

# 'IT TURNED WHOLE CONTINENTS WHITE'

BRITISH COLONIAL ARCHITECTURE IN INDIA

CHEYENNE PATEL

DISSERTATION

AD692

STUDENT NUMBER - 17804940

Module Leader - Terry Meade  
Dissertation Tutor - Terry Meade

## ABSTRACT

The aim of the following research is to shed light upon the ways in which the British Empire used architecture as a form of colonisation in India from 1858 to 1947. India was deemed 'Jewel in the Crown' by the British, therefore, it is with no hesitation that I state that they took extreme measures to solidify their power and mark their administrative presence. This was achieved through architecture and urban planning, for example, relocating the capital of India and redesigning the whole city from each building to each bush. There are many underlying reasons behind their architectural influence such as civilisation, manipulative control and white superiority. The discussion will also unravel the true intentions and qualities of 'Indo Saracenic Architecture'; a combination of Gothic architecture with Mughal and Hindu designs. There will be an in-depth stimulating exploration of famous Historian views on Empire and colonial architecture as well as the analysis of two very well-known colonial architects, Edwin Lutyens and George Wittet. Both architects created iconic buildings in India that still represent the British Raj to this day, for example, The Presidents House ('Rashtrapati Bhavan'), the Gateway of India and India Gate. The thorough research to follow has been extracted from a wide range of books, articles and the Internet as well as my existing knowledge following my previous studies on The British Empire in Asia and Africa. The main conclusion drawn from this study is that the British Raj strategically and successfully utilised architecture as a form of oppressing the local people of India and creating an intimidating and authoritative presence of the British crown throughout the country. It is certain to say they were heavily determined to not leave one Indian state untouched.

## CONTENTS

Acknowledgments .....	5
Introduction .....	6
Chapter I – Colonialism and Historian Views .....	9
Chapter II – Colonial Architecture in India .....	15
Chapter III – Edwin Lutyens .....	27
Chapter IV – George Wittet .....	20
Conclusion .....	30
Bibliography .....	34

## ACKNOWLEDGEMENTS

I would like to express my deepest appreciation and thanks to my dissertation supervisor, Terry Meade. He has provided me with consistent support and constructive guidance throughout the years. His literary expertise and valuable time have encouraged me to produce a heavily investigated and informative discussion that I have thoroughly enjoyed writing.

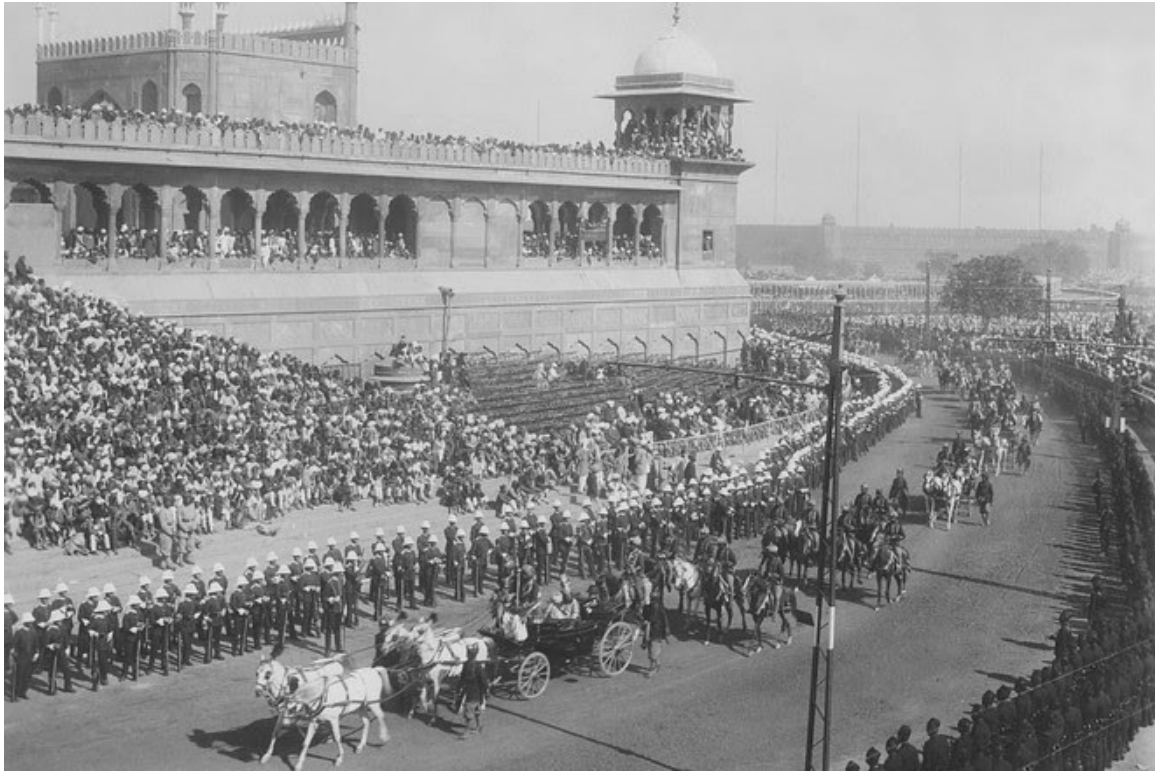
In addition, I express a deep reverence towards my family whom have honourably and financially supported my education; it has only improved my work ethic and invigorated me to achieve the best outcome.

## INTRODUCTION

The discussion to follow will highlight the ways in which The British Empire used colonial architecture as a form of colonisation in India from 1858 to 1947. The main focus will remain on the public buildings that dominate the grounds of India, however that's not to say that The British Raj did not construct on a smaller scale. From bungalows to the Presidential Palace, they implemented a contagious thread of architectural control. The British Empire reached its optimum rule following the colonisation of India, leading them to utilise the resources that rightfully belonged to South Asians and control all the global trade routes allowing them to become the worlds leading power at the time. The greed and egoism of Empire drove them to create a surge of physical representations of the presence of The British Raj throughout India and the majority of these buildings and monuments still stand today.

India gained Independence from the British Empire 73 years ago therefore, the enmity and resentment towards Britain is still rather fresh. I will be shedding light on the dismissal of the ramifications Britain had on India in the views of some well-known historians as well as my personal reflection. This information will be extracted from a wide range of books, articles and the Internet as well as my existing knowledge following my previous studies on The British Empire in Asia and Africa.

India is still suffering from postcolonial effects, for example, the war between India and Pakistan over the state of Kashmir and the current mentality of white supremacy among the Asian community creating the concept of 'Colourism'. In addition, they still experience the drained wealth/resources and the loss of thousands of Indians due to multiple famines and massacres caused by the British. Many British people are under the impression that The British Empire was favourable and noble as a result of historical belief systems, propaganda and superficial education. However, this essay will appraise a rational perspective of The British Empire in India, particularly the way it solidified authority through architecture as well as shedding light on the underlying reasons behind some of the most famous buildings and monuments. This discussion will bring a focus to the various architectural styles that have been a source of inspiration for buildings worldwide such as Indo- Saracenic Architecture, Indian/Hindu design style and Mughal construction. Following an overview of colonisation and architecture, there will be an in-depth segment of two famous colonial architects; Edwin Lutyens and George Wittet. These men were chosen by The British Raj to create buildings and spaces that symbolised their power and therefore they were held to be of very high importance to The Viceroy (President).



