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Sir Herbert Baker KCIE FRIBA RA was an English architect remembered as the dominant force in South African architecture for two decades, and a major designer of some of New Delhi's most notable government structures. He was born and died at Owletts in Cobham, Kent. Among the many churches, schools and houses he designed in South Africa are the Union Buildings in Pretoria, St. Andrew's College, Grahamstown, St. John's College, Johannesburg, the Wynberg Boys' High School, Groote Schuur in Cape Tow

Herbert Baker - Wikipedia

Herbert Baker (later Sir Herbert) was born in Cobham in Kent on 9 June 1862, one of ten children of Thomas H Baker, JP. He was educated at Tonbridge School and articled to his uncle Arthur H Baker in September 1881 and remained for three years whilst attending classes at the Architectural Association.

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This is the first full biography from childhood of the eminent British Architect Sir Herbert Baker. Written with the full cooperation of his family and with access to his archive and private papers, it gives an account of his remarkable life as the leading architect to the British Empire. From London, through the commemoration of the empire's war dead in France, via South Africa and Australia to India, he celebrated the might of an empire that once ruled a quarter of the world. He was an intimate friend of many of most fascinating men of his age, including Cecil Rhodes, Lawrence of Arabia, John Buchan, Jan Smuts and, of course, his fellow architect Sir Edwin Lutyens. After a Victorian architectural apprenticeship in London and on to becoming the most prolific architect of his age in South Africa, he built the new imperial capital of New Delhi in India with Lutyens, before returning to London. These built or rebuilt such landmark buildings as the Bank of England, South Africa House, India House, Rhodes House, and the stands for Lords Cricket Ground, as well as numerous churches and private houses.

Throughout today's postcolonial world, buildings, monuments, parks, streets, avenues, entire cities even, remain as witness to Britain's once impressive if troubled imperial past. These structures are a conspicuous and near inescapable reminder of that past, and therefore, the built heritage of Britain's former colonial empire is a fundamental part of how we negotiate our postcolonial identities, often lying at the heart of social tension and debate over how that identity is best represented. This volume provides an overview of the architectural and urban transformations that took place across the British Empire between the seventeenth and mid-twentieth centuries. Although much research has been carried out on architecture and urban planning in Britain's empire in recent decades, no single, comprehensive reference source exists. The essays compiled here remedy this deficiency. With its extensive chronological and regional coverage by leading scholars in the field, this volume will quickly become a seminal text for those who study, teach, and research the relationship between empire and the built

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environment in the British context. It provides an up-to-date account of past and current historiographical approaches toward the study of British imperial and colonial architecture and urbanism, and will prove equally useful to those who study architecture and urbanism in other European imperial and transnational contexts. The volume is divided in two main sections. The first section deals with overarching thematic issues, including building typologies, major genres and periods of activity, networks of expertise and the transmission of ideas, the intersection between planning and politics, as well as the architectural impact of empire on Britain itself. The second section builds on the first by discussing these themes in relation to specific geographical regions, teasing out the variations and continuities observable in context, both practical and theoretical.

Some of the most compelling and enduring creative work of the late Victorian and Edwardian Era came from committed imperialists and conservatives. Their continuing popularity owes a great deal to the way their guiding ideas resonated with modernism in the arts and psychology. The analogy they perceived between the imperial business of subjugating savage subjects and the civilised ego's struggle to subdue the unruly savage within generated some of their best artistic endeavours. In a series of thematically linked chapters *Imperium of the soul* explores the work of writers Rudyard Kipling, Joseph Conrad, Rider Haggard and John Buchan along with the composer Edward Elgar and the architect Herbert Baker. It culminates with an analysis of their mutual infatuation with T. E. Lawrence - *Lawrence of Arabia* - who represented all their dreams for the future British Empire but whose ultimate paralysis of creative imagination exposed the fatal flaw in their psycho-political project. This transdisciplinary study will interest not only scholars of imperialism and the history of ideas but general readers fascinated by bygone ideas of exotic adventure and colonial rule.

As one of the most monumental and recognisable landmarks from Zanzibar's years as a British Protectorate, the distinctive domed building of the Zanzibar Museum (also known as the Beit al-Amani or Peace Memorial Museum) is widely known and familiar to Zanzibaris and visitors alike. Yet the complicated and compelling history behind its construction and collection has been overlooked by historians until now. Drawing on a rich and wide range of hitherto unexplored archival, photographic, architectural and material evidence, this book is the first serious investigation of this remarkable institution. Although the museum was not opened until 1925, this book traces the longer history of colonial display which culminated in the establishment of the Zanzibar Museum. It reveals the complexity of colonial knowledge production in the changing political context of the twentieth century British Empire and explores the broad spectrum of people from diverse communities who shaped its existence as staff, informants, collectors and teachers. Through vivid narratives involving people, objects and exhibits, this book exposes the fractures, contradictions and tensions in creating and maintaining a colonial museum, and casts light on the conflicted character of the 'colonial mission' in eastern Africa.

