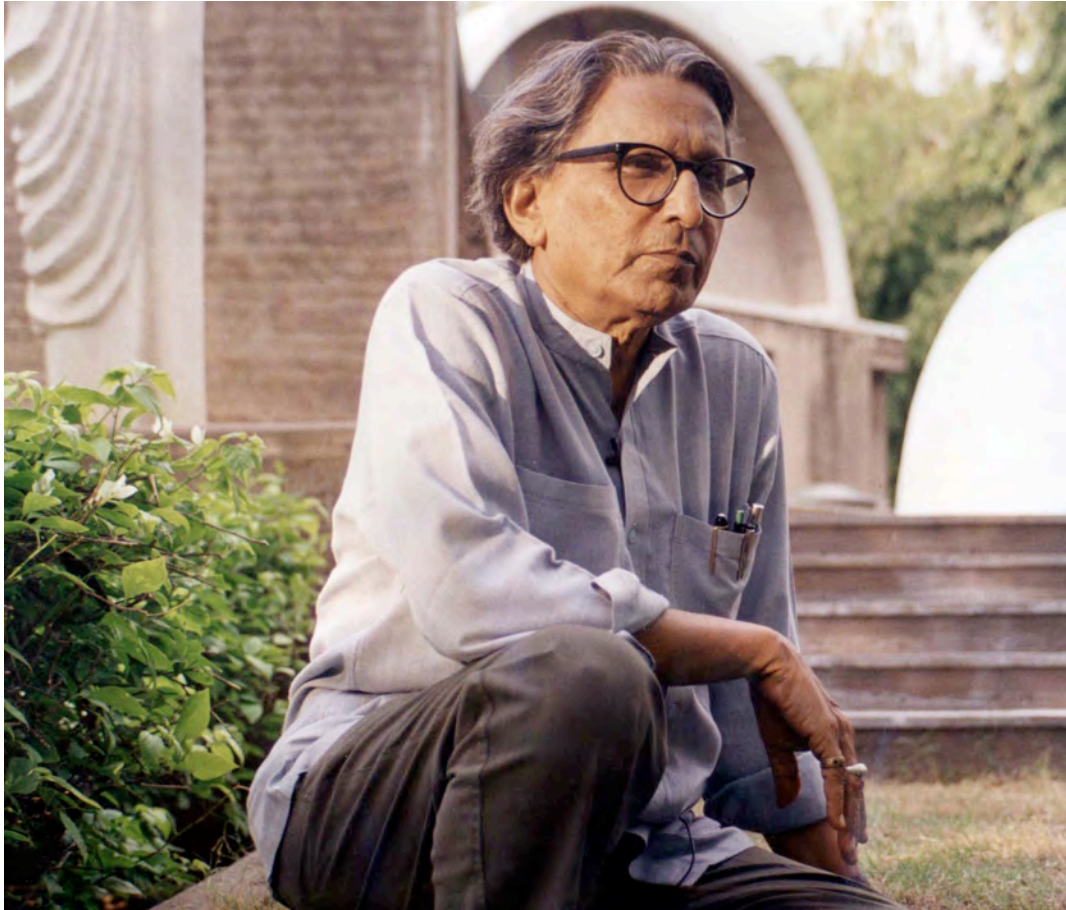


The Pritzker Architecture Prize

2018 Laureate
Balkrishna Doshi
India

Image Book



Balkrishna Doshi

Photo courtesy of VSF

The following pages contain images of and text about the architecture of Balkrishna Doshi. On the pritzkerprize.com website, a selection of these photographs and drawings have been linked to high resolution images that may be used for printing or broadcast in relation to the announcement of Balkrishna Doshi being named the 2018 Pritzker Architecture Prize Laureate. Photographs may not be reproduced for commercial or personal use without written consent from the photographers.

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**Institute of
Indology**
1962

Ahmedabad,
India



Photo courtesy of VSF

The Institute of Indology was designed to house ancient manuscripts, a research center and eventually, a museum. "All the elements one finds in Indian buildings are present [here]. I had studied a Jain upashraya, a home for monks, before I designed it. I had also met several Jain saints in the city to understand the traditional architecture for this building type." Here, the building's two stories, high plinth, and full length veranda are all components of traditional Indian buildings.

