**Chandigarh**

**Iain Jackson**

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**Introduction**

Following independence from Britain in 1947 India was ‘partitioned’ resulting in the creation of West Pakistan and East Pakistan (now Bangladesh). The old Punjab capital of Lahore fell into the territory of West Pakistan, leaving Indian Punjab without an administrative center, and much emotional lament at the ‘loss’ of Lahore. Prime Minister Jawaharlal Nehru addressed this through commissioning a new city that would manifest his vision of a free India emerging from colonial rule. It was to be an administrative and cultural replacement for Lahore, a destination for refugees fleeing West Pakistan, and a symbolic concept of a modernising, liberated, India. Although often viewed as a standalone project it formed part of a suite of new towns being developed across India at this time (and stretching back to Colonial rule). However, Chandigarh became the most famous and significant of these projects because of its association with the French-Swiss architect and planning visionary, Le Corbusier. Before his appointment, American planner Albert Mayer and Polish architect Matthew Nowicki produced the first plan for the town, but following Nowicki’s unexpected death and difficulty paying Mayer’s fees in foreign currency, the Indian government looked for alternative designers. Engineer P. L. Varma and Administrator P. N. Thapar were sent on a recruitment mission to Europe eventually enlisting Le Corbusier, Pierre Jeanneret, Maxwell Fry and Jane Drew. Le Corbusier designed the masterplan (an orthogonal CIAM grid revision of Mayer’s Radburn-type plan) as well as the Government offices. The rest of the design team, including a cohort of Indian architects, would take responsibility for planning each of the city’s rectilinear neighbourhoods, known as ‘sectors’. Most sectors were self-contained settlements of housing, schools, and local shops. Others were more specialist, such as sector-14 which contained the university. Running through the center of the plan was an area devoted to nature and parkland, known as ‘Leisure Valley’. Le Corbusier designed the vast concrete government Secretariat, Assembly Building, and High Court in Sector-1 according to his Modulor proportioning system. The most dramatic structure is the Assembly building with its bold concrete portico and debating chambers topped with pyramidal and truncated hyperbolic paraboloid forms. These grand projects have dominated the perception of the city, but more recently there has been research into the various housing projects, the designs and contribution of the Indian architects, and unexpected additions to the city plan such as informal settlements, and the vast visionary environment known as Nek Chand’s Rock Garden.

**General Overviews**

# Koenigsberger 1952 sets out the pre-Chandigarh scene and the intention to build ten new cities in India. This paved the way for Kalia 1999, with its detailed and reliable history of Chandigarh’s procurement and design process. For earlier, somewhat critical, receptions of the city the most significant publication is Evenson 1966, which provides anecdotes captured onsite during the city’s construction and illustrated with highly seductive documentary photographs. To really understand Chandigarh it is necessary to know the ‘design rules’, and these are neatly described in the \*\*Chandigarh College of Architecture 2002\*\* dossier that fully explains the City Edict. For an exceptional geographical analysis of the city (down to each individual sector) the work of Gopal 1999 is essential reading. The best source for Le Corbusier’s Sector-1 ‘Capital Complex’ work and general planning strategy is Le Corbusier 1957, and the subsequent volumes in the *Oeuvre Complète* continue to add various projects as they were built during the 1950s and early 1960s.

Chandigarh College of Architecture. 2002. *Chandigarh: Aesthetic legislation, documentation of urban controls in Chandigarh (1951-2001)*. Chandigarh: Chandigarh College of Architecture.

Full explanation of the design rules pertaining to Chandigarh. Clearly sets out the city edict and various ‘frame controls’ for housing, shops, and private developments.

Evenson, Norma. 1966. Chandigarh, Berkeley : University of California Press.

Indispensable for understanding the development of Chandigarh. Evenson offers a critical overview of the city (and the privately commissioned housing in particular) and the impossibility of producing a perfect piece of utopian urbanism.

Gopal K. 1999. *Inner spaces - outer spaces of a planned city : thematic atlas of Chandigarh*. Chandigarh: Chandigarh Perspectives.

