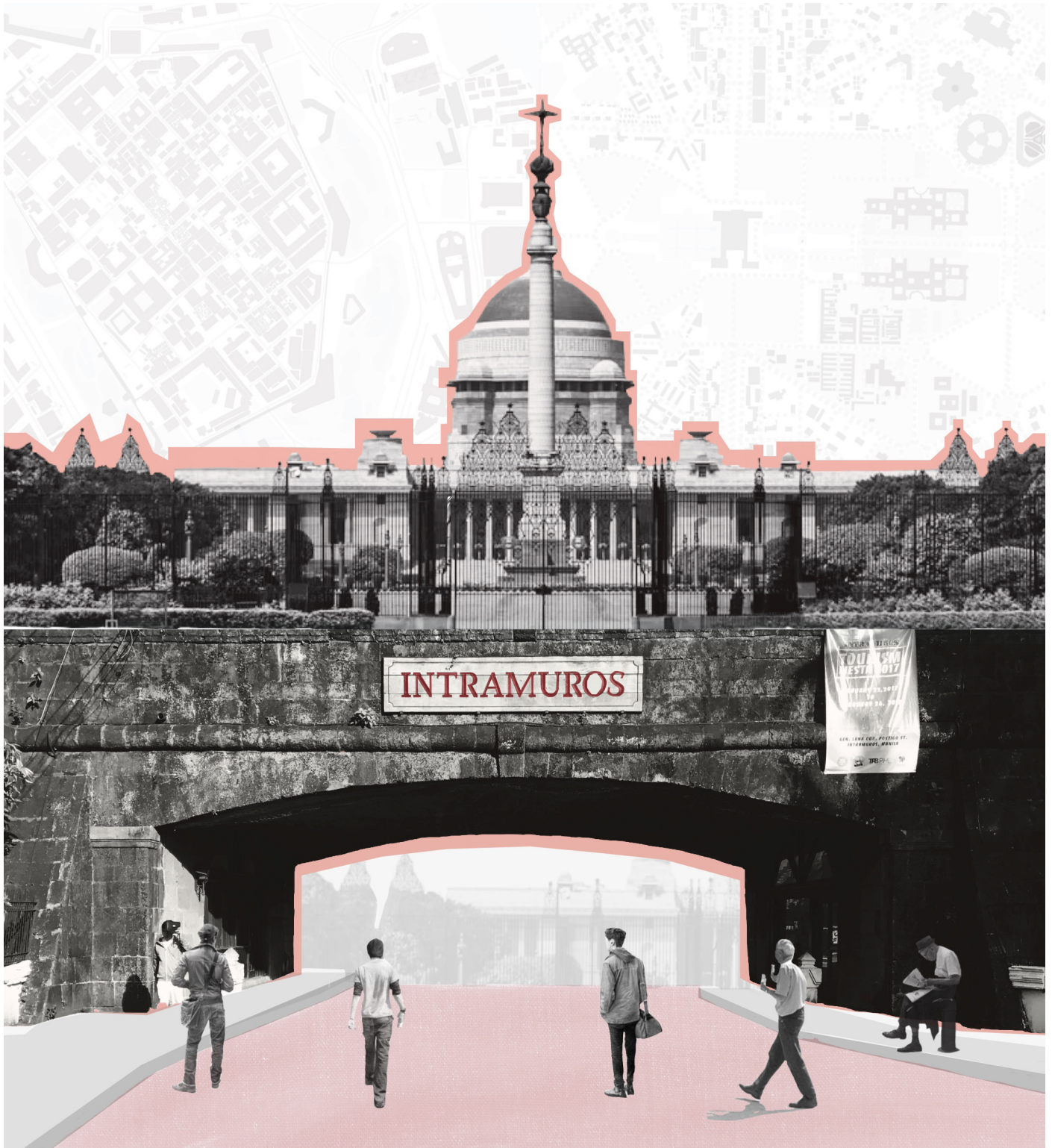


Architectural Alienation

The physical manifestation of the Viceroy House and Intramuros in New Delhi and Manila



ABSTRACT

This dissertation is a spatial examination of the Viceroy House and Intramuros to investigate the emphatic rule and hegemonic sphere of empires in New Delhi and Manila. Colonialism is the domination of the Western vision that resulted in the cultural sterilisation of conquered regions (Ciarkowski, 2015). The British and Spanish empires were recognised as the most potent strategic entities. The imperial interventions of these Western powers resulted in the subjugation of colonised communities. The Viceroy House and Intramuros are prominent structures built to emblematised the territorial dominance of empires and embody the 'ongoing dialectical relationship between social space and physical space' (Weisman, 1992, p.10). Thus, this thesis assesses how colonial architecture physically and culturally marginalised communities by discussing the design strategies, imperial mechanisms and spatial awareness of imperial powers. By adopting an architectural lens, this research aims to reinforce how the inimical sovereignty and despotic conquest of colonial empires systematically stigmatised and segregated communities.

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INTRODUCTION

PURPOSE AND AIMS OF DISSERTATION

Maier defines empires as a 'transnational cartel of elites that provide a political structure for extending cultural transfer through time and space' (Maier, 2009). There is a commonality when discussing the colonial occupation of empires in India and the Philippines. The British and Spanish empires sustained their exploitative hold over these conquered regions, viewing the East through a 'lens of the exotic and inferior' (as quoted in Andrews, 2021, p.97). India was Britain's most imperative dependency. The Philippines was the Spanish's most extensive colony. Both countries were products of the systematic intervention of Western regimes and subjected to the empire's attempt to 'negate the cultural values and identity of the non-West' (Ciarkowski, 2015). The principal aim of this thesis is to connect the oppressive conquest of the British and Spanish empires, which are yet to be examined in contemporary discourse.

This dissertation discusses the emergence of colonial architecture and foreign innovations to emphasise the spatial inequity and exclusion of communities. The concept of exclusion entails the inability to participate in the development of society (Singh, 2010). Thus, discussing colonialism is vital as it provides the basis for much of today's inequalities (Kawa, 2016). However, writings on the patriotic enterprise of empires are often celebrated for

their methods of 'debasement and dulling the conquered' rather than emphasising the pivotal role of architecture and design to those excluded (as quoted in Mishra, 2012).

This thesis evaluates the strategic mechanisms and design tools of the Viceroy House and Intramuros to refute and expostulate the view that architecture is an institutional alternative for guaranteeing societal privilege, security and inclusion (Maier, 2009). This thesis aims to inform and enlighten communities on the architectural framework and consequential implications of design on societies and neighbourhoods. Linking the roles of the Viceroy House and Intramuros in the physical isolation of neighbourhoods and deprivation of cultural identities is employed to explore the similar and distinct tools of exclusion that resulted from European imperialism.



Figure 1: The Viceroy House, designed by Sir Edwin Lutyens and Herbert Baker, in 1937 (MacDougall, 1987)

The Viceroy House (Fig. 1) is a colonial emblem of the British Empire. The architectural heterogeneity and political significance of the house epitomises how the British inaugurated

its territorial power, control and sovereignty. The house became an 'enduring symbol of the co-existence between the Indian and British people', resulting in the radical degradation and spatial demise of New Delhi (Glancey, 2014). Alternatively, Hayden declares that the establishment of British architecture in India was deemed more elaborate and permanent in contrast to other European empires, such as the Spanish Empire (Hayden, 1927).