North facade and entrance.

**Institute of
Indology**
1962

Ahmedabad,
India



Photos courtesy of VSF

The architect considered lighting, temperature and humidity levels to preserve the ancient artifacts stored inside.

Top: Top floor veranda.

Bottom: View from the museum court.

**Institute of
Indology**
1962

Ahmedabad,
India

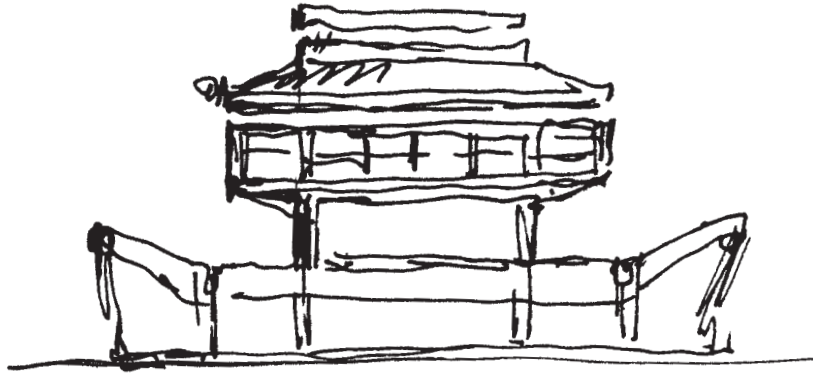


Photo courtesy of VSF

Upstairs veranda.

