CHAPTER 3
PUBLIC BUILDINGS: MAJOR ARCHITECTURAL FEATURES
AND THEIR UTILITARIAN AND SYMBOLIC SIGNIFICANCE

Public buildings were planned with a purpose to erase the Mughal myth and in turn, symbolize the permanence of the British rule in India. While the architects of New Delhi did not rid themselves completely of Indian influence. Along side typical European symbols such as the obelisk, column, urn, round arch, and dome etc., the building for British India introduced Indian motifs such as the keel arch, lotus blossom, snake, elephant and stupa etc.

All the architectural symbols of the imperial Delhi were ultimately shown or newly designed by Edwin Lutyens by 1931 - there was a single important criterion for the choice – each case had to make a formal contribution to the representation of the superiority and legitimacy of imperial power. In sum, whether public or private, colonial architecture remained always distinct. Neither English nor Indian, it made tangible and helped define the uniquely colonial culture of which it was a part.¹

Of course, colonial public building had a particular utility but they were by no means, purely utilitarian in nature, they had immense symbolic value as repositories of colonial glory. The colonial architecture was also expressive of the awe and power of British imperial rule in India. It is also true that the British conveyed the symbolic messages through their architecture.

A distinction between private residential buildings and public buildings is somewhat arbitrary in the town of Delhi (esp. New Delhi) because all the buildings of the British seat of government were planned and erected by public sponsors.

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. Most of the public buildings were designed by military and government architects and supervised by the public works department (P.W.D.). Well-known architects in England designed a small but a significant number. The craftsmen and masons were mainly Indians, though sculptures were frequently imported

2. Ibid. p. 2.
from studios in London. The contractors and superintending engineers were mostly Indians too.

Many places of utility services such as churches, hospitals, institutions, bridges, stadium, canopy, police station, post-offices and memorial arch etc. were built during the succeeding years. The structure of public building is very important for the architectural features and their utilitarian and symbolic significance. To describe every public building in Delhi would be very cumbersome. This study, therefore, had to be somewhat restricted. By grouping the various types of structures according to their functions, however, and then attempting a brief description of their main elements.

It must be said to the credit of the British that they left rich legacy by providing important structures of utility as stated above. Such as – hospitals, institutions, police-stations etc. for which the posterity is beholden to list of the public utility services/buildings and descriptions are mentioned on the

3. A building design for worship for groups of Christians. It may be small and simple, just large enough to hold a neighbourhood congregation, or it may be huge and complicated, containing different spaces for various religions activities and observances, as in a grand cathedral. All churches are built for sacred purposes, but because many branches of Christianity exist no single type of church building predominates some Christian worship with little ceremony, some with elaborate ritual; some make use of statues and paintings, some do not. Thus churches vary in appearance, having been planned to suit one or another kind of religious practice (Reference, Microsoft Encarta).
basis of colonial existing public building. Therefore, it is rather the objective function, and main features of the prominent buildings for public utility services are mentioned below:

(a) Churches / Chapel

Cathedral Church of the Redemption: Next to Viceroy’s House is the cathedral church of the Redemption, at the northern end of Brassey Avenue that leads out from the Jaipur column and west of the Council House. H.A.N. Medd designed Cathedral Church of the Redemption; it was built between 1927 and 1935.¹

The actual name of the Church (later cathedral) was in fact the subject of prolonged debate, Lutyens and Irwin favoured dedication to God the Father. But the Metropolitan, the Bishop of Calcutta, expressed doubt about a title for which there was little or no precedent in the western church. The example of the Palladio’s II Redentore suggested the Redeemer, or Holy Redeemer, to Medd, but eventually the building was consecrated as the Church of the Redemption, which the architect and others considered exotic for an Anglican edifice.⁵

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⁵ Ibid. pp. 326-27
The cathedral church of redemption – inspite of the unquestionable originality of its concept in relation to the particularly difficult site – fits into the long succession of unwavering formal and conceptual discussions for Imperial Delhi architects about relating Italian Mannerism to the British tradition, in this case, the Anglican Church.

The British Crown’s dream of a world order pleasing to God collapsed after little more than decade after the new cathedral, opening. The important question here, is not whether Palladio and Anglican Church in India were well suited to each other, but rather what role the non-Christian religions would play in the growing independence movement in the formation of a non-British and non-Palladian Identity. It is conceived of in a baroque manner with the dome over the central tower and a cool shaded interior perfectly adapted to Delhi’s unrelenting climate.

In general, every Church is oriented to the east on its main axis. However, this, Church lies on an important north-south town planning axis. It means the Church is built on a cross plan with the entry on the west and the altar to the east.

