

The Contribution Of British Architect John Oldrid Scott (1841–1913): In Colonial Architecture Of Lahore

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Abstract: *Lahore, a historic city with a recorded history spanning over a thousand years, possesses a remarkable cultural and architectural heritage (Home Department Proceedings, 1886; Gupta, 1985). While various empires ruled Lahore as a regional capital, the Mughals and the British left the most significant marks on its development. The Mughals restructured its physical and social infrastructure, while the British transformed its urban fabric. The British invasion consisted of systematic western influences, an example of which is the creation of Civil Lines, the additional city sector south and southeast of the Walled City, with the Mall as its central promenade (Home Department Proceedings, 1891). Along this spine, the governmental buildings for the British era were constructed in the personification of a new ruling dynasty and related social customs.*

Initially, the British constructed buildings in European classical styles; however, by the late 19th century, they developed a unique European-Indo-Islamic style, integrating native Indian and European architectural elements (Mumtaz, 1985; Vandal & Vandal, 2006). This paper investigates the contribution of British architect John Oldrid Scott to India and Europe, focusing on Punjab, particularly Lahore. Known to create Neo-Gothic designs, Scott also used the European-Indo-Islamic style in some of his work. His notable works include the Cathedral of the Resurrection in Lahore (1887) and various churches in Europe, such as St. Peter's Church, St. Thomas' Church, St. Sophia Cathedral, St. Philip's Church, and the Oxford University Boathouse (Jacobs, 1913; Sanderson, 1911).

The information for this study has been obtained from archives, British libraries, and annual public works reports (Annual Report, 1891). This research reveals Scott's architectural philosophy and design approach and thus provides a basis for further research in this field.

Keywords: John Oldrid Scott, Colonial Architecture in India, Cathedral, Lahore Architecture,

Introduction

John Oldrid Scott (1841–1913), the second son of renowned British architect George Gilbert Scott, began his architectural journey in 1860 as an articulated pupil in his father's firm (Bourne, 1979). By the late 1860s, he had risen to the position of principal assistant, eventually inheriting the practice in 1878

following his father's death (Jacobs, 1913). Scott was born into a family deeply influenced by the Gothic Revival movement, in which emphasis was placed on the return to medieval ideas of design and craft. He was thus trained from an early age under his father to take up this style, whereby his architectural sensibilities were shaped (Metcalf, 1989).

Scott's architectural legacy spans several notable projects across England and India, with his primary focus on church architecture. Unlike most of his contemporaries, Scott proved capable of adopting the Neo-Gothic style in a variety of settings and making designs that were both beautiful and functional (Metcalf, 1990). His work includes works where he has completed his father's unfinished works, like revising the spire design for the University of Glasgow. His work helped him establish himself as his father's able successor in the great tradition established by the elder Gothic architect (Bourne, 1979).

He was also actively involved in cathedral restoration projects, including those at St. Albans, Hereford, and Selby Abbey. These projects demanded technical prowess as well as a deep knowledge of historical architecture, since they involved sometimes very delicate preservation work alongside new construction (Vandal & Vandal, 2006). This ability to overcome challenges further solidified Scott's place in the pantheon of Victorian-era architecture legends.

Despite criticism from contemporary architects for following conservative Gothic styles, Scott left lasting contributions to Victorian-era architecture (Gupta, 1985). He remained true to his Gothic Revival ideal even as modernism dominated the architectural scene. His designs marked phenomenal attention to detail and a deep appreciation for the historical and cultural symbolism of the buildings he designed (Metcalf, 1989). He was also the most skilled Neo-Gothic designer with one of the greatest church designs to his name. Scott's works extended beyond ecclesiastical architecture as his design of public and educational buildings has borne a great influence, but the brilliance in designing churches was more or less the hallmark of Scott's career and legacy (Metcalf, 1990).

Professional Education and Career: Mr. John Oldrid Scott got complete control of the business after his brother's suicide in 1897 and pursued his father's "Gothic footsteps" (Jacobs, 1913). He became renowned for the church architecture throughout England (Bourne, 1979). John Oldrid entered his father's office as a pupil in 1860 and subsequently acted as his principal assistant before inheriting the practice in 1878. He continued his father's style of architecture and lacked the creativity of his elder brother, whom he was always on bad terms with. The Society for the Protection of Ancient Buildings criticized him for the various cathedral restoration projects he inherited from his father, particularly at St Albans, Hereford, and Selby Abbey (Vandal & Vandal, 2006). He thus remained cut off from the new architectural world of the late Victorian era. Perhaps John Oldrid Scott's most interesting building is the Greek Orthodox Church of St Sophia (Jacobs, 1913).

