BALKRISNA DOSHI

Ograničenja

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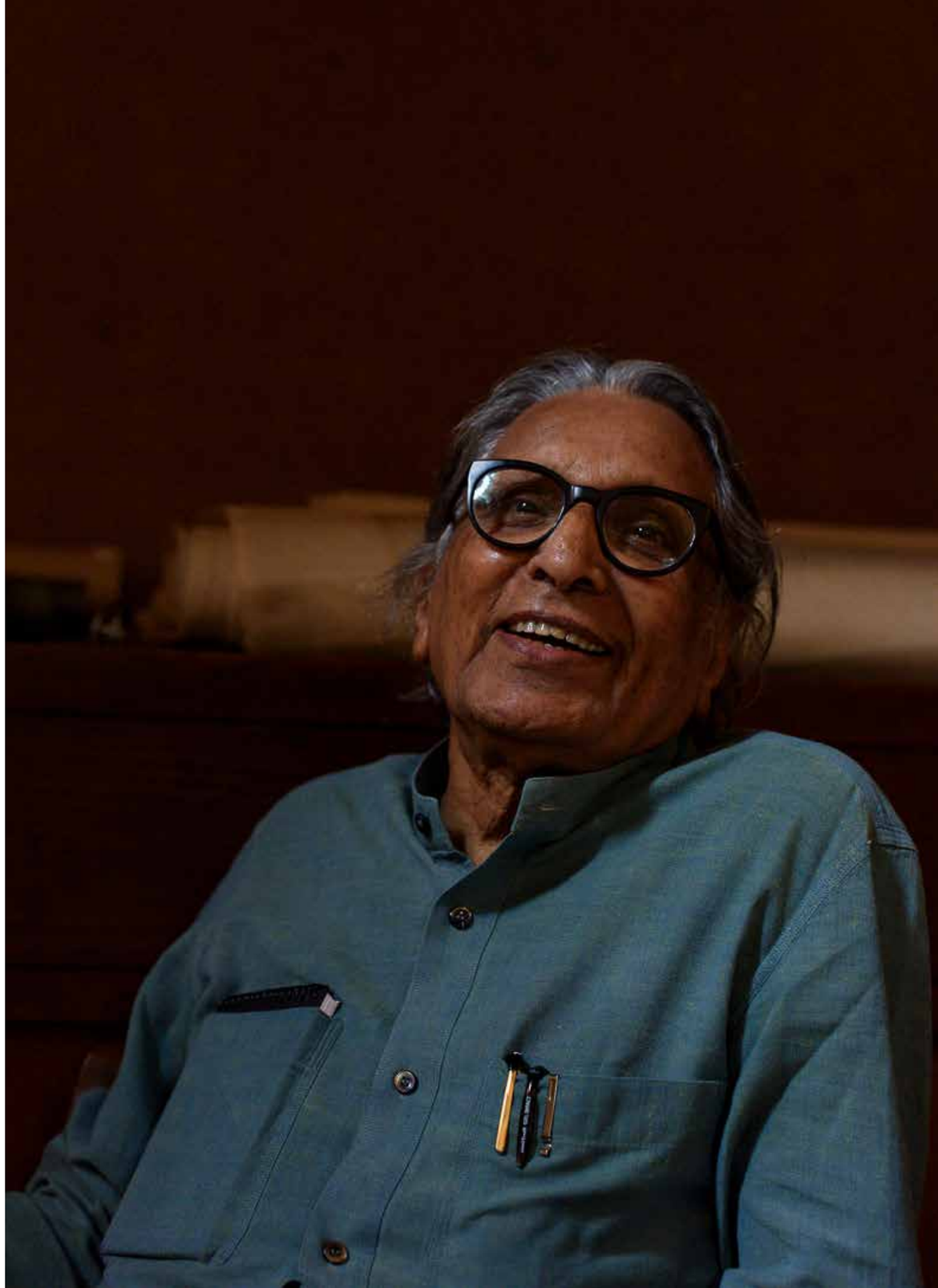
Constraints are

Arhitektura i filozofija dobitnika nagrade Pritzker za 2018. godinu, Balkrishne V. Doshija, akumulirane tijekom posljednjih 70 godina, odražavaju kompleksne izazove indijskog potkontinenta i daju svoj doprinos univerzalnim humanističkim vrijednostima. Doshi je prepoznat kao vizionar i edukator, graditelj institucija, urbanist, umjetnik i arhitekt posvećen čovjeku, s velikim opusom različitih projekata – od kuća, zgrada socijalnog stanovanja, obrazovnih institucija do gradova i regionalnih urbanističkih planova. Arhitektonski fakultet CEPT u Ahmedabadu, koji je Doshi osnovao sa svojim kolegama, međunarodno je priznat kao centar izvrsnosti i istraživačkog duha. Ukorijenjen u vlastitu kulturu i kontekst, Doshi je na ključnim projektima u Indiji blisko surađivao s dva majstora – Le Corbusierom i Louisom Kahnom. Njegovo intuitivno istraživanje uključivalo je konstantno propitivanje vođeno duhom zajedništva, dijeljenja, tolerancije, održivosti i slavljenja života. Doshi vjeruje da su zgrade živa bića, a ne inertni statički objekti. Za Doshija, arhitekura je slavljenje života.

The architecture and philosophy of Pritzker Laureate (2018) Balkrishna V Doshi, over the last 70 years, has reflected complex challenges of the Indian subcontinent and responded to universal humanistic values. Doshi has been recognised as a visionary educationist, institution builder, urbanist, artist and humane architect with a vast oeuvre of diverse projects, that ranges from dwellings, affordable housing, educational institutions, to cities and regional plans. CEPT-School of Architecture, Ahmedabad, that Doshi founded, with his colleagues, has been recognised internationally, for its spirit of enquiry and a centre of excellence. Rooted in his own culture and context, Doshi worked closely with two masters—Le Corbusier and Louis Kahn—on seminal projects in the Indian subcontinent. His intuitive pursuit has been one of constant questioning, guided by the spirit of community, sharing, tolerance, sustainability and a celebration of life. Doshi believes that buildings are living beings and not inert, static objects. Architecture, to Doshi, is a celebration of life.

Razgovarao u Ahmedabadu u srpnju 2018._interviewed in Ahmedabad in July 2018 by **DURGANAND BALSAVAR** | fotografije_photographs by Ljubaznošću_Courtesy of VSF (VSF), Danko Stjepanović (DS) | portreti_portraits DANKO STJEPANOVIĆ

ORIS: Ninety years is a fascinating journey of diverse experiences. How would you look back at these years from your childhood in Pune, with Le Corbusier in Paris, and later working with Louis Kahn?



ORIS: Devedest godina života fascinantno je putovanje ispunjeno različitim iskustvima. Kako danas gledate na sve te godine, od djetinjstva u Puneu, preko suradnje s Le Corbusierom u Parizu te, kasnije, s Louisom Kahnom?

BALKRISNA DOSHI: Godine 1951. došao sam brodom u London iz Mumbaija. Nisam završio obrazovanje, a došao sam na prijateljev poziv. U Londonu sam slučajno sreo Germana Sampera te otputovao u Pariz kako bih se pridružio ateljeu g. Le Corbusiera. Nisam znao francuski, ali sam čvrsto odlučio da ću na adresi Rue de Sèvres 35 naučiti arhitekturu. Kada ne poznajete jezik, možete se osloniti samo na instinkt i vizualne percepcije. Le Corbusier je u to vrijeme pozvan u Indiju da projektira Chandigarh pa sam počeo raditi na tim projektima. Ja život vidim kao putovanje – hodočašće vođeno dubokim unutarnjim glasom. Moje je istraživanje bilo takvo – intuitivno, sa slučajnim događajima; ništa nisam planirao. Rođen sam u proširenoj hinduističkoj obitelji u malom gradu Puneu, u kući u kojoj je zajedno živjelo nekoliko generacija – u dobi od tek nekoliko dana do 80 godina. Rođenje, rast ili smrt paralelno su se odvijali u kući. Slavlja i svečanosti – prihvaćanje dobrog, lošeg i nepredvidljivog – bila su dio naše svakodnevice i odvijala se u isto vrijeme. U djetinjstvu nisam dobio gotovo nikakvo akademsko ili stručno obrazovanje, ali usađena su mi etička pravila potekla još od mog djeda. Inspiracija su mi bili indijski mitovi poput Mahabharate i Ramayane. U mojoj su glavi stvorili nove slike i potaknuli me na kreativnost. Svi događaji u mom životu zbili su se kao rezultat sudbine, kakvo god bilo iskustvo ili rad koji sam nakon toga oblikovao. Shvatio sam da su ova iskustva iz djetinjstva, ukorijenjena u mojoj kulturi, uvelike utjecala na moju arhitekturu. Radionica namještaja moga djeda i kuća u kojoj smo živjeli bila je poput labirinta s unutarnjim dvorištem i mnogo stubišta i soba. Nakon časti koja mi je ukazana dodjelom nagrade Pritzker, razmišljao sam o svom životu i radu – događajima koji su se odvijali tijekom posljednjih 90 godina. Sjetio sam se da sam izgubio majku kada sam imao deset mjeseci. Sjećam se kako sam