*Figure 1: The first time a British Monarch came to India. King George V and Queen Mary in a chariot proceeded towards the Red Fort in Delhi in December 1911*

**‘COLONIALISM IS NOT AN EVENT HISTORICALLY FAR  
REMOVED FROM US, NOR IS IT IRRELEVANT TO  
ARCHITECTURE’.<sup>1</sup>**

---

<sup>1</sup>Hernández, Felipe. 2010. *‘Bhabha For Architect’*s. pg 3 [Accessed July 2020]



## CHAPTER I

### COLONIALISM AND HISTORIAN VIEWS

Before the British Raj, Britain dominated the global trade route between Europe and South Asia through ‘The (British) East India Company’ from 1600. This corporation began building fortified outposts in order to assert the British presence, alongside a series of field armies that consistently imposed a threat to the local rules and people. The East India Company accounted for half of the world's trade including tea, cotton, silk, salt and spices. This was a leading catalyst together with the exercise of military might through which the Company assumed their legislative power in India. British colonial rule officially began following the Indian Rebellion in 1857 when the responsibility of controlling India and all the trade routes expanded beyond the depths of the East India Company and they were unable to facilitate the demand for social and economic reforms, driving India towards the British Crown who assumed direct control. The British were autocrats in India and their approach to implement the British Raj was extremely adroit; ‘*They maintained their authority by force-force of arms, force of character, force of suggestions*’<sup>2</sup>. The new Western Monarchy was invoked through two approaches, ‘Dominion’ and ‘Suzerainty’. States across the country were collated under the category of British Provinces (*Dominions*) or Princely States (*Suzerainty*). The British Provinces were under direct rule of the British government and the Viceroy, however, within the Princely States, the Crown exercised their rule through the local/regional Indian

---

<sup>2</sup> Morris, J. and Winchester, S. ‘*Stones of Empire*’ (Morris and Winchester 2008) pg39 [Accessed February 2020]

Governors or Chief Commissioners. These states were often referred to as *'Indian India'*<sup>3</sup> or *'Native India'*<sup>4</sup> due to the local rulers having internal autonomy whilst the British were responsible for the states' external affairs<sup>5</sup>.

The use of indirect rule was effective in gaining support from complying Indian Rulers whilst expanding authority; the colonial architecture built by Britain can be seen as a branch of indirect rule as they created structures symbolising authority from the high-scale government buildings to the introduction of residential bungalows. They targeted a wide range of building types yet they all symbolised the colonising power as a form of oppression. People were evicted from their homes, new architectural styles were created to fit the Western aesthetic and entire cities were redesigned, in particular, the new British capital, Delhi, which remains the home of India's administration to this day.

The British Administration coexisting alongside the Indian communities simply did not satisfy their mission to conquer. Under the behest of The Raj, there was a surge of encouraging detrimental social reforms throughout the country. The Indian people were heavily encouraged to abandon all representations of their culture from their language down to their dress sense in order to impose the Western lifestyle. Britain demanded to be the force behind India *'rapidly becoming a white man's world'*<sup>6</sup>.

India was one of Britain's most important colonies and gained the title of 'Jewel in the Crown' due to the profitable value of raw materials (tea, cotton, spices etc.). However, India suffered greatly as a result of the plundering of its wealth. As the century continued, India's resources and the livelihoods of the people were used to fuel the industrial revolution in Britain resulting in famine and widespread poverty. The agility through which Britain asserted power upon India was nothing short of oppression, preventing the local people from challenging the British Raj. A clear example of Britain's gluttony can be shown in an impartial statement made by Viceroy Curzon in 1901 *"As long as we rule India, we are the greatest power in the world. If we lose it we shall drop straight away to a third rate power"*<sup>7</sup>. British colonial architecture flooded throughout the country symbolised a new authoritative power. These were often buildings used for legislative purposes, of popular public use and spaces necessary to promote the Western lifestyle, for example, Karnataka High Court, and a series of colleges and museums.

---

<sup>3</sup>JHALA, A. D. *The Indian Princely States and Their Rulers* [Accessed January 2020]

<sup>4</sup>Pike, John. *'Princely States - British Raj'*. [Accessed January 2020]

<sup>5</sup>Pike, John. *'Princely States - British Raj'*. [Accessed January 2020]

<sup>6</sup>Calloway ,G. *'New Worlds for All: Indians, Europeans, and the Remaking of Early America'* [Accessed January 2020]

<sup>7</sup>Latasinha's Weblog. *'Divide And Rule Policy' In India Before And After The Independence'* [Accessed April 2020]

A common misconception held by the British people is that The British Empire was simply successful for both Britain and India and drove Britain to become the world's leading superpower at the time. Though, there are many implications and countries suffering post-colonisation after effects that tell a different story.

Scottish –American historian; Nial Ferguson published a book called *'Empire'* in 2002 that in summary makes a pro-empire argument. His writing disregards any acknowledgement of the Natives and claims that *'Without the spread of British Rule around the world, it is hard to believe that structures of liberal capitalism would have been so successfully established'*<sup>8</sup>. Ferguson followed to state *'This Britannic exodus changed the world. It turned whole continents white'*<sup>9</sup>. In my opinion, these cretinous quotes support Britain's aim to civilise the 'indigenous' people whilst imperialising countries that could be used as a catalyst for Her capitalism. He also emphasises the notion that Britain was one of the world's greatest modernising powers, yet his work fails to justify the downfall of this reigning power.

In comparison, Edward Said's publication of *'Orientalism'* intended to *'illustrate the manner in which the representation of Europe's 'others' has been institutionalised since at least the eighteenth century as a feature of its cultural dominance'*<sup>10</sup>. During the period of global colonisation, the British government had power over all news articles, propaganda and photographs exposed to the British people. These advertisements were extremely chauvinistic and encouraged the people to believe in the benign rule of the Empire. Edward Said wisely stated, *"Every Empire, however, tells itself and the world that it is unlike all other empires, that its mission is not to plunder and control but to educate and liberate"*<sup>11</sup> representing the common denominator of conquering and civilising throughout all historical Empires. Additionally, Said used the term *'Orientalism'* as *"a certain will or intention to understand, in some cases to control, manipulate, even to incorporate, what is a manifestly different (or alternative and novel) world."*<sup>12</sup> This can be related to the invention of 'Indo-Saracenic' architecture as a form of manipulated control. At first impression, the British Raj's creation of an architectural style that incorporated aesthetic elements of Indian and Mughal Architecture can undoubtedly be seen as their attempts to be inclusive with their cross-cultural

---

<sup>8</sup>Fergusson.N. *'Empire: How Britain Made the Modern World'* pg22 [Accessed July 2020]

<sup>9</sup>Fergusson.N. *'Empire: How Britain Made the Modern World'* pg190 [Accessed July 2020]

<sup>10</sup>Mambrol.N. *'Analysis Of Edward Said'S Orientalism - Literary Theory And Criticism'* [Accessed July 2020]

<sup>11</sup>Said.E. *'Los Angeles Times, July 20, 2003'* [Accessed June 2020]

<sup>12</sup> Edited by Scriver.P & Prakash.V. *'Colonial Modernities'* pg52 [Accessed December 2020]

acknowledgment. Nevertheless, it can be viewed as a form of indirect control and the expansion of power by utilizing existing culture to wield against the local people as well as the rest of the world. I agree with Edward Said's view of Indo-Saracenic architecture as a way the British strategically implemented their authority upon India and did so with the intention of permanence. Many architects including Edwin Lutyens gave little acknowledgment to the idea of promoting Indo-Saracenic architecture and it was only due to external advisors from the high committees that encouraged him to design within this style that he did so.

Thomas Metcalf, a well known historian of South Asia, approvingly commented on Edward Said's book *'Orientalism'* stating that in "*the public buildings put up by the Raj it was essential always to make visible Britain's imperial position as ruler, for these structures were charged with the explicit purpose of representing Empire itself*"<sup>13</sup>; reflecting that the architecture and styles implemented by the British Raj were purely for self-interest purposes and had no benefit towards the colonised state. As a result, both historians carry forth the view that colonial Indian architecture was highly concerned with political effect and that architecture shaped the solidarity of The British Empire. James Fergusson's view on the arts and crafts of India is rather agreeable. Although his optimism stems from Islam and Christianity being related religions, his view of Mughal art and architecture is that it was simply superior and its ability to also encompass the best Hindu crafts provides a sublime aesthetic.