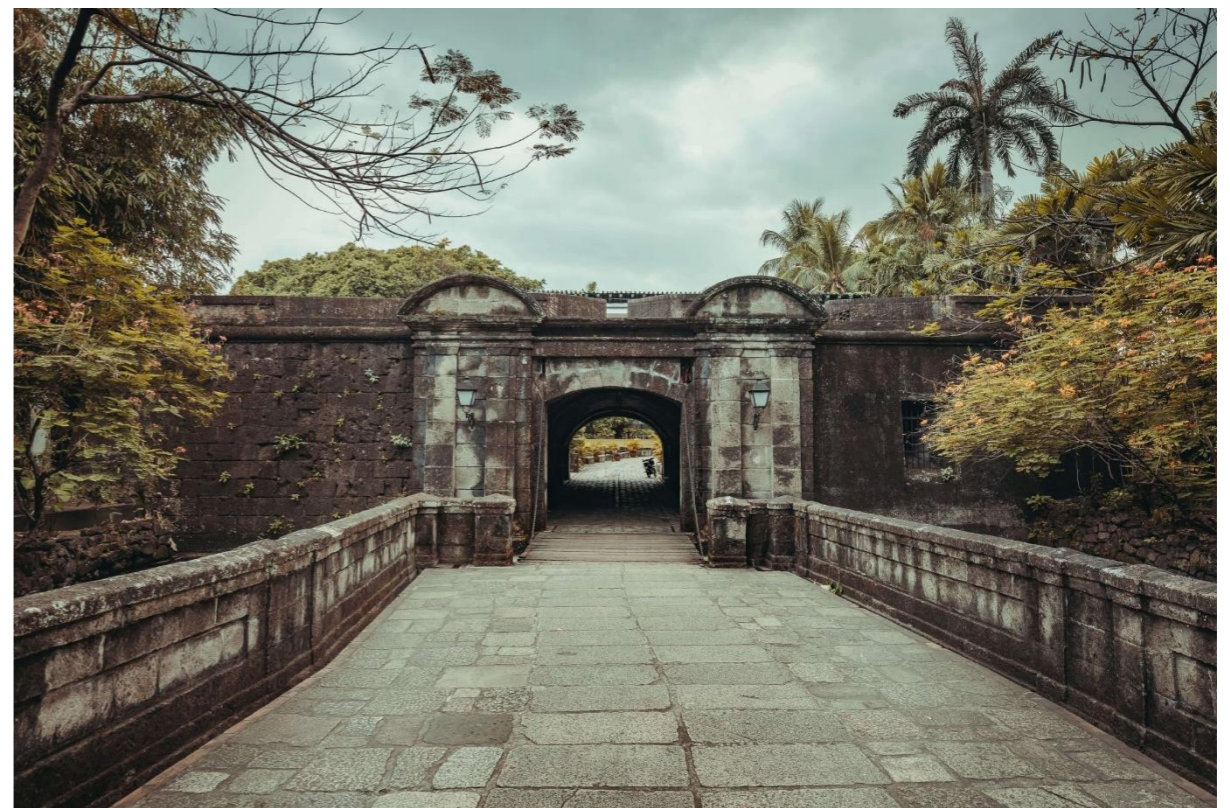


Figure 2: Image of the entrance and walls of Intramuros in Manila (Lagrisola, 2022)

The Spanish Empire established Intramuros (Fig. 2), a walled city in the historic core of Manila. In many ways, it was considered both a shrine and a monument that symbolised the hegemony of the Spanish (Gatbonton, 1980, p.9). The architectural expression of Intramuros encapsulated the 'self-confirming corruption of overseas domination' (Said, 1993, p.18). Engaging in discussions concerning Intramuros is essential to depicting the relationship between architecture and space. Unlike the Viceroy House, the significance of Intramuros is rarely discussed and widely recognised. There is an insufficient amount of resources that

underline how Intramuros led to the physical and spatial division of the Filipino community.

This dissertation aims to familiarise communities with the implications and importance of Intramuros to explore how the Spanish directly and obliquely delineated communities.

THEORETICAL FRAMEWORK AND METHODOLOGY

This dissertation identifies and engages in the different perspectives of colonialism to provide different angles of approach. Curating primary and secondary resources demonstrates acknowledgement and awareness of different opinions. Exploring the works of Said (1993), Pute (1997) and White (2014) through books and journals serves to understand the theories and perspectives on colonialism and underline the colonial agenda and historical occupation of empires. All three authors are at the core of discussions concerning the relationship between imperialism and communities. Employing past and present views of colonialism is exercised to determine whether the imperial relationship between the colonised and coloniser was symbiotic. Through stages of research, this dissertation identifies the narrative of colonialism as physically and spatially exclusive.

This thesis uses sources that debate and examine the Viceroy House and Intramuros to emphasise the staggering inequalities and alienations faced by communities. The works of Schindler (2015) and Patel (2021) document the British regime in New Delhi and accentuate the urban impact of the Viceroy House on colonised communities. Furthermore, this dissertation accumulates research from the articles and books of Glancey (2014) and Davies (1987) to outline the imperial agenda of the British Empire.

Conversely, Intramuros' lack of recognition led to difficulty in researching and acquiring reliable and critical resources. As a result, this dissertation utilises blogs, magazines and oral

testimony that visually document, report and recount opinions of observers and participants who have visited the city. This thesis applies the works of Schindler (2015) and Ladroma (2018) to study the structural framework and significance of Intramuros. Moreover, the works of Zeballos (2012) and Santiago (2022) are utilised to share the distinctive voices of the colonised communities in the archipelago.

The insufficient documentation of Intramuros led to difficulty in acquiring and finding images, resulting in tracing and overlaying original drawings and maps. Adopting a creative approach offers a visual exploration of colonialism, assists in dissecting and extracting information and highlights the role and importance of space and design. The manipulation and overlaying of maps are employed to understand the spatial arrangement and composition of Intramuros.

OUTLINE OF DISSERTATION

The first chapter is a compelling examination of the constitutional history and occupation of the British and Spanish empires in New Delhi and Manila. This chapter introduces the Viceroy House and Intramuros and discusses the colonial agenda of both imperial powers. Defining the historical context provides a foundational understanding of how colonial empires strategically utilised India and the Philippines as a platform to sustain and fulfil their imperial concerns for power and control at the expense of colonised communities.

The second chapter provides an architectural analysis of the design and structures of the Viceroy House and Intramuros. This chapter explores and elaborates on the complex relationship between architecture, design and communities. Evaluating the design and architectural expression of both colonial structures reinforces the argument that colonial

architecture diminished the cultural identity and traditions of colonised regions.

Kiernan discusses that all empires imitated one another in ruling territories under their jurisdictions (as quoted in Said, 1993, p.8). The third chapter is a holistic exploration and examination of the Spanish and British empires. Assessing the exclusionary devices and architectural strategies imposed by both empires are conducted to identify and demonstrates the universal pattern of exclusion. This chapter connects and relies on the Viceroy House and Intramuros to convey how empires exercised and implemented colonial architecture to exclude and divide communities similarly and distinctively.

CHAPTER ONE

This chapter discusses the imperial intervention of the British and Spanish in India and the Philippines. New Delhi and Manila were subject to the architectural interventions and innovations of empires, resulting in the construction of buildings and systems. This chapter introduces the Viceroy House and Intramuros to highlight how imperial powers acquired physical power and spatial control. Providing an overview of the historical context and agenda of the British and Spanish informs readers of the implications of colonialism.