BALKRISNA DOSHI: In 1951, I landed in London from Bombay, by ship, without completing my education. It was on an invitation from a friend. I met German Samper in London, by chance, and then travelled to Paris to join the atelier of Mons. Le Corbusier. I did not know French, but I was determined to learn architecture at 35, Rue de Sevres. When you don't know the language, the only reliable things are your instinct and your visual perceptions. Le Corbusier had been invited to India to design Chandigarh, at that time. So, I started working on those projects. To me, life is a journey – a pilgrimage, guided by a deep inner voice. My search has been of that kind – intuitive and with chance happenings, nothing has been planned. I was born into an extended Hindu joint family in a small town – Pune – where several generations lived together, some 80 years old and some just a few days – birth, growth, death were simultaneously recurring events in the home. Celebrations and festivals, the acceptance of

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se često penjao stubama ili gledao kroz prozor u potrazi za njom i njezinim glasom. Čekao sam je. Kada se osvrnem na prošlost, shvatim da je moja arhitektura na podsvjesnoj razini na određeni način bila potraga za mojom majkom – iščekivanje uzvišenog majčinskog ženskog duha. Tijekom godina shvatio sam da je moja majka uvijek bila sa mnom u duhu. Uvidio sam da je to razlog zbog kojeg mi je arhitektura uvijek predstavljala nešto sveto i posebno; nešto neopipljivo što pripada drugom svijetu. Arhitektura podiže ljudski duh. Shvatio sam da je moje tijelo instrument koji nosi životnu energiju, što je misterij. Ne znamo kako se životna energija

good and bad, the unpredictable, were all part of our daily life, happening simultaneously. With almost no academic and professional education, my childhood values encouraged me to commit to a set of ethics that came from my grandfather. Indian myths like Mahabharata and Ramayana were my inspirations. They created, in my mind a new imagery and spur me to be creative. All events in my life, happen by some kind of destiny, whatever I draw or discuss emerges from this. I realise that these childhood experiences, rooted in my culture, have deeply influenced my architecture. My

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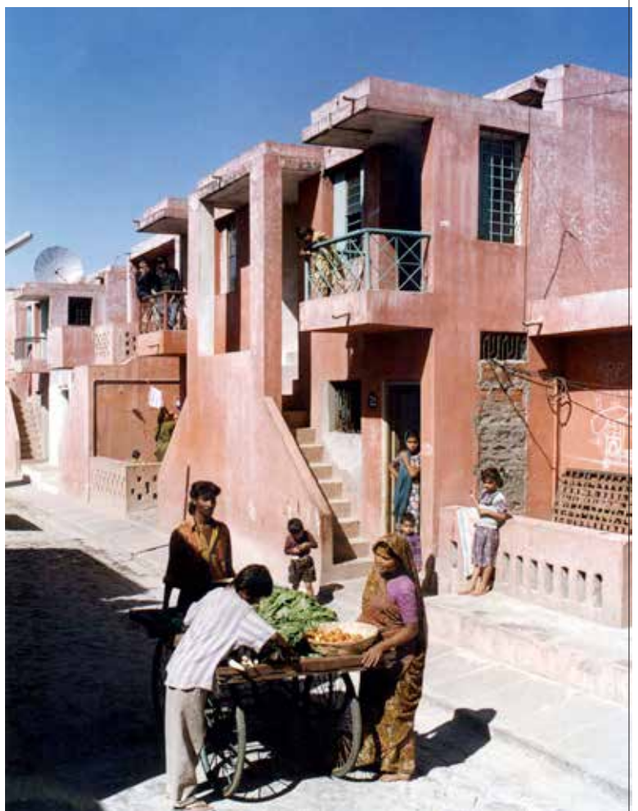
pojavljuje u našem tijelu ni kako nas potkrepljuje i inspirira. Slučajnost je, po mom mišljenju, jedan od najznačajnijih aspekata života; stvaranje arhitekture koja udomljuje neočekivane događaje. Sve što sam napravio ima pozadinu i raste kroz uspomene, događaje i želju za novim razgovorima i dijalogom. Slično tomu, za mene su zgrade živi organizmi koji rastu s ljudskim duhom. Zgrade nisu mrtav materijal, nisu inertni oblici. Arhitektura je produžetak nas samih. Zgrade stare, mijenjaju se i sazrijevaju kroz vrijeme. Nisu statične. Arhitektura je, stoga, za mene slavljenje i okvir ljudskog života, slavljenje života samog. G. Le Corbusier često mi je znao reći da je najvažniji aspekt *dogovor s prirodom*. **Ako pogledate vrata Palače pravde u Chandigarhu, shvatite o kakvom je** *dogovoru s prirodom* **Le Corbusier govorio – sa suncem, svjetlošću, povjetarcem, drvećem, životinjama, pticama, planinama, rijekom – sve je jedna povezana i međuovisna slika. Na takav su način izgrađeni stari indijski gradovi, to je naša kultura, u skladu s klimatskim prilikama, kišom, vjetrovima i tlom. Le Corbusier je znao da u Indiji trebamo porozne zgrade. Studirao je povijest i sa mnom bi razgovarao o svojim iskustvima u Indiji koja je zabilježio u svojim bilježnicama. Građevine poput hrama u Maduraiju (južna Indija) ili Fatehpur Sikriju ili Jaipuru porozne su, s terasama, plintama i** *jalis*. **Nisu zatvorene kutije kao u Europi koja ima hladnu klimu. Villa Savoy je, dakle, vrlo različita od kuće ATMA u Ahmedabadu. Dok hodamo ulicama unutar stambenih naselja (***pols***) Ahmedabada,**

grandfather's furniture workshop and the home we lived in, was like a maze with an inner courtyard and many staircases and rooms. After the honour of the Pritzker, I was thinking back about my life and my work – to introspect what happened over the last 90 years. I remembered that I had lost my mother when I was ten months old. I recall that I would often climb a stair or look out of windows in search of her, to hear her voice. It was with an anticipation. Over the years, when I look back, I realised my architecture has been, in a sense, my subconscious search for my mother – it is an anticipation