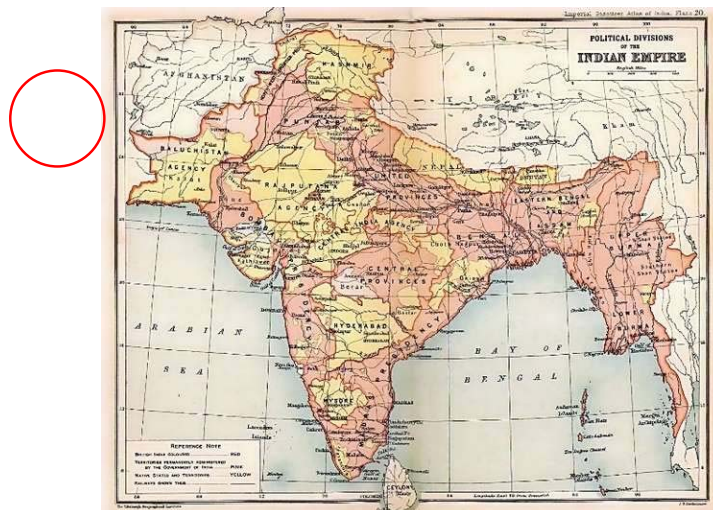


Figure 1 Map showing the cities in India where Oldrid Scott practiced. Source: <https://www.gettyimages.com/detail/news-photo/map-of-the-indian-empire-1902-showing-the-indian-news-photo/1055146966>

METHODOLOGY

This research adopts a qualitative approach and performs an in-depth analysis on John Oldrid Scott's architectural work done in both India and Europe. The study traces his journey from education to professional achievements while examining the design philosophy and its implementation. Buildings are analyzed chronologically, with findings organized in tabular format to derive conclusions regarding his architectural style and contributions.

Analysis of Methods and Approach:

The methodology adopts data collection on both primary and secondary sources, which included available records of historical archives, architectural reports, and documented field studies. Scott's architectural works were categorized very keenly based upon their stylized features, regional influences, and the materials used in their construction. This systematic approach brings out his adaptability in fusing European design principles with local Indian architectural elements, particularly in Punjab.

Utilizing historical mapping to trace architectural influences through the British colonial period, this study attempts to explain the evolution of influences in Scott's work. A comparative analysis was conducted to situate Scott's contribution in the context of his peers in England and India during his lifetime for a better understanding of 19th-century architecture.

HISTORICAL CONTEXT AND INFLUENCE:

The Role of British Colonial Architecture:

The British Empire's expansion into India brought about significant cultural and architectural transformations (Metcalf, 1989). Earlier British constructions were based primarily on European classical styles, while later, they began to develop hybrid designs that integrated native Indian architectural elements. Such a shift was due in large part to the impetus to establish a sense of authority while resonating with local traditions and aesthetics (Gupta, 1985; Tillotson, 1987).

Lahore, as a provincial capital under British rule, became a focal point for this architectural experimentation. It was the establishment of Civil Lines and the development of the Mall Road corridor that attempted to redefine the urban identity of the city (Mumtaz, 1985; Vandal & Vandal, 2006). As a part of this process, it was architects like John Oldrid Scott who introduced elements of style to balance functionality with grandeur (Jacobs, 1913).

Influence of Neo-Gothic Architecture

This Neo-Gothic pattern, with pointy arches, ribbed vaults, and plentiful details used extensively, became a hallmark of British 19th-century architecture (Metcalf, 1990). Scott's works represent this style, showcasing his flair for adapting it to different settings, from rural villages in England to the bustling streets of Lahore (Bourne, 1979).

PRIME EXAMPLES OF JOHN OLDRID SCOTT'S CONTRIBUTIONS IN LAHORE:

Cathedral Church of Resurrection, Lahore:

The Anglican Cathedral Church of the Resurrection in Lahore was built in 1887 during the British Empire's rule over much of the Indian subcontinent (Mumtaz, 1985). At that time, Lahore served as one of the administrative hubs of Punjab Province, long before the formation of Pakistan. The West Towers were designed later in 1898 by John Oldrid Scott, deviating from his original design (Jacobs, 1913). The spires were removed 13 years after the earthquake that occurred in 1911. The towers differ from the muscular look of the whole main building; thus, there is an importance for its careful restoration

today (Vandal & Vandal, 2006).



Figure 2 Cathedral Church of Resurrection, Lahore Source: https://stock.adobe.com/search?k=girja&asset_id=311605045

i. History of the Cathedral Church

The first recorded church in Lahore was constructed during Emperor Akbar's reign in 1595 near Lahore Fort (Home Department Proceedings, 1886). Closed in 1614 and reopened in 1632, it was eventually destroyed under Emperor Shah Jahan's reign. Two centuries later, the British established a temporary church in the vacant haveli of Dogra Dhian Singh to cater to the spiritual needs of the garrison stationed at Lahore Fort (Gupta, 1985).

Anarkali's Tomb, which adjoins the Civil Secretariat grounds, was converted into the first permanent church and then the Pro-Cathedral of Lahore as the Protestant congregation in Lahore expanded (Mumtaz, 1985). Consecrated as St. James Church in 1857, this marble monument was finished in 1615 and somewhat resembled the Taj Mahal in substance (Vandal & Vandal, 2006). However, the Cathedral of the Resurrection was eventually built since it was judged to be too tiny and inconveniently positioned (Jacobs, 1913).