The most striking feature is the central, high tower, to which the building rises in levels. In each side of the central tower is a pedimented window. Ashlar stone, initially meant to be used throughout the building,
was eventually used only at the four porches and moulded courses. It was built in coursed rubble masonry with split red sandstone it lacks both beauty and gravitas, what the architect has achieved to protection. However, is the softening of the harsh Indian Sunlight with the help of small, recessed openings. It was also built in coursed the rubble masonry with split in red sandstone roofing. The rest of the building is plastered. It has an aura of monumental dignity entirely appropriate to its function. The moving force behind the Church's construction was Lord Irwin.\(^6\) Thus the cathedral church of the Redemption was completed in 1935, a splendid building exuding spiritual strength and power in a heathen land, a powerful, controlled mass of masonry with an interior kept cool by small windows, high barrel-vaulted ceilings and intersecting lateral arches.

**Free Church:** Within the confines of the new town/city on Parliament Street, adjacent to Jantar Mantar lies the Free Church, it was built in 1927.\(^7\)

The main features of this Church are – the main entry porch has four circular columns. The main hall is circular with the altar at the one end. It is oriented to the east on its main axis. The Church is properly oriented to the rising sun, traditional symbol of resurrected Christ. It has also high central

\(^6\) http://www.indiasite.com
\(^7\) INTACH, *Delhi: The Built Heritage: A Listing*, vol. 1, Delhi, 1999, p. 166.
dome with tower. Decorative features of this Church are mouldings, capitals, etc.

**Sacred Heart Cathedral:** It is situated near Gol Dak Khana (GPO), New Delhi. Henry Medd, completed in 1934\(^8\), who came to New Delhi as Herbert Baker's assistant representative in 1919, designs it. This design was the winning entry in a design competition of colonial buildings.

Architectural features of this building are – the structure is in red brick with contrasting bold lines of cornices and stringcourses binding the whole building together. The west side was originally, designed with a single central tower but needed to be changed, resulting in an Italian influence much more delicate than the rest of the building. The absence of the light in the semi-circular arched entrances emphasizes the massive quality of the building. The altar is domed, and the church has a barrel-vaulted ceiling.

Its interior is based on Lutyens famous thiepval arch.\(^9\) Decorative features of this building are – facade with mouldings and cupolas etc.

**St. Thomas Church:** It is situated on the northern margin of the city near Paharganj. Originally built as a place of worship for Indian Christian

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sweepers. Walter George, designed this Church building, which was built between 1931-32.\textsuperscript{10}

This building has considerable architectural features – “Every brick, in the architects words, did its duty; there was neither steel nor reinforced concrete in the fabric. The plinth was made of Delhi quartzite, for practical reasons; every monsoon brought up soil salts that destroyed brick work but could not damage the hard local stone. Only the sturdy tower, which the congregation required, was not purely functional, large blank surfaces of simple brick work arranged in stepped set backs, pierced with little windows and a deeply receding round-arched portal with splayed jambs, captured all the rugged muscularity and sober nobility characteristics of Romanesque architecture.”\textsuperscript{11}

Thus, the Church is entirely built of brick without the use of steel or, reinforced concrete. The plinth is in local Delhi quartzite. The facades have few small windows with the entrance through a round arched portal with splayed jambs. It has deeply recessed windows and a simple Roman style entrance portal. Unfortunately it is now decaying due to the lack of steel or concrete in its construction.

\textsuperscript{10}  R.G. Irving, \textit{op.cit.}, p. 331.
\textsuperscript{11}  Ibid. p. 331.
The bare brick – walled interior of St. Thomas Church proved to have acoustics good enough to prompt boosts from the architect. The altar and its baldachino, the altar rail, pulpit, and fonts, completed to George design in 1943, were buff Dholpur stone, rigorously plain. There was no ornament except inscriptions with touches of paint and gilding.

George took care that no source of light was visible when looking up the nave. But although windows were small, when the doors of the nave and crossing were open (as always during services), a worshipper in any seat could read the fine print of a hymnal. Light and form were handled so adeptly that the effect of solemn dignity inspired at once devotional attitude.

**St. James Church:** This was the first Church to be built by the British in Delhi. It is a fine example of colonial classical architecture of the early 19th century. St. James Church, Delhi, designed by Colonel Robert Smith and built between 1826 and 1835 in memory of famous Colonel James Skinner in fulfillment of a vow he made when wounded on the battle field.\(^\text{12}\)

St. James Church, built by colonel Skinner, at a cost of Rs. 80,000, is in the form of a Greek cross, surmounted by a high dome, which indicates

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the position of the Kashmiri Gate in all views of the city from the Ridge and from the north.\textsuperscript{13}

This Church commenced in 1826 and took ten years to build, at a cost of ninety thousand rupees, provided by the munificence of colonel James Skinner, whose descendents also have done much to improve the structure. The design is due to two officers of the Bengal Engineers. Major Robert Smith built it up to the cornice of the entablature (or top of the columns) while captain De Bude completed the work. The dome was much damaged by shell fire during the siege and at least one shot went through the dome. But it was restored by 1865 and the iron rails supporting the roof were presumably built.\textsuperscript{14}

This Church was designed on a Greek Cross Plan and crowned by a Baroque dome, with each arm terminated by a Doric Portico, but such exercises remained the exception rather than rule. It has a cruciform plan, modeled on Venetian Precedents, around an octagonal central enclosure with projecting porches on three sides.