Systematic analysis of the city presented in large atlas style format. Considers the population density, land usage, infrastructure arrangements, and geographical analysis of the landscape.

Koenigsberger, Otto H. 1952. "New Towns in India." *The Town Planning Review* 23.2: 94-132.

An often overlooked article by one of the leading pioneers of ‘tropical architecture’/ environmental design, on the ten new towns planned for India during the late 1940s and early 1950s.

Le Corbusier. 1957. *Oeuvre Complète 1952-1957*. Zurich: Girsberger.

As the title explains, it’s the complete works produced by Le Corbusier and his atelier. This volume includes the major Chandigarh projects and Corbusier’s design rationale for the new town.

**Journals**

The first journal articles to be published on the early buildings of Chandigarh featured in the progressive Indian art journal *Marg* (meaning Path in Hindi), with the essay by Drew 1953 being particularly insightful. Fry 1953 elaborates on the planning principles of the town, followed by a second article examining the architectural details a couple of years later in Fry 1955. There was something of a lull in the English language press until *Marg* ran a special Chandigarh edition in 1961 to reveal the now completed Sector-1 buildings and an update on progress. Drew 1961 provides a full discussion on her contribution to Sector-22, whilst a more reflective article by Fry 1961 has already begun to question many of the design decisions adopted in the city (although neither of them had actually seen the buildings of the Capitol Complex at that stage). Le Corbusier 1961 romps through the masterplan with a characteristic lack of self-awareness, leaving ample room for a carefully written and insightful review of the Assembly building by Correa 1964.

Charles Correa. 1964. “The Assembly, Chandigarh” *Architectural Review*, 135(1 June): 404-412

Essential analysis of the Sector-1 hulk that is the Assembly Building, along with a wider discussion on Le Corbusier’s approach to working in India. Includes sections and plans of the Assembly. Available \* online[https://www.architectural-review.com/buildings/the-assembly-chandigarh June 2021]\*.

Drew, Jane. 1953. "On the Chandigarh Scheme." *Marg* 6(4): 19-23.

Jane Drew’s interpretation of the Chandigarh project and description of the master plan, and approach used in the sector designs.

Drew, J., 1961, “Sector 22”. *Marg* 15(1): 22–25.

This special issue of Marg was published to commemorate a decade of constructing the new city. By this time the majority of the roads and sector interiors had been set out, along with extensive housing, education, and health facilities. Drew provides an update on progress – presumably working from photographs as she did not revisit India at this time. She was largely responsible for designing Sector-22, the first sector to be completed, and it remains something of an exemplar sector to date.

Fry, Maxwell E. 1953. "Chandigarh: A new town for India." *Town and Country Planning* 21(May): 217-21.

Lucid discussion on the objectives at Chandigarh to incorporate the CIAM ideas with Neighbourhood planning.

Fry, Maxwell E. 1955. "Chandigarh: The Capital of the Punjab." *Journal of The Royal Institute of British Architects* 62 (4 January 1955): 87-94.

Fry and Drew returned from Chandigarh to the UK in 1954, having spent three years living on site. Upon their return they began to publicise and lecture on their time in India. This paper provides a general overview of the progress made during this time.

Fry, Maxwell E.1961, “Problems of Chandigarh architecture”. *Marg* 15(1): 20–21.

Fry was always sceptical about working alongside Le Corbusier, and rejected the Modulor proportioning system invented by Le Corbusier. Here Fry sets out, in his characteristic melancholic fashion, what he considered to be the fundamental flaws with the project.

Le Corbusier. 1961. “The master plan”. *Marg* 15(1): 5–19.

Le Corbusier celebrates his work at Chandigarh with a careful rendition of the masterplan attributes. He reminds readers about road system (known as the 7Vs) and the sector based composition of the city. The Sector 1 capitol complex is also discussed, now almost complete, but still lacking the Open Hand monument that has subsequently become something of a city emblem.