Homi Bhabha is an Indian critical theorist where his work focuses on post colonialism. He strongly voices the concept of the *'Third Space'* and *'Cultural Hybridity'*. These theories represent the spaces between the traditional binary systems of cultural analysis. He proposed the concept of cultural difference to create diversity and multiculturalism within a space. Bhabha argues that countries and colonies that participate in the Third Space and Cultural Hybridity promote multiculturalism and diversity under unspoken conditions. These conditions are that the demographics of diversity consist of highly skilled and highly educated individuals rather than migrants. This can be applied to Indo-Saracenic architecture in a negative light as Britain attempted to assign spatial characteristics within specific margins to avoid a heavy influx of Mughal and Indian style on British buildings.

---

<sup>13</sup> Edited by Scriver.P & Prakash.V. *'Colonial Modernities'* pg55 [Accessed December 2020]



Figure 2: An example of Mughal (Islamic) Architecture – Tombs of Ustad,, Nakodar, India



Figure 3: An example of Indian (Hindu) Architecture – Meera Temple, Chittorgarh



Figure 4: An example of Neoclassicism British Architecture- British Museum



Figure 5: An example of Gothic British Architecture- Lincoln Cathedral, England

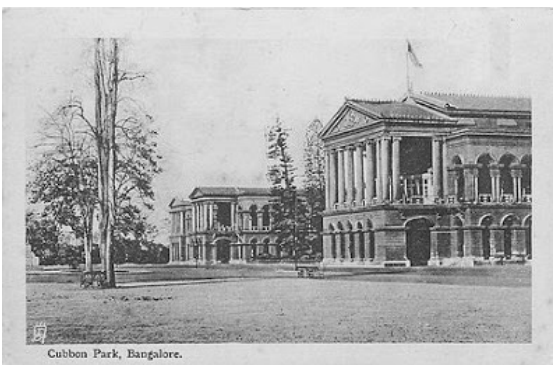


Figure 2 : British Colonial Architecture -Karnataka High Court



Figure 3: British Colonial Architecture - Karnataka High Court -Present



Figure 4: Chennai Central Railway Station - 1880



Figure 5: Chennai Central Railway Station - Present

**‘ALL THE WILDEST HYPERBOLES OF IMPERIALIST  
PROPAGANDA WERE RESERVED FOR THE JEWEL OF  
THE EAST’<sup>14</sup>**

---

<sup>14</sup> Morris, J. and Winchester, S. *‘Stones of Empire’* (Morris and Winchester 2008) pg39 [Accessed August 2020]

## CHAPTER II

### COLONIAL ARCHITECTURE IN INDIA

Throughout the period of the British Raj, all the architectural styles in England, were eventually featured throughout India <sup>15</sup>, for example, Georgian, Neo-classicism and Gothic architecture were dominant during this time and can be reflected in a many Indian buildings. These buildings were designed in the revival style of '*Indo- Saracenic Architecture*'. This form of architecture is a mixture of Indian and Islamic design but remains British in its spatial organization and configuration, key examples of this are The President of India's home '*Rashtrapati Bhavan*' by Edwin Lutyens and '*The Victoria Memorial*' designed by William Emerson and Vincent Esch.

Colonial Architecture was an emblem of power, '*designed to endorse the patron*'<sup>16</sup>. Britain reigned in India from 1615 to 1947 and today their infrastructures and buildings still remain cemented in India's soil as an emblem of the British Raj. Colonisation branched further than Imperialism and supremacy; it globally signified the British had conquered one of the worlds' most resourceful countries in a 'civilised' manner.

The British Raj created a new national identity by inventing the design style '*Indo Saracenic*' Architecture. This new approach to architecture was drawn from a combination of Victorian, Gothic, Hindu and Muslim forms. The Crown had created a synthesis of British and Indian culture, despite having alternative intentions. This new style of architecture was introduced in

---

<sup>15</sup> Morris, J. and Winchester, S. '*Stones of Empire*' (Morris and Winchester 2008) pg39 [Accessed August 2020]

<sup>16</sup> '*British Colonial Architecture*'. Slide 4. [Accessed January 2020]

the late 19<sup>th</sup> century and is also referred to as '*Indo-Gothic*' and '*Neo-Mughal*'<sup>17</sup>. The Hindu architectural style is considered to contain '*temples built of worked stone, traditional techniques derived from timber construction and piers/lintels are combined with corbelling*'<sup>18</sup>, whilst Mughal architecture is known to be '*based on arches, vaults built up of shaped Voussoirs and domes on squinches*'<sup>19</sup>. Herbert Baker argues that '*eminently the qualities of law, order and good government*'<sup>20</sup> were reflected in this architecture based on the principles Britain prided itself on. Public and government buildings such as colleges, town halls and hospitals were intentionally modernised to portray the message that the British were targeting areas of education, community and health, '*Colonizers created architecture to symbolize their mission of conquest*'<sup>21</sup>, in other words, civilisation. Moreover, they wanted to show the invincibility of the British Empire through scale. The most important and standard features included within these buildings were:<sup>22</sup>

- Bulbous domes along with many miniature domes
- Overhanging eaves
- Pointed arches, cusped arches, or scalloped arches
- Vaulted roofs
- Domed chhatris, pinnacles, towers and minarets
- Open Pavilions
- Pierced Arcades

As mentioned above, these components are constructive elements embedded into Hindu and Mughal (Muslim) architecture that can be seen as simple guidelines for colonial architects in India to follow.

This new British symbolism mainly targeted government buildings to implement their rule and authority, for example the '*Parliament of India*' and the President of India's home '*Rashtrapati Bhavan*' in Delhi by Edwin Lutyens (1911). In addition, due to the rise in tension between Hindus and Muslims, Indo-Saracenic architecture could be seen as an attempt to please both communities and a perception that the Crown was not prejudiced.

---

<sup>17</sup> Wikivisually.com '*Indo-Saracenic Architecture*' [Accessed March 2020]

<sup>18</sup> Sheeba.J, John.T, '*A study on Indo-Saracenic Architectural Heritage*' pg1738 [Accessed March 2020]

<sup>19</sup> Sheeba.J, John.T, '*A study on Indo-Saracenic Architectural Heritage*' pg1738 [Accessed March 2020]

<sup>20</sup> Sheeba.J, John.T, '*A study on Indo-Saracenic Architectural Heritage*' pg1737 [Accessed March 2020]

<sup>21</sup> Slideshare.net "*British Colonial Architecture*" [Accessed April 2020]

<sup>22</sup> Gktoday.in. '*Indo-Saracenic Architecture – GKToday*' [Accessed March 2020]



As expected, it was not easy for the British to win public acceptance from the local people however, even certain colonial administrators could not come to terms with this new implementation. Lord Napier (Governor of Madras; an amateur student of Architecture) believed that the Saracenic practicality was *'ill-adapted for the common and public use of the collective people'*<sup>23</sup>, whilst the style itself failed to hide the *'mechanical deficiencies'* and shows low levels of *'continuity and elegance'*<sup>24</sup>.

Prominent features of Indo-Saracenic Architecture:



Figure 10: A famous example of Indo-Saracenic Architecture - 'Madras High Court', Madras (modern day Chennai)



Figure 11: A famous example of Indo-Saracenic Architecture - 'The Victoria Memorial', Kolkata

<sup>23</sup> Metcalf.T.R 'Architecture and the Representation of Empire: India, 1860-1910' pg42 [Accessed November 2020]

<sup>24</sup> Metcalf.T.R 'Architecture and the Representation of Empire: India, 1860-1910' pg42 [Accessed November 2020]

It was imperative for all colonial architects within India to alter their building designs in order to adapt to India's climate. When British architects first began designing in India, their building construction had not been adapted to the new environment. Throughout the year the weather varies from hot and dry to monsoon season creating issues of damp, dust and insects. As a result, buildings often flaked and warped in shape, consequently, measures had to be taken to create buildings that provided suitable climatic protection. Not only was it a vital consideration during the design process, but also the external treatment of the building once it had been constructed was an important factor in order to increase endurance. Some of the interior architectural elements that were taken into higher consideration when adapting to the climate were size and placement of rooms, the position of fenestrations and the location of staircases. Exterior factors were heights of buildings, space between buildings, materials, colours, and the building proximity to the street.