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of the sublime feminine spirit of mother. Over these years, I realise my mother has always been with me in spirit. I realised that this is the reason architecture has been sacred and precious for me. It is intangible and belongs to another world. Architecture lifts the human spirit. I realised my body is an instrument which carries life energy – a mystery in itself. We have no idea how life energy emerges in our body and how it sustains and inspires us. Coincidence is, for me, one of the most significant aspects of life, to create architecture that provides for unexpected events. Everything I have done has a background. It is an accretion through memories, incidences and desire for more and more conversations and dialogue. Similarly, to me, buildings are living organisms that grow with the human spirit. Buildings are not dead material. Buildings are not inert forms. Architecture is an extension of ourselves. Buildings also age, they modify and mature over time. They are not static. Architecture to me, therefore, is a celebration and a background of human life. Architecture is a celebration of life itself. Mons. Le Corbusier often told me that the most important aspect is the "pact with nature". If you observe the door of the Assembly at Chandigarh, you will realise what Corbusier was talking about – "Pact with Nature" – the Sun, light, wind, breeze, trees, animals, birds, mountains, river – it is an integral and inter-dependant image. That's how ancient Indian cities were built, that's our culture. It is a response to the climate, the rain, winds and soil. Le Corbusier knew that we need porous buildings in India. He was a student of history and would discuss with me what he experienced in India and recorded in his sketchbooks. If we look at the Madurai Temple (South India) or Fatehpur Sikri or Jaipur, the buildings are porous, with terraces, plinths and jalis. They are not closed boxes, like in Europe which has a cold climate. So, Villa Savoy is very different from Mill Owners' building in Ahmedabad. As we walk through the inner streets of the Pols of Ahmedabad, we wonder how did this rich heritage emerge over centuries in India? The streets have mixed land use and appear chaotic. However, there is a deeper order underlying this chaos. This order, which is in constant flux, happens to be my source, which I constantly try to rediscover in my work. It made me more aware of the subtle nuances between the tangible and the intangible. A sthapati (holistic

pitamo se kako je ova bogata baština nastala tijekom stoljeća. Ulice imaju različite namjene i doimaju se kaotično, no ispod ovoga kaosa nazire se red, koji, iako se neprestano mijenja, meni predstavlja izvor inspiracije koji kontinuirano pokušavam ponovno otkriti u svom radu. Postao sam svjestan finih razlika između opipljivog i neopipljivog. *Sthapati* **(holistički arhitekt) mora udahnuti život inertnoj materiji; treba biti jogi. Arhitekt mora poštovati bit života – bit arhitekture. Moja se percepcija s vremenom promijenila. Pod**

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architect) must give life to inert matter. He needs to be a yogi. An architect needs to have a reverence for the essence of life – the essence of architecture.

Over time, my perceptions have changed. Influenced by ancient Indian mythologies, I invented stories and myths to inspire design. They helped me to free myself from all the aspects that govern the rules of design. I worked on

utjecajem drevne indijske mitologije izmislio sam priče i mitove koji su inspirirali moj rad. Pomogli su mi da se oslobodim svih aspekata koji upravljaju pravilima projektiranja. Radio sam na Le Corbusierovim projektima u Ahmedabadu (1960-ih) i bio zadivljen načinom na koji je radio – na lokaciji i u uredu; promijenio se moj stav prema projektiranju. Bilo je tu klimatskih dijagrama i drugih studija. Kuća ATMA u Ahmedabadu bila je porozna zgrada. Le Corbusier bi sjeo za moj stol i crtao i kad bi završavao pokazala bi se suština prostora. Le Corbusier bi rekao da u Indiji i ptica može proletjeti kroz zgradu pa bi nacrtao pticu kako prolijeće kroz prostor. Tako je kuća ATMA postala porozna. Le Corbusier je imao jako laganu ruku dok je crtao; činilo bi se kao da olovka ili kemijska lebdi nad papirom. S Le Corbusierom i Louisom Kahnom proveo sam gotovo jedno desetljeće – promatrao sam proporcije, materijale i strukture, svjetlo i prostor. Vodili smo

brojne razgovore o društvenim, kulturnim i ekonomskim prilikama u Indiji. Lou me naučio temeljnoj vrijednosti procesa te inherentnoj suštini i vrijednosti nemjerljivog. Kahn se dosta razlikovao od Le Corbusiera i smatrao ga je svojim guruom. Tijekom života tako se probudi nešto što je skriveno duboko unutra i miruje. Prolazno je. O tome je govorio Kahn.

ORIS: Koje ste pouke ili uvide u indijsku kulturu i tradiciju – njezin kulturni krajolik – stekli prilikom iskustva rada na nekim od ključnih Le Corbusierovih projekata u Indiji tijekom Vaših formativnih godina?

BALKRISNA DOSHI: Indija je izuzetno raznolika zemlja: moje me je djetinjstvo obogatilo snažnom intuicijom naše

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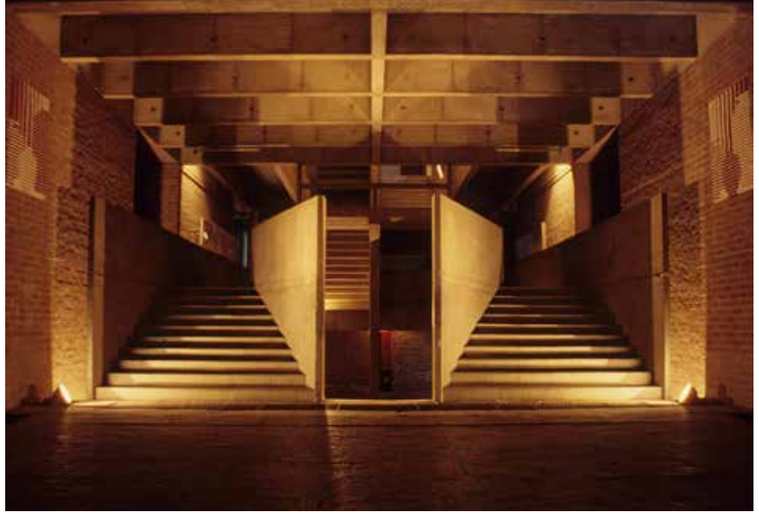
Le Corbusier's projects in Ahmedabad (1960s) and was amazed to see how he worked on site and in the office. My attitude to design changed. There were climate charts and other studies – Mill Owners' was a porous building. Le Corbusier would sit by my table and draw, and then the essence of space would emerge as he revealed the drawing. Corbusier would say that in India a bird could fly through the building and he would draw a bird flying through. That's why the Mill Owners' building is porous. Corbusier's drawings are very light, as though done with a floating pen or pencil. With both Le Corbusier and Louis Kahn, I spent close to a decade – I observed proportions, materials and structure, light and space. We had many conversations on the social, cultural and economic conditions in India. From Lou, I learnt



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drevne kulture i njezina konteksta. Imamo mitske simbole koji imaju duboko ukorijenjeno značenje – u njima nalazimo početke svrhe postojanja. U Hramu sunca u Konarku tako kotač predstavlja kontinuiranu promjenu i ciklus – *Sarjan* i *Visarjan*; ciklus rođenja, smrti i ponovnog rođenja. Podrazumijeva vrijeme, prostor i ljudska iskustva. Život je reinkarnacija. Iščekivanje i intuicije, stoga, arhitektu postanu važni. Bio sam u regiji Kutch (sjeverozapadna Indija) i vidio obrtnika kako gradi kolibu od blata, gotovo ni iz čega. Kad je završio, okvir vrata obojio je bijelom bojom. To je bilo magično. Kako je znao kako ih naglasiti? Ta je senzibilnost prisutna u našoj kulturi; intuitivni osjećaj za estetiku. S druge strane, špiljski hramovi u Ajanti i Ellori isklesani su u stijenama, odozgo prema dolje, što potpuno izvrće raspored. Ove su špilje stvarane tijekom stoljeća i generacija. Pitam se kako se ovaj tip senzibiliteta pojavljuje u našoj indijskoj kulturi. Moj rad pokušava otkriti ovaj duh, a opet je potpuno različit. Radi se o paradoksu, nemjerljivom i otvorenom konstantnoj reinterpretaciji. Nikad nije statičan i uvijek je u stanju rasta, dodavanja i modifikacije. Ipak, postoji jedinstvo koje zovem *homogena heterogenost*.

the fundamental value of process and the inherent essence and the value of the immeasurable. Kahn was very different from Corbusier. Kahn considered Corbusier his guru. So, in the flow of life, something deep within – something dormant, awakens. It is ephemeral. It's what Kahn talked about.

ORIS: What were the lessons or insights of Indian culture and traditions, its cultural landscape, especially after having been involved with some of the seminal projects of Le Corbusier in India in the formative years?

BALKRISNA DOSHI: India is a very diverse country. My childhood provided me with a strong intuition of our ancient culture and its context. In India, we have mythical symbols, which have deep-rooted meanings. In them, we find the beginnings of purpose. For instance, at the Konarak Sun Temple, the wheel depicts constant change, while the cycle of Sarjan and Visarjan represents the cycle of birth, dissolution and rebirth. It signifies Time, Space and human experiences.