The Cathedral was the dream of Bishop Thomas Valpy French, who arrived in India in 1851 and became the first Bishop of Lahore in 1877, appointed by Queen Victoria (Metcalf, 1990). Impressed by the grandeur of Lahore's historic buildings, Bishop French envisioned a church befitting the city's cultural and historical significance (Bourne, 1979).

Lahore was inaugurated as an independent diocese in 1867, bringing under the diocese of Calcutta the Anglican community (Tillotson, 1989). The Cathedral project began when the site had been selected on elevated ground opposite the Government Telegraph Office, and hence, it earned prominence within Lahore's urban landscape. The design was provided by John Oldrid Scott, with an amalgamation of gray stone and high-quality red brick from Jhelum's Taraki quarry (Jacobs, 1913). Messrs. Burn & Co. of Calcutta undertook construction at an estimated cost of £50,000, partly funded by the Punjab Government and voluntary donations (Sanderson, 1911). The foundation stone was laid in 1874, and under Bishop French's leadership, the building was completed and consecrated on January 25, 1887 (Metcalf, 1989). The western towers were later added in 1913 as memorials to Dr. Lefroy, the third Bishop of Lahore, and Archdeacon Spence Gayc (Jacobs, 1913). There is a clock in the north tower, dating back to 1862, and the south tower has six bells cast in 1903 in England by John Taylor & Co. A landmark of the original design was the central lantern tower, which collapsed during the 1911 earthquake, leaving the structure incomplete but still impressive (Home Department Proceedings, 1891).

ii. Location of the Cathedral

The Cathedral Church of the Resurrection is located in the heart of Lahore, amidst some of the city's most historically significant buildings. Its towering structure dominates the city's skyline, making it a paramount landmark from miles away. The high site also adds to its gigantic scale and underlines the significance of this building in the urban fabric of Lahore (Mumtaz, 1985).

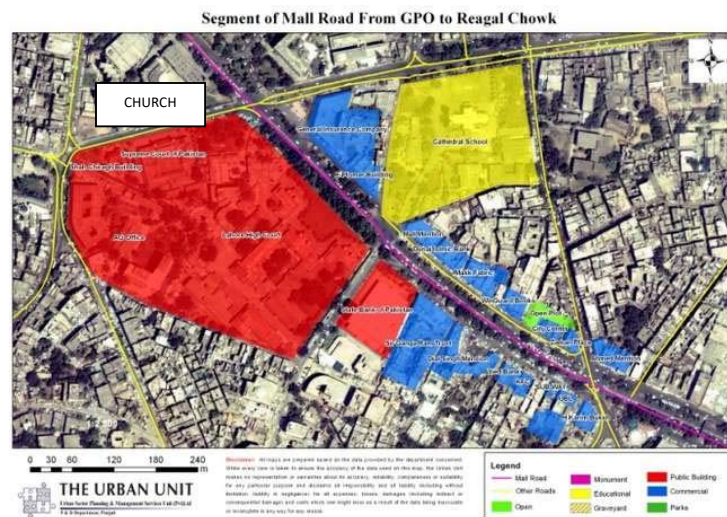


Figure 3 Map Showing the Location of Cathedral Church of Resurrection, Lahore. *Source: Urban Unit.*

iii. Plan of the Cathedral

The Cathedral's design follows a traditional cruciform layout, reminiscent of pilgrimage chapels (Metcalf, 1990). Its orientation and floor plan were dictated by Gothic tradition, with the head of the church facing east. Sculptural themes on the exterior mirror this orientation: Old Testament themes appear on the north face, representing coldness and darkness, and New Testament stories adorn the south face, there in the sun. The western face, bathed in the setting sun, features depictions of the Last Judgment (Jacobs, 1913).

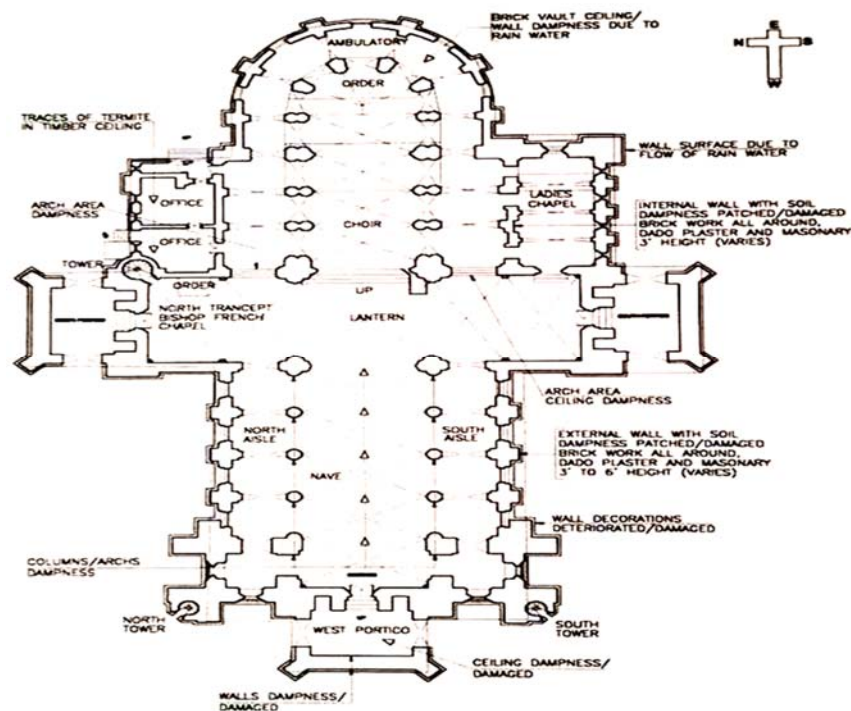


Figure 4 Plan of Cathedral Church Resurrection, Lahore 1878. Source: *Report for Renovation Works by Civil and Urban Engineers Feb. 2002*

