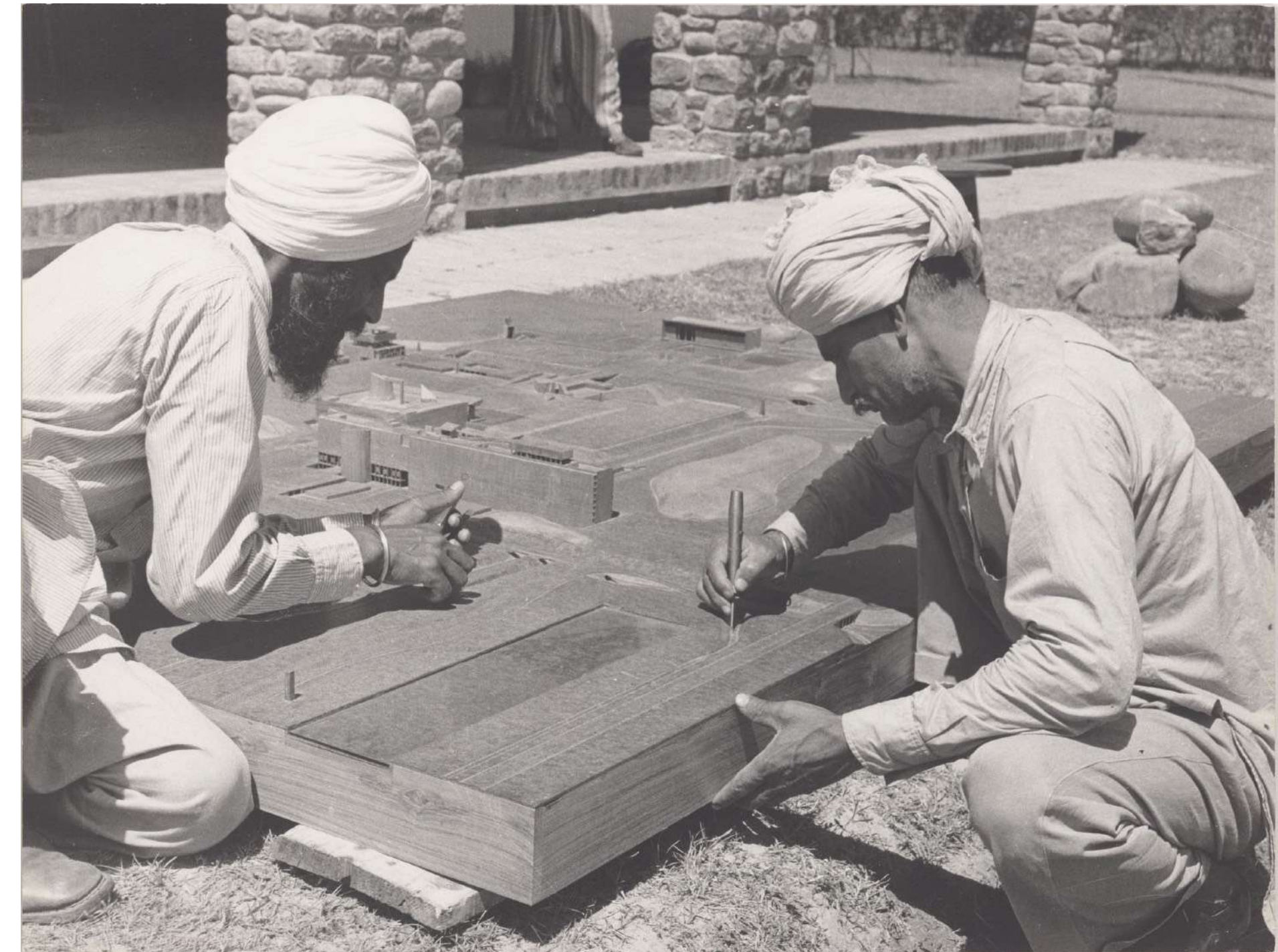
pierre jeanneret



indian & punjabi
planners & architects



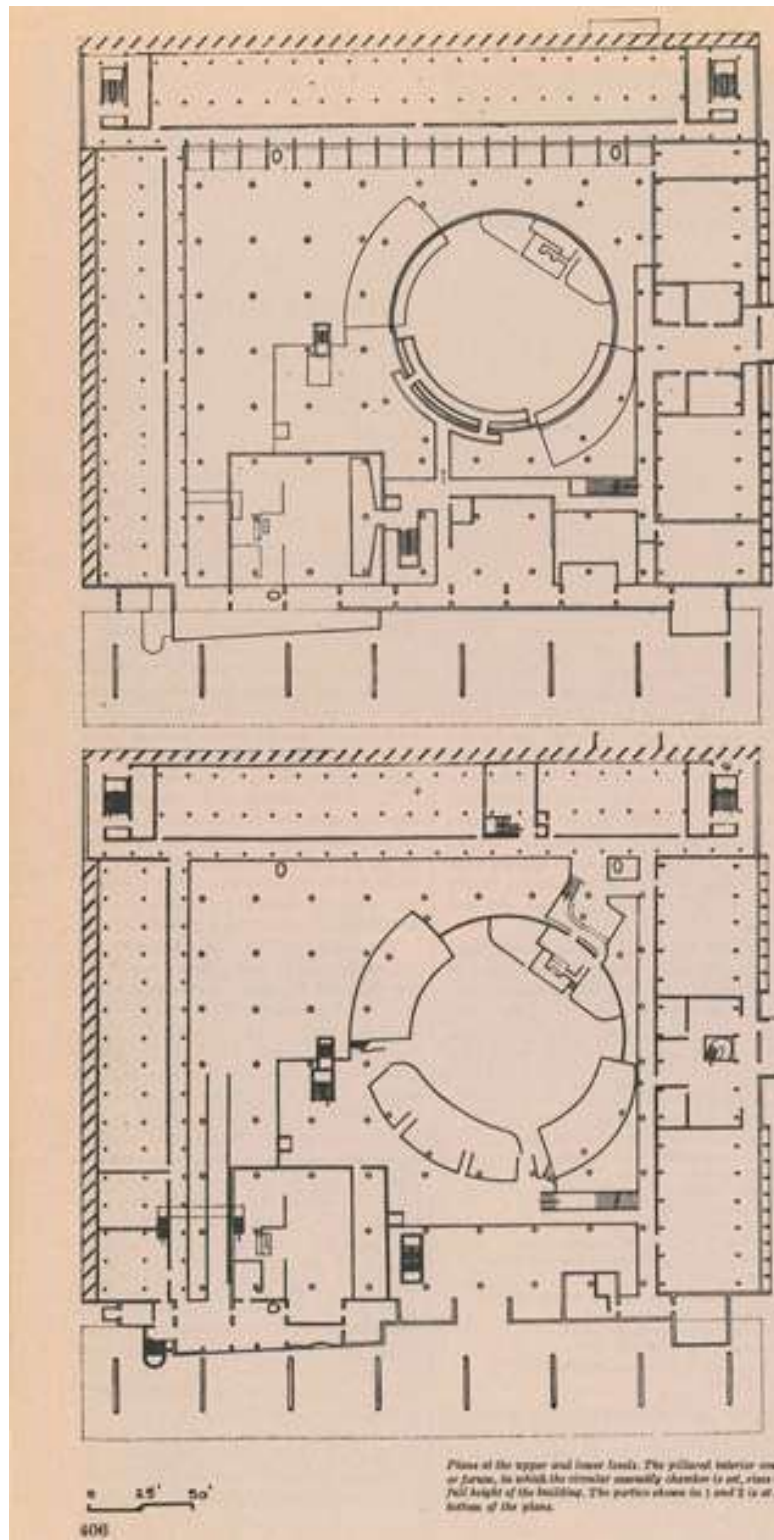
nek chand



craftspeople & workers



personal motivation



(Eliminate the ramp, and the facade disintegrates into several different buildings.) So also the Assembly; the three elements on the roof: the hyperboloid, the pyramid and the lift-tower play out a dance-drama against the sky. The hyperboloid is inexpressibly 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 facades (which form the base of this 'stage') are simple; necessarily so, for they must also provide counterpoint to the facade of the Secretariat next door. And so it is the gargantuan portico which gives the building direction, turning it to face the High Court. One enters under the 30 ft. high canopy and the drama of the interior space commences. (Corb 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.)