Heat in climates such as India is the main cause of concern. Transmission of heat in buildings is regularly via the roofs and walls' therefore shading these areas is often the best approach. For example, lighter structures to shade the roof or trees to shade the walls that stand in direct sunlight. Hollow or insulated roofs also help promote air circulation that decreases the interior temperature of buildings.

Similar to the previous Mughal Empire, the British colonial architects modified their designs and looked upon India's existing buildings for guidance. The Indo-Saracenic style of architecture extracted elements of Muslim and Hindu architecture that were not only aesthetically pleasing but also climatically advantageous. *Chhajjas* (overhanging eaves on large carved brackets) are projected from buildings in order to shade walls, *Jalis* (perforated stone or latticed screen) reduce sun glare from rays and water features (pools or fountains) are often used to surround the building as they generate a cool atmosphere throughout the humid days. Additionally, architects in Britain often designed and constructed their buildings using brick, however, stone was used throughout India as it was a much more suitable material. Stone masonry is incredibly durable, luxurious and is a naturally cooling material that keeps interior temperatures low in comparison to brick. In addition, stone provides a fluent exterior aesthetic as it can be used for all purposes from the large gaping walls to the delicate accents. Throughout the regions of India, the weather and temperatures vary, therefore, colonial architects who designed across the nation would have had to deliberate accordingly.

The construction within the Northern region of India requires a vital air-cooling arrangement during the summer months whereas in the winter, it is necessary for the sun to enter the building. There is also minimal breeze and rain within the Northern states of India. Small

rooms are often constructed to surround the main room in buildings which helps increase the cool air circulation throughout the buildings. In comparison, the Southern regions receive a cooling breeze from the South and Southeast, creating a cityscape of buildings with large open areas for air circulation and ventilation.

The weather conditions were so unbearable for some of the British; they went to the extent of converting old Muslim Tombs into houses. The idea was to shelter them against scorching heat and protect them from the rain. Sir Thomas Metcalfe was a resident in Delhi whom turned the tomb next to the Qubt Minar into a house where the coffin space was used as a dining table whilst in Lahore, a British governor created his home from a mausoleum.<sup>25</sup> This demonstrates an extreme level of disruption and disrespect the British carried out in order to cater to their personal wellbeing without a consideration towards the local people and their customs.



Figure 12: The Gateway of India



*Chhajjas (Overhanging Eaves)*



*Jalis (perforated stone or latticed screen)*

---

<sup>25</sup>Morris,J. and Winchester,S. 'Stones of Empire' (Morris and Winchester 2008) pg39 [Accessed June 2020]

### CHAPTER III

#### EDWIN LUTYENS - 1896-1944

Edwin Lutyens began his private architectural practice in 1888 at age 19 and in 1889 he was commissioned to design a small private home near Surrey, England. During his early days as a young practicing architect, he became acquainted with a landscape garden designer, Gertrude Jekyll, who largely influenced his architectural style and 10 years later became his business partner where they designed houses and gardens known as the ‘Lutyens-Jekyll-Gardens’.

Lutyens’ designs were featured in a lifestyle journal called ‘Country Life’<sup>26</sup> owned by Edward Hudson. Hudson commissioned Lutyens’ to design his castle and his office headquarters in London and that was where the architect’s career began to rapidly peak. Following a series of style changes (Neo-Georgian to Classicism), he designed several war monuments and memorials in both England and Ireland following the end of World War I. He continued to expand his work in Rome and South Africa before being appointed as the advisor on the ‘Planning Commission’ in British India’s capital, Delhi, in 1912.

Edwin Lutyens’ designed a large majority of the new imperial Delhi from the buildings to the streets. He initially created a plan of Delhi where all the streets would cross at right angles, similar to the gridded roads of New York City. However, once he was informed about heavy dust storms that often swept the Delhi landscape, Lutyens’ was encouraged to change his designs to include roundabouts, hedges and trees in order to create obstacles and break the

---

<sup>26</sup> Thefamouspeople.com ‘Who Was Edwin Lutyens? Everything You Need To Know’ [Accessed June 2020]

force of the storms. His new layout replicated cities such as Paris and Rome. Sir Edwin Lutyens' created three zones within his design of Delhi; the Government Complex was the area in which India's administrative and political governance resonated, the Bungalow Zone was filled with houses of government officials/administrative officers and lastly the Commercial District.

Architectural Historian, Colin Amery, accurately stated that "*the design of the city was concerned with the architecture of power*"<sup>27</sup> which was a leading argument that divided many opinions of the new development of Delhi. The 'Left Party' consisting of young Indians viewed Lutyens' approach and designs as symbolising alien Imperial Rule whilst the Marxism theory argued that the struggle between capitalists and the working class would inevitably create class conflict. They denounced Delhi as signifying the dominating and depending relationship of colonialism. In addition, Thomas R Metcalf argued that 'Edwin Lutyens New Delhi' did not provide any form of architectural response to the numerous political problems occurring in British India at the time and therefore as a symbol of India's bureaucracy it does not provide solutions but invites new problems.

India's Presidential home '*Rashtrapati Bhavan*' (New Delhi, formerly known as Delhi) was designed by architects Edwin Lutyens and Herbert Baker. The construction began in 1912 when the British Indian Government shifted the capital from Calcutta to Delhi in order to escape nationalist forces and create a centrally located administrative force. Lord Hardinge, the Viceroy of India stated "*He who rules Delhi, rules the land of Hindostan*"<sup>28</sup>, in other words, the (British) Ruler of the Capital, rules India in its entirety. Delhi became the new seat of legislative power and this was something that the local people had never witnessed before. A monumental building was to be created among a city that was to be virtually built from scratch to fit the title of '*India's Capital City*'. Lutyens, similar to many architects at the time, pursued his own view of how colonial architecture should be represented. He believed that his fellow colonial architects should use their own styles to facilitate their needs rather than hiring a style to fit the brief/slogan, in this case 'Indo-Saracenic' Architecture. This resulted in his refusal to use Indian draughtsmen when creating his plans for the New Delhi project. The desire to imitate Indian concepts was overshadowed by his longing to create more classical

---

<sup>27</sup> Ridley.J. '*Edwin Lutyens, New Delhi and the Architecture of Imperialism*' pg67 [Accessed December 2020]

<sup>28</sup> Satyavijayi.com '*Ever Wondered Why The Capital Of India Shifted From Calcutta To Delhi?*' [Accessed December 2020]

buildings as he saw them to be *'better, wiser, saner and more gentlemen like'*<sup>29</sup>. Alongside this notion, he believed that these qualities had to be adapted to the environment *'build as an Englishman dresses for the climate'*<sup>30</sup>, implying that the design of the building will be British, and small elements will be altered in order to make it durable and appropriate for the environmental conditions.

Lutyens enjoyed using geometrical shapes to fulfil his visions, which is where his ideas correlated with the Mughal arches. These common grounds led to the design of the 200,000 square foot grand palace. During the construction of Delhi, nearly everyone who resided there was evicted. From 1911 to 1916, 300 families were dislodged in order to clear 4000 acres on which the Rashtrapati Bhavan (Viceroys House) would be built. This reflects the disregard the British had towards Indians, leaving many people homeless as they rebuilt the Capital. Both Lutyens and Baker worked on this project where Baker designed the two secretariat buildings in front of the house and Lutyens designed the house itself. However, this project in particular created a rift between the two architects as they could not agree on the exact positioning of the buildings as Lutyens demanded the Viceroys house itself be placed at the top of Raisina Hill whilst Baker argued they be on the same level, which obstructed the view of the house. The Imperial Delhi committee later dismissed Lutyens' proposal in 1916.