The nave, with aisles on either side, is 110 feet in length; the building itself measures 226 feet long. The central vault soars to 65 feet above the ground, while the transepts stretch 152 feet. To the west is a central porch that serves as the main entrance, flanked by smaller porches to the north and south (Bourne, 1979).

iv. Architectural Style & Features

The Cathedral is a fine example of Neo-Gothic architecture, characterized by its pointed arches, ribbed vaulting, and decorative stonework (Metcalf, 1989). Originally built of pink sandstone, this structure speaks to John Oldrid Scott's fondness for richness in detail. Ornate detailing, whether in the form of elaborate cornices and plinths or deep recesses, adds beauty and even strength to the Cathedral (Jacobs, 1913).

v. Architectural Environment

The Cathedral's elevated site is surrounded by roads on all four sides, yet the building remains remarkably insulated from external noise. Its insect-proof construction also minimizes dust, even though ventilators, and maintains an immaculate interior. The nave could seat 800, whereas the side corridors held additional chairs. Memorial tablets of brass and marble adorn the walls to commemorate well-known congregants (Mumtaz, 1985).



Figure 5 Inside view at the West Entrance, Lahore Cathedral. (2014)



Figure 6 Outside view at the West Entrance, Cathedral Lahore. (2014)

The interior has been planned very carefully, with smooth transitions between the nave, choir, transepts, and ambulatory aisles. The central vessel draws the eye upward into its high ceiling, inspiring awe and contemplation. The use of differing heights for various segments of the Cathedral ensures visual interest and spatial harmony (Metcalf, 1990).



Figure 7 Children Corner, Cathedral Lahore. (2014)



Figure 8 Pulpit, Cathedral Lahore (2014)



Figure 9 Main Alter of Cathedral Lahore. (2014)



Figure 10 Lactron of Cathedral Lahore. (2014)

vi. Design

There are three porches of the church with big doors leading inside the church. The porch on the West side is commonly used for entrance. As one enters, the first thing that one feels is the silence and quietness. The church was built on higher ground, and its premises have roads on all four sides. But even when there is heavy traffic on the roads outside, the sound is never heard inside the church building (Jacobs, 1913).



Figure 11 Inside View of Arches Around Main Alter of Cathedral

The insect-proof building design does not allow the dust to penetrate much, even though the ventilators, though ventilation has been ensured throughout the building. There are rows of benches that were originally meant to accommodate 800 people. In the side corridors are chairs for seating more people. The walls on both sides are adorned with tablets put up in memory of renowned members of the church, usually by their families and loved ones. These tablets, mostly of brass and marble, are all very shiny and have beautiful relief writings (Vandal & Vandal, 2006).



Figure 12 External view of the Central Vessel Window at Cathedral, Lahore

With the help of ambulatory aisles in the nave, transept, and choir, a visitor can walk all the way around the church without entering the main vessel. There is a smooth and coherent transition between the nave, choir, transepts, and aisles. Every important section of the plan receives its height according to the area it covers. The lady's chapel, side aisles, and ambulatory, though small in height, have the central section up to the ambulatory having the highest. The use of the height of the ceiling was to make the gazer behold more on heaven (Metcalf, 1990).

vii. Materials of Construction

The cathedral is an excellent example of using local materials, red brick with gray stone for structural purposes. The exterior ornaments work equally well, like ornate masonry, carved pillars, and arches. The marble flooring adds to the splendour of the building. The vaulted ceilings and domical roofs support fabricated timber trusses and asbestos tiles (Jacobs, 1913).

The stained-glass windows, framed in steel, are full of bright colours and fine intricate designs, further increasing the artistic appeal of the Cathedral. The use of traditional Gothic elements with local materials underlines Scott's ingenuity in trying to adapt his designs to the Indian context (Metcalf, 1990).

OTHER SIGNIFICANT PROJECTS IN INDIA AND EUROPE:

i. Saint Peter's Church, England

St. Peter's Church is a Grade I listed parish church of the Church of England located in Clayworth, Nottinghamshire, which was recognized by the Department for Culture, Media & Sport because of its rich architectural and historical importance (Bourne, 1979). The church was founded during the early eleventh century and demonstrates early Saxon architectural traditions with further additions and restoration over the ages reflecting stylistic preferences. A significant restoration was carried out by John Oldrid Scott from 1874 to 1875, reflecting the work of Victorian restorations (Jacobs, 1913).