ORIS: Tijekom posljednjih sedam desetljeća Vaš je opus uključivao važne aspekte socijalnog stanovanja u Indiji. Što Vas je zaokupljalo i brinulo tijekom rada?

BALKRISNA DOSHI: Kada sam se vratio u Indiju nakon prakse kod Le Corbusiera u Parizu, nadzirao sam Le Corbusierove projekte u Ahmedabadu. Osnovao sam vlastiti ured i Zakladu Vastu-Shilpa za istraživanje. Od tada se bavim socijalnim stanovanjem i razumijevanjem sociokulturnih aspiracija. Tražio sam inovativna rješenja te koristio lokalne materijale i lokalne vještine. Uvijek sam si kao izazov postavljao projektiranje nečeg novog; suvremene kuće koja je relevantna za društveni i ekonomski kontekst. Stambeni kompleks ATIRA bio je jedan od prvih projekata socijalnog stanovanja koje sam projektirao, a odlikovali su ga usporedni zidovi od cigle i svodovi. Uključivao je dosta

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Life is a reincarnation. So, anticipation and intuitions become important to the architect.

I was in Kutch (North-West India) and saw a craftsman building a mud hut, almost out of nothing. Then he painted the borders of the doors with white paint. It was magical. How does he know how to highlight these? It is a sensibility that is there in our culture, an intuitive sense of aesthetics.

On other hand, the caves in Ajanta and Ellora were excavated top-down, thus completely reversing the order. These caves have been created over centuries and across generations. I wonder how these sensibilities emerged in our Indian culture. My work attempts to discover this spirit and yet it is very different. It is a paradox, immeasurable and open to constant reinterpretation. It is never static and always in a state of growth, addition and modification. And yet, there is a unity which I call "homogeneous heterogeneity".

ORIS: Over the last seven decades, your oeuvre has addressed significant aspects of affordable housing in India. What were the concerns and considerations?

BALKRISNA DOSHI: When I returned to India, after working

with Le Corbusier in Paris, I was overseeing Le Corbusier's projects in Ahmedabad. I set up my practice and the Vastu-Shilpa Foundation for research. Since then, my concern has been for low-cost housing, understanding the socio-cultural aspirations. I have searched to find innovative solutions by using local materials and local skills. I have always challenged myself to invent something new and design a contemporary house, relevant to the socio- economic context. In 1960, ATIRA was one of the first low-cost housing projects I designed with parallel brick walls and vaults. It involved a lot of experimentation to make it suitable for the Ahmedabad climate, socio-economic and cultural conditions and to be sustainable. It is also important to design open spaces for the community. In the LIC Housing project, three groups of housing were designed – 1000sqft, 700sqft and 400sqft – for different income levels. They wanted to segregate the different classes. But I thought, in India the logic of growth and sustenance is achieved by allowing additions and mixing of elements. The idea was to empower social cohesion, and not create gated communities that isolate different classes. So, the bigger houses were situated below and the smallest on top, like pyramid with terraces. Over time, each home expanded and enclosed the terraces or added rooms. This addition and accretion require social negotiation and enhances social bonding and cohesion. Ownership of land is a big problem in India, so slums develop without proper sanitation. There is overcrowding and no services of water or sanitation. Thus, a new approach was created in Aranya. The Aranya housing in Indore was planned for 4000 families. It was an incremental housing design. We provided a plinth, a water tap and a kitchen to each family. The moment you give a plinth with basic services, ownership creates a sense of belonging. Even though it is only a room at the beginning, over time, the house

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istraživačkog rada povezanog s klimom u Ahmedabadu, socioekonomskim i kulturnim prilikama te održivošću. Važno je, također, projektirati otvorene prostore za zajednicu. U projektu socijalnog stanovanja LIC, projektirane su tri skupine kuća različite površine – od 1000, 700 i 400 m², namijenjene ljudima različitih razina prihoda. Željelo se razdvojiti različite klase. No, moje je mišljenje da je logika rasta i održivosti u Indiji u njihovoj kombinaciji i omogućivanju da se nadopunjavaju. Htio sam potaknuti socijalnu koheziju, a ne stvoriti ograđene zajednice koje izoliraju različite klase. Velike smo kuće tako smjestili na dno, a najmanje na vrh, u piramidalne oblike s terasama. S vremenom se svaki dom proširio zatvaranjem terasa ili dodavanjem prostorija. Ti dodaci i proširenja podrazumijevaju društveno pregovaranje i potiču povezivanje i koheziju. Vlasništvo nad zemljom predstavlja velik problem u Indiji i sirotinjske četvrti razvijaju se bez odgovarajućeg sanitarnog sustava. Dolazi do prenapučenih četvrti koje nemaju priključak na vodovodni i sanitarni sustav. U Aranyi smo se stoga odlučili na novi pristup. Stambeni kompleks Aranya u Indoreu projektiran je za 4000 obitelji. Radilo se o rastućem projektu stanovanja; svakoj obitelji omogućili smo bazu, slavinu za vodu i kuhinju. U trenutku kada pružite bazu s osnovnim servisima, vlasništvo stvara osjećaj pripadnosti. Iako se na početku radi tek o prostoriji, s vremenom kuća raste organski, kako raste obitelj. Stambeni kompleks projektiran je za ljude koji pripadaju različitim vjeroispovijestima, životnim stilovima i ekonomskim skupinama – od migranata do srednje klase – koji gotovo da i ne posjeduju materijalne

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stvari, već vještine, uvjerenja, težnje i toleranciju. Najvažniji aspekt jest pružanje mogućnosti zaposlenja i stanovanja. S vremenom je prerastao u pravi grad, pun života, s otvorenim javnim prostorima i ulicama s različitim aktivnostima u različitim mjerilima. Miješanje različitih zajednica dovelo je do društvenih promjena i rezultiralo kohezijom. Zajednica je postala jedno. U Aranyi smo utvrdili da je svaki prostor dobro iskorišten. Čak i mali kutevi i niše imaju inovativnu funkciju. Zajednica dodaje i raste. Ulični prodavači i neformalne aktivnosti sastavni su dio života zajednice. Dok sam projektirao Aranyu, sjetio sam se svoga djetinjstva – života u zajedničkom kućanstvu u Puneu, gdje sam naučio vrijednosti suradnje, tolerancije i međuovisnosti. Kad bi se naša

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would grow organically as the family grew. It was designed for people from different communities, of diverse faiths, lifestyles, different economic backgrounds, from migrants to middle class. They had skills, beliefs, aspirations and tolerance. The most important aspect is that it provided employment and livelihood. Over time, it has evolved like a real town, full of life, with open public spaces and streets with different activities and scales. By mixing different communities, social change happens and brings cohesion. The community becomes one. In Aranya, I discovered that every space is well utilised. Even small corners and niches are not wasted and discover an innovative function. The community adds and grows. Hawkers and the informal activities are integral to community life. While designing Aranya, I remembered my childhood – living in a joint family in Pune, where I learnt the values of cooperation, tolerance and interdependence. As our family grew, my grandfather would add a room. It was an ever-growing amorphous home, an enigmatic maze. So, buildings to me are living beings and an extension to life. That was the concept for Aranya – empowerment through accretion and choices. People grow, families grow, aspirations grow, communications grow. Hence, it is important that our homes too are empowered to grow. They cannot be static. The architect's role is to bring social and spiritual values and social integration, rather than creating isolation and ghettoes.

obitelj povećala, djed bi dodao sobu. Bio je to amorfan dom koji je konstantno rastao te enigmatičan labirint. Meni tako zgrade predstavljaju živa bića i produžetak života. To je bio koncept za Aranyu – osnaživanje kroz dodavanje i izbore. Ljudi rastu, obitelji rastu, aspiracije rastu, komunikacije rastu... Važno je, stoga, da su i naši domovi osnaženi za rast. Ne mogu biti statični. Uloga arhitekta jest da umjesto stvaranja izolacija i geta unese socijalne i duhovne vrijednosti te potakne društvenu integraciju.