The Church is based on a Greek Cross Plan. The Church consists of a central octagonal space covered with a Florentine dome mounted by a

\textsuperscript{13} F.C. Fanshawe, \textit{Delhi Past and Present}, Delhi, 1979, p. 17.
\textsuperscript{14} Gordon Riseley Hearn, \textit{The Seven Cities of Delhi}, London, 1906, Delhi, 1974, Nalini Thakur (ed.) and revised, New Delhi, 2005, p. 86.
lantern. Many later Mughal elements like arch, *chajja* can also be noticed in the building.

Decorative features are – mouldings, parapet, lantern on dome etc. Lakhori brick masonry work has shown on the walls. Floors are made of stone. A new waterproofing layer has been installed in the terrace; cracks in the outer dome are to be mended. The decorative features also include stained glass showing Jesus Christ, the mouldings and parapets along with the organ add to the Church splendour.

**Methodist Church:** It is situated/located in Boulevard Road (at the western edge of Boulevard Road on the southern side). It was built in 1931 as a place of worship. Architectural features of this building are, the church is built on a cross plan. The single storey building has a double height appearance from the exterior. The atrium has a single pointed arch stained-glass window with three sub-divisions.

Decorative features of this building are – Decorative stonework, bell tower, stained glass windows, etc. Floors are made of stones and brick masonry work has shown on the walls.

**St. Martin’s Church:** It is situated near Church Road, Arthur G. Shoosmith, who had been incharge of Edwin Lutyens office in Delhi for

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several years, designed and built the garrison church of St. Martin\textsuperscript{16} for the Delhi cantonment in 1929.\textsuperscript{17}

The concentration of imperial power in New Delhi was accompanied by an increase in military presence and the need for barracks and facilities for the community. Arther G. Shoosmith built a garrison church for outside the town that with a severity hitherto unknown avoided all associations with the renaissance and all previous architectural expressions of crown dominance.

The drought and heat of the outskirts of New Delhi are reflected in the undecorated cubic form. The almost window less thick walls accord with the responsibilities of the users, and they appear to surround a fortress rather than consecrated space. To the amazement of contemporary observers, the radical rejection of earlier meaningful forms such as pillars, capitals and domes did not lead to a feeling of insecurity. Instead, it permitted the representation of military power with an unparalleled dynamism. As a result, St. Martins' Church was particularly significant as the last and most severe imperialistic structure of the British Empire in India.\textsuperscript{18}

\textsuperscript{17} INTACH, \textit{op.cit.}, Vol. 1, p. 333.
\textsuperscript{18} Andreas Volwahsen, \textit{Imperial Delhi}, Germany, 2002, p. 264.
St. Martins Church did not endorse the imperial architecture of Edwin Lutyens and Herbert Baker. It stood for radical new beginning in architecture after World War I. It is an extra ordinary composition, a massive gaunt monolith of 3½ million bricks looming straight out of the flat Indian Plain. The walls, which are battered rise in a series of set backs and are pierced by deeply shaded openings cut straight through the outer mass.\(^{19}\) The interior of St. Martin reflects the austerity as well as the monumentality of its exterior.

St. Martin is important because it represented the end of a process, which had begun over 200 years earlier: the search for an architectural form and style which would be comfortable, dignify and perfectly adopted to the rigours of the Indian Churches.\(^{20}\)

Thus, the building, built with three and a half million 50 mm red bricks towers over the landscape. The nave is roofed by barrel vault while a dome roofs the square tower. Despite the lack of windows there is adequate natural light within the building.

\(^{19}\) Philip Davies, *op.cit.*, p. 91.
\(^{20}\) Ibid.
St. Stephen’s Hospital Chapel: It is situated in the St. Stephen’s Hospital Compound. Originally, built as a place of worship for Christian in 1912.\(^1\)

The Chapel\(^2\) is a small building enclosed on three sides by new construction. It is a rectangular building with the altar marked by semi-circular arch and the rear wall fitted with three small stained glass windows.

A decorative feature of this building is stained glass windows. The upper floor of a new building abutting the Chapel now covers the entry portion.

Chapel St. Stephen’s College: The location of the Chapel is near St. Stephens College in Delhi University. It was also built for the religious purpose in 1940s.\(^3\)

This intimate Chapel is of architectural merit it was designed by Walter George. Architectural features of this Chapel is – the exposed brick building has a Delhi quartzite stone plinth, the chapel has a high double


\(^{22}\) Structure other than a church or cathedral design for worship. It may be isolated or within a church or, annexed to it, or form part of a group of structures, as in a monastery, a college or place worship in a chapel is usually less elaborate then worship in a church. The term chapel was derived from the late Latin Capella “short cloak, a diminutive of Cappa (“cloak”) and was the name given to the shrine in which the Cappa of St. Martini, bishop of tours and patron saint of France, was transported by the kings of the Franks in early medieval times. Later the term was applied to any sanctuary containing sacred relics, and the priest in charge of the sanctuary was termed the Cappellanus, or Chaplain, by further extension the word Chappel came to have its present meaning (Reference, Microsoft Encarta).

height vaulted ceiling and a high bell tower at the entrance. There is a circular well at the rear.