Figure 13 St. Peter's Church, Clayworth Nottinghamshire, England *Source: <https://www.alamy.com/exterior-of-st-peters-church-clayworth-retford-nottinghamshire-image269643223.html>*

Building Style & Architecture: Situated on Wiseton Road, the central feature of the church is the tower, which combines the two architectural styles by harmonizing Saxon masonry with Norman windows and perpendicular, battlemented top. This example embodies the successive stages whereby the architecture of churches in England was sculpted into forms: functional and ornamental forms. The tower has historical inscriptions from the 12th century to give it significance (Bourne, 1979).



Figure 14 Traquair murals at St. Peter's Church, Clayworth Nottinghamshire, England *Source: <https://www.alamy.com/clayworth-st-peters-church-3-image5032495.html>*

The floorstone memorial from 1448 underscores the church's enduring role as a historical and religious repository (Vandal & Vandal, 2006).

Another exceptional combination of art and architecture is that of the Traquair murals, painted by Phoebe Anna Traquair in 1905. These are the largest murals in East Midlands and indicate the stylistic impact of Scottish artistry in ecclesiastical settings. They were restored in 1996 and give glimpses into the difficulties in preserving heritage artwork, including the methods used (Metcalf, 1990; Jacobs, 1913).

ii. Saint Sophia Cathedral, England

Saint Sophia Cathedral is a Greek Orthodox church found on Moscow Road in London's Bayswater

area. Antonios, the Archbishop of Corfu, dedicated it as the Church of the Holy Wisdom (Sophia) of God (St. Sophia in colloquial terms) on February 5, 1882, as a center for the wealthy Greek community that had established itself in London, especially in the areas of Paddington, Bayswater, and Notting Hill (Gupta, 1985).



Figure 15 Saint Sophia Cathedral, London Source: <https://www.alamy.com/the-greek-orthodox-cathedral-of-the-divine-wisdom-hagia-sophia-moscow-road-bayswater-city-of-westminster-greater-london-england-united-kingdom-image233213866.html>

Building Style and Architecture: The Byzantine Revival style for St. Sophia was created by the architect John Oldrid Scott. Having designed numerous important churches in Britain, Scott was commissioned by Ralli to undertake the construction of St. Stephen's Greek Orthodox Chapel at West Norwood Cemetery in 1873 (Jacobs, 1913).

The only external features showing from the Cathedral's rather modest appearance are its domed roof and arched windows. The interior is lavishly decorated in multiple colors with marble (Bourne, 1979).

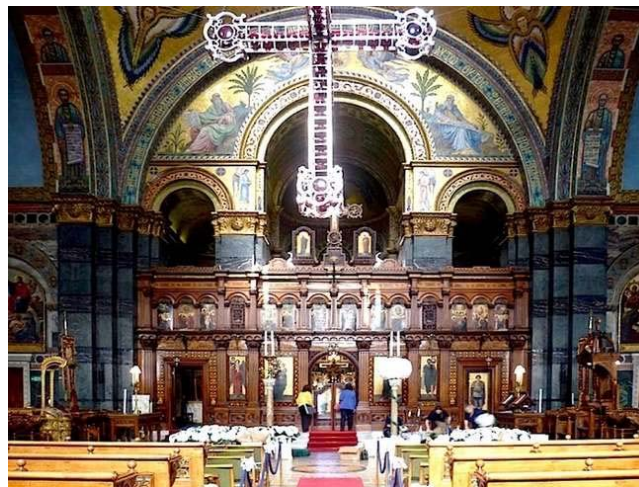


Figure 16 Interior Details, Saint Sophia Cathedral, London. Source: <https://victorianweb.org/art/architecture/byzantine/1.html>

The iconostasis, adorned with holy artwork and icons, forms the principal body of the church. It was painted by Ludwig Thiersch, who had studied religious painting in Athens. It is the principal entrance from the church sanctuary into the high altar (Vandal & Vandal, 2006). He had even proposed that the walls were not frescoed due to the humid atmosphere in London. Instead, the trustees commissioned G M Mercenero & Co. to create mosaics with Byzantine influences from A G Walker designs. Further mosaics were commissioned from Boris Anrep, a Russian artist who worked in Britain and specialized

exclusively in mosaics, from 1926 onwards (Jacobs, 1913).

iii. Saint Thomas Church of Canterbury, Chester, England

Sir George Gilbert Scott constructed the church of St. Thomas of Canterbury between 1869 and 1872. It had an aisled nave with three bays and a chancel with a south aisle, all in the "Early English style" (Metcalf, 1990).