The palace was designed to be predominantly horizontal with repetitive colonnades to create a visually stronger and stable monument of The British Raj. The vertical facades were progressively setback but still maintained the ability to emphasise the mass of the building. Lutyens extracted particular elements from Indian/Mughal Architecture to unify his project with its surroundings, but chose these parts wisely as he still wanted to maintain the appearance of classical architecture. He included components such as a *'chujja'* also known as a *'beetling'* around the domes, classical arches and rhyolite coloured sandstone that not only echoed the surroundings but also helped stress the horizontal dimension. All colonial architects designed to create an outcome that reflects the epitome of British Rule represented through domination and unification. Till this day, Rashtrapati Bhavan still dominates the landscape of New Delhi.

The stone and brick of the Rashtrapati Bhavan remain today, as the seat of government in India and an embodied representation of colonial rule that welcomes visitors either weekly or

---

<sup>29</sup> Irving.G.Robert. *'Architecture for Empire's Sake: Lutyens's Palace for Delhi'* pg9 [Accessed December 2020]

<sup>30</sup> Irving.G.Robert. *'Architecture for Empire's Sake: Lutyens's Palace for Delhi'* pg9 [Accessed December 2020]

seasonally. The main building, ‘Central Lawn and Museum’ complex are open four days a week whilst additionally the gardens are only open to the public from December to February. The well-known ‘Change of Guard Ceremony’ is held every Saturday and Sunday where the guards at palaces and high establishments across the region change periodically to begin the charge of different sentries.

In addition, Edwin Lutyens also designed *India Gate*; a war memorial located in New Delhi. Its’ architectural style is often related to the *Arch of Constantine* (Rome), the *Gateway of India* (co-designed by Lutyens in Mumbai) and the *Arc De Triomphe* (Paris) as they all contain a very similar aesthetic. Lutyens was a member of the Imperial War Graves Commission and had designed 66 war memorials in Europe, making The India Gate a new addition to his list. This project can be seen more as a replication of his previous war monuments rather than a new design inspired by *‘Indo-Saracenic Architecture*. However, it is associated with this title as it was built during the period of the British Raj. The Gate was constructed of yellow and red sandstone with granite and stands approximately 2.3km east from the Rashtrapati Bhavan.

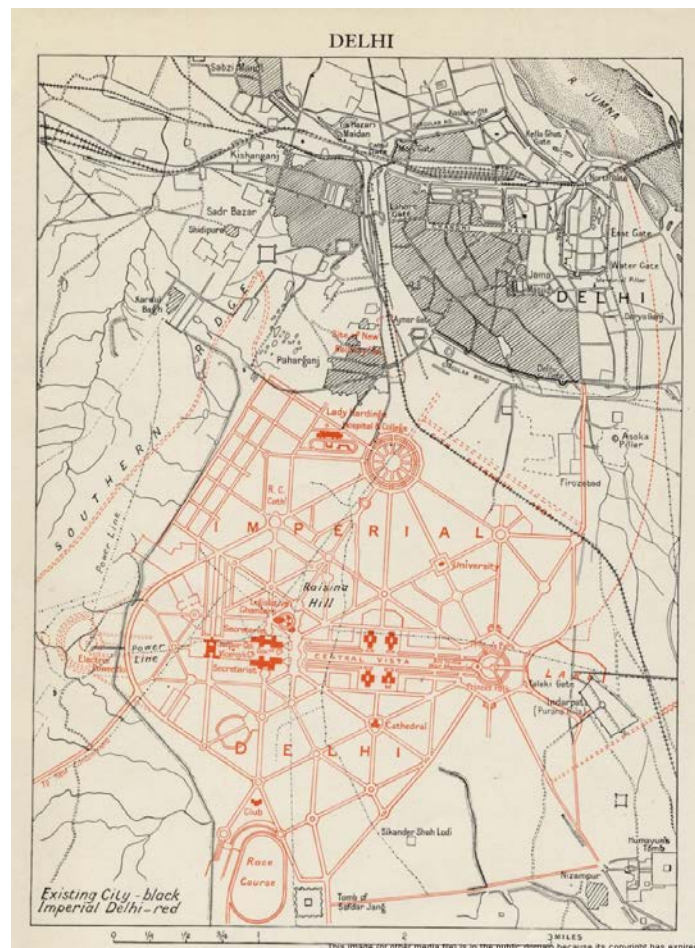


Figure 13: A map of Lutyens' projected "Imperial Delhi"

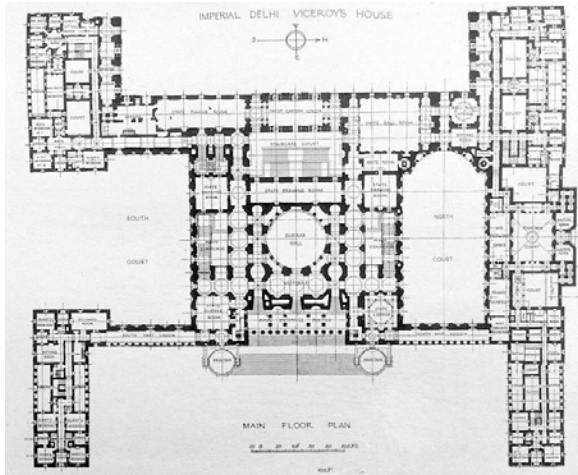


Figure 14: "Imperial Delhi –Viceroy's House" Main Floor Plan Drawing

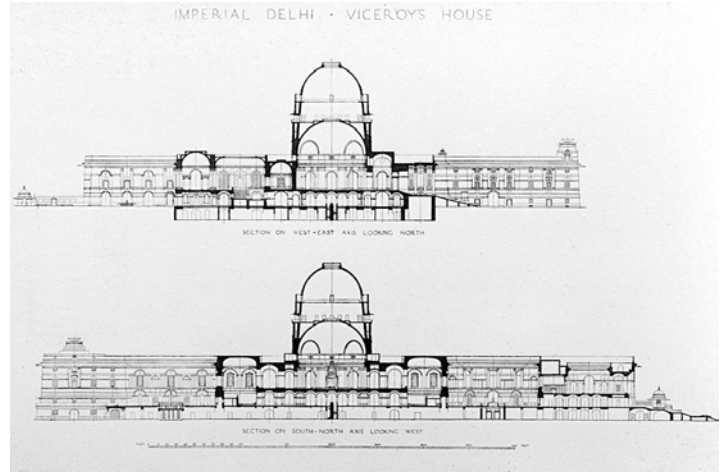


Figure 15: "Imperial Delhi –Viceroy's House" Section Drawing from West-East and South-North.



Figure 16: New Delhi Government Block – Either side are the two secretariat buildings, in the middle is the main Presidential home. Designed by Edwin Lutyens and Herbert Baker



Figure 17: 'India Gate'- Designed by Edwin Lutyens



Figure 18: Rashtrapati Bhavan – The Viceroy's (President's) House- Designed by Edwin Lutyens





Figure 19: Sweeping steps leading up to the entrance of Rashtrapati Bhavan from the forecourt.