**The Other ‘Authors’ of Chandigarh**

Le Corbusier’s work at Chandigarh received ample consideration by scholars such as Jencks 1973, Curtis 1986, and Frampton 2001, to the extent it could be wrongly assumed he had designed the entire city singlehandedly. Joshi 1999 finally stepped in and reintroduced the other ‘authors’, shortly followed by Perera 2004 who reminds us of the problems of prescribing sole authorship to city design. A raft of other works followed including the study on Fry and Jeanneret by Jackson and Bandyopadhyay 2009, housing analysis in Sector-22 by Jackson 2012, and the Jackson and Holland 2014 monograph devoted to Fry and Drew’s complete works. For the much awaited analysis of the Indian architectural contingent Prakash 2012 and Prakash 2021 form two detailed and carefully researched accounts, with more surely to follow on the overlooked contribution made by these talented designers.

Curtis, William. 1986. *Le Corbusier Ideas and Forms*. London: Phaidon.

Monograph on the life and works of Le Corbusier, See Chapter 13 for Le Corbusier in India: The symbolism of Chandigarh P188-201.

Frampton, Kenneth. 2001. *Le Corbusier*. London: Thames and Hudson.

Ideal volume for students eager for a condensed but carefully researched volume on Le Corbusier. See Chapter 11 Passage to India, that covers Chandigarh as well as Corbusier’s works in Ahmedabad.

Jackson, Iain, and Soumyen Bandyopadhyay. 2009. "Authorship and modernity in Chandigarh: the Gandhi Bhavan and the Kiran Cinema designed by Pierre Jeanneret and Edwin Maxwell Fry." *The Journal of Architecture* 14 (6): 687-713.

Detailed investigation into two of Chandigarh’s early landmark buildings and their approach to shaping the identity of the new town.

Jackson, Iain. 2012. "Maxwell Fry and Jane Drew's early housing and neighbourhood planning in Sector-22, Chandigarh." *Planning Perspectives*: 1-26.

An article on the first Sector to be constructed in Chandigarh. Includes discussion on the houses designed by Fry and Drew, and the neighbourhood planning approach they adopted that centered on education and healthcare provision.

Jackson, Iain and Jessica Holland. 2014. *The Architecture of Edwin Maxwell Fry and Jane Drew: Twentieth Century Architecture, Pioneer Modernism and the Tropics*. Farnham: Ashgate. Chapter 6, Chandigarh and the Tropics Revisited p215-276.

The largest study of Fry and Drew’s architecture to date covering their work in the UK, India, and West Africa. The monograph makes extensive use of Fry and Drew’s Chandigarh archive and discusses their working relationship with Le Corbusier and Pierre Jeanneret.

Jencks, Charles. 1973. *Le Corbusier and the Tragic View of Architecture*. London: Allen Lane.

See part 4 of the book, ‘Other languages of architecture 1946-65: The Brutalist Language’ for direct and provocative analysis of the Indian projects.

# Joshi, Kiran. 1999. *Documenting Chandigarh The Indian Architecture of Pierre Jeanneret, Edwin Maxwell Fry, Jane Beverly Drew, Volume 1*. Ahmedabad: Mapin.

# This pioneering volume was the first to compile all of the works in Chandigarh designed by Jeanneret, Fry and Drew. The result is a scholarly and systematic catalogue of the projects including site plans, building plans, and sector analysis. Every housing type and sector layout is presented as well as the more recently defined ‘heritage zones’. Only Volume 1 has been published to date.

Perera, Nihal. 2004. "Contesting visions: hybridity, liminality and authorship of the Chandigarh plan." *Planning Perspectives* 19 (2): 175-199.

Valuable insights into the complex authorship and collaborative creation of Chandigarh. First paper to seriously question Le Corbusier’s overall contribution to the city.

Prakash Vikramaditya. 2012. *The Architecture of Shivdatt Shama*. Ahmedabad: Mapin.

A much awaited (and long anticipated) monograph devoted to one of the original Indian members of the Chandigarh design team. A fitting catalogue for a sensitive architect who expertly handled and evolved the so-called Chandigarh style.