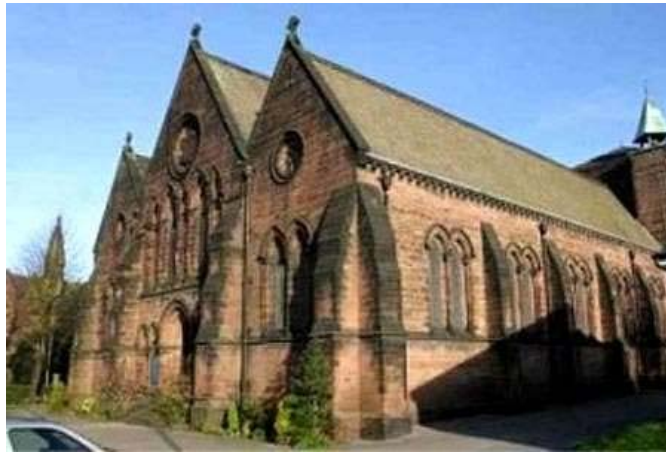


Figure 17 St Thomas Church, Canterbury, Chester. Source: https://pngtree.com/freebackground/church-pray-doors-blue-photo_5341341.html

It was made a parish church in 1881, and J. O. Scott later extended it (Jacobs, 1913). Included in the commission was a faculty to enlarge the nave and aisle by adding two bays and a porch on the north side; to erect a tower, which was never completed, and to insert a clock and bells there; to install a pulpit, reredos, and sedilia in the church; to take down and reseat the font at the west end of the church; to erect a heating device; to construct an "organ chamber" and two vestries for the use of the choir and for the clergy; to install new seats for the choir and to provide open seating for the whole church; to glaze all the windows with stained glass—with a spire which was never finished (Bourne, 1979).

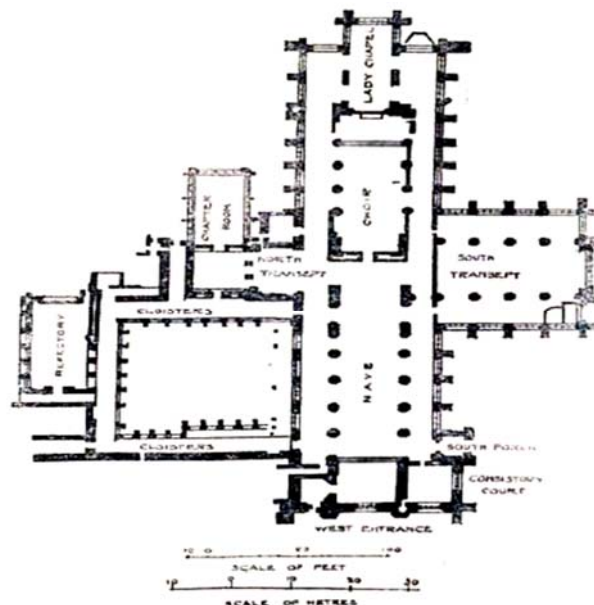


Figure 18 St Thomas Church, Chester Floor Plan. Source: <https://www.alamy.com/stock-photo-cheshire-plan-chester-cathedral-antique-print-1836-100155098.html>

Building Style & Architecture: Sir George Gilbert Scott, a Victorian architect, designed the large

sandstone building titled "Gothic Revival" in architectural design in the period 1869–1872. The building is covered with Westmoreland slate roofing (Metcalf, 1989). The designer was Gilbert Scott while his son John Oldrid Scott extended it (Jacobs, 1913). The church tower does not have a bell chamber or spire above it but has a ringing chamber. Because the walls and ceiling were to be plastered, some of the tracery around the windows and at the top of the nave columns are still unfinished (Vandal & Vandal, 2006).



Figure 19 St. Thomas Church, Canterbury; interior views. Source: <https://gilbertscott.org/buildings/st-thomas-of-canterbury-church-chester>

The plan of the church comprises a five-bay nave, the north aisle, and an East Tower at the end of the south aisle. It raises the chancel three steps above the nave and another three from the other end of the choir for entering the sanctuary (Gupta, 1985). Once again, the north aisle is three steps above the nave and terminates in the "Lady Chapel." The interior of the church, however, is dark and typically Anglo-Catholic: stations of the cross, Madonna and Child, and Lady of Walsingham statues, "big six" candles on the altar, the reserved Sacrament in the Lady chapel, lots of gilt and vestments. There is a beautiful west window by the noted stained-glass craftsman "Charles Eamer Kempe" (Bourne, 1979).

iv. Saint Philip's Church Hove, England

There was the need to service the area east of St. Leonard's Church. In November of that year, the rector purchased land from the Duke of Portland, and Sir George Gilbert Scott's son, John Oldrid Scott, was commissioned to design a church (Metcalf, 1989).



Figure 20 Facade of Saint Philip's Church, Hove England. Source: <https://sussexparishchurches.org/church/brighton-and-hove-st-philip-new-church-road/>

Building Style and Architecture: St. Philip's Church is one of the best examples of Oldrid Scott's

architectural style. The building is a notable example of Gothic Revival architecture due to its striking use of many colours and many kinds of building materials (Vandal & Vandal, 2006). Complex red brickwork, limestone, bath stone, and knapped flint work decorate the facade (Jacobs, 1913). The building enlargement in 1909–1910 was just like the original construction, using the same materials and patterns (Bourne, 1979).