1.1 THE IMPERIAL INTERVENTION OF THE BRITISH EMPIRE IN NEW DELHI, INDIA

During the 18th and 19th centuries, Britain was deemed the 'world's greatest empire', covering 25% of the world (White, 2014, p.14). Alstyne defined the British Empire as a 'sovereignty that would expand in population and territory, and increase in strength and power' (as quoted in Ciarkowski, 2015). Britain colonised India between 1858 to 1947. The 89-year occupation exclusively governed the British's imperial concerns of reform, progress and territorial power. India was the chief export market for the British's textiles, iron and steel, advancing the empire's desires for industrial strength and supremacy while accounting for 25% of global trade (Satya, 2008). Consequently, India became a 'playground

to run experiments' (Kawa, 2016). However, White contends that British rule resulted in the growth of education, communities, transport, and legal systems and facilitated the incremental development of India (White, 2014, p.65).

Similarly, Smith insists that the British Empire assisted in improving and civilising the country (Smith, 1906). However, Tharoor vehemently opposes this view as he emphasises in an interview that the empire 'systematically destroyed and dismantled India's industries and buildings' (The Indian Express, 2016). This is further corroborated by Andrews as he asserts that the British Empire 'actively de-industrialised' rather than facilitated the development and progression of India (Andrews, 2021, p.97). Tharoor and Andrews detest White and Smith's view and affirm that the British drained, degraded and impoverished India's industries. As a result, India was liable to the exploitative nature of the empire and a 'victim of colonial oppression' (Andrews, 2021, p. 103). India went from one of the most prosperous nations to one of the most undeveloped as while the British enjoyed the luxuries of the Raj, most of their Indian subjects lived in dire poverty (Alyan Khan, 2018). This emphasises the argument that the British occupation was not symbiotic and instead was a physical and economic impediment to India's development.

India was divided into British presidencies and a host of principalities varying in size (Desai et al, 2012). New Delhi was established between 1911 and 1931. The imperial city became the official ceremonial residence of the British state in India (OpenArtsArchive, 2018). As British control extended and encompassed pre-existing cities like New Delhi, patterns of spatial separation and exclusion were repeated and instilled in buildings (Spodek, 2013). Byron reveals that the British instated institutions and structures in New Delhi to 'express, within the limits of the medium and the powers of its users, the ideal and fact of British rule

in India' (Byron, 1931). Thus, the empire introduced Indo-Saracenic architecture to commemorate the legacy and influence of the British in India (Royal Institute of British Architects, 2023). A prominent example is the Viceroy House.

1.2 THE VICEROY HOUSE, NEW DELHI



Figure 3: East Facade, The Viceroy House, New Delhi, photo taken by Scott Dexter in 2008 (Architectuul, 2009)

The Viceroy House (Fig. 3) was the official residence of the Viceroy, the British monarch's representative in India (Royal Institute of British Architects, 2023). Designed by Sir Edwin Landseer Lutyens and Herbert Baker, the house represented the bygone products of the British Empire and epitomised the West's disregard for the local community (Holland, 2018). The building served as an 'extraordinary and unmissable bridge between the political ambitions and cultural lives of Britain and India' (Glancey, 2014). However, Lutyens believed

Indians and whites could not mix 'freely and naturally' (as quoted in Desai *et al*, 2012).

Lutyens's view elucidates that the design of the house distinctively divided and segregated

the colonised from the coloniser, challenging the discourse of architecture as inclusive.

Therefore, the design and establishment of the Viceroy House reflected the callous and tyrannical nature of the British Empire.

In 1947, the Indian government took over New Delhi. India re-appropriated the space as an 'administrative centre of a newly democratic and free country' (Pati, 2012). The building is regarded as a true jewel from the British imperial crown retained and controlled by the newly independent India (Glancey, 2014). The Viceroy House, now recognised as Rashtrapati Bhavan, is the residence of the President of India. Pati suggests that the imbued meaning and changed name was an approach to remove the markers of colonial history and mirror the shifted ethos of India (Pati, 2012). The building signified India's liberation from the autocratic and repressive regime of the British Empire, insinuating that the Rashtrapati Bhavan symbolised India's accretive development and progress.

Yet, Rashtrapati Bhavan was deemed inappropriate in representing the modern democracy of India due to the embedded presence of the British Raj (OpenArtsArchive, 2018). Brittain-Catlin states that the house is a visual display and manifestation of British values (Brittain-Catlin, 2022). This substantiates the argument that the house is an architectural expression of the colonial conquest and imperial desires of the British Empire rather than embodying the newly independent nation. This attests to Said's view that colonial architecture is merely a 'sign of how the imperial past lives on' (Said, 1993, p.20). The house is a colonial emblem that marks the integrity and superiority of the British Empire.

1.3 THE IMPERIAL INTERVENTION OF THE SPANISH EMPIRE IN MANILA, PHILIPPINES

The arrival of the Spanish in the Philippines began in the 16th century during the expedition of Ferdinand Magellan in 1521. The Philippines was colonised from 1565 to 1898. Molina states in an interview that the archipelago provided a 'gateway to other Asian countries' (RTVMalacanag, 2014). The Philippines became a coveted platform that defined the Spanish presence in Asia and promoted commercial trade and evangelisation (Elizade, 2022). Furthermore, Milligan asserts that the Spanish Empire intended to teach Filipinos how to live a 'moral life guided by faith in God' and to 'love and serve the Republic of the Philippines' (Milligan, 2005). Therefore, the colonial intent of the Spanish centred on advancing the empire's universal reputation and securing the 'global conditions necessary to spread the Word of God' (Rafael, 2010).

The imperial intervention of the Spanish resulted in the reorganisation, transformation and isolation of population groups through the imposition of infrastructure and colonial practices. The cultural innovations of the empire significantly contributed to the urban decline of the archipelago and influenced the communal identity and national consciousness of communities (Elizade, 2022). Consequently, the Filipino community were subjected to the 'fatal, overwhelming, and irresistible floods' of the cultural innovations introduced by the Spanish (Corpuz, 1962). The local community was consigned to live in a state of exception, 'subjects of Spanish sovereignty' (Rafael, 2010).

After examining several islands, the Spanish established their empire in the Philippine capital, Manila. In the 15th century, Manila was a key trade centre, facilitating the empire's commercial trade, economic development and global reputation. The city's strategic

location resulted in the galleon trade route between Asia and the Americas to sustain the empire's 'insertion in international trade and its integration into the global economy' (Elizade, 2022). As a result, Manila underwent threats of invasion by Chinese and Japanese pirates. Accordingly, the Spanish Empire devised this threat by strategically enlarging, strengthening and embellishing empire-built fortifications to protect and defend the empire from foreign invaders (Monte, 2013). This led to the establishment of Intramuros, a city constituting the core of Manila and the capital of the Spanish colony. Intramuros, meaning 'inside the wall', is an isolated area composed of walls built to protect the Spanish against pirates and invaders (Zeballos, 2012). It is a historic fortified town in a grid street pattern enclosed and bounded by a stone wall system. However, its walled system and defensive network contributed to the physical, spatial and cultural framework of Manila.

