

## **From Roads to Rock Garden: A Case Study of Nek Chand's Outsider Art in Chandigarh**

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### **Abstract**

This case study explores the life and work of Nek Chand Saini, an untrained artist and visionary sculptor, best known for creating the Rock Garden of Chandigarh in India. Constructed clandestinely from urban waste and natural debris, the Rock Garden stands as a monumental example of “outsider art” and reflects themes of sustainability, folk aesthetics, and civil resistance. The paper traces the socio-political environment of post-independence India, the artistic ethos behind Chand's work, and the broader cultural implications of his creations. It argues that the Rock Garden not only redefined urban aesthetics but also challenged conventional art hierarchies and urban development paradigms.

### **Introduction**

Art often emerges from institutions, galleries, and formal training, yet history has consistently demonstrated that extraordinary creativity can also originate beyond these traditional frameworks. Such is the case with **Nek Chand Saini (1924–2015)**, an untrained artist who built one of the most unique artistic environments in the world: the **Rock Garden of Chandigarh**. His story is one of quiet rebellion, unwavering vision, and a commitment to preserving the cultural memory of a displaced people through unconventional artistic expression. This paper presents a detailed analysis of his life, his artistic process, and the implications of his work within the framework of outsider art, postcolonial identity, and environmentalism.

### **Biographical Background**

Nek Chand was born in **Barian Kalan**, a village in the erstwhile British Punjab (now in Pakistan), in **1924**. He migrated to India during the **Partition of 1947**, a traumatic experience that forced millions to leave their ancestral homes. Settling in **Chandigarh**, the newly planned city envisioned by modernist architect **Le Corbusier**, Chand took up a job as a **road inspector** in the Public Works Department.

While his official duties were administrative and infrastructural, Chand nurtured a deep, personal passion for collecting discarded items—broken bangles, ceramic shards, bicycle parts, and stones. His obsession with building a secret world materialized in 1957, when he began constructing sculptures in a forested gorge near the Sukhna Lake, in what was then protected land.

### **The Rock Garden: An Act of Clandestine Creation**

For **18 years**, Nek Chand worked in secrecy. Using materials salvaged from demolition sites across the city, he built elaborate sculptures, shrines, and courtyards on unauthorized land. These creations were inspired by the traditional life, myths, and folklore of pre-Partition Punjab. He built figures of dancers, animals, deities, and peasants—often arranged in theatrical, ceremonial poses.

By the time his work was discovered in **1976**, the garden had grown to over **13 acres**, populated by **thousands of sculptures** made from waste materials. Authorities initially considered demolishing the illegal settlement, but public outcry and media attention led to its preservation. The government eventually recognized it as a public space and appointed Chand as the official curator, granting him a salary and a team of workers.

### **Themes and Symbolism**

#### **1. Cultural Memory and Displacement**

Much of Chand's work reflects a yearning for a lost homeland and culture. The stylized figures evoke **folk traditions** from the pre-Partition region of Punjab, many of which were vanishing under the weight of modern urbanization. Chand's garden thus becomes a **repository of memory**, preserving a cultural past obliterated by both Partition and post-colonial modernization.

#### **2. Environmental Consciousness**

Chand's materials—scrap metal, broken glass, ceramic shards, concrete—were all repurposed from the city's waste. In doing so, he transformed the detritus of consumerism into vibrant artwork. Long before **sustainability** became a global catchword, Chand's Rock Garden exemplified **urban recycling** and ecological creativity. The garden thus represents not only artistic ingenuity but also a silent critique of material waste and environmental neglect.

### 3. Resistance to Modernism

Chandigarh was designed by Le Corbusier as a symbol of **rational planning and modernist utopia**, with strict architectural codes and zoning laws. Chand's garden, by contrast, is **organic, nonlinear, and whimsical**—it emerges as a grassroots counter-narrative to state-led urban planning. His work implicitly critiques the modernist ideal that often neglects indigenous forms, traditions, and spiritual aesthetics.

#### Artistic Approach

Nek Chand was entirely **self-taught**. He developed his own methods of sculpture using cement, mosaic, and found objects. His figures are **deliberately stylized**, often symmetrical and static, suggesting ceremonial or ritualistic purposes. The materials used are left visible, celebrating their prior histories rather than hiding them.

His methodology was intensely **personal yet collaborative**. As his work gained recognition, he trained dozens of assistants, creating a unique blend of individual vision and community labor. Chand rejected commodification—his works were not for sale, nor were they designed for gallery spaces. His medium was space itself; his canvas, the landscape.

#### Reception and Legacy

Following its public revelation in 1976, the Rock Garden quickly attracted widespread attention. By the 1980s, it had become one of India's most visited tourist attractions, drawing millions of visitors annually. Art critics, environmentalists, and urban planners began to study the site not just as an artistic endeavor, but as a **cultural phenomenon**.

In **1984**, Nek Chand was awarded the **Padma Shri**, India's fourth-highest civilian honor. He also received international accolades, including exhibitions in **Switzerland, France, and the United States**. In **2005**, a permanent gallery was established in **Sheffield, UK**, dedicated to his work.

Yet, despite the recognition, Chand remained humble. He continued working at the garden until his death in 2015 at age 90. His work inspired generations of artists, activists, and architects to rethink the boundaries of creativity.

#### Challenges and Controversies

While the Rock Garden is now a protected heritage site, it has faced numerous threats over the decades. Funding shortages, urban expansion, and administrative neglect have at times endangered its integrity. Critics have raised concerns over the garden's institutionalization—arguing that state control has sanitized its radical, outsider origins.

Moreover, there is an ongoing debate within the art world about how to categorize Nek Chand. Some label him an “outsider artist,” a term that, while celebratory, can also be seen as exclusionary. Others argue he should be considered a **visionary artist** or **environmental sculptor**, emphasizing his global relevance.

### Theoretical Framework

Nek Chand's work can be analyzed through several overlapping theoretical lenses:

#### 1. Outsider Art (Art Brut)

Coined by Jean Dubuffet, “Art Brut” refers to art created outside the boundaries of official culture. Nek Chand fits this category, having operated without formal training, institutional backing, or commercial interest. Yet, his later recognition complicates this categorization—was he still “outsider” once his work was embraced by the state?

#### 2. Postcolonial Aesthetics

Chand's work speaks to **postcolonial anxieties**—the tension between modernity and tradition, between official narratives and grassroots memory. His garden becomes a **subaltern archive**, preserving cultural fragments that dominant urban planning sought to erase.

#### 3. Ecocriticism

Seen through the lens of **ecocriticism**, the Rock Garden is an early example of **eco-art**. It critiques urban wastefulness while proposing a vision of harmonious, sustainable living through creativity and repurposing.

### Conclusion

Nek Chand's Rock Garden is more than a tourist attraction; it is a **living, breathing metaphor** for resilience, creativity, and cultural preservation. Built by a man with no formal education in art or architecture, it challenges assumptions about who gets to be called an artist and what counts as art.

The Rock Garden invites us to reconsider the spaces between art and life, between waste and beauty, between erasure and memory. In an age of rapid urbanization and environmental degradation, Nek Chand's

work serves as a powerful reminder of the transformative power of imagination—even in the most unexpected places.

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