Figure 21 Interior view of Saint Philip's Church, Hove England. Source: <https://sussexparishchurches.org/church/brighton-and-hove-st-philip-new-church-road/>

A six-bay nave (of which the three westernmost bays form the church hall), aisles on the north and south sides, a chancel with a chamfered arch, an apsidal Lady chapel with a lead roof, a porch, a vestibule, a clerestory, and a small flèche constitute the present arrangement of the church (Metcalf, 1989). The east end window and the south aisle window were designed by Charles Eamer Kempe, an important Victorian stained-glass designer, and stained glass is also present in many of the other windows, most of which are lancets (Vandal & Vandal, 2006).

v. Oxford University Boathouse, England

Situated in Oxford, England, on the southern bank of the River Thames is the "University College Boat Club" boathouse (Jacobs, 1913). It is the boathouse of this club and is owned by University College. The Boathouse has achieved fame as a piece of architecture within and around Oxford. Wolfson, St. Peter's, and Somerville share the boathouse (Metcalf, 1990).

In 1999, John Oldrid Scott's original 19th-century boathouse was burnt down and demolished. Eight years later, Belsize Architects finished the new boathouse (Bourne, 1979). The Boathouse has won a prize from the Royal Institute of British Architects (RIBA).

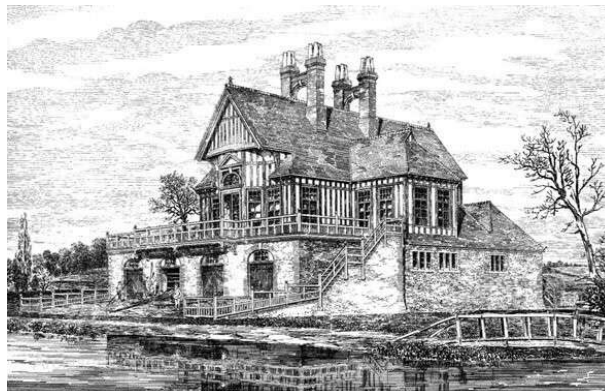


Figure 22 Original Design of the Oxford University Boathouse by John Oldrid Scott 1880 Source: <https://www.alamy.com/stock-photo/scott-house-victorian.html?sortBy=relevant>

Building Style and Architecture: In each case, the designs were created by 19th-century architect Mr. J. Oldrid Scott. Mr. Silver of Maidenhead constructed the boathouse for the Oxford University Boat Club (Jacobs, 1913). The proposed lower storey consisted of a boat-house proper, approximately 70 feet square, that would accommodate about 48 boats and other vessels. Behind it, to its east, was a workshop called KC. Above them were situated three club rooms with dressing rooms, bathrooms, and a keeper's home on the roof, the price coming in at around £2,000 (Vandal & Vandal, 2006).

Details of the Buildings Designed by John Oldrid Scott in Chronological Order: The table shows the buildings that John Oldrid Scott designed and constructed variety of buildings & in most of his buildings he used Neo-Gothic style.

S. No	Build. Name	Const. Date.	City	Build. Type	Arch. Style	Material Use.
1	St. Peter's Church, England	Restoration by in 1874 - 1875.	Clay worth, Nottinghamshire, England	Religious	Neo-Gothic	Red Brick
2	Oxford University Boathouse	1880	England	Boat House	Early English	Red Brick
3	Saint Thomas Church	1881, extension to the nave	Canterbury, Chester, England	Religious	Neo-Gothic	Red Sandstone
4	Saint Sophia Cathedral	1874-1882	Moscow Road in the Bayswater area of London	Greek Orthodox Church	Byzantine Revival	Brick
5	Anglican Cathedral, Lahore	1887	Lahore	Religious	Neo-Gothic	Fine Red Brick, Grey Sandstone
6	Saint Philip's Church	1894-95	Hove, England	Religious	Gothic Revival	Limestone, Bathstone, Red Brick

Table 1: Shows Details of the Buildings Designed by John Oldrid Scott in Chronological Order.

ANALYSIS ON HIS ARCHITECTURAL STYLE

John Oldrid Scott's work tends to be Early English and Neo-Gothic in style. However, the major tradition that he, as the son of George Gilbert Scott, specialized in was ecclesiastical architecture (Bourne, 1979). He would later touch the Byzantine Revival, a testament to his capabilities to push the edge while remaining firmly rooted in historical styles (Metcalf, 1989).

Red brick, local stone, and stained glass windows are abundant throughout Scott's work. The reasons for this usage were not only aesthetic but also functional, to illustrate perfect harmony with native architectural traditions (Vandal & Vandal, 2006). His work is particularly detailed, with a far depth of interior and exterior richness blending ornamentation well with the purpose of the structure (Jacobs, 1913). The interiors, in particular, reflect a masterful use of materials, intricate mouldings, vibrant colors, and a carefully curated ambiance that enhances the spiritual and visual experience of his buildings (Gupta, 1985).

The Cathedral Church of the Resurrection in Lahore exemplifies Scott's expertise in church architecture (Mumtaz, 1985). From its striking facade to the intricately designed altar, every aspect of the Cathedral embodies Neo-Gothic principles (Jacobs, 1913). The red brick exterior is complemented with concrete ribs and mouldings, giving the structure both beauty and sturdiness (Vandal & Vandal, 2006). Deep recessions, firm ridges, and detailed cornices add a serene quality to the interior and contribute to the

building's structural integrity. The arches, a hallmark of Gothic architecture, serve both decorative and structural purposes, reducing the load on the walls while adding elegance (Metcalf, 1990). The ribbed archways in the nave and aisles create a dramatic and awe-inspiring effect on visitors (Jacobs, 1913).