1.4 INTRAMUROS, MANILA



Figure 4: Photo of the entrance of the city of Intramuros, located in Manila, served as the centre of the Spanish Occupation (Ladroma, 2018)

The construction of Intramuros commenced in 1590 under the governance of Santiago de Vera and the supervision of the Spanish conquistador Miguel Lopez de Legazpi. Intramuros (Fig. 4) served as the capital centre of the Spanish occupation, built to reside and defend Spanish government officials and elites (Ladroma, 2018). The city was consulted as the seat of the colonial government and the military headquarters of the empire (Orbon *et al*, 2015). The neighbourhood bounded by stone walls was designed for protection and defence (Murray, 2000). Its socio-spatial layout, geometric configuration and walled system reflected the Spanish sheltering their colonial government, developing into Manila's most elegant district and neighbourhood, protecting the empire's class, opulence and prestige (Gatbonton, 1980, p.15). Ultimately, Intramuros became the colonial periphery where the Spanish exercised and possessed cultural and political control over multicultural neighbourhoods.



Figure 5: Photograph of the entrance of Fort Santiago, a dungeon and fortification, located in Intramuros, Manila (Grid Magazine, 2021)

The enclosed city is composed of government establishments and fortifications. A prime example is Fort Santiago (Fig. 5). Fort Santiago was the centre of the empire's military, protecting the empire's territorial claim to assert political control and fight foreign traders (Santiago, 2022). However, Fort Santiago was also used as a dungeon to punish those who opposed the Spanish rule. Those who detested the Spanish were imprisoned, tortured and executed during the Japanese Occupation in WWII (Ladroma, 2018). As a result, communities within Intramuros were divided into believers and infidels, with the unbelievers remaining on the fringes of colonial society (Elizade, 2022). This validates the view that the empire systematically partitioned and fragmented local communities and neighbourhoods based on their allegiance to the imperial rule of the Spanish.

used tools of storytelling to expose the colonial rule of the Spanish and advocate the liberation of the Filipino community. The execution of Rizal instigated an ethno-religious dispute between the colonised and the coloniser. The statue embodies the empire's disdain towards the Filipino community and evokes the 'busting, colourful and violent past of Intramuros', emphasising the argument that colonial empires inaugurated a system of exclusion, oppression and discrimination (Gatbonton, 1980, p.9).

CONCLUSION



Figure 6: A statue of the national hero, Jose Rizal, located in Fort Santiago, photo by Ernie Penaredono (Ramirez, 2018)

Figure 6 is a statue in Fort Santiago that memorialises José Rizal, a writer and leader of the Philippine independence movement executed in 1896 (Mason and Istvandity, 2018). Rizal

To conclude, the imperial intervention and tenacity of the British and Spanish empires governed and sustained its shared self-progressive interests concerning economic development, trade and reputation. The colonial agenda of the British was to advance the empire's industries, territorial power and economic development. The Viceroy House emblematises the grandeur and imperial authority of the British Empire in India. The Spanish Empire colonised the Philippines to secure commercial trade in the Asian continent, stimulating economic growth and promoting Catholicism. The city of Intramuros served to defend and protect the empire from foreign invaders. Therefore, the Viceroy House and Intramuros devised the exclusion of colonised communities. Therefore, colonial empires arguably left an unquestionable legacy and held an undeniable weight in the development, built environment and communities of India and the Philippines (Elizade, 2022).

CHAPTER TWO

The Viceroy House and Intramuros are products of European imperialism, emblematising the colonial intervention of Western empires. This chapter is an architectural analysis of the design of the Viceroy House and Intramuros to examine the role and significance of architecture. Evaluating the built expression of both structures demonstrates the imperial relationship between the colonised and the coloniser. This chapter aims to determine whether the architectural design of both imperial artefacts served as an explicit motif of inclusivity or 'calibrated the correct distance between colonising elites and those they ruled' (Spodek, 2013).

2.1 ARCHITECTURAL ANALYSIS: THE VICEROY HOUSE

The Viceroy House consists of geological forms of stone strata and a combination of cream and red sandstones. Sandstones were the traditional building material used in Delhi and by the Moghul Empire (OpenArtsArchive, 2018).



Figure 7: Photograph of the sandstone exterior of Rashtrapati Bhavan, also known as the Viceroy House, in New Delhi, India (Wheeler, 1984)

The sandstone façade (Fig.7) encapsulated the ‘coloured and dramatics of Asia’ and the ‘solid habit, cubic and intellection, of European building’ (Davies, 1987, p.229). The British’s inclusion and incorporation of Indian styles imparted the empire’s reverence for Indian civilisation and tradition, validating the view that the house stimulated the inclusion of culture and ideas by infusing the architectural styles of India. However, Herbert believed that the spirit of British sovereignty must be ‘imprisoned in its stone’ and woven into the ‘fabric as a concession to Indian sentiment’ (as quoted in Davies, 1987, p. 226). This implies that colonial architecture is a mechanism to promote European styles and British imperialism.

Lutyens’s use of materiality, colour and decorative motifs displays the British Empire’s incorporation of the practices and styles of India. The house is an architectural synthesis of Eastern and Western styles known as Indo-Sarenic. Indo-Sarenic combined and unified the

Neoclassical and Georgian styles of the British and the Indo-Islamic and Mughal-Gothic forms of India.



Figure 8: Photograph of the exterior and decorative motifs of Rashtrapati Bhavan, in New Delhi, India (Wheeler, 1984)

Figure 8 showcases the fusion of hybrid styles, entailing a balance between ‘grandeur and domesticity’ and ‘hauteur and humour’ (Cabalfin, 2016). Glancey articulates that the design of the Viceroy House manifested the transfer and exchange of cultural ideas and the assimilation of local communities, reflecting the integration and relationship between the British and Indians (Glancey, 2014). The unified architectural style ‘reconciled both town and country in one glorious composition’ (as quoted in Davies, 1987, p.225). The fusion of Eastern and Western architectural styles demonstrates the empire’s attempt to include and acknowledge the local traditions of New Delhi and India. Thus, Lutyens understood the essential qualities and devices of design through the interplay of styles and designs (Davies, 1987, p.228).

The amalgamation of styles and embedded use of decorative motifs illustrate the co-existence of the colonised and the coloniser, supporting the view that the design of the house is a visual manifestation of the British's inclusivity of Indian styles. In opposition, the style of the house resembled the British imperial concerns in promoting the architectural identity, traditions and styles of the West. Therefore, the British Empire adopted the local elements of India as a façade to conceal their methods of asserting their imperial ideals and sovereignty.



Figure 9: Entrance portico at the top of the sweeping stone steps of the Viceroy House, with the central dome above (Banerjee, 2014)

The ornamentation and elaborate features convey the classical language of the West. The dome (Fig.9) is a gleaming and noticeable feature made of copper. Its distinctive profile is derived from the Buddhist stupas of Sanchi, a monument in Pradesh, India (Byron, 1931). Alternatively, the dome expresses Lutyens's interest in the Renaissance buildings in Italy and Rome. Domes are often associated with classical architecture (OpenArtsArchive, 2018). Lutyens's use of monumental classicism and elements articulated the architectural expression and cultural ideals of the West. The use of neoclassical elements reinforced the

control and authority of the British Empire. Thus, the imperial city of New Delhi was described as the 'Rome of Hindostan' (as quoted in Davies, 1987, p.215).