**Institute of
Indology**
1962

Ahmedabad,
India



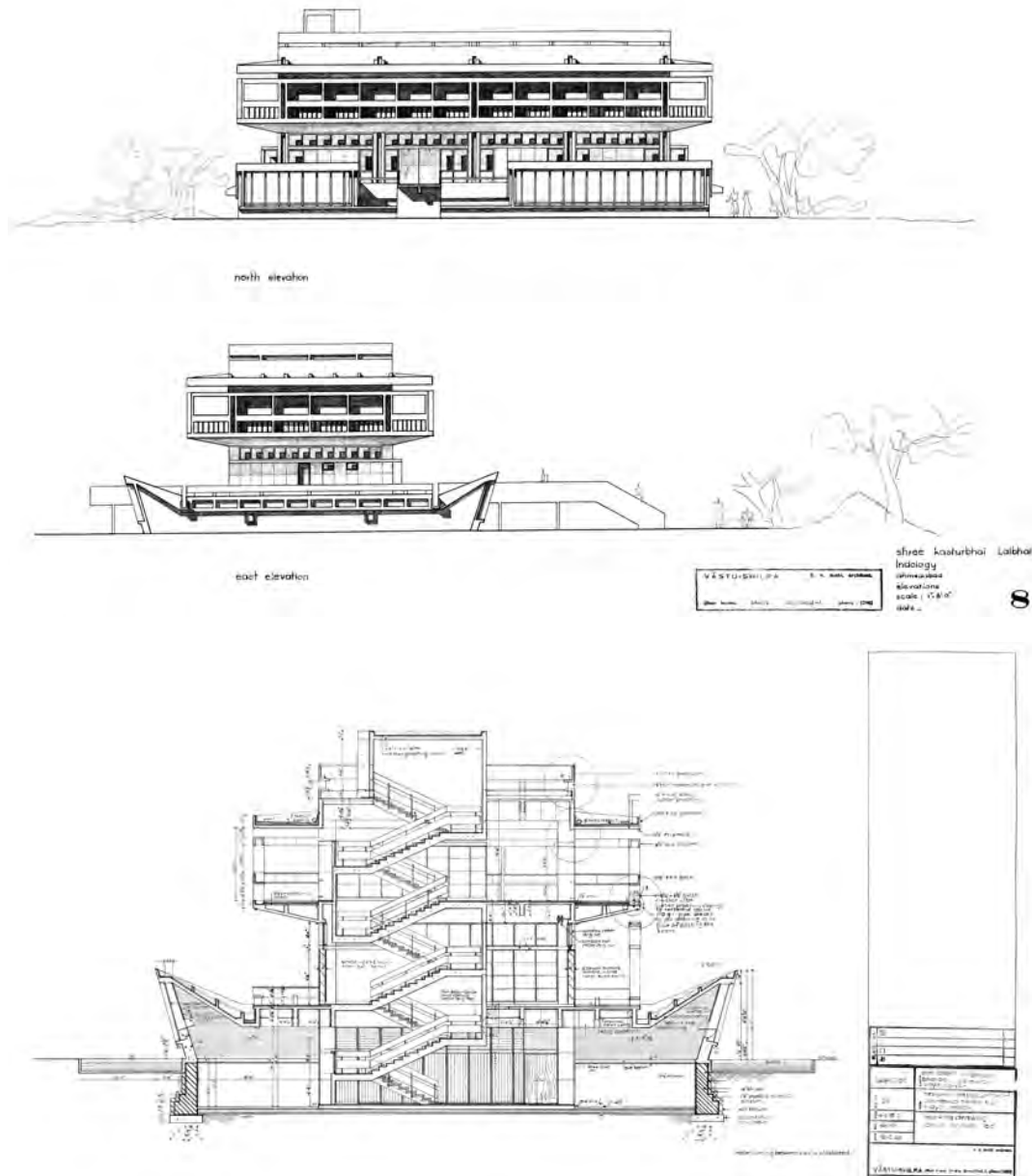
Sketch courtesy of VSF

The design was inspired in part by Kurashiki Town Hall project, by 1987 Pritzker Laureate Kenzo Tange.

Preliminary sketch, by Doshi.

**Institute of
Indology**
1962

Ahmedabad,
India



Renderings courtesy of VSF

Top: North and east elevations.
Bottom: North-south section.

Kamala House
1963

Ahmedabad,
India



Photos courtesy of VSF

Informed by both Western and Eastern designs, Kamala House was named after Doshi's wife, and is the architect's personal residence. Doshi relies on a sustainable and economical approach. Natural light is maximized and streams throughout, while cavity walls trap and minimize heat.

Top: Unlike traditional Indian homes at the time, the garden was placed in the rear of the house rather than in the front, to intentionally offer privacy.
Bottom: Basement in early morning light.

Kamala House
1963

Ahmedabad,
India



Photo by A+U

In addition to the four distinct rooms – drawing, dining, kitchen, bedroom – the one-and-a-half-story house includes an extension (1986), visible here in late evening light.

**Centre for
Environmental
Planning &
Technology**
1966–2012
(Multiple
Phases)

Ahmedabad,
India



Photos courtesy of VSF

“CEPT campus has become at once a small campus and a big house, making everyone aware about his or her role in it. Learning occurs simultaneously and our responses shape our lives.” Initially housing just the School of Architecture (1966), the campus has expanded to include the School of Planning (1970), the Visual Arts Centre (1978), the School of Building Science and Technology (1982), the School of Interior Design (1982), Kanoria Centre for Arts (1984), and an exhibition gallery (2012).