Through a critical study of issues such as order, form, space, style, place-making, aesthetics, and architectural theory, students are encouraged to think about their own creative ideas. The use of analytical reasoning, lateral thinking, drawing and modelling is emphasised.

Through a specific architectural lens, this book exposes the role the British Empire played in the development of apartheid. Through reference to previously unexamined archival material, the book uncovers a myriad of mechanisms through which Empire laid the foundations onto which the edifice of apartheid was built. It unearths the significant role British architects and British architectural ideas played in facilitating white dominance and racial segregation in pre-

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apartheid Cape Town. To achieve this, the book follows the progenitor of the Garden City Movement, Ebenezer Howard, in its tripartite structure of Country/Town/Suburb, acknowledging the Garden City Movement's dominance at the Cape at the time. This tripartite structure also provides a significant match to postcolonial schemas of Self/Other/Same which underpin the three parts to the book. Much is owed to Edward Said's discourse-analytical approach in *Orientalism* - and the work of Homi Bhabha - in the definition and interpretation of archival material. This material ranges across written and visual representations in journals and newspapers, through exhibitions and events, to legislative acts, as well as the physicality of the various architectural objects studied. The book concludes by drawing attention to the ideological potency of architecture which tends to be veiled more so through its ubiquitous presence and in doing so, it presents not only a story peculiar to Imperial Cape Town, but one inherent to architecture more broadly. The concluding chapter also provides a timely mirror for the machinations currently at play in establishing a 'post-apartheid' architecture and urbanity in the 'new' South Africa.

Containing over 6,000 entries from Aalto to Zwinger and written in a clear and concise style, this authoritative dictionary covers architectural history in detail, from ancient times to the present day. It also includes concise biographies of hundreds of architects from history (excluding living persons), from Sir Francis Bacon and Imhotep to Liang Ssu-ch'eng and Francis Inigo Thomas. The text is complemented by over 260 beautiful and meticulous line drawings, labelled cross-sections, and diagrams. These include precise drawings of typical building features, making it easy for readers to identify particular period styles. This third edition of *The Oxford Dictionary of Architecture* has been extensively revised and expanded, with over 900 new entries including hundreds of definitions of garden and landscape terms such as Baroque garden, floral clock, hortus conclusus, and Zen garden-design. Each entry is followed by a mini-bibliography, with suggestions for further reading. The full bibliography to the first edition (previously only available online) has also been fully updated and expanded, and incorporated into this new edition. This is an essential work of reference for anyone with an interest in architectural and garden history. With clear descriptions providing in-depth analysis, it is invaluable for students, professional architects, art historians, and anyone interested in architecture and garden design, and provides a fascinating wealth of information for the general reader.

An exciting journey to thirteen buildings that capture the essence of the British imperial experience, painting an intimate portrait of the biggest empire the world has ever seen: the people who made it and the people who resisted it, as well as the legacy of the imperial project throughout the world.

The Oxford History of the British Empire is a major new assessment of the Empire in the light of recent scholarship and the progressive opening of historical records. From the founding of colonies in North America and the West Indies in the seventeenth century to the reversion of Hong Kong to China at the end of the twentieth, British imperialism was a catalyst for far-reaching change. *The Oxford History of the British Empire* as a comprehensive study helps us to understand the end of Empire in relation to its beginning, the meaning of British imperialism for the ruled as well as for the rulers, and the significance of the British Empire as a theme in world history. This fifth and final volume shows how opinions have changed dramatically over the generations about the nature, role, and value of imperialism generally, and the British Empire more specifically. The distinguished team of contributors discuss the many and diverse elements which have influenced writings on the Empire: the pressure of current events, access to primary sources, the creation of relevant university chairs, the rise of nationalism in former

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colonies, decolonization, and the Cold War. They demonstrate how the study of empire has evolved from a narrow focus on constitutional issues to a wide-ranging enquiry about international relations, the uses of power, and impacts and counterimpacts between settler groups and native peoples. The result is a thought-provoking cultural and intellectual inquiry into how we understand the past, and whether this understanding might affect the way we behave in the future.

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