Prakash Vikramaditya. 2021. *One Continuous Line: Art, Architecture and Urbanism of Aditya Prakash*. Ahmedabad: Mapin.

Adiya Prakash’s work included collaborative furniture projects with Pierre Jeanneret through to the reimagining of Le Corbusier’ Sector-10 museum in the form of the Tagore Theatre in Sector-18. A moving (yet scholarly) tribute to Aditya Prakash by his son and leading expert in Chandigarh’s history.

**Critical Encounters of Chandigarh**Chandigarh is a provocative piece of design, and as India’s Prime Minister Nehru said, ‘It hits you on the head. It makes you think’. It certainly had its detractors such as Gethin 1973 and Morris 1975 who presented the anti-modernist approach of that decade. Walden 1977 attempts to offer a more balanced appraisal and included contributions from those that knew Le Corbusier – although even here we find candid and not altogether complementary critique from the likes of Jane Drew and Maxwell Fry. The assault continued with Sarin 1982 who recounts the failure of the Chandigarh plan to provide sufficient housing for the poorest and most vulnerable parts of society, resulting in informal settlements located in the Green Belt and breaches in the design rules by government officials. For some such as Raines Ward 1987, Le Corbusier’s masterplan was the antithesis of good planning and city making, especially when located in the Indian context. Bhatia 1994 takes a more light-hearted, but certainly insightful assessment of Chandigarh’s first fifty years, including a review of its modified elaborate housing.

Bhatia, Gautam. 1994. *Punjabi Baroque and other memories of architecture*. New Delhi: Penguin Books.
Despite Chandigarh’s modernist pedigree many private developments and recent additions introduced more flamboyant, eclectic, and decorative designs. This often humorous review gives a forthright analysis of these modifications found throughout Chandigarh.

Gethin, Christopher. 1973. "Chandigarh: a memorial to arrogance." *Built Environment* 2 (5): 291-294.

A highly critical appraisal of Chandigarh’s prescriptive planning edicts and top-down imposition, typical of the anti-modernist/anti-Chandigarh stance of the 1970s.

Morris, A. E. J. 1975. "Chandigarh: the plan Corb tore up?" *Built Environment Quarterly*: 229-234.

A review of Chandigarh BC (Before Corbusier) and the contribution made by Albert Mayer.

Raines Ward, Diane. 1987. “Up against India: the megalomaniac Le Corbusier’s city plan – and the misery it wrought.” *Connoisseur* 217(910): 152-157.
 A caustic critique of the Chandigarh city plan and Le Corbusier’s approach to design-led planning. Chandigarh’s bold and uncompromising position is capable of provoking rather extreme reactions, as detailed here. These attitudes are now becoming less prominent, or perhaps Chandigarh is developing a more tolerable patina and softening its abrupt edges.

Sarin, Madhu. 1982. *Urban Planning in the Third World: The Chandigarh Experience*. London: Mansell.

The problems of top down Modernist planning, and the people the plan completely overlooked and ignored. Important study on the slums and informal developments in and around Chandigarh.

Walden, Russell. 1977. *The Open Hand: Essays on Le Corbusier*. Cambridge Mass: MIT Press.

Retrospective discussion essays on the life and work of Le Corbusier by those who knew and worked with him – including essays by Fry and Drew on their time in Chandigarh.