Top: Kanoria Centre for Arts, studio spaces for artists.

Bottom: View of the School of Architecture from the north lawn.

**Centre for
Environmental
Planning &
Technology**
1966–2012
(Multiple
Phases)

Ahmedabad,
India



Photos courtesy of VSF

Natural light fills a studio space at the School of Architecture.

**Centre for
Environmental
Planning &
Technology**
1966–2012
(Multiple
Phases)

Ahmedabad,
India



Photo courtesy of VSF

Doshi blurs the definitions of interior and exterior, creating covered open spaces that seamlessly unite the two.

**Centre for
Environmental
Planning &
Technology**
1966–2012
(Multiple
Phases)

Ahmedabad,
India



Photos courtesy of VSF

Top: A funnel shaped entrance is designed to direct the breeze through the building.
Bottom: Spaces for interaction below the studios.

**Centre for
Environmental
Planning &
Technology**
1966–2012
(Multiple
Phases)

Ahmedabad,
India



Photos courtesy of VSF

CEPT buildings respond to the distinct needs of each discipline, and the evolving campus allows space for continued expansion. Crisscross movements of faculty and students maintain physical and environmental interconnectedness.

Top: View of the School of Architecture from the Administrative block.

Bottom: Double height space for multifunctional activities overlooking the landscape and the studio spaces.