ORIS: Vila Kamalaben (Kamala House – Kuća Kamala?), Vaš dom, bila je jedan od Vaših prvih projekata. Kako je došlo do ideje i realizacije?

BALKRISNA DOSHI: Moja je obitelj imala puno sreće. U ovom domu živimo od 1960-ih. Jednom, u razdoblju dok

ORIS: Kamalaben Villa, your own home, was one of your first projects. How did the idea and design unfold?

BALKRISNA DOSHI: We have been very fortunate as a family. We have lived in this home since the 1960s. When I started designing my own home, one

sam projektirao svoju kuću, posjetio sam ciglanu. Tamo sam ugledao gospođu koja je silazila niz stube graciozno noseći cigle. Projektirao sam svoj dom po uzoru na ovo neobično nadrealno sjećanje, s četiri stupa u sredini. Kada sam gradio kuću, otkrio sam presjek pomoću kojega sam u interijer mogao dovesti prirodno svjetlo i zaštititi ga od pogleda. Kuća ima dvostruki zid od opeke koji sam vidio u Engleskoj, a ima dobra izolacijska svojstva zahvaljujući ventiliranoj šupljini. Sva su vrata i prozori izrađeni od drveta i održivi. Kuća se otvara prema vrtu, koji je njezin sastavni dio i produžetak. Shvatio sam da se prostor može nastanjivati na različite načine. Prostori su fleksibilni i multifunkcionalni. Nemaju samo jednu funkciju. Tijekom prošlih šezdeset godina naše su se tri kćeri tu udale. Ponekad nas posjećuju studenti ili organiziramo glazbene programe. Naš se dom transformira i od privatnih poprima javne funkcije. Kada sam izgradio kuću, imala je jednostavan tlocrt. Kasnije sam dodao radnu sobu i hram. Moja supruga Kamuben uvijek je bila stup snage u našoj obitelji pa naš dom zovemo Vila Kamalaben.

ORIS: Koja je bila Vaša vizija i ideja kada ste utemeljili Arhitektonski fakultet u Ahmedabadu 1962., koji se kasnije razvio u Zavod za planiranje okoliša i tehnologiju (CEPT)?

BALKRISNA DOSHI: Kada sam utemeljio Arhitektonski fakultet u Ahmedabadu, htio sam propitivati i razviti neograničen proces projektiranja koji odgovara našem etosu, klimi, kulturi, društvenim i ekonomskim prilikama, ljudima i okolnostima. Vizionar i pokrovitelj bio je g. Kasturbhai Lalbhai. **Prvo pitanje koje si treba postaviti prije projektiranja obrazovne institucije jest kako to mjesto može biti drugi dom studentima koji će u njemu upiti znanje iz okolice. Posjet SAD-u 1958. otvorio mi je oči, a put u Japan dao ideju koja se ne mora imitirati. Vidio sam zgrade u Japanu i otkrio da se može izgraditi vlastiti svijet. Jednom kada kažete da ste u potrazi za identitetom, nađete elemente koji su vam bitni – balkone, terase, uređaje za sjenčanje – koji su ukorijenjeni u indijski kontekst i klimu. Vjerujem da obrazovanje ne bi trebalo imati granica. Trebalo bi imati slobodu, a opet biti ukorijenjeno. S tim sam uvjerenjem projektirao kampus CEPT bez granica i vrata. Inspirirala me vizija obrazovnog centra Shanti Niketan i Sveučilišta Vishva Bharati Rabindranatha Tagorea u Zapadnom Bengalu. Htio sam da Fakultet bude**

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day I went to a brick kiln. There I observed a lady, who came down the stairs, gracefully carrying some bricks. My home was designed from this unusual surreal memory, with four columns in the centre. When I did the house, I discovered the section to bring in natural light and protection. It has a cavity brick bond, which I had seen in England and which insulates the building by creating air gaps. All the doors and windows are made of wood and climatically sustainable. It opens into a garden, which is an integral part and extension of the home. I realised that one can inhabit spaces in several diverse ways. Spaces are flexible and multi-functional. They do not have to be assigned a single function. During these sixty years,

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intersciplinaran pa smo oformili Fakultet za projektiranje, dizajn, vizualne umjetnosti, likovne umjetnosti i kazalište. Tagore je govorio o holističkom ljudskom biću. Znao sam za *navarasas* (indijsko autohtono poznavanje devet suština) – suštinu postojanja i slavljenja.

Kada smo utemeljili Arhitektonski fakultet, drugi su postojeći fakulteti bili AA u Londonu, Bauhaus, MIT, Harvard, Penn i ostali. Mislio sam, stoga, da je važno da imamo fakultet koji istražuje indijski etos – društveni, ekonomski i kulturni kontekst. Putovali smo, stoga, u antičke gradove i dokumentirali ih. Studenti su izrađivali velike makete i konstrukcije kako bi razumjeli nijanse u konstrukciji, svjetlu, materijalu

we had three daughters who were married here. At times, students visit or we hold music programmes. The home transforms for private and public functions. It had a simple layout when it was built. Later I added a study room and a temple below. Kamuben, my wife, has always been a pillar of strength for our family. Hence, we call our home – Kamalaben Villa.

ORIS: What was the vision and the idea when you founded the School of Architecture in Ahmedabad in 1962 (which evolved into the Centre for Environmental Planning and Technology (CEPT)?

BALKRISNA DOSHI: When I started the School of Architecture

i prostoru. U sklopu programa razgovarali smo o povijesti, umjetnosti, antropologiji, plesu i glazbi. Studente bih poticao da govore na svom materinskom jeziku; to bi stvaralo duboko razmijevanje. Fakultet je uvijek privlačio talentirane pojedince; iz Indije i iz različitih krajeva svijeta. S vremenom smo osmislili nekoliko različitih međunarodnih programa razmjene studenata pa studenti putuju i istražuju druge regije. Osigurao sam da fakultet bude povezan s praksom i znanjem o građevinskim tehnikama. Mnogi su iznenađeni kada dožive otvorene prostore kampusa CEPT i Arhitektonskog fakulteta. Plan je bio projektirati otvoreni kampus koji donosi svjež zrak. Kada dišete svjež zrak, dođete do svježih misli i inspiriraju vas nove ideje. Kampus je živi organizam i razvio se tijekom godina. Orijentacija sjever-jug omogućuje mu održivost te pruža prirodno svjetlo i ventilaciju. Ima debele zidove, mnogo neformalnih prostora i razina koji generiraju neplanirane aktivnosti. Crtaonice imaju prirodnu ventilaciju i svjetlo; nema klimatizacijskih uređaja. Namjena im je višestruka; kampus CEPT ima i formalne i neformalne prostore. Na gredama sam označio dimenzije kako bih studentima omogućio razumijevanje mjerila. Imamo radionicu za skulpture i Umjetničku galeriju *Kanoria*. Sloboda da pripituju i samostalno zaključuju čini Arhitektonski fakultet CEPT drugim domom za studente i fakultet.

ORIS: Projekt *Amdavad-ni-Gufa* vrlo je različit.