Stone masonry walls and brick masonry has shown. Apart from this floors are made of stone and wanted roof are also made of brick.

(b) Circuit House (Delhi University Office): It is situated in Delhi University, North Campus. It was built for the coronation Durbar in 1903 for use by the Viceroy and was the used as Vice regal lodge in New Delhi was inaugurated in 1935. Later it was used as a circuit house or official guesthouse for the officers in the civil lines area.

Originally built as a circuit house for the cantonment, this building later served as the Viceroy’s House before the present Viceroy’s House (now Rashtrapati Bhavan) was built in at New Delhi.

The building has deep verandahs on the façade, which have been blocked off. There is a projecting entry porch, which leads to the high-ceiling halls and other rooms. There are false ceilings in most rooms thereby changing the original character of the rooms, and since the space between the two ceilings is not accessible maintenance is not possible as the central portion has a basement. Walls are made of brick and roofs are terrazzo.

Many alterations have been done to the existing building – additional buildings have been built in the complex, altering considerably the original character of the complex.

(c) Hospitals

Hindu Rao Hospital: It is situated on Ridge Road, near Civil Lines. Originally it was built in 1830 for the residence later changed in the hospital. While, Hindu Rao’s House turned into a hospital in 1912.

The house was built by Edward Colebrooke, the British Resident at Delhi, and then by William Fraser. Hindu Rao, a Maratha nobleman and the brother-in-law of Mahraja Daulat Rao Scindia of Gwalior, purchased it after Fraser was murdered.

The house is a double storeyed building of modern style constructed of rubble masonry and finished with plaster. The original house and its surroundings have been much added to and are now in use as a hospital. However, the remains of the old house can be detected.

Walls are made of rubble masonry. Arch, windows, porch etc. are the main architectural features of this building.

**Irwin Hospital:** Originally the name of the hospital was Irwin Hospital, later name changed to Lok Nayak Jayaprakash Narayan Hospital, was built in 1930 in New Delhi.

Architectural features of this building are – the double storeyed “C” shaped building has deep verandahs marked by an arcade on the ground floor and a colonnade on the upper floor. High ceilings characterize the rooms.

The building has an imposing tower (at the administrative block) at the centre immediately at the rear of the entry porch marked by circular columns. Circular columns also line the rear corridor but the intermediate spaces have been filled up with Latticework screens.

Walls are made of brick, floor-stone, vaulted roof – brick and concrete. Decorative features of the whole building are Mouldings, belt towers and circular columns etc.

**Hospital Victoria Zanana:** It is situated in Daryaganj and was originally built as hospital in 1934.\(^{28}\)

This colonial building is in its original condition and of architectural merit. The present structure was built in addition to a Zanana hospital, which existed here in the 20th century. At present it is a nursing school.

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There are two historic buildings in the compound both of which are worth preserving. The double storeyed building now serves as a Nursing College and a new PWD style building has been erected in the compound for the hospital. Deep verandahs on the South have semi-circular arched openings. The single-storey building is probably older and is of dressed stone.

Decorative features are – brick moulding at slab level. Floors are made of cement and bricks are used on the walls.

St. Stephen's Hospital: It is situated in Old Delhi, off Boulevard Road. It was built in 1908. Architectural feature of this colonial building – the two storeyed stone masonry building is marked by a deep-arcaded verandah on the lower floor. A wide staircase leads from the southern end to the upper floor. The building has been completely surrounded by new construction, with the courtyard being the only remaining open space. Decorative features are sandstone framing for arched openings. Stone masonry work on walls, floors are made of stone and the roofs are made of vaulted bricks.

(d) Schools / Colleges

Lady Irwin Senior Secondary School: It is built on Canning road in early 20th century.\(^\text{30}\) Purpose of this building was to spread the education.

The two storeyed building built around a large court, the building is square in plan. The front façade has an arcade on the ground floor while the upper floor has a colonnaded verandah. High ceiling rooms and wide staircases characterize the building. Decorative features are mouldings and \textit{jalis} (screen) walls are made of brick and floors are cemented.

Lady Irwin College: It is situated in New Delhi (on Sikandra Road) the building was designed by Walter George. It was built in 1930,\(^\text{31}\) located in Bara Khamba Road.

This building has some architectural features, these are – the single storeyed, simple yet striking building is set back a considerable distance from the main road. There is an arcaded verandah on the façade. In the center there is a projecting porch and over the central portion is small square tower, there are alternating arched and square opening and very interesting brick detailing. Floors are made of stone and roofs are made of concrete.