Figure 10: Photograph of gallery inside the Rashtrapati Bhavan, home to the President of the world's largest democracy, made out of marble [Online] (Rashtrapati Bhavan, no date)

The concepts of imperial order and hierarchy are exhibited in the interior of the Viceroy House. The interior (Fig.10) is made up of marble and consists of architectural elements that resemble and symbolise British power. Furthermore, its interior demonstrates the British protecting and secluding its political government from the communities of New Delhi, strengthening Mishra's view that the inimical control of empires was self-interested as they were only concerned with sustaining and preserving their authoritative power and grandeur (Mishra, 2012).

The polished and marbleised interior juxtaposes its textured exterior. The deliberate use of marble mirrors the prosperity and luxuries of the British Raj. As marble is a long-lasting

material, this symbolises the imperial grandeur, continuity and perpetual legacy of the British Empire. Dissimilarly, the sandstone exterior emulates the instability and diminishing of communities. The visual dichotomy and contrast of the interior and exterior imitates the cultural dissimilarities between the British and Indians and mimics the spatial outcast and exclusion of colonised communities, reinforcing Spodek’s claim that colonial architecture ‘calibrated the correct distance between colonising elites and those they ruled’ (Spodek, 2013).

2.2 ARCHITECTURAL ANALYSIS: INTRAMUROS

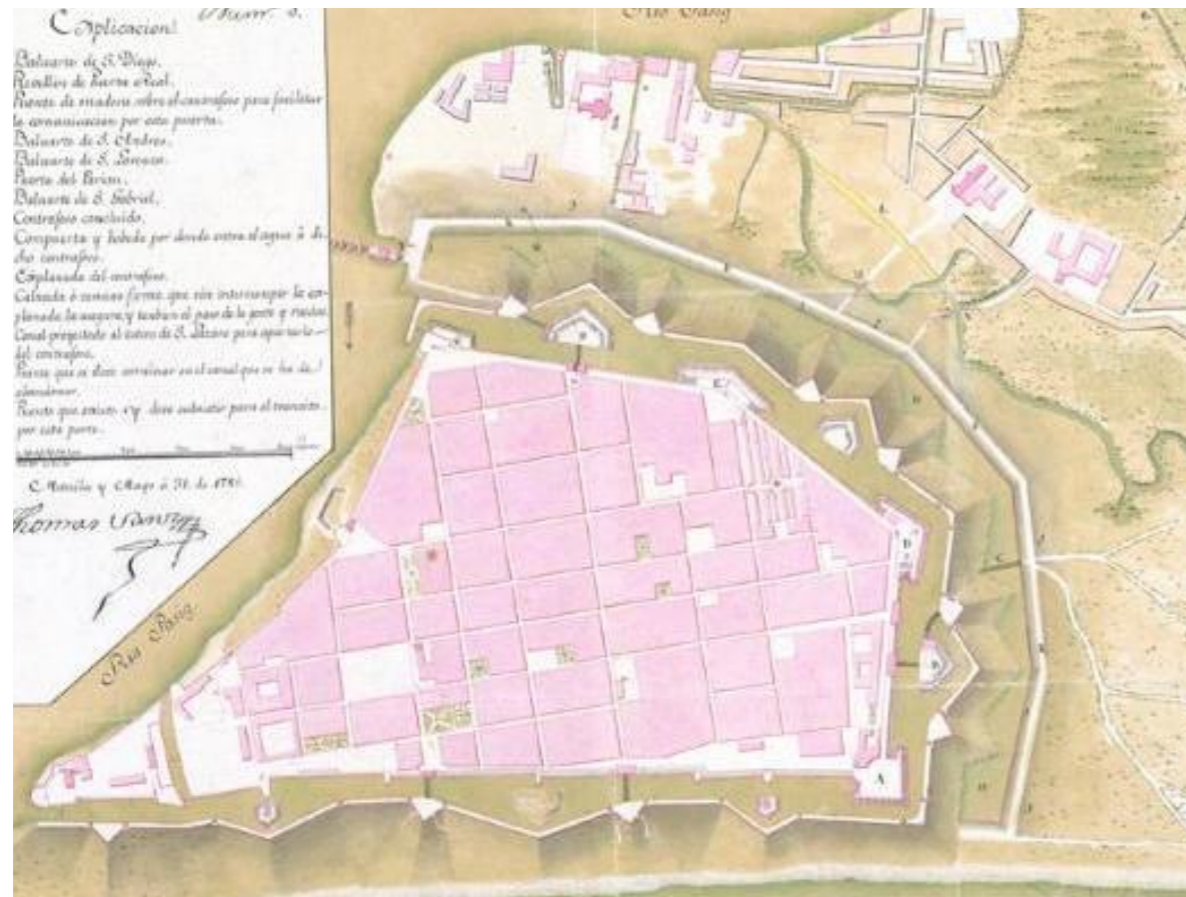


Figure 11: Map of Intramuros in 1784 (map taken from Zeballos, 2012)

Intramuros is a walled neighbourhood in Manila, divided into 64 blocks. Figure 11 is a map displaying Intramuros’ geometric planning and grid street pattern, enclosing a pentagonal area in Manila and bounded by a stone wall system (Monte, 2013). The confined walls, the layout of roads and the blocks of the city were organised in patterns of straight, parallel and perpendicular streets (Orbon *et al*, 2015). The planning and urban fabric reflected the Spanish’s control over the multicultural neighbourhoods of Manila. According to Mason and Istvandy, the streets and houses were organised in a trapezoidal layout to epitomise a sense of benign colonialism from the Spanish era and ‘offers an opportunity to experience the exoticism of a European city in the heart of Asia’ (Mason and Istvandy, 2018).

Due to its spatial configuration and walled system, entry and exits were only through its seven fortified gates (Ladroma, 2018). The limited access and passage points meant that the movement of communities was regulated and monitored. The walls of Intramuros became a visible manifestation of the territorial control and the social segregation of communities. Murray contends that the walls and borders symbolises and marks the Spaniard’s strength and legacy (Murray, 2000). To emphasise, Monte illuminates that the solid stone wall evoked a sense of permanence and symbolised strength, stability and protection of Spaniards from foreign invaders and surrounding communities (Monte, 2013). This resulted in the spatial exclusion of Filipino communities. The wall served as a physical boundary, emphasising the argument that Intramuros constrained local communities and segregated the colonised from the coloniser.

The walls were six meters high and three kilometres in length (Ladroma, 2018). The perimeter wall consisted of mud, brick and adobe stones. Adobe rock was abundant in the Guadalupe area and was transported to Manila through the Pasig River downstream (Orbon *et al*, 2015).



Figure 12: Photo of the city stone walls of Intramuros, the oldest district in Manila, built during the Spanish colonial period [Online] (Bruschinski, 2015)

Zeballos expresses that the walls (Fig.12) and built environment of Intramuros reflected the Spanish's agenda for unifying the Filipino community by providing an internal, social and functional space (Zeballos, 2012). Yet, the city was primarily compacted and populated by the Spanish elites. As the empire restricted residence to the Spanish population, the walls are evidently an 'express tool of exclusion' and signify a systematic social inequality between the coloniser and native communities (Schindler, 2015). The Spanish excluded and alienated colonised communities rather than unifying them. Therefore, Mason and Istvandy's view that Intramuros 'offers an opportunity to experience the exoticism of a European city' was exclusive to Spanish residents (Mason and Istvandy, 2018).

Within the walls of Intramuros, the Spanish introduced the Antillean style of architecture.