**Centre for
Environmental
Planning &
Technology**
1966–2012
(Multiple
Phases)

Ahmedabad,
India

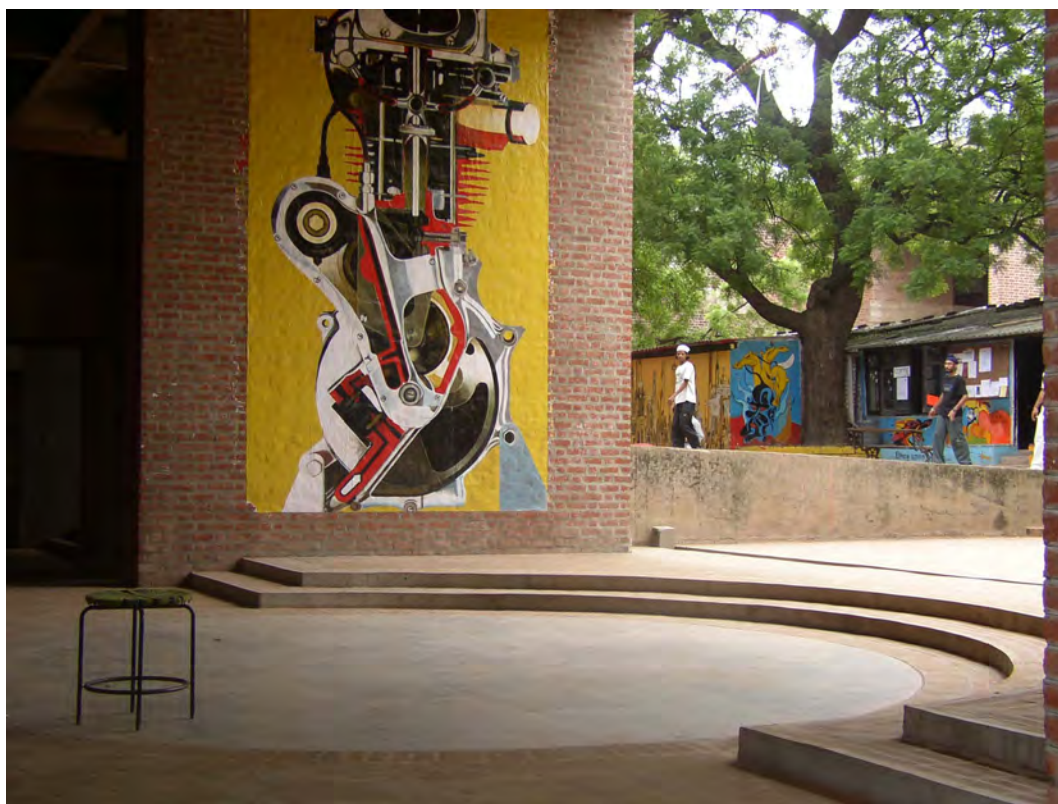
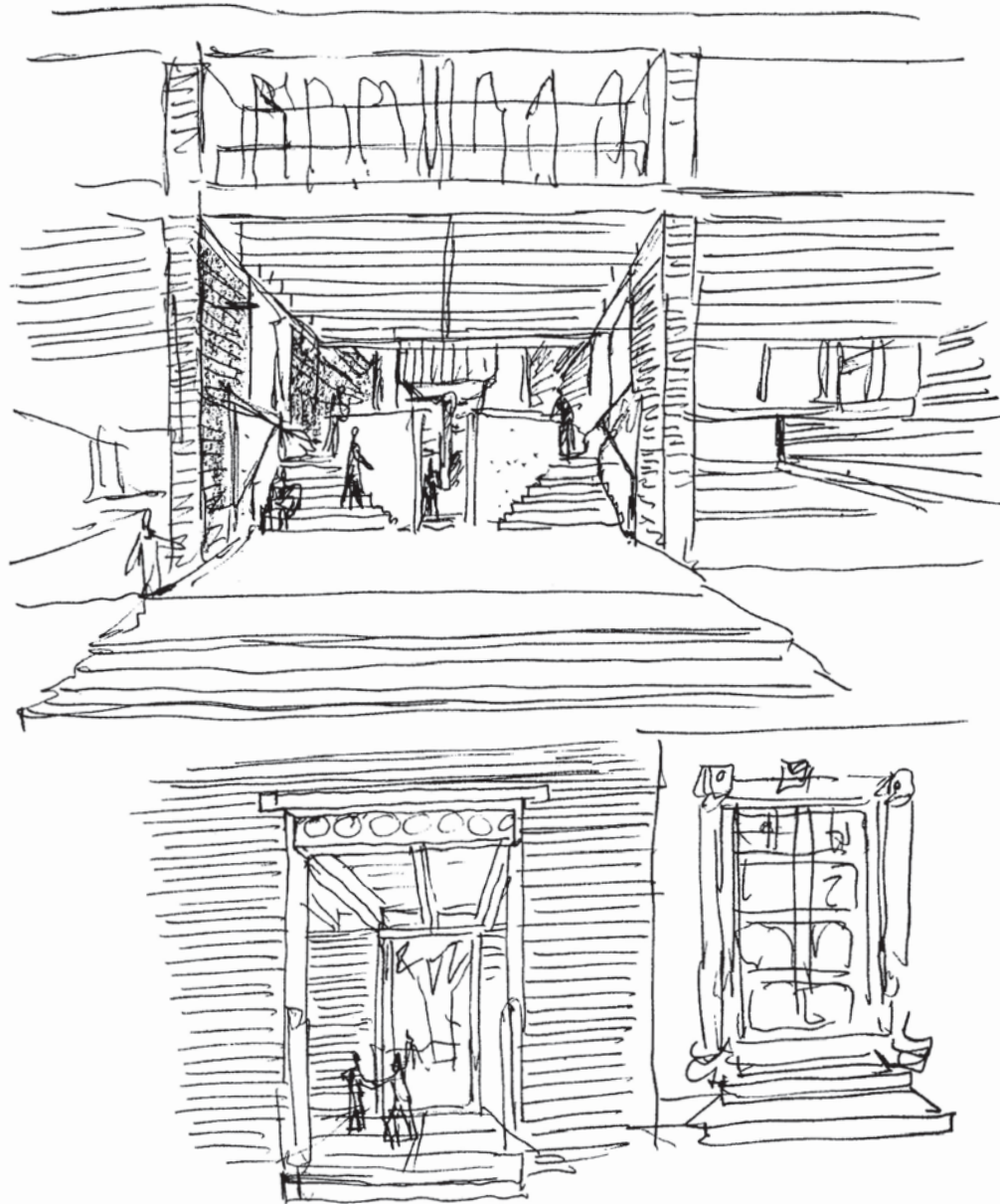