\(^{30}\) Ibid. Vol. 1, p. 198.  
Modern High School: This school is one of the first private schools in New Delhi of the colonial period, built in 1930s.\textsuperscript{32}

The main building of this school is two-storeyed and has a rectangular plan. The colonnaded entrance porch projects from the center and there are projecting bays at either end. The decorative features of this building are stone columns, and mouldings etc. Walls are made of brick and floors are terrazzo.

Many new additions and extensions have been built. A small rectangular hall was built very near the side entrance.

St. Columbus School: It is situated near sacred heart cathedral church in New Delhi. It was built in late 1930s.\textsuperscript{33}

Architectural features of this colonial building are – the two storeyed red brick structure has an arched colonnade running all along the façade on both the floors. Stringcourses and mouldings lend a distinct character to the building, the rooms have high ceilings.

Walls are made of brick. Floors are made of terrazzo and vaulted roof made of brick and concrete.

\textsuperscript{32} INTACH, \textit{op.cit.}, Vol. 1, p. 173.
\textsuperscript{33} Ibid. Vol. 1, p. 155.
N.P. Boys Senior Secondary School: It is located on Mandir Marg. This school building was built in 1940s.\textsuperscript{34}

It forms the focal point of the street from Gol (round) Market and helps maintain the colonial character of the area.

The structure is located on a height and is entered through three arched openings, with the central block projecting out from the rest of the building, the rooms have high ceilings, walls are made of brick masonry and plastered on it. Floors are made of cement and roofs are reinforced concrete cement and stairs.

St. Thomas School: This school building is situated on Mandir Marg, adjacent to the St. Thomas Church. Walter George, built in 1935,\textsuperscript{35} designed this building.

The meagre funds for construction ensured a very simple two-storeyed building. The building has high ceiling, the building is entered on the ground floor through a very inconspicuous framed gateway. The upper-floor, windows have a chajja over them.

Walls are made of brick masonry, floor – cement and roof concrete.

\textsuperscript{34} Ibid. Vol. 1, p. 151; Lucy Peck, \textit{op.cit.}, p. 264.
\textsuperscript{35} Ibid. Vol. 1, p. 149.
Lady Hardinge Medical College: This medical college is situated near Connaught Place, New Delhi. It is a medical educational institution, built in 1920s. Lady Hardinge Medical College has been established in 1916, affiliated to Punjab University.36

The two storeyed building is entered through a porch, which leads to a hall from where a grand staircase leads to the upper floor. At the rear end of the building runs an arcaded corridor. At each of the four corners of the parapet there was originally a canopy of which only the two on the rear and survive. Chhatris at each corner is built for the decorative purpose. Brick masonry work on walls, roofs and floors are made of stone.

Some alterations and additions have been done in the rooms and on door etc.

St. Stephen's College: the Cambridge Mission founded St. Stephen's College in 1882 simultaneously with the founding of Punjab University. In the beginning it was situated in a rented building in a back street behind Chandni Chowk in Kushal Rai Ka Katra, in 1891 it shifted to new

building.\textsuperscript{37} It is situated North Campus of Delhi University later a new building was designed for Stephen’s college in 1939 by Walter George.\textsuperscript{38}

The central building of this fine complex is double storeyed, with an arcaded verandahs on the ground floor and a colonnaded \textit{verandah} on the upper floor. There is a central projecting porch with an arched entry. A high bell tower rises from behind the porch. At the corners of the façade are canopies. The college has fine, well-maintained courtyards and gardens all around. Also within the precincts are double-storeyed residential blocks and other buildings.

Brick masonry work on walls, floors are made of stone and roofs are concrete.

**Faculty of Arts:** This colonial building is also situated in North Campus of Delhi University. Walter George designed this stately block in 1947.\textsuperscript{39}

The two-storeyed building is constructed around a large court with a projecting entry. Porch leading to a hall, on the entry porch is the foundation stone laid by Lord Mount Batten. Around the courtyard run colonnaded verandahs, which lead into well-ventilated lecture rooms with high ceilings. Walls are made of brick, floors are of stone and roofs are of concrete.

\textsuperscript{37} St. Stephen's College Magazine, New Delhi, February 1921, p.4.
\textsuperscript{38} INTACH, \textit{op.cit.}, Vol. 2, p. 21.
\textsuperscript{39} Ibid. p. 20.
(e) Bridges

**Minto Bridge**: It is situated on Minto Road, near Connaught Place. It was built in 1933.\(^{40}\)

Functionally it is a railway-bridge under the ownership of Northern Railway. British period bridge of architectural merit, walls are made of brick masonry. The bridge is a large segmental arch spanning the width of the road. The bridge is supported on arches.

**Bridge (Ataturk Road)**: Another bridge of the colonial period is situated on Ataturk Road, near Race Course Club. It was built in 1930s.\(^{41}\)

This brick arch bridge is of architectural merit, walls are made of brick. The dimension of the bridge is 10 m wide, supported on the three arches. Construction of such bridges was discontinued in the 1940s.