St. Peter's Church in Clayworth, Nottinghamshire, is another example of Scott's Neo-Gothic mastery (Bourne, 1979). Built with red brick and characterized by pointed arches, the church is considered one of England's finest village churches (Metcalf, 1990). Its interior boasts some of the earliest surviving decorative plasterwork in the country and is known for the Traquair murals, which add an artistic dimension to the sacred space (Vandal & Vandal, 2006).

The St. Sophia Cathedral in Bayswater, London, embodies Scott's skill in the Byzantine Revival style (Jacobs, 1913). The rather unpretentious facade with its domed roofs, red brick fabric, and semicircular arches is put in stunning contrast by the lavish interior (Metcalf, 1989). Rich and immersive inside, heavy use of polychromatic marble, wood dado walls, and mouldings were used (Bourne, 1979). The interior is dominated by a domed ceiling with beautiful paintings that ornament the entire dome, representing all the hallmarks of the meticulous craftsmanship of Scott (Vandal & Vandal, 2006). Scott also made significant contributions to the St. Thomas Church of Canterbury, London (Jacobs, 1913). Originally designed by his father, Scott extended the church westward, adding two bays, a tower, and a spire. The church's Neo-Gothic design, executed in red sandstone, features pointed arches and exquisite stained-glass windows crafted by skilled artisans (Metcalf, 1990). Despite the church's relatively small size, its exterior appears grand and imposing (Gupta, 1985). The interior, though darker, is richly adorned with Anglo-Catholic elements, including statues, gilded vestments, and the "big six" candles on the altar (Bourne, 1979).

One of the most renowned works of Scott is St. Philip's Church in Hove, England (Vandal & Vandal, 2006). This Neo-Gothic structure uses material from red brick, limestone, Bath stone, and knapped flint with excellent precision (Jacobs, 1913). The complex structure has been enriched with pointed arches, round columns, and ornate mouldings in the interior (Bourne, 1979). Stained glass windows, mostly in the form of lancets, give color and vibrancy to the church and enhance its spiritual ambiance (Metcalf, 1989).

The Oxford University Boathouse, an 1880 design by Scott, is a departure from his ecclesiastical work and reflects his versatility as an architect (Jacobs, 1913). It possesses every feature of the Early English Architectural Style—hooded gables and French windows. This boathouse could accommodate 48 boats in its lower rooms with club rooms, dressing rooms, and a keeper's home on the upper (Metcalf, 1990). In 1999, arson destroyed the original structure, but Scott's innovative design remains a testament to his ability to adapt and continue looking ahead (Vandal & Vandal, 2006).

The styles of Scott merge historical influences with local contexts in a way that buildings, though visually striking, are functionally and culturally resonant (Gupta, 1985). His legacy, more specifically his church architecture, reflects meticulous attention to detail and an enduring respect for the traditions of yesteryear, standing him as a key figure in 19th-century architecture (Metcalf, 1990).

CONCLUSION

The body of work by John Oldrid Scott serves as a richly textured base from which further study into the dynamics of tradition and adaptation within 19th-century architecture can be pursued (Metcalf, 1990). His work falls within a viewpoint that makes both England and British India relatively representative of an accommodation between established European style and cultural/material contexts found where he worked (Gupta, 1985). His work has been well represented in terms of stylistic elements and notable projects, with large areas for even deeper research and critical analysis (Bourne, 1979).

Future research could study the socio-political implications of Scott's designs, in colonial India, where architecture often proved to be a tool of imperial assertion (Jacobs, 1913). The reception given by local

populations of Scott's Neo-Gothic and Byzantine Revival styles may provide valuable evidence on the cultural dialogue between colonizers and the colonized (Vandal & Vandal, 2006). Other lesser-known projects, particularly in smaller parishes and rural areas, could help reveal aspects of the design philosophy that are being overridden by more outstanding large-scale works (Metcalf, 1989).

Another area of research is to compare Scott's work with that of his contemporaries who were engaged in the same radical experimentations with modern principles around the same time (Jacobs, 1913). Exploring how his use of traditional forms places him within the larger architectural discussion of late Victorian and early Edwardian contexts will provide better insight into his position in architectural history (Bourne, 1979).

Moreover, there is practical research potential with regard to the conservation and restoration of the surviving buildings of Scott. There are assessment possibilities regarding the conditions of his structures, especially in India, as well as strategies on how they can be preserved in the modern era (Gupta, 1985).

In conclusion, while John Oldrid Scott's architectural achievements are well-recognized, there is ample scope for further research to uncover new dimensions of his legacy. By delving into the cultural, social, and technical aspects of his work, scholars can enrich the understanding of how his designs shaped—and were shaped by—the complex dynamics of his time (Metcalf, 1990). Such studies would not only deepen appreciation for Scott's contributions but also provide broader insights into the enduring relevance of 19th-century architecture (Vandal & Vandal, 2006).

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