**Postcolonial and Postmodern Discussions**

Chandigarh was described by its first Indian chief architect, M N Sharma as ‘a great experiment’, and indeed Gordon and Kilian 1992 seemed to ‘rediscover’ and awaken a fresh, more receptive interest in this extraordinary city. It was a conference held in Chandigarh in 1999 however (the proceedings eventually published in Takhar 2002) that brought a range of essays, opinions, and tributes to a larger audience, whilst acknowledging certain flaws and serendipity in the city plan. Prakash 2002 also treads a fine balance, recognising Le Corbusier’s artistic greatness, whilst providing a much needed postcolonial (as well as postmodern) analysis of the city he had grown up in. This important work set the scene for Antoniou 2003, a perennial type of article that keeps readers up to date with the ongoing epic saga of Chandigarh, until more thought-provoking volumes such as Avermaete and Casciato 2013 appear with something fresh and unexpected – in this case, a comparison between the designs of Casablanca and Chandigarh. Scheidegger 2010 offers an insightful commentary based on a collection of photographs taken (but not published) in 1956, when the buildings were in pristine condition. It is interesting to compare these images with those taken much later by Gast 2000. Gast 2000 attempts a somewhat wilful geometric and formal analysis of Le Corbusier’s works, including some of the Chandigarh buildings. There has been an ongoing attempt to see Chandigarh recognised as a World Heritage Site, as documented in Chalana and Sprague 2013. The Capitol Complex and Government Museum complex were entered in the World Heritage List in 2016 as part of Le Corbusier’s oeuvre, and visitors to the city should make good use of the walks and descriptions presented in Prakash 2015. Other publications concerned with the legacy and heritage of Chandigarh have focused on the built fabric, such as Joshi 2005 who records the conservation concerns related to Le Corbusier’s buildings, and in particular the difficult task of repairing failing concrete.

Antoniou, Jim. 2003. "Chandigarh: Once the Future City." *The Architectural Review* 1273: 70-75.

There’s periodic popular interest in Chandigarh, often presented in editorials and professional journal articles. Useful to see how the buildings are weathering, and how more recent trends towards Brutalist architecture present the city in a more positive light.

Avermaete, Tom and Casciato, Maristella. 2013. *Casablanca Chandigarh: A report on Modernization*. Zurich: Park Books.

Comparison on Michel Echochard’s planning approach in Morocco with that of Le Corbusier in Chandigarh. Makes extensive use of archival material held at the Canadian Center for Architecture.

Bhatia, Gautam. 1994. *Punjabi Baroque and other memories of architecture*. New Delhi: Penguin Books.

Mischievous analysis of the new housing in Chandigarh, and its somewhat pompous embrace of decoration and classical architecture.

Chalana, Manish & Tyler S. Sprague. 2013. “Beyond Le Corbusier and the modernist city: reframing Chandigarh's ‘World Heritage’ legacy” *Planning Perspectives*, 28:2, 199-222.

Discussion on the failed attempts to have Chandigarh recognised as a World Heritage Site.

Gast, Klaus-Peter. 2000. *Le Corbusier: Paris-Chandigarh*. Basel: Birkhäuser.

An attempt to investigate the geometric proportioning systems that Le Corbusier might have used in his major projects. Includes plan analysis of some of the Chandigarh projects (including the later built tower of shadows and open hand monument).

Gordon, Chris, and Kist Kilian. 1992. *ANQ document - Chandigarh: Forty Years After Le Corbusier*. Amsterdam: Architectura & Natura Press.

Fresh perspectives on Chandigarh and an earnest attempt to examine the city afresh. Large format centrefold images and includes photographs of Nek Chand’s Rock Garden too.

Joshi, Kiran. 2005. *Corbusier’s Concrete: Challenges of Conserving Modern Heritage*. Chandigarh: Chandigarh Perspectives.

These are the published conference proceedings following a seminar on conserving modern concrete buildings, held in Chandigarh 2002.

Prakash, Vikramaditya. 2002. *Le Corbusier's Chandigarh: The struggle for Modernity in postcolonial India*. Seattle: University of Washington Press.

Sensitive and nuanced analysis of Le Corbusier’s contribution, taking in many previously overlooked aspects of the town plan, such as Corbusier’s decision to retain the neighbouring village of Kansal located north of Sector-1.

Prakash, Vikramaditya. 2014. *CHD Chandigarh: Architecture Travel Guide Editions*. Chandigarh: Altrim.

 A detailed guidebook and series of walking tours to help the visitor explore Chandigarh and its environs. Covers not only Le Corbusier’s masterpieces, but also the lesser known buildings, art installations, and landscapes.