**Pedestrian Bridge**: Another bridge built on over drain, near Kamal Ataturk Road, 200 m South of previous bridge near Race Course Club. It was built in 1930s\(^{42}\) in the colonial period.

This brick arch bridge is of architectural merit, the narrow pedestrian bridge is only about 2 m wide and spans about 20 m. Thus, construction of such bridges was discontinued in the 1940s.

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42. Ibid. p. 249.
(f) Post-Office

Gol Dak Khana: Gol Dak Khana, which means round post office (R.P.O.), was formerly known as Alexandra Palace.\(^{43}\)

The location of the post office was indicated in Lutyen’s plan of New Delhi. R.T. Russel designed the building for the post office and telegraphs office in 1930s.\(^{44}\)

Architectural features of this building are – a single storeyed circular building entered through three arched doorways. There is a small court in the centre. The entrance portion has been recently “grit washed” thereby altering the original character of the building.

Decorative features are – moulding, semi-circular Doric columns, and ornamental capitals of interior columns. Floors are made of marble and kota stone and walls are plastered.

(g) Library / Stadium / Club

Hardinge Library: The British in thanks giving for the escape of Lord and Lady Hardinge in an assassination attempt on December 23, 1912 erected this building of architectural merit, it was thus popularly known as the

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44. INTACH, \emph{op.cit.}, Vol. 1, p.154.
Hardinge Library.\textsuperscript{45} After independence it was renamed after Lala Hardayal\textsuperscript{46} in 1972.\textsuperscript{47}

The building is built around a central double-height room; the eastern portion now serves as a dispensary, while the library is entered through the west. There is a plaque at the entrance explaining the reason for the building of the library. Many alterations in the form of mezzanine floors have been made. At the first floor level around the central atrium there are narrow rooms that are not in use. The central room has a double dome with the room in the dome being used as a storage space. Decorative features are finial on dome, floral pattern at the springing point.

Many alterations have been made and portions of the building are not in use or used for storage. Floors are made of marble walls are plastered and domed roof (Jack arch vaults).

**Stadium:** This stadium situated at the east end of central vista, formerly it was the Irwin Amphi theatre. A stadium designed by R.T. Russel, Chief

\begin{itemize}
  \item \textsuperscript{45} Ibid. p. 52.
  \item \textsuperscript{46} Lala Hardyal (1884-1939), was a founding member of Ghadr Party revolutionary and nationalist: See *Dictionary of National Biography*, S.P. Sen (ed.), Vol. 2, Calcutta, 1973, p. 165.
  \item \textsuperscript{47} Vijay Goyal, *Delhi: The Emperor's City, Rediscovering Chandni Chowk and its Environ*, New Delhi, 2003, p. 165.
\end{itemize}
Architect to the Government of India in 1931. The space occupied by the stadium was initially meant for a decorative lake and an un-obstructed view of the Purana Qila. However, despite Lutyens protests, the stadium was constructed.

The entrance to the brick building is emphasized by four small canopies along the terrace parapet, the stadium is almost circular and certain portions of the seating area have now been roofed. There is a plaque, north of the entrance, which states that the amphitheatre was a gift of the Maharaja of Bhavnagar, who donated rupees five lacs towards its construction and that the stadium was opened by the Earl of Willington on February 13, 1933. Walls are made of brick masonry in the floors stone are used on the roofs are made of concrete.

Gymkhana Club: The colonial period building is a significant landmark of Delhi. The club occupies a significant site in New Delhi bungalow zone. Originally this building was built for the club in 1928. Gymkhana was completed in 1928. It offered all the facilities of the sports club, with a ballroom, bars, and card room. Derived from the Hindustan Gymkhana, had

49. Ibid. p. 262.
ball or racquet court, it was open only to the British and allowed membership to the elite natives only after the second-world war.  

Architectural features of this building are – the main club building is a large single storeyed building with a double height hall space in the centre. The building is entered from a small porch on the north face. The façade is marked by colonial elements such as circular columns and plasters, mouldings and semi-circular openings. There are ancillary buildings of the same architectural style towards the south of the main building. Brick masonry work has also shown on the walls and roofs are made of concrete.

(h) Police Station:

Police Station (Near Parliament Street): It was built in 1930s for maintaining the law and order in New Delhi.

Architectural features of this colonial building are – the building has a forecourt and is entered through a colonnaded verandah, which leads to the offices. The building has two other forecourts and originally also had stables, workshops and residences. Mouldings are also used for the decorative features. Bricks masonry work has shown on the walls. Floors are made of stone and roofs are of concrete.

52. INTACH, op.cit., Vol. 1, p. 146.
Police Station (Near Mandir Marg): Another police station of the colonial period was built near N.P. Boys Senior Secondary School. It was built in 1930s.\textsuperscript{53}

Architectural features of this building are – single storeyed structure with a colonnaded verandah on the façade. The rooms have high ceilings. There is a courtyard at the rear and residential blocks on the sides. Decorative features of this building are mouldings at the top edge. Brick masonry works on the wall, floors are made of cement and roofs are made of concrete. Some alterations and additions have been done in the room.