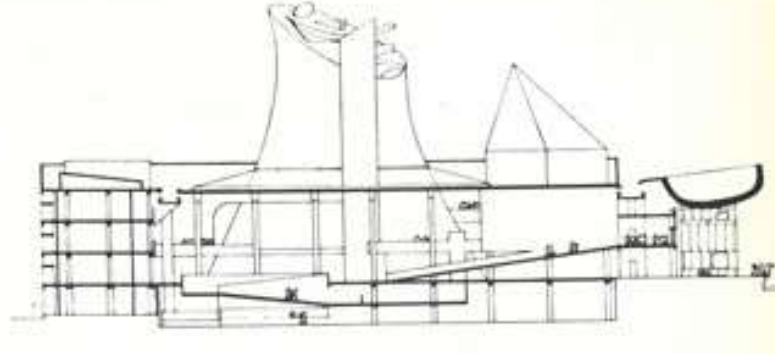
How can one begin to convey a sense of so complex an interior? Study the sections and plans. Even a cursory glance will illustrate how very cunning and sensitive is Corb's handling of space; e.g. his continuous use of the L-shape (the leg of which forms an escape-valve to what would otherwise be a static square). In other words, Corb, 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 uncontained. 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 Corb's. The complexity of his architecture is not due to the creation of one single intricate pattern but is rather due to the creation of several different patterns which, through superimposition, generate an indescribable complexity. This can be illustrated by the river facade of the mill-owner's building in Ahmedabad (four separate patterns playing together like instruments in a band), and by the facade of the Secretariat, where a complete landscape is created by juxtaposing arched grilles of various patterns and scales. (This technique is often used in the marble grilles of Patehar Sikri and the shoji screens of Japan.) This is not to say that Corb could really have calculated all these effects. What he has done is this:

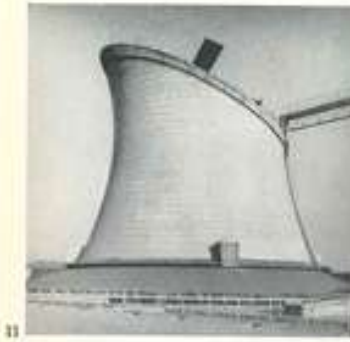
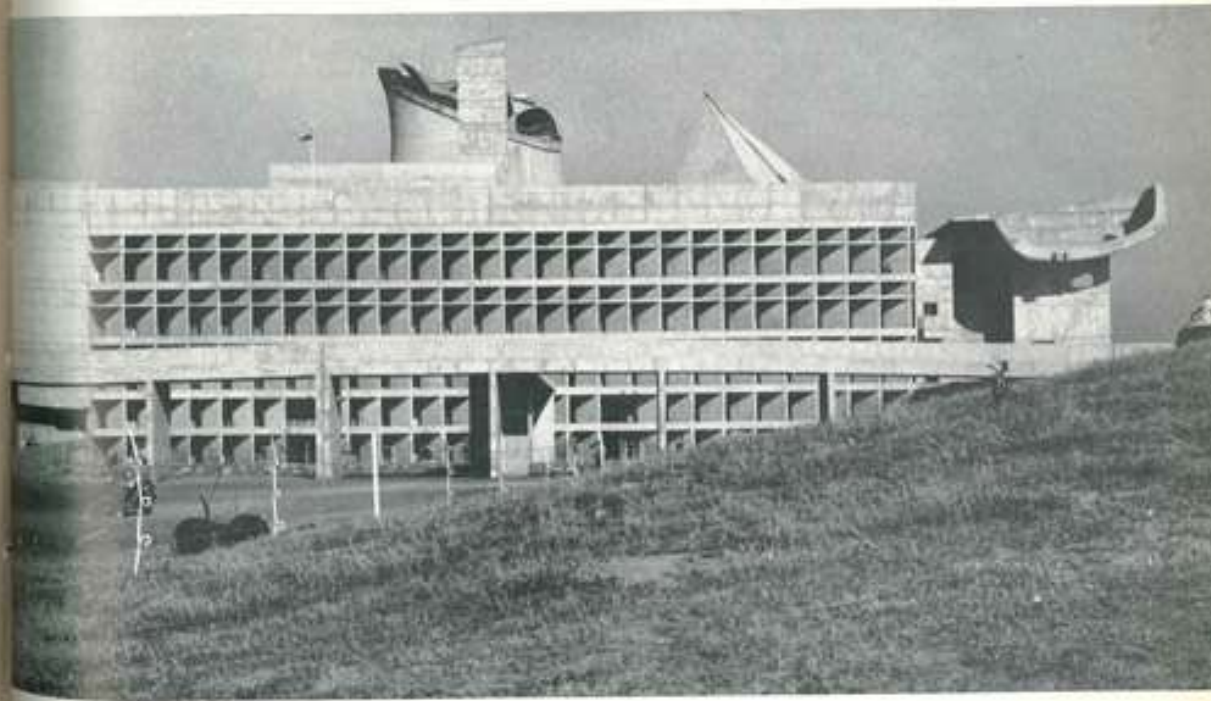
Plans of the upper and lower levels. The yellow interior court, or forum, in which the circular assembly chamber is set, runs the full length of the building. The portico above the 1 and 2 is at the bottom of the plans.



The Assembly, Chandigarh

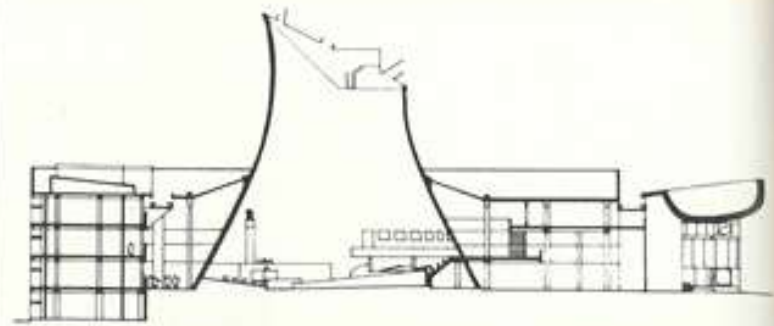


3, air-view from the west. 4, the south-western elevation with the end of the portico on the right and, running across the front of the building, the elevated walkway leading to the Secretariat. Above, section showing also the hyperboloid superstructure through which the chamber is lighted.



11, the hyperboloid that lights the circular assembly chamber. 12, inside the assembly chamber. 13, ramp leading up from the lower level—that of access by motor-car. Top of page, section looking in the same direction as that on page 407, but passing through the assembly chamber itself.

The Assembly, Chandigarh



has been shrewd enough to establish a situation where different patterns can interrelate. The miracles follow of their own accord, and a complete landscape is generated.