Scheidegger, Ernst. 2010. *Chandigarh 1956: Le Corbusier, Pierre Jeanneret, Jane B. Drew, E. Maxwell Fry*. Zurich: Scheidegger and Spiess.

Provocative essays by several contributors, but the main focus is the forgotten photographic archive of Scheidegger from 1956. Also includes a mock-up aborted book proposal that Le Corbusier developed.

Takhar, Jaspreet. 2002. *Celebrating Chandigarh: 50 years of the idea*. Ahmedabad: Maplin.

Conference proceedings following a major symposium held in Chandigarh in 1999 – includes an essay from Chandigarh’s first Indian Chief Architect, M. N. Sharma.

**Archival Resources**

Archival material relating to Chandigarh exists in four main repositories; The Chandigarh City Museum, Chandigarh (various drawings, models, photographs); Fondation Le Corbusier, Paris (Le Corbusier’s main archive); The Royal Institute of British Architects Library and Archive, London (various sources, including Fry and Drew archival material); and the Canadian Center for Architecture, Montreal (Pierre Jenneret and Aditya Prakash archival material). The Canadian Center for Architecture has produced a series of articles on its collection including Casciato 2016 on the initial site explorations prior to construction. Bagga 2016 discusses some vital photographs of Chandigarh under construction, as well as candid photographs of Jeanneret in Chandigarh. Barrada and Homma 2013 present a series of photographs commissioned in 2013 offering glimpses of the city and everyday life, as part of the Avermaete and Casciato 2013 project.

Avermaete, Tom and Casciato, Maristella. 2013. *Casablanca Chandigarh: A report on Modernization*. Zurich: Park Books.

An important transnational study that included specially commissioned photographs and an exhibition at the Canadian Center for Architecture. Seeks to compare the approaches pursued by Le Corbusier and Michel Écochard.

Casciato, Maristella. 2016. *Exploring the Site of the New Punjabi Capital*, \*[https://www.cca.qc.ca/en/articles/issues/5/journeys-and-translation/33363/chandigarh-before-chandigarh]\*.

These photographs and accompanying essay show the initial reception of the site made by Le Corbusier when he first visited India. Extraordinary images of this beautiful landscape.

Bagga, Sangeeta. 2016. *A Collection of Chandigarh*.
\*[<https://www.cca.qc.ca/en/articles/72896/a-collection-of-chandigarh>]\*.

An essay describing a photograph album produced by Pierre Jeanneret during his time in Chandigarh. Here we see the Assembly Building under construction, images of the Indian model makers at work, and more everyday images of Jeanneret riding a bicycle round the new town, and venturing out onto a boat he designed for Chandigarh’s manmade lake.

Barrada, Yto and Takashi Homma. 2013. \*[https://www.cca.qc.ca/en/articles/issues/5/journeys-and-translation/39844/casablanca-chandigarh-2013]\* .

Photographic essay of specially commissioned images, published in 2013 as part of an exhibition at the Canadian Centre for Architecture and published in *Casablanca Chandigarh: A report on Modernization*.