Police Station (Near Delhi Gate): It was built for the police station and barracks near Delhi Gate (Old Delhi) in 1930s.\textsuperscript{54}

This is a striking colonial style building of the colonial period. Main architectural features are as follows:

The building is two-storeyed and “U” shaped in plan. Corridors run along all three sides of the building and are supported by circular columns. The first floor is used as barracks for policemen. It has very high ceilings, with circular ventilators at the top on both sides. These ventilators are

\textsuperscript{53} Ibid. p. 150.
\textsuperscript{54} Ibid. p. 124.
covered by buff-coloured sandstone *chajjas* and which are supported on a projection of the roof slab.

Decorative features are – relief work over openings. The first floor has concrete *jalis*. Walls are made of brick and plastered on it. Cement is used on the floor and roofs are made of concrete.

(i) **Commercial Place:**

**Gol (round) Market:** Gol market is so named because of it almost circular shape (*gol* = round). It is one of the markets planned in the design for New Delhi by Sir Edwin Lutyens. It was built in 1920s\(^\text{55}\) near Connaught Place for the commercial purpose.

Architectural features of this building are – the eight-sided building is two storeyed and has a sloping roof. Alternate sides have a large arched opening. There is a central courtyard in the building. Across the road is a colonnaded market, which together with gol market, lands homogeneous architectural character to the area. Mouldings are also used, brick masonry work has shown and roofs are made of corrugated cement sheets.

**Connaught Place:** The major commercial centre of New Delhi is Connaught Place, it was built between 1928-34, the focus of its

\(\text{55. Ibid. p. 154.}\)
entertainment, shopping and business activities, named after the visit of the Duke of Connaught to India. 56

R.T. Russel, Chief Architect to the Government of India, and his office prepared the detailed designs for Connaught Place along the lines which Nicholls 57 had advocated before leaving Delhi in 1917. 58

Connaught Place design by the architect R.T. Russell was an impressive shopping arcade built for the elite of New Delhi with colonial inclinations and taste. 59

Thus the market constitutes of buildings built in two concentric circles, with radial and circular roads. So the area is divided into the Connaugh Circus, the Middle Circle and the Connaught Place.

Architectural features are – a diameter of over a 300 metre with two storeyed, airy, stuccoed colonnades, punctuated by archways, afforded protection to shoppers from sun and rain alike, and the elegant, understated classicism prompted admiring comparisons with terraces at Bath. Built only two storeyed tall, however the blocks failed to achieve the intended effect of urban enclosure. It is true that the colonnade façades fail to give any signs of

57. William Henry Nicholls was an Architect Member of Imperial Delhi Committee between 1913-1917: See P.W.D. Files, New Delhi.
continuity due to the sheer width of venue entrance. This great plaza was considered second in importance only to the Raisina acropolis. The original parks were greatly reduced in 1967, when car parks were added.  

(j) War Memorial / Canopy:

Mutiny Memorial: Mutiny Memorial is situated South of Hindu Rao Hospital in Old Delhi. It means on the way down from the Ridge, along the road is a strange gothic tower that is a poor copy of the Prince Albert Memorial in London. This is known as Mutiny Memorial it is an octagonal tapering tower built to commemorate the British and the Indians who fought on their side in 1857. It was built in 1863.

The building was erected in memory of the officers and soldiers, British and Native of the Delhi Field Force who were killed in action or died of wounds or disease between 30th May and 20th September 1857. The memorial tapering tower of indifferent gothic design raised on a high base of local hard stone paved with red sand stone. The base is of two stages, which are 80'7” and 64'8” square and 11’4” and 5’11” high respectively. These lower stages are enclosed by iron railings and approached by flights of steps in the centre of each of four sides. The tower itself is octagonal surrounded

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60. INTACH, op.cit., Vol. 1, p. 162.
by steps 2'6" in height. Internally the tower is circular (diameter 7'6½"") and 110' in height. It is entered through an arched opening on the west, and a flight of winding stairs leads up to the top which is crowned by a red sandstone spire surmounted by a marble cross.

The tower was erected in 1863 memory of the soldiers of the Delhi Field Force who were killed in action or died of wounds or disease between 30th May and 20th September 1857.62

The building is an octagonal tapering tower of red stone rising from a two-tiered platform and provided with a staircase on the interior. The names of different units, officers and the number of British and Indian officers and ranks who were killed in the Mutiny are inscribed on different slabs around the tower.

In panels around its base are recorded the 2,163 officers and men who were killed, wounded and went missing between 8th June and 7th September 1857. Against a list of the encounters in 1857 are three columns: Killed, wounded and missing. All the officers and soldiers have further been categorized as Native and European.63

**War Memorial Arch (India Gate):** The All India War Memorial Arch (India Gate) designed by Sir Edwin Lutyens to honour Indian soldiers who died overseas during First World War (1914-18). Lutyens Delhi just has to kick off with the stately War Memorial Arch (India Gate) at the east and of the broad kings way (Janpath) that leads to the Viceroy House.