Fernandez declares that Philippine architecture demonstrated the 'blend of the native

elements of the foreign influences of the Spanish' (Fernandez, 1960). The style of architecture that prevailed in Intramuros incorporated the Spanish vision of luxurious living in the tropics (Gatbonton, 1980, p. 13). The buildings were arranged around courtyards and cloisters, allowing light and ventilation to indoor environments. Similarly, the churches observed the Spanish Baroque style of architecture, modified and adapted to suit the climate and calamities of the country (Santiago, 2022).

The Baroque churches represent the fusion of the decorative motifs and theatrical elements of European architecture and the use of local materials. The city of Intramuros is embellished and adorned with several colonial churches that form part of the UNESCO World Heritage site 'Baroque Churches of the Philippines' (Mason and Istvandy, 2018). The Spanish instated Baroque-style churches to extend its religious and spatial domain and fulfil its colonial agenda of promoting the Catholic faith and granting religious pluralism (Maier, 2009).



Figure 13: Photo of San Agustin Church, the first church built in Intramuros during the Spanish colonial period, the oldest church in the Philippines (Ladroma, 2018)



Figure 14: Photo of Manila Metropolitan Cathedral-Basilica, also known as Manila Cathedral, located in Intramuros, one of the oldest and most recognised church in Asia

San Agustin Church (Fig.13) and Manila Cathedral (Fig.14) are prominent examples of churches introduced by the empire. San Agustin Church, the oldest church in the Philippines, is recognised by UNESCO as a historical landmark. Manila Cathedral is declared one of the oldest and most famous churches in Asia. The churches and institutions in Intramuros are now carefully conserved and restored. The Spanish Empire repurposed and enlarged existing buildings in the country to provide sufficient space for the gathering of the faithful (Girard, 2021). The preservation of colonial-era structures signifies the continual architectural and colonial legacy of the Spanish.

The architectural ornamentation and hybrid style entail ‘a process of cultural sharing between communities living in the same place, with the Spanish using indigenous elements and the indigenous using Spanish ones’ (Donoso, 2020, p.7). This suggests that churches

were not only introduced as permanent sacred places to worship but also devised the unity and cohesion of the Christian community. However, the religious intervention of the Spanish resulted in the demographic exclusion and discrimination of Islamic communities.

CONCLUSION

The Viceroy House and Intramuros profoundly influenced the political, economic, social and cultural reorganisation of communities. The built expression, classical elements and hybrid style of the Viceroy House articulated the imperial grandeur and ideals and the cultural differences between the British elites and the Indian community. Comparatively, Intramuros was a dialogical product of Spanish imperialism. The spatial planning, walled system and use of decorative motifs augmented the architectural expression of the West and influenced the urban fabric of Manila. Therefore, the architectural strategies and design mechanisms of empires participated in the physical exclusion and social dynamic of communities and illustrated the alien nature of imperial powers.

CHAPTER THREE

This chapter outlines the shared and distinctive tools of exclusion employed by the British and Spanish empires in the structures of the Viceroy House and Intramuros. Examining the implications of the design mechanisms on the exclusion of communities emphasises the suppressive and subjugating rule of colonial powers and the 'dialectical relationship between social space and physical space' (Weisman, 1992, p.10). This chapter discusses how the designs of both structures resulted in the systematic displacement, spatial segregation and cultural exploitation of communities.

3.1 SPATIAL EXCLUSION: ROLE OF URBAN PLANNING

Architects play a crucial role in determining the experience of residents and visitors. These architectural decisions often mean buildings and structures will 'favour some groups and disfavour others' (Schindler, 2015). The exclusionary built environment of the Viceroy House and Intramuros entails 'a form of regulation; it constrains the behaviour of those who interact with it' (Schindler, 2015). The socio-spatial layout and structural systems of both

structures influenced the mobility, encounters and connectivity of communities, segregating the colonised from the coloniser.

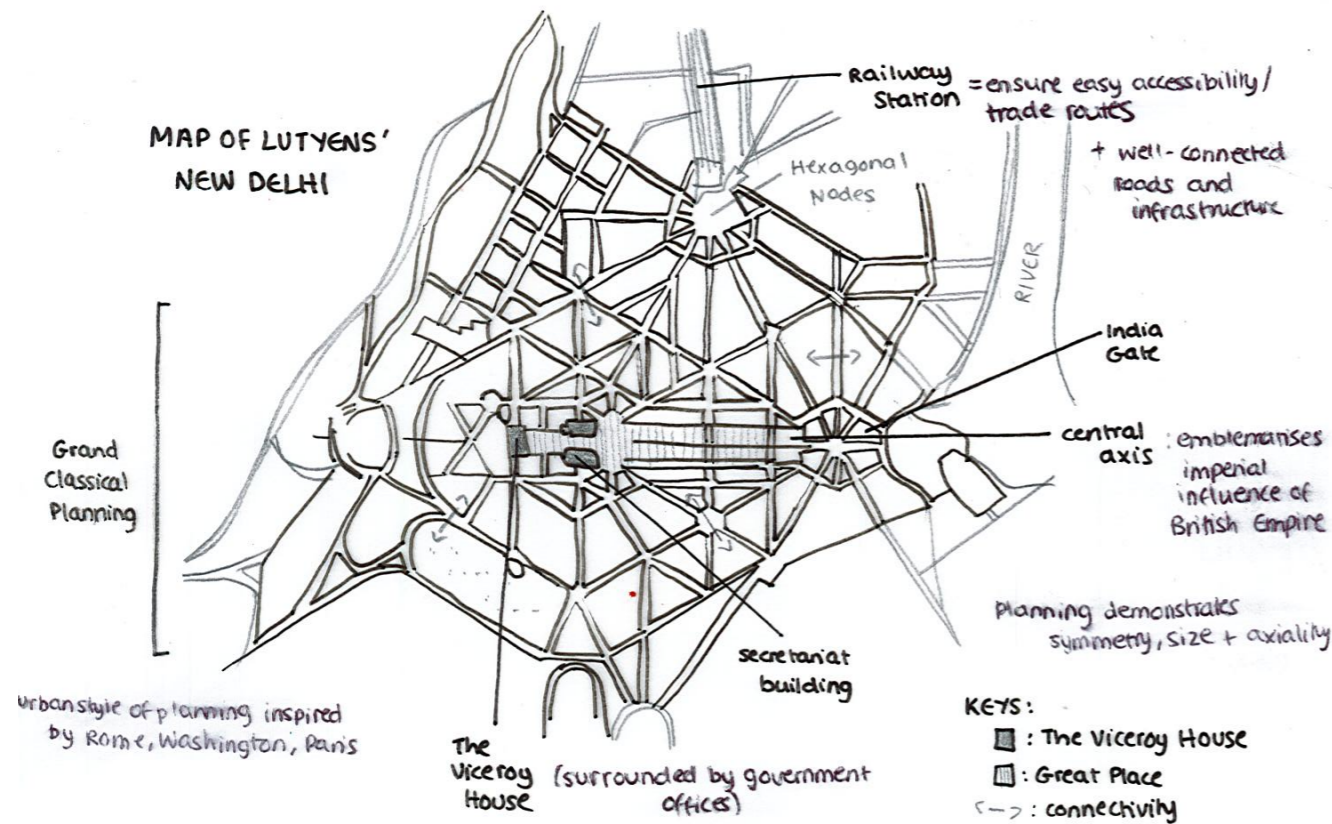


Figure 15: Map of Lutyens New Delhi (map taken from The Arch Insider, 2021, overlay by author)

The Viceroy House sits on the top of Raisina Hill and is situated within the complex geometrical plan form of the city. Lutyens's momentous decision to construct the building on the highest point of Raisina Hill emulates the supreme power and paramountcy of the British regime. As illustrated in Figure 15, the intentional standing and location of the building within the spatial planning of New Delhi became a clear indicator of the status of its residents in the British-Indian socio-political hierarchy as the British elites lived closer to the Viceroy, while the Indian community lived farther away (Desai *et al*, 2012; overlay by author). This validates Spodek's argument that the town planning of colonial powers was a matter of 'asserting the imperial presence through the construction of impressive buildings

for colonial rulers and their officers' (Spodek, 2013). The tool of planning devised the exclusion of communities and inaugurated a colonial patriarchy. The systematic planning fostered the development of the expanding urban periphery and created gated communities (Spodek 2013).