**Chandigarh and the Story of Modern Architecture in India (and beyond)**The significance of Chandigarh ventures far beyond the early architects, creation story, and city boundaries. Chandigarh is part of a much wider story of top-down city planning, and the attempts of governments to express their notions of nation, state, and political ambition through the built environment. Vale 1992 is without doubt one of the best books to begin exploring this notion. It positions Chandigarh alongside other planned cities (ranging from Canberra to Washington DC) and the various approaches pursued by architects and political actors of all persuasions. Chandigarh was a clear expression of a desired new identity in India, but as Lang, Desai, and Desai 1997 demonstrate, architects and planners in India were long seeking out fresh lexicons and ‘alternative modernisms’ that would rival (and were developed independently of) those of Europe and America. This is further reinforced by the succinct and very readable Srivastava and Scriver 2015 that uses Chandigarh as a fulcrum in India’s history to discuss both earlier and later projects. Other planned post-independence Indian towns have also replicated aspects of Chandigarh, as Kalia 2004 shows at Gandhinagar, or taken different approaches altogether, as again Kalia 1995 sets out with the temple town of Bhubaneswar. Kalia 2006 wrote a final article pulling together all three projects of Chandigarh, Gandhinagar and Bhubaneswar in a reflective and considered paper. He acknowledged the complexity and perhaps disappointing outcomes, whilst equally noting that the post-Chandigarh period was something of a cross-roads with, crudely speaking, some pursuing a contextual regional approach, whilst a larger contingent followed and readily absorbed the creed of Le Corbusier as Bhatt and Scriver 1990 describe. For certain architects in the 1960s it was a quest to become more *Corbusian* than Le Corbusier himself, whilst others challenged, reimagined, and evolved these sculptural ideas to suit the various contexts, see Bahga, S and S. Bahga, 2000. There was a large legacy of architects influenced by Chandigarh, the most prominent being Balkrishna Doshi, who worked for Le Corbusier in the 1950s (including on projects at Chandigarh) and would go on to develop an outstanding practice as diligently documented by Steele 1998. Charles Correa’s work, as recorded in Correa 1996 would go on to pursue a more ‘critical regionalist’ stance, but his earlier projects (and writings) clearly show a trajectory that absorbed and further manipulated Le Corbusier’s innovations. Raj Rewal’s sensitive, but bold housing projects and brave monumental structures are surely attempts to perpetuate the verve of Le Corbusier, as depicted in Rewal 2013.

Bahga, S and S. Bahga. 2000. *Le Corbusier and Pierre Jeanneret: Footprints on the sands of Indian Architecture*. New Delhi: Galgotia Publishing Company.

A lesser known volume, but valuable discussion nonetheless on the impact of Le Corbusier, and in particular the works of Jeanneret, at Chandigarh and elsewhere into the 1960s. Lucid commentary and often overlooked projects are given ample discussion in this over-sized volume.

Bhatt, Vikram and Scriver, Peter.1990. *Contemporary Indian Architecture: After the Masters.* Ahmedabad: Mapin.

The impact of Chandigarh and its modernist agenda had a profound impact on the architecture of independent India, this work considers the influence of Le Corbusier and Louis Kahn in particular.

Correa, Charles. 1996. *Charles Correa*. London: Thames and Hudson.

Correa’s sensitivity and historical references are clearly set out here – surely influenced by the narratives and playful forms of Le Corbusier.

Kalia, Ravi. 2004. *Gandhinagar: Building National Identity in Postcolonial India*. Columbia: The University of South Carolina Press.

The story of another planned town in India, designed by H. K. Mewada and Prakash M. Apte, both of whom worked on the Chandigarh project with Le Corbusier in the 1950s.

Kalia Ravi. 1995. *Bhubaneswar: From Temple Town to Capital City*. Carbondale: Southern Illinois University Press.

One of the first planned Indian cities, designed by Otto Koenigsberger in 1946.

Kalia, Ravi. 2006. “Modernism, modernization and post‐colonial India: a reflective essay”, *Planning Perspectives*, 21:2, 133-156.

A sensitive piece of writing that attempts to reconcile decades of diligent research. This is not an easy task, but the result is an insightful essay, and one that begins to introduce some of the prominent postcolonial theorists such as Edward Said, and their impact on how we might think about architecture.

Lang, Jon, Desai M, and Desai, M. 1997. *Architecture and Independence: The Search for Identity—India 1880 to 1980.* New York: Oxford University Press.

A fascinating publication covering a century of architecture throughout the vast territory of India. Chandigarh was not the only driver of Modernism in India, and here we see it positioned within a far broader trajectory of ideas and stylistic agendas. Many previously forgotten projects are discussed and carefully presented.

Rewal, Raj. 2013. *Raj Rewal: Innovative Architecture and Tradition*. Noida: Om Books International.

Often overlooked, but there is a clear legacy (and reaction) to the presence of Le Corbusier in India presented here.