BALKRISNA DOSHI: Jednoga dana razgovarao sam s M. F. Hussainom o tome kako bismo u Ahmedabadu mogli izgraditi studio koji će nas poticati da budemo što bolji. U trenutku kada smo počeli s izgradnjom, Hussaina sam poznavao 25 godina. S obzirom na to da je klima u Ahmedabadu vruća, projektirao sam prostore nalik špiljskima, dijelom ukopane pod zemlju, poput indijskih špilja Ajante i Ellore u kojima žive redovnici (*sadhus*). Inspirirao me prostor poput

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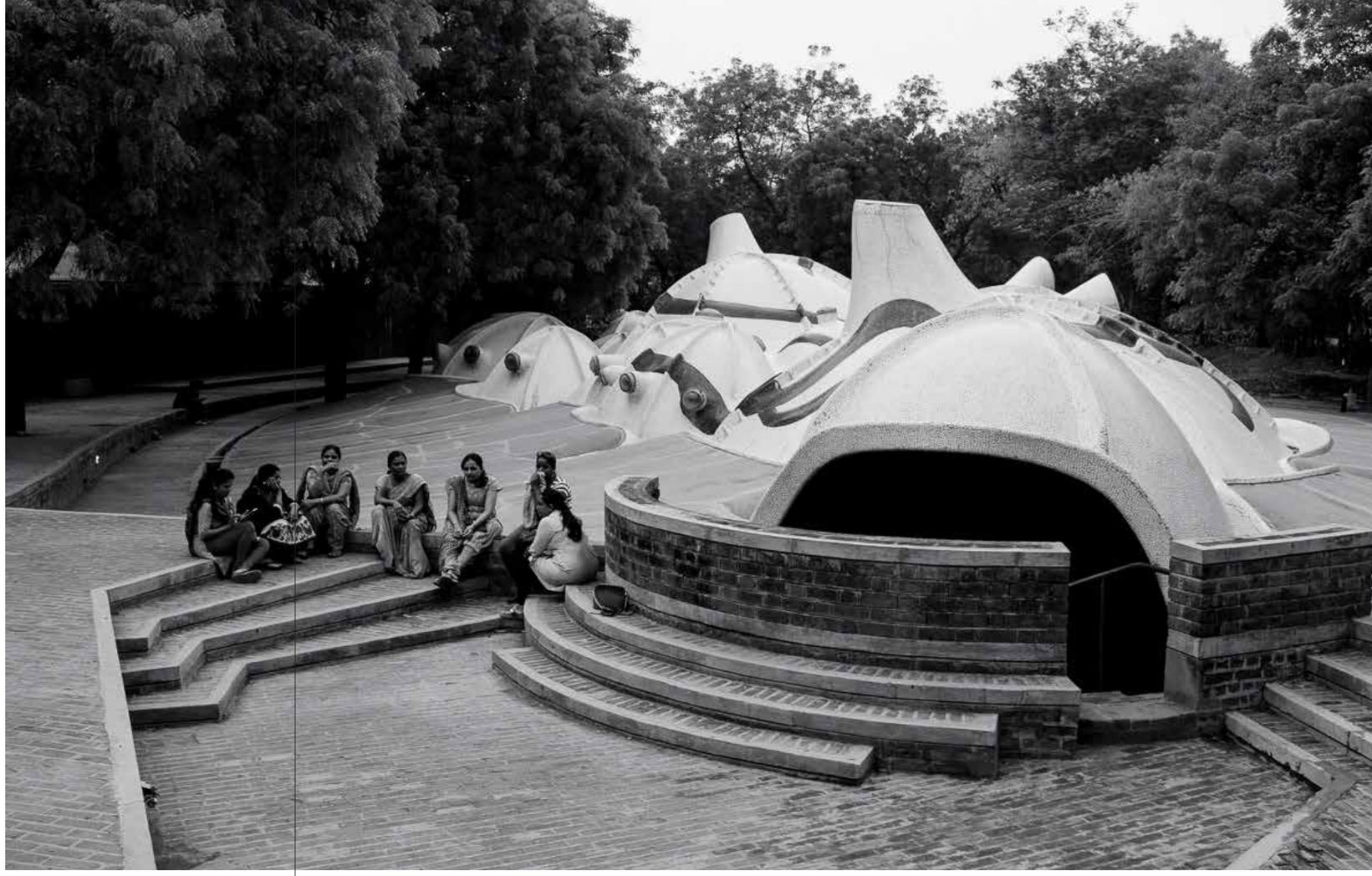
in Ahmedabad (1962), the idea was to question and to evolve an open-ended process of design that suits our ethos, climate, culture, social and economic conditions, people and circumstances. Mr. Kasturbhai Lalbhai was a visionary patron. The first question to ask oneself before designing an educational institution is – how can a place be like a second home where students absorb learning from the environment. By 1958, the journey to the USA had opened my eyes, and then my travel to Japan gave me the idea that you don't have to imitate. I saw the buildings in Japan and discovered you can create your own world. So, once you begin searching for identity, you will find relevant elements – balconies, terraces, shading devices – rooted in Indian context and climate. I believe that education should have no boundaries. It should have freedom and yet be rooted. So, I designed the CEPT campus without boundaries and with no doors. I was inspired by Rabindranath Tagore's vision of Shanti Niketan and Vishwa Bharati (World University), in Bengal. I envisioned that the School should be interdisciplinary and, hence, we created a School of Planning, Design, Visual Arts, Fine Arts and Theatre. Tagore spoke about the holistic human being. I was aware about the navarasas (Indian indigenous knowledge of nine essences) – the essence of existence and celebration. When we started the School of Architecture, there was AA in London, Bauhaus, MIT, Harvard, Penn and several other schools. So, I thought, it is important to have a School of Architecture, exploring the Indian ethos, social, economic and cultural context. We, therefore, travelled to ancient cities and documented them. Students made large models and structures to understand the nuances of structure, light, materials and space. We discussed history, arts, anthropology, dance, music as part of the programme. I would ask the students to speak in their mother tongue as well, in order



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to create a deep-rooted understanding. The school always attracted very good faculty, from India as well as different parts of the world. We gradually created several international exchange programmes so students would experience other regions and travel. I ensured that the faculty were connected with the practice and had a knowledge of building technologies. Many are surprised when they experience the open spaces of CEPT and the School of Architecture. The

Stonehengea koji ima kozmičku energiju. Izradio sam nekoliko maketa s velikim krugovima, stupovima i kupolama, ali činilo mi se da sve skupa ne funkcionira, da je prestatično. Jednoga dana inženjer mi je rekao da konstrukcija treba fleksibilniji materijal, ne ciglu. Sjetio sam se ferocementa i od toga sam materijala izradio kupole, pa smo napravili maketu s balonima od sapunice te, kasnije, od gline. Izradili smo tako makete i tresli ih pomoću vibracijskih strojeva. Dogodilo se nešto zanimljivo: pomaknule su se kupole i njihove osi, poput voća u košari, što je konstrukciju učinilo dinamičnom. Na taj se način iskristalizirala forma. Napisao sam mit naziva *Revelation* (*Otkrivenje*) (1993.) o crnoj kobri Sheshnag na kojoj spava hinduistički bog Višnu. Gufa je potpuno fleksibilna i fluidna. Pozvali smo plemenske zajednice, koje grade s blatom i bambusom, da izgrade ovu kompleksnu konstrukciju ljuske od ferocementa jer su imali znanje i vještinu. Konstrukcija je prekrivena mozaikom od izlomljenog porculana i nalikuje tradicionalnom obliku gradnje. Kada je M. F. Hussain posjetio lokaciju, proveo je na njoj neko

idea was to design an open campus that brings in fresh air. When you breathe fresh air, you get fresh thoughts and are inspired by fresh ideas. The campus is a living organism and has grown over the years. With its north-south orientation, it is climatically sustainable and has natural light and ventilation. It has thick brick walls and many informal spaces and levels, which generate unplanned activities. The Studios have natural ventilation and light – no air-conditioning. The Studios have multiple uses and the CEPT campus has both formal and informal spaces. On the beams I embedded dimensions to give the students an understanding of scale. There are sculpture workshops and the Kanoria Art Gallery. The freedom to question and think for oneself is what makes CEPT-School of Architecture a second home to students and faculty.

ORIS: The Amdavad-ni-Gufa is a very different project.

BALKRISNA DOSHI: One day, M.F. Hussain and me were discussing that we could build a studio in Ahmedabad that would challenge one another. I had known Hussain for almost 25 years when we started the project. Since Ahmedabad climate is hot, I thought of designing caves, partly underground. It is like the Indian caves at Ajanta and Ellora where sadhus (monks) live. I was thinking of places like Stonehenge which have cosmic energies. I did a few models with large circles and columns and domes, but I felt it was not working and looked static. One day, an engineer told me that the structure would need a more flexible material, not brick. So, I thought of ferro-cement domes and we made models with soap bubbles and, later, clay models. We made the model and shook it on a vibrator machine. Something interesting happened. The domes shifted and their axis shifted, like fruits in a basket, and the structure became dynamic. This is how the form emerged. And I wrote a myth called the Revelation (1993) about the Sheshnag - Black Cobra - on which the Hindu God Vishnu sleeps. The Gufa is completely flexible and fluid. We invited tribal communities, who construct with mud and bamboo, to build this complex ferro-cement shell structure, as they had the skills. The structure was covered with broken china mosaic. It is like a traditional building craft. When M.F. Hussain visited the site, he took time and then spontaneously started painting the ceiling, like how Michelangelo had painted the roof of the Sistine Chapel. Today, children, professionals, the elderly often visit the site as if for amusement. It has become a very lively public institution for arts and theatre.