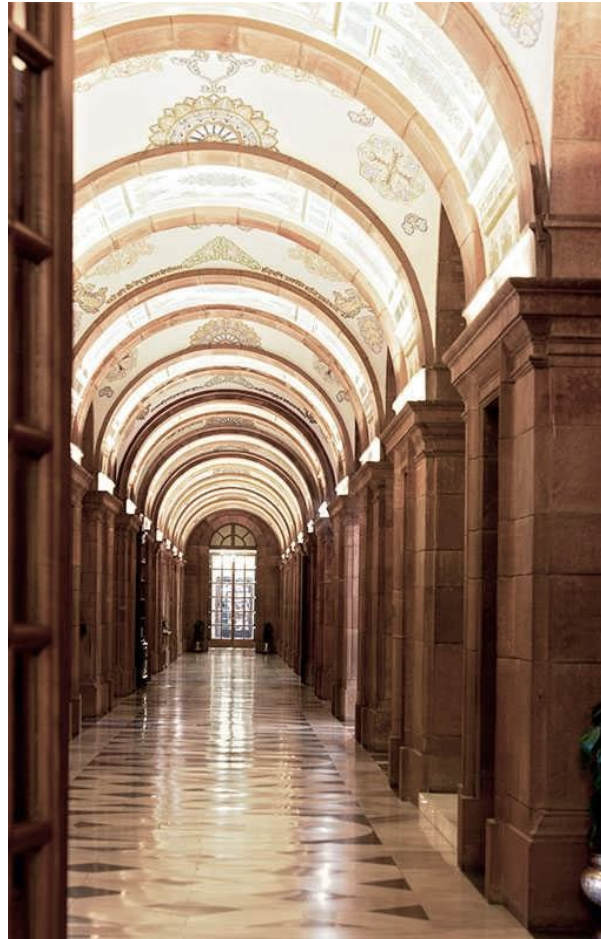
Figure 20: Detail of one of the Chattris pavilions of the roof of Rashtrapati Bhavan



Figure 21: Rashtrapati Bhavan Mughal Gardens with water pools to cool the air. Surrounding the building.



Figure 22: Multiple Dome feature on the Secretariat building



*Figure 23: The Golden Archway – Hallway within Rashtrapati Bhavan*



*Figure 24: Ashoka Hall (originally used as a ballroom). The paintings around the sides were commissioned by Lutyens and executed by Indian painters.*



*Figure 25: One of many formal meeting rooms the President confers in. The armchairs and chairs within the room were originally designed by Lutyens.*

## CHAPTER IV

### GEORGE WITTET 1878-1926

Scottish Architect, George Wittet, arrived in India in 1904 where he became one of the leading forces in promoting Indo-Saracenic Architecture. He assisted fellow architect, John Begg, whom at the time was the Consulting Architect to Mumbai (previously known as ‘Bombay’). As the years went by, Wittet followed in Begg’s footsteps and became ‘The Consulting Architect to the Government of Mumbai’<sup>31</sup> in 1917; he was known to be one of the Anglo-Indian architects of distinguished talent. It is thought that George Wittet and John Begg (his previous mentor) were the people responsible for the evolution and popularity of Indo-Saracenic Architecture in Bombay (modern day Mumbai).

George Wittet designed one of the most significant structures symbolising colonisation and conquest ‘The Gateway of India’. Construction on the shores of Bombay began in 1911 and was completed in 1924. The monumental memorial was recognised as ‘*The grandiloquent triple arch which welcomes new arrivals ashore upon the Apollo Bunder in Bombay, and which became universally recognised emblems of British India*’<sup>32</sup>. The evocative monument was intentionally positioned in the direction of ships sailing from England to the Bombay dock and stands large as a symbol of conquest and colonisation, ‘*like an emblem of pensionable eternity*’<sup>33</sup>. It created a grand vista for neophytes as they reached India and was also built to commemorate the visits of King George V and Queen Mary to Bombay, therefore directly representing the power of the Crown.

---

<sup>31</sup> Wikipedia.com ‘George Wittet’ [Accessed June 2020]

<sup>32</sup> Morris.J., Winchester.S. ‘*Stones of Empire, the buildings of the Raj*’ pg.194 [Accessed September 2020]

<sup>33</sup> Morris.J., Winchester.S. ‘*Stones of Empire, the buildings of the Raj*’ pg.194 [Accessed September 2020]

The Gateway stands at 48m in height and was constructed using yellow basalt and indissoluble concrete. The structure features four mounted turrets above the central arch, intricate carved and chiselled stonework and exquisite latticework (*Jalis*). Stairs were constructed behind the arch that branch into the Arabian Sea creating a strong and direct relationship between those arriving from overseas and the monument itself.

Wittet used an amalgamation of a Gujarati (West India) style of decorative architecture with Indo-Saracenic elements. 'The Gateway of India' can be considered one of the few British buildings in India that has heavier influence of Hindu and Mughal architecture. Some view this as a loss of confidence in the British signifying the time period when the Empire gradually began to diminish.

Whilst the monument may seem to be a triumphal arch, it is said that each side of the central arch contains tall interior domed chambers where civic receptions were held with the capacity to seat 600 people each, however, it is not open for public viewing.

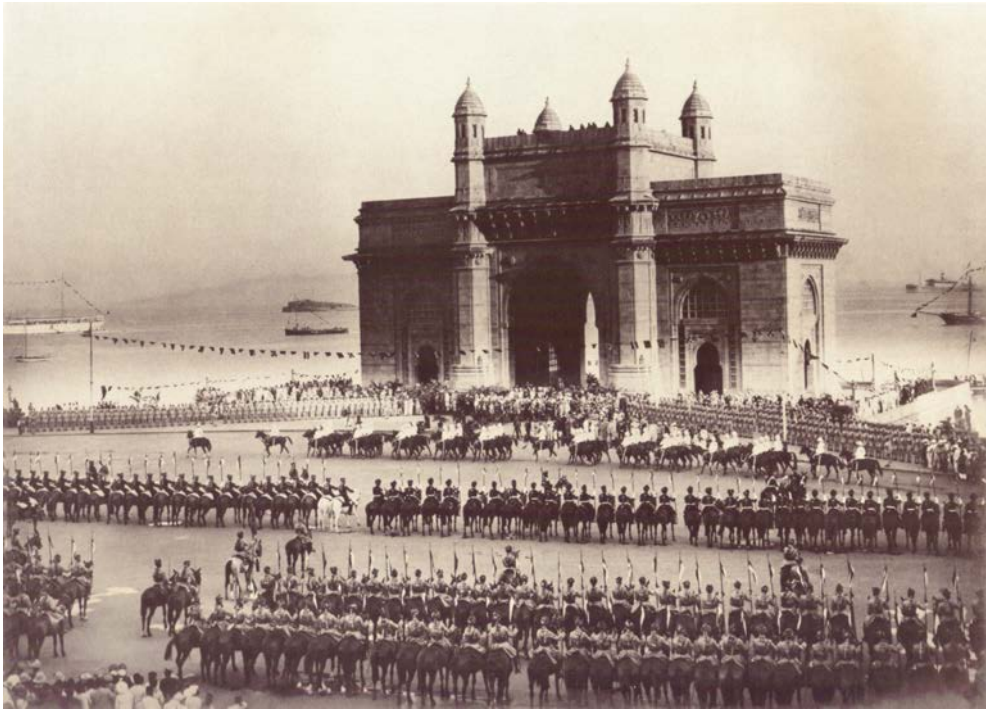
The Gateway of India today is known as the historical landmark where The British Empire rule ended in India 1947 and will continue to remain the spot where almost three hundred years of rule concluded.

#### GEORGE WITTET'S PARAPET STATES

**'ERECTED TO COMMEMORATE THE LANDING IN INDIA OF THEIR  
IMPERIAL MAJESTIES KING GEORGE V AND QUEEN MARY ON II  
DECEMBER MCMXI'<sup>34</sup>**

---

<sup>34</sup> Davies,P. British Architecture in India 1660-1947 'Splendours of the Raj' pg 215



*Figure 26: The Gateway of India 1924 - The year construction was completed*



*Figure 27: The Gateway of India - Present*

## CONCLUSION

Through this writing, it has become evident that The British Empire used colonial architecture as a form of solidifying their power in India, never mind globally. The way they approached this has and will continue to be viewed differently by many people. In my opinion, I agree with Edward Said's theory of Orientalism to an extent that Indo-Saracenic architecture can be viewed as a manipulative and indirect form of control. To the local residents at the time and those viewing the success of the British Empire, it encouraged people to believe Britain demonstrated consideration for the country and their aim was to be inclusive. However, whilst some architects enjoyed Indo-Saracenic Architecture such as George Wittet, many adapted the architectural style to a degree for climate purposes showing the common mind-set of the colonisers. The buildings of India were built in specific materials, designs and had certain features to endure the heat, and the British colonial architects had no choice but to incorporate these features into their buildings to make them bearable against the Indian weather.