The great Memorial Arch, not the least of Sir Edwin Lutyens works, rising starkly from the flat open plain. The Arch inevitably recalls the Arc de Triomphe in Paris, but is rather narrow in proportion, simpler and more dignified.

Thus 139-foot All India War Memorial Arch, eventually completed in 1931, exhibited a scale appropriate not only to a sub-continent but also too recent battlefield contributions and sacrifices. India had been critically important reservoir for the manpower, which made final victory possible in 1918. The Delhi monument honoured 60,000 Indian soldiers who died overseas and recorded on its walls the names of 13,516 British and Indian officers and men of not known grave who fell fighting on the Northwest frontier and in the third Afghan war of 1919.64

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The 42.35 m high arch has a 10 m wide main opening with smaller openings on the sides, which relieve the massiveness of the north and south sides, giant pine cones stood in urns beneath the smaller arches.

The entire arch stands on a low base of red Bharatpur stone and rises in stages to a huge cornice, beneath which are inscribed imperial suns. Above on both sides is inscribed INDIA, flanked by MCM. Immediately below to the left is XIV and to the right, XIX. The shallow domed bowl at the top was intended to be filled with burning oil on anniversaries; decorative features are medallians, and mouldings etc. Walls are made of stone masonry.

**Canopy** (near India Gate): Directly behind the War Memorial Arch (India Gate) stands the canopy (formerly King George V Memorial) designed by Sir Edwin Lutyens in 1936. The king died the same year and appeared appropriate, indeed imperative, to all those involved in the construction of imperial Delhi to erect a monument to the founder. This seemed especially necessary considering how the construction of the city had progressed without friction and was crowned by success.

The statue of King George V was, like its plinth, worked in marble. Charles Jagger and Edwin Lutyens were responsible for the initial design of

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the statue. After Indian independence the statue was removed and entire site lost much of its original dignified, imperial quality along with its focal point.

The canopy is set in a raised circular basin in a square pool. There is a deep concavity in each side reducing the size to a slender white marble pedestal. The canopy is 22.25 m high. Decorative features of this canopy are – ornamental motif-stars, bells on column capital etc. Walls are made of stone masonry, floors are of stone and doomed roof are made of bricks.
3. Buildings for Public Utility Services
1. Plan: Cathedral Church of Redemption, New Delhi
2. Front View of All India War Memorial Arch (India Gate), New Delhi.
Fig. 2. CATHEDRAL CHURCH OF THE REDEMPTION

Fig. 3. FREE CHURCH
Fig. 4. SACRED HEART CATHEDRAL

Fig. 5. ST. THOMAS CHURCH
Fig. 6. ST. JAMES CHURCH

Fig. 7. METHODIST CHURCH
Fig. 8. ST. MARTINS CHURCH

Fig. 9. ST. STEPHEN'S HOSPITAL CHAPEL
Fig. 10. ST. STEPHEN'S COLLEGE CHAPEL

Fig. 11. CIRCUIT HOUSE (DELCI UNIVERSITY OFFICE)
Fig. 12. HINDU RAO HOSPITAL

Fig. 13. IRWIN HOSPITAL
Fig. 14. HOSPITAL VICTORIA ZANANA

Fig. 15. ST. STEPHENS HOSPITAL
Fig. 16. LADY IRWIN SECONDARY SCHOOL

Fig. 17. LADY IRWIN COLLEGE
Fig. 18. MODERN HIGH SCHOOL

Fig. 19. ST. COLUMBUS SCHOOL
Fig. 20. N.P. BOYS SENIOR SECONDARY SCHOOL

Fig. 21. ST. THOMAS SCHOOL
Fig. 22. LADY HARDING MEDICAL COLLEGE

Fig. 23. ST. STEPHEN’S COLLEGE
Fig. 24. FACULTY OF ARTS

Fig. 25. MINTO BRIDGE
Fig. 26. BRIDGE NEAR ATATURK ROAD

Fig. 27. PEDESTRIAN BRIDGE
Fig. 28. GOL DAK KHANA (ROUND POST OFFICE)

Fig. 29. HARDINGE LIBRARY
Fig. 30. STADIUM

Fig. 31. GYM KHANA CLUB
Fig. 32. POLICE STATION NEAR PARLIAMENT STREET

Fig. 33. POLICE STATION NEAR MANDIR MARG (TEMPLE WAY)
Fig. 34. POLICE STATION NEAR DELHI GATE

Fig. 35. GOL (ROUND) MARKET
Fig. 36. CONNAUGHT PLACE

Fig. 37. MUTINY MEMORIAL
Fig. 38. WAR MEMORIAL ARCH (INDIA GATE)

Fig. 39. CANOPY NEAR INDIA GATE