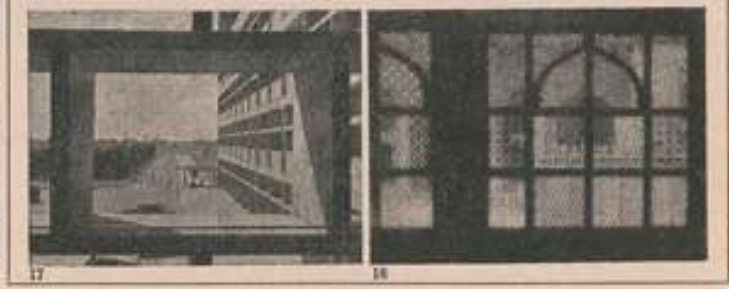
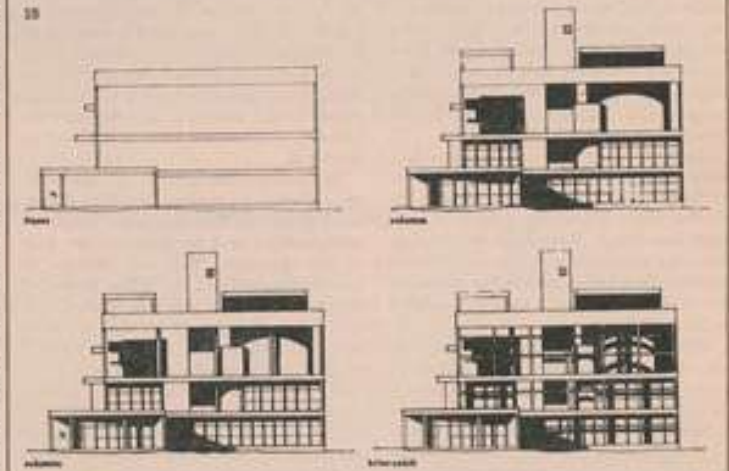
And the finest landscape of all lies within the forum. Here all the major elements are self-supporting, thus necessitating a great many columns rising to a great many different heights. Yet this articulation of the structural system never borders, in mannerism, for Corb is working at a vast scale, and he knows just what he can and cannot do. The columns give rhythm and scale, rising like a great forest in the dulcet light. And it is this light, filtering from above, washing the concrete surfaces, that draws us upward into the higher reaches of the building.

Here the light gets dimmer, the spaces more diffuse. One is walking across large desolate areas, and down strange alleyways, between giant concrete forms. Where are we? At the top of the Duomo? It is a strange moment, an eclectic moment, deeply evocative of an architectural past. Then we emerge on to the roof level and into the dazzling sunlight. Here we are on an immense cobbled piazza, the landscape of Chandigarh lying all around; and like monsters rising above the surface of the sea, emerge the hyperboloid, the pyramid and the lift-tower. The last act of the drama—like the opening of the drama—is played out here against the sky.

How does so complex a building hold visually together? Primarily through the near-exclusive use of a single material: concrete. Much has been written about the brutality of Corb's architecture and, as evidence, is usually cited his handling of concrete. But Corb's brutality is, in fact, only one side of the coin; he is much more than that. Any ape can be brutal, and Corb could never be exclusively brutal any more than he could be exclusively elegant. It is essential to his temperament that he expresses both qualities at the same time. (A glance at the Jaulm houses in Paris will illustrate this.) It has been said that one understands the hardness of rock only if one knows the softness of silk, and Corb himself reputedly sprinkles his *de/tek* with large granules of kitchen salt. (This way I know what salt is and I know what meat is.) Thus we find that at certain levels of the Assembly—as for instance in the bridge connecting the lift-tower to the top of the hyperboloid—the physical protection provided is completely inadequate. A sense of danger also exists in some portions of Shodan's house in Ahmedabad, and the question is asked: Why has Corb done this? Yet try to imagine the same architecture with a safe three-foot-high parapet providing uniform protection all around!



14, part of the facade of the Secretariat at Chandigarh, illustrating Le Corbusier's use of superimposed patterns of varying scale. 15, superimposed elevations of the river facade of the mill-owner's building at Ahmedabad, composed of four separate superimposed patterns. 16, a similar technique used in the marble grilles of Patehar Sikri. 17, the High Court at Chandigarh, illustrating Le Corbusier's use of brise-soleil as a development rather than as a decorative device.