Therefore, to an extent the colonial buildings were a façade to those looking in on the British Empire. Creating these grand structures all across India, was a way to quite simply show that they had conquered and improved yet another country. Modernising the traditional designs of Indian and Mughal Architecture can be seen as a visual metaphor that depicts Britain as a strong solid power like the buildings themselves, and that they have decorated their pretence with an innovative take on traditional designs. In other words, to show the British Empire had taken 'indigenous' people under the Crowns' authoritative guidance in order to improve and refine them, similar to the way they used architectural components. A lot of characteristics were adapted from Temples and Mosques and were used elsewhere simply because the British refused to create more places of worship. This is an example of the underlying reasons

for British colonial architecture that people often dismiss and, therefore, I believe that British architecture in India had a larger impact than what has been widely recognised.

Some may compare British colonial architecture to the previous reigning Mughal Architecture, yet I believe that should not be a reasonable comparison. The Mughals constructed buildings following the Indo-Islamic architecture style, such as the renowned Taj Mahal. Although their reign was an Islamic authority, their architecture contained Hindu and Persian elements in an encompassing approach to create a united and solidified emblem of India where they built palaces, religious temples and glorious gardens. As said with all ruling Empires, prejudice is a consistent factor nonetheless. The British Empire in comparison, were invasive with their architecture. They reformatted cities, constructed for dominance rather than practicality and they were built to cater for the needs of the British people in India, rather than to solve existing tribulations as Thomas Metcalfe argued. The reformation of Delhi and organisation of buildings (orthogonal grid structures) helped create a social division between the Indian people and the colonial elites, therefore cities such as Delhi can be viewed as pursuing the British civilising mission through spatial configuration and materialism. This shows the passive aggression and intensity of colonisation in India.

I strongly disagree with the Empire's notion to egoistically 'civilise' the people of India, however in doing so, they built many universities and colleges throughout India. Providing a higher level of education to the people was an advance for Indian people and allowed them to pursue a good standard of education. For this reason in particular, I believe that colonial architecture in its entirety cannot be seen as detrimental. Having acknowledged innovations such as railway stations, civil services and educational buildings being beneficial to India, it can also be argued that they were not pursued through altruism, but simply out of the self-interest that was the driving force behind the British Empire to become a global power.

Following the Independence of India gained in 1947, India has been tackling issues caused by the British Empire. One headlining issue that has been reoccurring since Independence is the settlement of Kashmir. Kashmir is a region that lies between India and Pakistan, where both countries claim the state as their land. The British are responsible for dividing India and mapping the borders of each country, resulting in several conflicts since 1947. Additionally, the white supremacy strongly implemented upon India by the British Raj still remains today through the concept of colourism. Many South Asian people (especially women) are discriminated against for having 'darker' complexions which are seen as undesirable, whilst

having 'fair' skin is seen as admirable. These social issues are only now beginning to be spoken about and it will take the years to completely undo the mentality of white superiority that was embedded as part of the British Raj colonial project. These are some of many examples reflecting the detrimental damage of the British Empire.

I strongly support the argument that The British Empire used colonial architecture as a form of colonisation in India from 1858 to 1947 and till this day it remains a physically translated emblem of colonial rule. It was a strategic effort to create grand buildings and landscapes that intimidated the local people and show them that the British Raj had free reign to do so. Buildings such as Rashtrapati Bhavan not only create a presence in the building itself, but it dominates the neighbouring land. The Palace is surrounded by seamless Mughal gardens and protected by hundreds of guards/police with sizeable iron gates. It is also linear and in clear visible proximity to The India Gate which all together creates a united surge of autocratic supremacy. Architectural unity was incredibly important as a way of representing British virility, Imperial resolve and national strength. It was also used as a form to showcase Britain's artistic expertise and national influence. Architecture and urban planning can symbolise either cultural superiority or a means of socio-political control. Through the construction of bungalows, railways, government buildings and re-planning cities, the British Raj purposely and automatically altered the living standards of the Indian people, imposing their aim to civilise. In addition, the British Raj reorganised regions in order to create better socio-economic efficiency and maintain better control over the local people, therefore, the British colonial architecture was a leading form of colonisation within India.



**‘ WHEN GREAT BRITAIN IS INCAPABLE OF SETTING AN  
EXAMPLE OF ARCHITECTURAL ACHIEVMENT TO HER  
DEPENDENCIES OTHER NATIONS MORE VIRILE WILL SLOWLY BUT  
SURELY TAKE ADVANTAGE OF HER RELAPSE’**

## BIBLIOGRAPHY

Gulati. "Indo Saracenic Architecture". Slideshare.Net. Accessed 2019.  
<https://www.slideshare.net/shivikagulati/indo-saracenic-architecture>.

Jhala, Angma D. "The Indian Princely States and Their Rulers." Accessed 2019.  
<https://doi.org/10.1093/acrefore/9780190277727.013.355>

Pike, John. 2020. "Princely States - British Raj". Accessed 2019.  
<https://www.globalsecurity.org/military/world/india/princely-states.htm>

"Divide And Rule Policy" In India Before And After The Independence". Accessed 2020. Latasinha's Weblog. <https://latasinha.blog/2012/07/15/2479/>.

"Architecture and the Representation of Empire: India, 1860-1910 .." Accessed 2020.  
<https://online.ucpress.edu/representations/article/doi/Architecture-and-the-Representation-of-Empire>.

"How did Britain Conquer India? | Animated History - YouTube." Accessed 2020.  
<https://www.youtube.com/watch?v=DzDwz18ng7w>

"Architecture for Empire's Sake: Lutyens's Palace for Delhi". Accessed 2020.  
<https://www.jstor.org/stable/pdf/1567032.pdf>

"India under British Imperialism | Boundless Art History." Accessed 2020.  
<https://courses.lumenlearning.com/boundless-arthistory/chapter/india-under-british-imperialism/>

"British India | Boundless World History". Accessed 2020  
<https://courses.lumenlearning.com/boundless-worldhistory/chapter/british-india/>

### JOURNAL ARTICLE

Architecture and the Representation of Empire: India, 1860-1910 Thomas R. Metcalf

<https://courses.lumenlearning.com/boundless-worldhistory/chapter/british-india/>  
J. Sheeba1 , John T. "A STUDY ON INDO-SARACENIC ARCHITECTURAL HERITAGE". Accessed 2020.  
<https://acadpubl.eu/hub/2018-118-22/articles/22c/32.pdf>

Irving, Robert Grant. "Architecture for Empire's Sake: Lutyens's Palace for Delhi" Accessed 2020. JSTOR <https://www.jstor.org/stable/1567032>

Metcalf, Thomas R. "Architecture and the Representation of Empire: India, 1860-1910." *Representations*, no. 6, 1984, pp. 37–65. Accessed 2020. JSTOR, [www.jstor.org/stable/2928537](http://www.jstor.org/stable/2928537).

"Niall Ferguson – Empire – Review | World History". *Worldhistory.Us*. Accessed 2020. <https://worldhistory.us/history-book-reviews/niall-ferguson-empire-review>

"Rashtrapati Bhawan and the Central Vista | World Monuments Fund." Accessed 2020. <https://www.wmf.org/publication/rashtrapati-bhawan-and-central-vista>.

Chapter 13 "Gateway of India: Representing the Nation in English translation" N. Kamala. Accessed 2020. <https://www.jstor.org/stable/j.ctt1ckpcz7>

"Gateway Of India Mumbai - History And Architecture". Accessed 2020. *Mumbai.Org.Uk*. <https://www.mumbai.org.uk/gate-way-of-india.html>.

"Who Was Edwin Lutyens? Everything You Need To Know". *Thefamouspeople.Com*. Accessed 2020. <https://www.thefamouspeople.com/profiles/edwin-lutyens-8765.php>.

Bindloss, Joe. "Highlights Of Edwin Lutyens's New Delhi". *Culture Trip*. Accessed 2020. <https://theculturetrip.com/asia/india/articles/highlights-of-edwin-lutyens-new-delhi/>.