ORIS: The Indian Institute of Management in Bangalore celebrates the natural landscape with its internal courtyards, walkways, library and classrooms.

BALKRISNA DOSHI: When I was designing the Indian Institute of Management at Bangalore, I said to the director that we would build a temple of education. Bangalore's climate is beautiful. It's a green city, so why not create pergolas and corridors together and allow sunlight and rain to come in? The building is porous. What does porosity mean? My pores – my whole body is porous, from my skin to my heart. When people walk there, its meditative and the teacher-student relationship changes. Because of the cool climate of Bangalore, our

vrijeme i spontano počeo bojiti strop, poput Michelangela u Sikstinskoj kapeli. Danas lokaciju često posjećuju djeca, profesionalci i stariji i na njoj uživaju. Postala je jako živa javna ustanova za umjetnost i kazalište.

ORIS: Indijski institut za menadžment u Bangaloreu slavi prirodni krajolik unutarnjim dvorištima, prolazima, knjižnicom i učionicama.

BALKRISNA DOSHI: Kada sam projektirao Indijski institut za menadžment u Bangaloreu, rekao sam ravnatelju da ćemo izgraditi hram obrazovanja. Klima u Bangaloreu jako je ugodna. Grad je zelen i nije bilo razloga da ne izgradimo pergole i povezane hodnike te tako dozvolimo da u

prostor uđu kiša i sunčeva svjetlost. Zgrada je porozna. Što znači poroznost? Moje pore, moje je čitavo tijelo porozno, od kože do srca. Kada ljudi hodaju ovim meditativnim prostorom, mijenja se odnos studenta s profesorom. S obzirom na klimatske uvjete, život na otvorenom jednako je važan kao život u zatvorenom. Ulica je naš javni prostor, prostor za zajednicu. Nema granica. Hodnici su projektirani kao ulice i na njima, a ne samo u učionicama, odvija se učenje. Pergole propuštaju sunčevu svjetlost i kišu u hodnike i teško je odrediti što je unutarnji, a što vanjski prostor. Danas zelenilo prekriva zgradu i s njom čini jedno. Postala je hram obrazovanja. Hram (Meenakshi Amman) u (gradu) Maduraiju u južnoj Indiji gradio se stoljećima. Ima krivudave i porozne pravce kretanja. Slično tomu, os grada Fatehpur Sikrija promjenjiva je. Ova su iskustva reinterpretirana u Institutu za menadžment u Bangaloreu, ali na potpuno različit način. Korišten je lokalni kamen i beton. Stupovi, zidovi, krov, pergole i otvori – svaki ima različit ritam. Nalikuje simfoniji prostora koja se neprestano mijenja kako se sunce kreće tijekom dana. Podsjetilo me to na posjet Partenonu prije nekoliko desetljeća. Dok sam skicirao stupove i sjene, odjednom sam doživio da se čitava zgrada pomaknula sa suncem. Institut u Bangaloreu ima nekoliko slojeva i pruža

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life outside is as important as the life inside. The street is our public space, a space for community. There are no boundaries. Therefore, the corridors were designed like streets, where learning happens too – not just in classrooms. The pergolas allow sunlight and rain into the corridors and one wonders which is inside and which is outside. The landscape and creepers are now growing over the building, making it appear as one. It has become a temple for education. The Madurai Temple in South India was built over centuries. It has meandering and porous movement patterns. Similarly, Fatehpur Sikri has a shifting axis. These experiences were reinterpreted in IIM Bangalore, yet very differently. Local stone and concrete were used. The columns, walls, roof,

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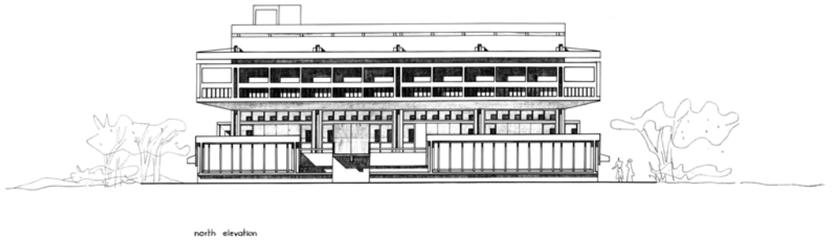

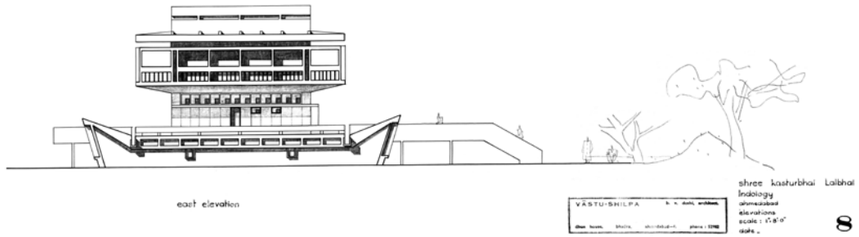

nekoliko mogućnosti za rast i promjenu kroz vrijeme. Statična zgrada doživljava se kao pomična. Prekrivena bršljanom i puzavcem, prihvaća prirodu i živo je biće. Priroda je integralni dio zgrade. Učenje se ne odvija samo u učionicama, već i u hodnicima i prirodi, može biti formalno i neformalno. Ustvari, uvijek sam naglašavao vrijednost neformalnog učenja, na Arhitektonskom fakultetu i Institutu u Bangaloreu.

ORIS: Što Vam je poslužilo kao inspiracija i uspomena kada ste projektirali svoj studio Sangath?

BALKRISNA DOSHI: Sangath, moj projektantski studio, konačni je rezultat mojih istraživanja. Nalazi se u vrtu, jednostavne je konstrukcije, dijelom ukopan u zemlju, s lukovima, šupljim krovom od otpadnih keramičkih pločica koji su izgradili lokalni obrtnici. Vrata i prozori kombinacija su čelika i drveta i jako su lagani. Pod od crvenog oksida vrlo je skroman i minimalistički. Također, sadrži nekoliko uspomena na godine provedene na adresi 35 Rue de Sèvres. Dok sam projektirao, mislio sam na indijsko selo, proporcije ljudskog tijela i plinte i stube. Stube pergolas and openings – each have a very different rhythm. It's like a symphony of spaces which is in constant flux as the sun moves throughout the day. I am reminded of the time I visited the Parthenon several decades ago. I was sketching the columns and the shadows and suddenly experienced that the whole building was moving with the Sun. The IIM has many layers and provides several possibilities for growth and change over time. A static building is experiencing a shifting. With ivy and creepers covering it, it embraces nature and is a living being. Nature is an integral part of the building. Learning does not happen only in classrooms. Learning happens in the corridors and in the natural landscape. Learning can be both formal as well as informal. In fact, I have always emphasised the value of informal learning, both at the School of Architecture and IIM Bengaluru.

ORIS: What were the inspirations and memories when you were designing your own Studio – Sangath?