Conversely, Breuilly substantiates that the urban planning of New Delhi stimulated the colonial mobilisation of communities (as quoted in White, 2014, p.75). To dispute this, Schindler asserts that the urban design and spatial planning of the house and New Delhi resulted in a patriarchal system 'preventing members of minority groups from participating in the civic life of the community' (Schindler, 2015). The British Empire constrained the movement instead of displaying the close affinity between the rulers and the ruled, resulting in the physical estrangement of neighbourhoods (Davies, 1987, p. 219). Therefore, the grand classical planning and geographic positioning of the Viceroy House created a colonial bureaucracy, isolating the colonised from the coloniser instead of encouraging inclusivity.

Similarly, the spatial configuration of Intramuros inaugurated a system of residential segregation and encompassed a dialogue of systematic discrimination and division. Intramuros restricted residence to the Spanish population with very few exceptions, generally only for other Europeans (Luengo, 2020). Zeballos contends that the urban planning that prevailed in Intramuros fostered the alienation of surrounding communities, separating those who lived inside the walls, the whites and the Spanish, from the natives who lived outside them (Zeballos, 2012).

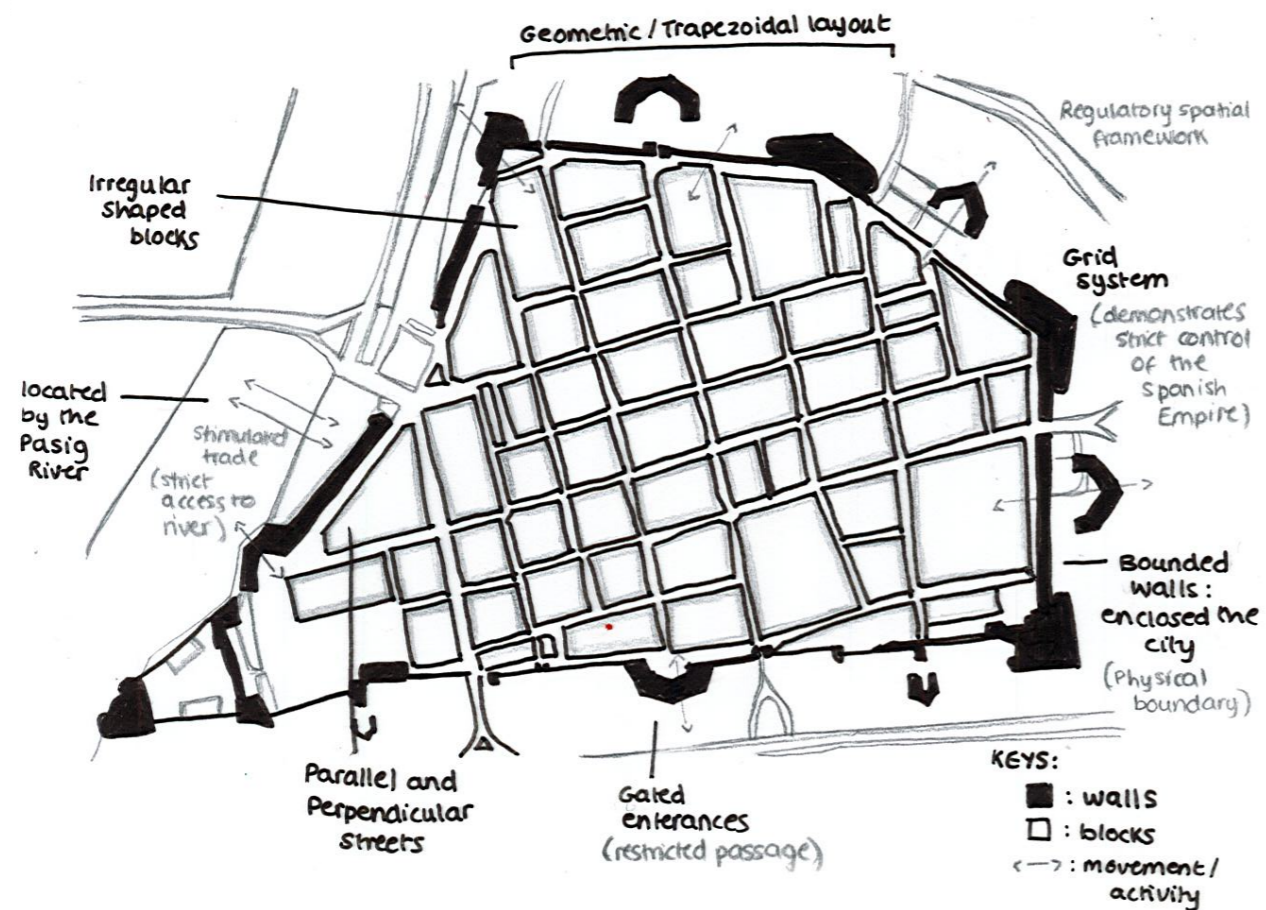


Figure 16: Map of Intramuros, Manila (map taken from Intramuros Administration, no date, overlay by author)

Figure 16 is an overlaid visual drawing illustrating the defined spaces and boundaries of Intramuros (overlay by author). The improvisational organisation of zones defined spaces for the Spanish aristocracy and to possess territorial control. Schindler declares that the meticulous planning of the built environment was designed to ‘keep certain segments of the population, typically poor people and people of colour, separate from others’ (Schindler, 2015). Thus, this emphasises the view that the urban planning of Intramuros is an ‘express tool of exclusion’ and functions as a system of social inequality and hierarchy (Schindler, 2015). Additionally, the empire exerted its influence to control the mobility and access of neighbourhoods by establishing a walled system, resulting in the fragmentation and isolation of communities. The stone walls enclosed the fortified city and served as a physical border to systematically delineated surrounding communities, restricted movement and inhibited passage and access to the parameters of Manila.

The walls and urban planning profoundly isolated groups and promoted a remote lifestyle. The confinement and limited mobility hindered and constrained Manila’s social and economic development as communities outside the walls of Intramuros were detached and disengaged from the urban and thriving part of the city. This strengthens the argument that the walls of Intramuros served as a physical barrier that separated and divided the colonised and the coloniser. Ultimately, the urban configuration and walls demonstrate the exclusionary practices of the colonial empires and spatially excluded communities.

The British and Spanish employed the tool of planning as a mechanism of exclusion and to segregate colonial elites from native communities, contradicting the view of planning as an expression of unity. The physical network of spaces and planning of the Viceroy House and Intramuros patently alienated surrounding communities and ‘intentionally shaped the demographics of a city and isolated a neighbourhood from those surrounding it’ (Schindler, 2015). The urban fabric, strict residency and geographic positioning of both imperial artefacts ‘calibrated the correct distance between colonising elites and the colonised’ (Spodek, 2013).