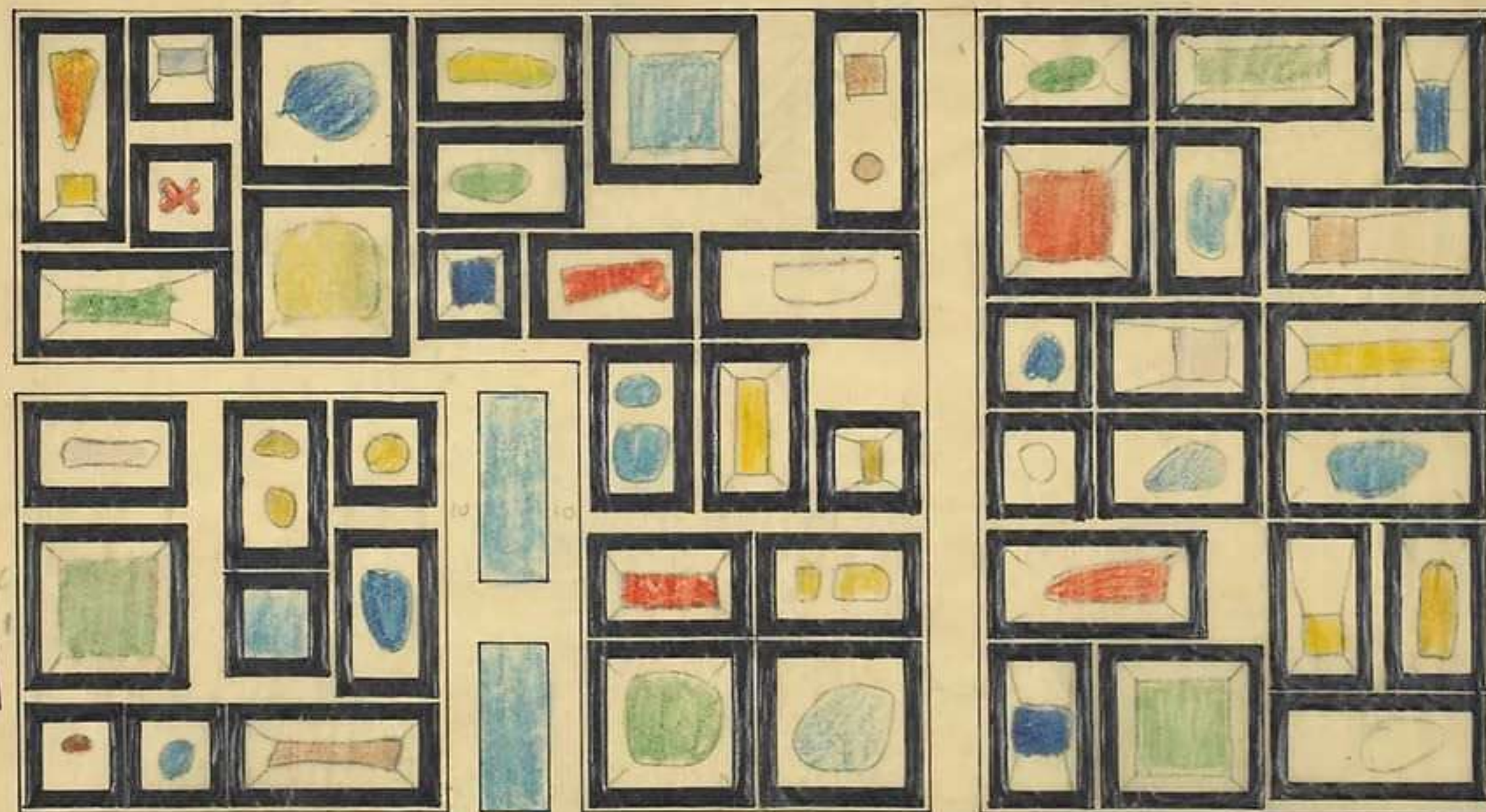


dimensions

Quantité

70 x 33	-	1	6	4	= 11
53 x 53	-	1	2	5	= 8
53 x 33	-	3	8	7	= 18
33 x 33	-	4	2	4	= 10

47 x 2 = 94.



4644
 FONDATION LE CORBUSIER