BALKRISNA DOSHI: Sangath, my design studio, is a summation of my search. It is a Studio in a garden. It is a simple structure, partly underground with vaults, a hollow roof with waste ceramic tiles, built by local artisans. The doors and windows are a combination of steel and wood and very light. The flooring of red oxide is frugal and minimal. It has inscribed several memories of my time at 35, Rue de Sevres too. While designing it, I was reminded of an Indian village and the humane scales and plinths and steps. The steps also become an amphitheatre where we often have meetings. My daughter Maneesha was married here. So, this Studio really

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su postale amfiteatar u kojem često održavamo sastanke. Moja kći Maneesha ovdje se i udala. Studio je, dakle, nešto sasvim drugačije i može poprimiti različite funkcije. Uživao sam u posjetu studiju Taliesin Franka LLoyda Wrighta. Studio Wisse Wassefa, pored piramida, također je ostao u mom sjećanju. Arhitekt tako reinterpretira svoja iskustva i uspomene, spontano i intuitivno. Studio nosi naziv Vastu-Shilpa. Vastu je znanost o okolici. Sve što nas okružuje konstantno je živo i pokretno. Ne možemo vidjeti zrak, ali čim vidimo da se lišće kreće, znamo da je zrak prisutan. Moj je rad posvećen otkrivanju forme, likova, slika koje sam doživio u hramovima južne Indije. Po indijskoj filozofiji radi se o duhovnom iskustvu. Kada sam bio sa Sigfriedom Giedionom, pričali smo o kulturi i arhitekturi. Na svakog od nas podsvjesno utječu naši kulturni korijeni. Arhitektura je zapravo kombinacija naše duboke intuicije i iskustava koje pamtimo.

ORIS: Bili ste uključeni u proces prostornog planiranja i projektiranja gradova u Indiji sve od neovisnosti, od Le Corbusiera i Chandigarha do danas. S kojim se izazovima indijski gradovi susreću danas, s obzirom na Vaša iskustva u Vidhyadhar Nagaru, Jaipuru, Ahmedabadu i Mumbaiju?

BALKRISNA DOSHI: Stanovništvo u Indiji u stalnom je is something very different and can transform for different functions. I had also enjoyed visiting Taliesin, Frank Lloyd Wright's studio. The Studio of Wissa Wassef, next to the pyramids also remained in my memories. So, an architect reinterprets his experiences and memories spontaneously and intuitively. The Studio was named Vastu-Shilpa. Vastu is a science of environment. The whole environment is alive and constantly moving. We cannot see air but the moment we see the leaves moving we are assured of its presence. My work is about this discovery of form, character, images that I have experienced in South Indian temples. It is a spiritual experience, according to Indian philosophy. When I was with Siegfried Gideon, we were talking about culture and architecture. Each one of us is intuitively influenced by our cultural moorings. Architecture is about our deeper intuitions and memorable experiences.

ORIS: Having been involved with the planning of cities in India, ever since independence, from Le Corbusier at Chandigarh to our present times – what are the challenges that Indian cities face today, based on your experiences at Vidhyadharnagar, Jaipur, Ahmedabad and Mumbai?

BALKRISNA DOSHI: India is growing in population, new building technologies, new aspirations, incomes and economic pressures. Rural areas are also changing rapidly and becoming more urban. Cities cannot sprawl indiscriminately. I believe that low-rise high density structures are sustainable.

When you see Jaipur and the vision of Maharaja Jaisingh, you have to keep in mind that he was a respected astronomer, poet, scholar, mathematician, humanist, and visionary. He built the observatories in the centre of Jaipur City because he wanted everybody to go there and connect with the stars. It is only then that the city becomes a paradise on earth. So, when I was designing Vidhyadharnagar, I wanted to understand the reverence for water and transform a dry hill into green life around water,

porastu, kao i nove tehnologije građenja; nove su težnje, razina prihoda i gospodarski pritisci. Ruralna područja također se ubrzano mijenjaju i postaju urbanija. Gradovi se ne mogu širiti bez prestanka. Mislim da je niska gusta izgradnja održiva. U Jaipuru vidite viziju maharadže Jai Singha. Bio je uvaženi astronom, pjesnik, znanstvenik, matematičar, humanist i vizionar. Izgradio je opservatorije u središtu Jaipura jer je želio da ih svi posjećuju kako bi se povezali sa zvijezdama. Samo u tom slučaju, grad može postati raj na zemlji. Kada sam projektirao Vidhyadhar Nagar, moja je ideja bila razumjeti poštovanje prema vodi i suho brdo preoblikovati u zeleni život oko vode kroz topografiju i institucije. Tako bi svi građani mogli živjeti i šetati kroz prirodu i institucije. Ovi građanski prostori grada trebali bi biti dostupni svima. Pouke iz starog Jaipura bezvremenske su. Moramo imati na umu da su gradovi, osim kvalitetnog stanovanja i radnih mjesta, namijenjeni i slavljenju života. Vječni su, amorfni i prolazni. Gradovi slave različitost; uključuju zemljišta mješovite namjene, preklapanje funkcija i slojevitost. Moraju biti uključivi i osnaživati živote. Upravo sam to istraživao prilikom projektiranja Kharghara (Novi Mumbai), Vidhyadhar Nagara (Novi Jaipur) te Trga Bhadra u Ahmedabadu. Moramo također shvatiti da urbani prostor ima vlastiti život. Arhitekt ili projektant ne mogu ga kontrolirati, već pružiti osnovne prostore i osnažiti javna mjesta za okupljanje i slavlje građana.

ORIS: Vaša retrospektivna izložba postavljena u šangajskom muzeju The Power Station of Art prva je takve vrste u Kini.

BALKRISNA DOSHI: Retrospektivnu izložbu mojih radova izloženu u muzeju The Power Station of Art u Šangaju postavila je Khushnu Panthaki Hoof. Postav izložbe oblikovan je kao kazalište, ali tiho prenosi i otkriva istraživanje. Sve što projektiramo zaista je povezano sa životom. Izložba prenosi ideje o svjetlu i zvuku, elementima i iskustvima koji čine zgradu, uspomenama i mitovima, skulpturama i slikama. Govori o fluidnosti, mogućnosti i stapanju. Nadam se da će retrospektiva potaknuti nove načine razmišljanja i pogleda na stvari naših studenata arhitekture. U kontekstu retrospektive, kada gledam unatrag, shvaćam da je život misteriozan i prepun neočekivanih iskustava. Život je poput rijeke koja izvire na izvoru i utječe u veliko more. Cikličan je fenomen. Arhitektura je živa sila energije, produžetak života koji se kontinuirano razvija, poput stabla koje je ukorijenjeno duboko ispod zemlje, ali, kako raste, njegovo lišće i plodovi sežu do neba i kozmosa. Ne možemo postaviti kruta pravila. Arhitektura slavi različitost. Nemjerljiva dimenzija života fascinira me i inspirira moje istraživanje. Kreativnost znači da moramo kršiti pravila i istraživati izvan okvira. Na taj način gradimo svoju stvarnost i uviđamo da je život zapravo neopipljiv.

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BALKRISNA DOSHI: The retrospective of my work at The PowerStation of Art in Shanghai was curated by Khushnoo Panthaki Hoof. It was designed like a theatre, but it speaks silently. It reveals a search. Everything we design is really connected to life. The exhibition conveys ideas on light and sound, about elements and experiences that constitute a building, about memories and myths, and about sculpture and painting. It talks about fluidity, it talks about chance and about intermixing. I hope the retrospective evokes new ways of thinking and observation for students of architecture. In the context of the retrospective, looking back, I realise, that life is mysterious and full of unexpected experiences. Life is like a river, that begins from a spring and flows into a vast ocean. It is a cyclic phenomenon. Architecture is a living energy force, an extension to life and is constantly evolving. It is like a tree that takes deeper roots, deep beneath the earth, as it grows and its leaves and fruits reach out to the sky and the cosmos. We cannot make rigid rules. Architecture celebrates diversity. The immeasurable dimensions of life fascinate me and inspire my search. Creativity means we need to break the rules and search beyond boundaries. This way, we create our own reality and realise deep within, that life is intangible.

through topography and institutions, in order to enable all citizens to live and walk through nature and institutions. These civic spaces of the city have to be accessible to everyone. The lessons from old Jaipur are timeless. Besides providing good housing and workplace, we must remember that cities are meant for the celebration of life. They are eternal, amorphous, and ephemeral. Cities celebrate diversity. It has mixed land use, overlapping of functions and a layering of things. It must be inclusive and empower lives. This is what I have explored in the design of Khargar (New Mumbai), Vidhyadharnagar (New Jaipur) and the Bhadra Square in Ahmedabad. We have to also realise that urban space has a life of its own. An architect or planner cannot control it, but provides the basic facilities and empowers public spaces for the citizens to gather and celebrate there.

ORIS: The SHANGHAI retrospective at The PowerStation of Art was the first of its kind in China.