3.2 PHYSICAL EXCLUSION: STRATEGY OF DISPLACEMENT

The colonial conquest of the British and Spanish resulted in the physical exclusion, displacement and removal of communities and neighbourhoods in New Delhi and Manila.

The British Empire physically excluded and expelled communities from their native land for the acquisition of power and ownership of space. In 1912, the British acquired 4,000 acres

of land from 150 villages to establish the Viceroy House, resulting in the displacement of 300 families and forcefully evicting the dense urban population (Architectuur, 2009). Consequently, the local communities of New Delhi were isolated and excluded from their territories and livelihoods. McDonnell *et al* dispute that the systematic removal of communities from their villages is 'tantamount to annihilating their identity' (McDonnell *et al*, 2017). This strengthens the view that the displacement of communities highlights that Western empires disregarded and degraded local neighbourhoods and simultaneously diminished their identity. Thus, this substantiates the Nnaemeka's argument that the imperial intervention of empires 'radicalised, fragmented and hierarchized colonised groups for the maintenance of colonial power and dominance' (Nnaemeka, 2008).

Comparatively, the Spanish Empire displaced, dehumanised and devalued the Islamic communities' views and sentiments. The Spanish occupied, destroyed and demolished territories owned by the Muslim community to introduce churches that served to 'preserve and further God's laws' and advocate Christianity (Rafael 2010). This stimulated communal tension between the religious groups. However, Rafael elaborates that the religious architecture within Intramuros, like San Agustin Church and Manila Cathedral, was construed as an act of liberation. Instead, the empire suppressed and constrained the Muslim community. The Christian-Muslim antagonism reinforces the view that the empire's exploitation of land and removal of neighbourhoods annihilated the Muslim religion, land and traditional way of life and condemned the suffering and stagnation of religious communities (Pute, 1997).

The construction of the Viceroy House and Intramuros prompted the physical exclusion and

systematic displacement of existing communities. The British Empire displaced existing and surrounding communities to sustain its political government and imperial desires to extend its territorial control. Likewise, the introduction of churches and cathedrals in Intramuros led to the removal, isolation and exploitation of the Islamic community from their native land to cultivate the promotion and influence of Catholicism across the archipelago.

3.3 DEMOGRAPHIC EXCLUSION: EXPLOITATION OF COMMUNITIES

The British and Spanish empires fundamentally influenced the cultural dynamic and identity of India and the Philippines. However, these imperial interventions led to the demographic exclusion, exploitation and suppression of colonised communities.

The British Empire implemented a system of indentured labour. Patel declares that the 'overwhelming majority of indentured labourers in the age of empires were from India' (Patel, 2021, p.25). The construction of the house involved the labour and skills of Hindus, Muslims, Sikhs, Buddhists and Christians, with up to 29,000 workers on site (Glancey, 2014). Glancey contends that the united labour fostered unity and commonality amongst the different religious groups, implying that the British promoted inclusivity and diversity within the Indian community. However, the British and Indians were distinguished between mental and manual work.

Satya expresses that the mental work was reserved for the British whilst manual labour was delegated to Indians (Satya, 2008). This division and classification of labour devised a

hierarchical relationship, reinforcing the argument that the British Empire radically mistreated and exploited Indian workers and emphasises the distinction between the colonised and coloniser. This is further corroborated by Orwell as he argues that the physical and manual labour of Indians reflected the imperial relationship of 'slave and master', disputing Glancey's view that the British unified the Indian community (as quoted in Mishra, 2012). The Indian community were slaves to the British's imperial desire and ambition for nationhood. The establishment of the Viceroy House systematically exploited and discriminated against the local community by instating a hierarchy between the British aristocrats and Indian workers.

Likewise, the Spanish elevated and positioned themselves and the Christian community on a figurative pedestal, while concurrently suppressing and diminishing the religious identity of the Muslim community. The Spanish Empire highlighted the religious differences between the Muslim and Christian communities, stimulating religious antagonism. McDonnell contends that the Spanish influenced the beliefs and attitudes of the Catholic community towards Muslims, 'deepening the divides between Christians, Muslims and indigenous groups' (McDonnell *et al*, 2017). The Spanish Empire labelled Muslims as subjects and outcasts, assigning them as a separate identity. The religious ideals and beliefs of the Spanish manipulated the views of the Christian community.

Pute reports that Christian Filipinos viewed themselves as incompatible with the Islamic communities' socio-cultural milieu and religious values. The Spanish viewed Filipino Muslims as 'enemies who needed to be colonised and Christianised' (Pute, 1997). Likewise, the Muslim community considered the Christian community as 'ethnocentric' and 'land-hungry' individuals subservient and subjected to the Spanish colony (Pute, 1997). This mutual

hostility and resentment between religious groups created a hierarchal structure and resulted in the racial exploitation and subjugation of communities, specifically the Islamic community. This amplifies the overarching argument that empires devised a hierarchy of social classification and exploitation.

CONCLUSION

The analogous nature and exploitation of empires inaugurated a system of demographic discrimination and religious stratification. Through the construction of the Viceroy, the British elites exalted themselves above the Indian community through distinguishing methods of labour rather than unifying the labour and skills of different religious groups. The establishment of Intramuros 'suppressed the population as much as to free it' and disparaged the voices of religious groups (Andrews, 2021, p.174). This resulted in the racial discrimination and demographic exclusion of religious groups, disputing the argument that colonial empires promoted inclusivity. The Viceroy House and Intramuros fostered and emblematised the deliberate alienation, exploitation and segregation of civilised communities.

CONCLUSION

This dissertation concludes that colonial architecture prompted the formality, exclusion and disintegration of minority groups. The imperial agenda and intervention of the British and Spanish Empire was to extend its territorial power and promote the ideals of the West at the expense of segregating and isolating communities. Both empires employed tools of design to 'radicalise, fragment and hierarchize colonised groups' (Nnaemeka, 2008). The examination of the Viceroy House and Intramuros validates the overarching argument that colonial architecture is a tool of exclusion rather than an expression of inclusivity.

Linking the Viceroy House and Intramuros demonstrates and emphasises how the imperial intervention of colonial powers interrelated with the segregation of civilised societies. The British Empire colonised India to fulfil and sustain its imperial concerns of reform, progress and territorial power. The Viceroy House is a visible manifestation of the despotic and oppressive regime of the British Empire. The architectural heterogeneity, grandeur and classical planning of the house devised a system of socio-political hierarchy, communal division and systematic discrimination. The building served as an intangible border, separating the coloniser from the colonised and radically divided communities.

The Spanish intervention centred on advancing the empire's commercial trade, universal reputation and religious beliefs. The Spanish Empire established the enclaved city of

Intramuros to 'shape the demographics of Manila and isolate the neighbourhood from those surrounding it' (Schindler, 2015). Intramuros' geometric configuration, churches and walls served as a mechanism to discriminate, isolate and categorise the Filipino community.

Resources engaging in the discourse of colonialism often fail to demonstrate empathy to those ostracised and instead celebrate the integrity and ascendancy of the West. Therefore, this dissertation discusses the colonial dynamics, the role of design and the physical exclusion of communities for readers to understand, confront and recognise the exclusionary practices of empires. Overall, this dissertation realises that European imperialism spatially isolated, physically displaced and excluded communities.

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