the whole was finished. 29 Indeed, as many critics have noted, Le Corbusier was unable to accommodate the monumental scale that he associated with the aspirations of modern India to the realities of perceptual experience. Furthermore, his vision of the Capitol was significantly revised in execution. The Place for the Governor’s Palace and adapting garden to the complex were abandoned because Nakas considered their execution couched in the government buildings unsuited to a grandiose task. Le Corbusier’s monumental landscaping scheme was never completed, and the existing planting has not been adequately maintained. 30 Of the series of monuments that he designed for the central plaza, only the Monument to the Martyrs of the Indian Partition was realised during his lifetime. This significantly compromised the spatial and symbolical potential of the whole. 31

The architectural landscape

For the Governor’s Palace precinct, Le Corbusier proposed an architectural landscape to mediate the monumental scale of the government buildings and the more modest volume of the palace. This is particularly significant since the name Chandigarh (Hindi for ‘fortress of the war goddess’) and the wood garden derive from the same Indo-European root: ghat, meaning a place set apart, walled up. 32 Instead of using traditional garden walls, Le Corbusier conceived a diagonal drop in the flat terrain to render the palace forecourt sacred. In this way he achieved the bounded quality of a garden without interrupting the spatial continuum. This transformation of the ground plane through changes in level and scale is reinforced by the formal imagery. Mock mountains are created from the concrete of the ground plane, on which are also placed terraced lawns, watercourse, and reflecting pool. Rather than mimic architectural forms, as is the de Beaucé rooftop terrace, Le Corbusier excavated natural forms and made himself in this garden.

The imagery may be interpreted on many levels. Its roots are culturally diverse. In an early sketch, the garden and crowning Governor’s Palace evokes an aircraft carrier. Like the cruise ship, the aircraft carrier was for Le Corbusier an important symbol of the modern age, both serving as paradigms of the engineer’s aesthetic and the autonomous monumental structure. Unlike the cruise ship, the aircraft carrier is analogous to a landscape; it symbolises the integration of nature and the machine. 33 On a more pragmatic level the garden evokes the sacred landscape of an Egyptian temple complex; the stepped contour of the palace resembles a pyramid, symbolising the axis of the universe and the cosmic mountains linking heaven and earth. 34 Yet the spirit of this garden reflects its more immediate heritage—the sixteenth- and seventeenth-century Mogul gardens of India. In 1961 Le Corbusier visited two of these gardens, the seventeenth-century Firoz-jah garden near Chandigarh and the Sunderi garden in Panjim. 35 For the roof terrace of the National Museum (1951–58), he created an abstracted version of the Mogul garden, using a geometric arrangement of flowers, shrubs, and 45 reflecting pools. For the Directorate of Art, he created an illusion of the Mogul garden rather than attempt to form a real. The chahar bagh or Paradise Garden, was the distinctive creation of complex Mogul India, built to serve in lieu of buildings as an open-air palace. 36 The chahar bagh (literally, four gardens) was divided into four


water course, mountain of paradise, and the contoured sacred trees, symbol of separation, immortality, and secret to the universe. Mogul gardens were precious for contemplation, sensual delight, and sensory retreat from the intense heat, rather than for appreciation through the three-dimensional experience. Walkways were raised to allow irrigation of the planted areas and varied in height to align with the rise of plants. Thus creating the effect of a Persian carpet, the patterns of which often reflected princely gardens plans. 37 By keeping his

chahar bagh in the sense of enclosure in vast plains. For the Mogul boxwood garden, Le Corbusier could use traditional Mogul motifs within a modern spatiality. The garden’s contemplative qualities are revealed through the perceptual sequence. From the lower levels the main landscape Browse the text, and extract the key points you think are important for understanding the content of the page. The text discusses the design of the Chandigarh Capitol in India, focusing on the Governor's Palace and its gardens. It highlights the architect's use of landscape design to create a monumental scale that resonated with the modern aspirations of India. The gardens were inspired by Mogul designs, with a focus on the chahar bagh, a four-part garden layout. The design incorporates a sense of enclosure, providing a peaceful retreat from the intense heat of the Indian landscape. The use of geometric arrangements and symbolic elements, such as sacred mountains and reflecting pools, is emphasized. The text also touches on the influence of traditional Indian architecture and the blending of modern and cultural elements in the design. The overall goal was to create a space that was both visually striking and deeply symbolic, reflecting the cultural ambitions and aspirations of the newly independent India.