Srivastava, Amit and Scriver, Peter. 2015. *India: Modern Architectures in History*. London: Reaktion Books.

Essential for understanding Chandigarh within the Indian context. It places Chandigarh at the centre of its narrative and discussion - rather than as the conclusion to Modernism in India.

Steele, James. 1998. *Rethinking Modernism for the Developing World: the complete architecture of Balkrishna Doshi*. New York: Whitney Library of Design.

Classic monograph on one of India’s most celebrated and important architects. Doshi worked with both Le Corbusier and Louis Kahn, and has gone on to produce a body of work that easily equals both of these 20th century giants.

Vale, Laurance. 1992. *Architecture, Power and National Identity*. London: Yale University Press.

Investigates how planned capital cities are clear manifestations in the game of building a nation-state, and inventing identity.

**Nek Chand’s Rock Garden at Chandigarh**Nek Chand’s Rock Garden has become one of India’s largest tourist attractions, with thousands visiting this extraordinary creation daily. It did not form part of the city masterplan and as Bhatti 1989 and Maizels 2000 recount, the garden was built illegally initially, by road inspector and self-taught artist Nek Chand over a 60 year period. Chand transformed found objects, including remnants of the villages demolished to make way for Chandigarh, into thousands of sculptures, architectural follies, and fantasy landscapes. The work is considered to be the largest and perhaps the most important ‘visionary environment’ in the world and stands in stark contrast to the neighbouring Le Corbusian monuments, see Irish 2004. Nek Chand was subsequently awarded various honours for his work, including the *Padma Shri* in 1984, and his sculptures featured on an Indian postage stamp. The garden has been the subject of two monographs, in Peiry and Lespinasse 2005, and Bandyopadhyay and Jackson 2007, as well as a children’s book in Rosenstock 2018. His sculptures are housed in various international museum and gallery collections with the largest and most significant at the John Michael Kohler Arts Center, Wisconsin, USA, see \*\*John Michael Kolher Arts Center 2017\*\* and Umberger and Doss 2007.

Bandyopadhyay, S, and Iain Jackson. 2007. *The Collection, the Ruin and the Theatre: architecture, sculpture and landscape in Nek Chand's Rock Garden, Chandigarh*. Liverpool: Liverpool University Press.

Considers the early development of the garden, including specially produced survey drawings, and Nek Chand’s approach to landscape and architectural curation.

Bhatti, S S. 1989. "The Rock Garden of Chandigarh." *Raw Vision Magazine*, Spring 1989, 22-31.

An early article on Nek Chand’s extraordinary (and initially illegal) fantasy creation at the edge of Sector-1.

Irish, Sharon. 2004. "Intimacy and Monumentality in Chandigarh, North India: Le Corbusier's Capitol Complex and Nek Chand Saini's Rock Garden" *Journal of Aesthetic Education* 38.2: 105-115.

Essay comparing the over scaled approach taken by Le Corbusier in Sector-1 with Nek Chand’s more delicate and playful attempts at the neighbouring self-built Rock Garden.

John Michael Kohler Arts Center 2017. The Road Less Travelled Exhibition Series, \*[https://www.jmkac.org/exhibition-theme/the-road-less-traveled/]\*.

Photographic record and brief description of the 2017 exhibition on Nek Chand curated by Karen Patterson, Amy Chaloupka and Iain Jackson.

Maizels John. 2000. *Raw Creation: Outsider Art and Beyond*. London: Phaidon.

Maizels has been a long standing campaigner and supporter of the Rock Garden, as well as editing the seminal Raw Vision magazine. Here, the story of the Rock Garden is authoritatively retold along with excellent visual documentation.

Peiry, Lucienne, and Philippe Lespinasse. 2005. *Nek Chand's Outsider Art: The Rock Garden of Chandigarh*. Paris: Flammarion.

An outstanding collection of essays and photographic documentation on Nek Chand’s Rock Garden published to coincide with an exhibition at L’Art Brut Museum in Lausanne.

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