"The National Capital Territory of Delhi covers an area of 1,484 km<sup>2</sup> .." Accessed 2020. <https://slideplayer.com/slide/6148697/>

"Edwin Lutyens, New Delhi, and the architecture of imperialism" Jane Ridley. Accessed 2021. <https://www.tandfonline.com/doi/abs/10.1080/03086539808583025>

"Ever wondered why the capital of India shifted from Calcutta to Delhi?." Accessed 2021. <https://satyavijayi.com/ever-wondered-capital-india-shifted-calcutta-delhi/>

"What was the East India Company? | National Trust." Accessed 2021. <https://www.nationaltrust.org.uk/features/what-was-the-east-india-company>.

Scriver, P. Prakash, V. 2007 "Colonial Modernities- building, dwelling and architecture in British India and Ceylon". Routledge.

Hernández, Felipe. 2010. *Bhabha For Architects*. London: Routledge.

Davies, Philip Hugh. 1987. *Splendours Of The Raj*. Middlesex (GB): Penguin books.

Morris, Jan, and Simon Winchester. 1983. *Stones Of Empire*. Oxford: Oxford University Pr

## ILLUSTRATIONS

*Figure 1:* Alkazi Collection of photography. ‘ Why Delhi? The move from Calcutta’. “*The first time a British Monarch came to India. King George V and Queen Mary in a chariot proceeded towards the Red Fort in Delhi in December 1911*”  
<https://shubhthakurblog.blogspot.com/2017/05/upsc-notes-why-british-empire-makes>

*Figure 2:* ‘*Tombs of Ustad-Shagird, Nakodar, India*’.  
[https://en.wikipedia.org/wiki/Mughal\\_architecture](https://en.wikipedia.org/wiki/Mughal_architecture)

*Figure 3:* Hindu Temple Architecture ‘*Meera Temple*’  
<https://archihunger.wordpress.com/2015/11/26/hindu-temple-architecture/>

*Figure 4:* Lonely Planet bucket list: The British Museum ranks in the top 20 places to visit before you die ‘*The British Museum*’  
<https://www.standard.co.uk/escapist/travel/lonely-planet-bucket-list-the-british-museum-ranks-in-the-top-20-places-to-visit-before-you-die>

*Figure 5:* Architecture of Churches ‘*Lincoln Cathedral, England*’  
<https://kringlejopplen.wordpress.com/2014/06/10/architeture-of-cathedrals-and-churches/>

*Figure 6:* Attara Katcheri, ‘*Cubbon Park , Bangalore*’ Bangalore (Early 1900s),  
<https://navrangindia.blogspot.com/2017/08/karnataka-high-court-building-bangalore>

*Figure 7:* ‘*Karnataka High Court*’.  
<https://navrangindia.blogspot.com/2017/08/karnataka-high-court-building-bangalore>

*Figure 8:* ‘*Chennai Central Railway Station – 1880*’  
<http://wikimapia.org/226757/Chennai-Central-Railway-Terminus-MAS#/photo/1784138>

*Figure 9:* Rameshng.8 Heritage buildings and structures to visit in Chennai. ‘*Chennai Central Railway Station*’  
<https://theculturetrip.com/asia/india/articles/8-heritage-buildings-and-structures-to-visit-in-chennai/>

*Figure 10:* Wikipedia. Indo-Saracenic Architecture ‘*Madras Court Buildings*’  
[https://en.wikipedia.org/wiki/Indo-Saracenic\\_architecture](https://en.wikipedia.org/wiki/Indo-Saracenic_architecture)

*Figure 11:* Wikipedia. Indo-Saracenic Architecture ‘*The Victoria Memorial*’  
[https://en.wikipedia.org/wiki/Indo-Saracenic\\_architecture](https://en.wikipedia.org/wiki/Indo-Saracenic_architecture)

Figure 12: Wikipedia. Gateway of India '*Gateway of India*'  
[https://en.wikipedia.org/wiki/Gateway\\_of\\_India](https://en.wikipedia.org/wiki/Gateway_of_India)

Figure 13: Encyclopedia Britannica. A map of Lutyens' projected "*Imperial Delhi*". Eleventh Edition, December 1911.  
<https://architexturez.net/file/britannica1910-jpg>

Figure 14: Pinterest. "Viceroy's House Plan | Architecture Drawing, Architecture Plan, Architecture Building".  
<https://www.pinterest.co.uk/pin/234398355586479564/>.

Figure 15: Pinterest. Viceroy's House Sections | Architecture Drawing, Architecture Plan, Architecture Building. "*Imperial Delhi- Viceroy's House*".  
<https://www.pinterest.co.uk/pin/234398355586479564/>.

Figure 16: Wikimedia . 'New Delhi Government Block'  
[https://upload.wikimedia.org/wikipedia/commons/thumb/6/64/New\\_Delhi\\_government\\_block](https://upload.wikimedia.org/wikipedia/commons/thumb/6/64/New_Delhi_government_block)

Figure 17: Wikipedia. '*India Gate*'  
[https://en.wikipedia.org/wiki/India\\_gate](https://en.wikipedia.org/wiki/India_gate)

Figure 18: Wikipedia. '*Rashtrapati Bhavan*' – Viceroy's House  
[https://en.wikipedia.org/wiki/Rashtrapati\\_Bhavan](https://en.wikipedia.org/wiki/Rashtrapati_Bhavan)

Figure 19: Architectural Digest- Architecture and Design. Independence Day 2019: Ever wondered what the Rashtrapati Bhavan looks like from the inside? '*The entrance to Rashtrapati Bhavan*'  
<https://www.architecturaldigest.in/content/republic-day-2018-rashtrapati-bhavan-in-delhi/>

Figure 20: Wikipedia..Rashtrapati Bhavan. '*Detail of one of the chhatra pavilions on the roof*'  
[https://en.wikipedia.org/wiki/Rashtrapati\\_Bhavan](https://en.wikipedia.org/wiki/Rashtrapati_Bhavan)

Figure 21: Architectural Digest- Architecture and Design. Independence Day 2019: Ever wondered what the Rashtrapati Bhavan looks like from the inside? '*The immaculate, and perfectly symmetrical, Mughal Garden*'  
<https://www.architecturaldigest.in/content/republic-day-2018-rashtrapati-bhavan-in-delhi/>

Figure 22: Architectural Digest- Architecture and Design. Independence Day 2019: Ever wondered what the Rashtrapati Bhavan looks like from the inside? '*Secretariat Dome*'  
<https://www.architecturaldigest.in/content/republic-day-2018-rashtrapati-bhavan-in-delhi/>

Figure 23: Architectural Digest- Architecture and Design. Independence Day 2019: Ever wondered what the Rashtrapati Bhavan looks like from the inside? '*The Golden Archway*'

<https://www.architecturaldigest.in/content/republic-day-2018-rashtrapati-bhavan-in-delhi/>

Figure 24: Architectural Digest- Architecture and Design. Independence Day 2019: Ever wondered what the Rashtrapati Bhavan looks like from the inside? '*Ashoka Hall*'  
<https://www.architecturaldigest.in/content/republic-day-2018-rashtrapati-bhavan-in-delhi/>

Figure 25: Architectural Digest- Architecture and Design. Independence Day 2019: Ever wondered what the Rashtrapati Bhavan looks like from the inside? '*Formal Meeting Room*'  
<https://www.architecturaldigest.in/content/republic-day-2018-rashtrapati-bhavan-in-delhi/>

Figure 26: Wikipedia. Gateway of India '*The Gateway in 1924*'  
[https://en.wikipedia.org/wiki/Gateway\\_of\\_India](https://en.wikipedia.org/wiki/Gateway_of_India)

Figure 27: David Brossard. '7 Beautiful perspective of Gateway of India'  
<https://theculturetrip.com/asia/india/articles/7-beautiful-perspectives-of-gateway-of-india/>