Photo courtesy of VSF

Places to encourage interaction amongst students.

**Centre for
Environmental
Planning &
Technology**
1966–2012
(Multiple
Phases)

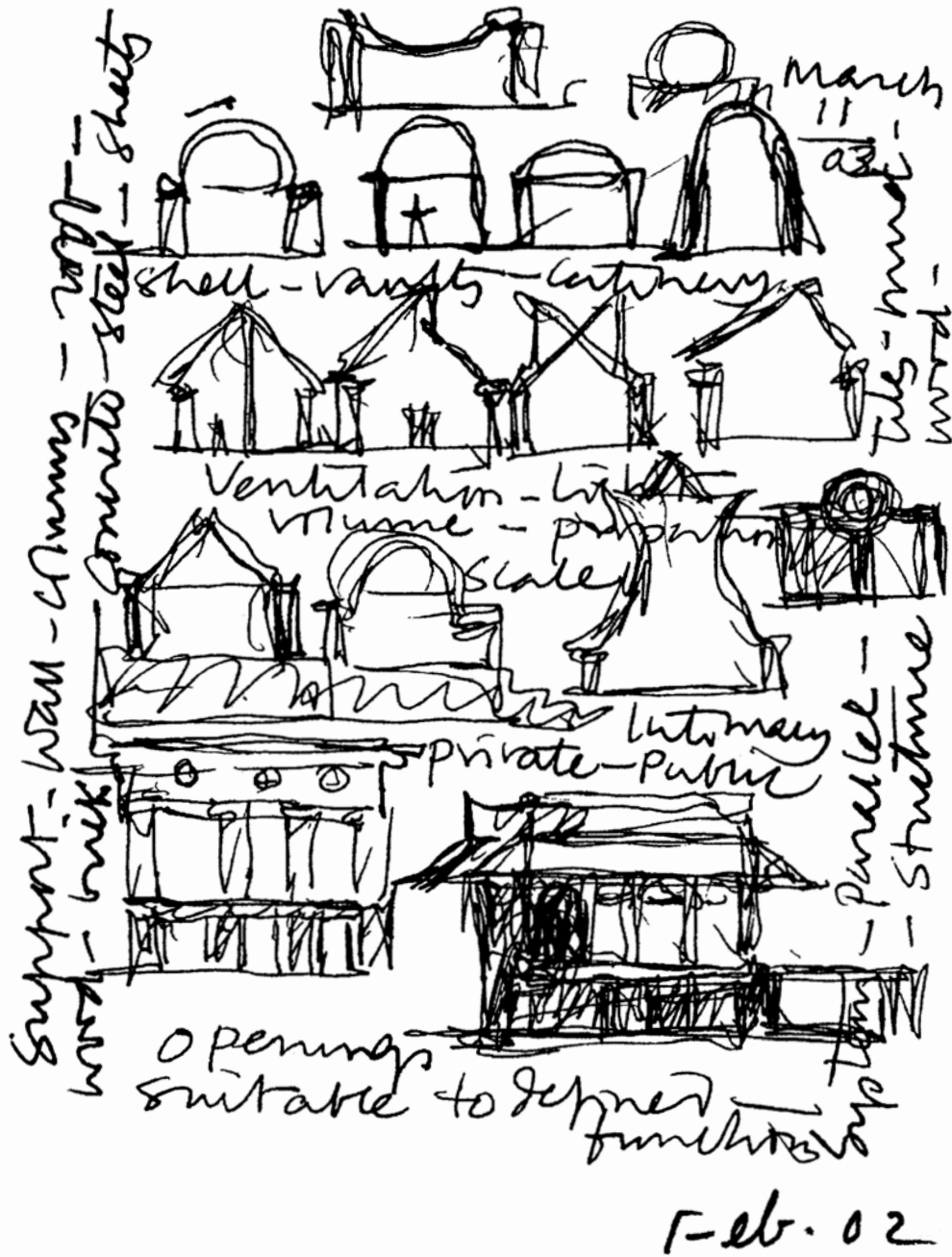
Ahmedabad,
India



May 6 07

Sketch courtesy of VSF

Sketch of the entrance under the south façade.



Sketch study courtesy of VSF

Studies of forms in relation to ventilation, light and characteristics of space.

**Life Insurance
Corporation
Housing**
1973

Ahmedabad,
India



Photo courtesy of VSF

“[O]ne of my most favourite housing projects is the one I designed for Life Insurance Corporation, at Ahmedabad...Here I knew that the houses would be occupied by several generations of the same family, that they would identify with it, that there will be a strong sense of belonging and that their needs will change, and they may modify parts of it.”

Housing before occupancy.

**Life Insurance
Corporation
Housing**
1973

Ahmedabad,
India



Photo courtesy of VSF

To accommodate fluctuating sociocultural needs of Indian families, Doshi reverses the typical order of a multi-residential building, placing the largest residence on the bottom and the smallest on the top, allowing the upper unit to enjoy a terrace, which can also be converted into an additional living space.

**Life Insurance
Corporation
Housing**
1973

Ahmedabad,
India



Model sketch courtesy of VSF

Model of street.

**Life Insurance
Corporation
Housing**
1973

Ahmedabad,
India



LIC - 1978/81

Sketch courtesy of VSF

Preliminary sketch of a unit.

**Premabhai
Hall**
1976

Ahmedabad,
India



Photo courtesy of VSF

"A good theatre...is the extension of the most active and creative part of a city. It is a place where all artists meet and recreate a new image of life." Designed as a public theatre, Premabhai Hall, a largely concrete building, houses an auditorium, vast interior corridors and public gathering spaces.

View from Bhadra Square.

**Premabhai
Hall**
1976

Ahmedabad,
India



Photo courtesy of VSF

Entrance to the auditorium from the foyer.

**Premabhai
Hall**
1976

Ahmedabad,
India



Photo courtesy of VSF

Foyer with natural light.

**Premabhai
Hall**
1976

Ahmedabad,
India



Photo courtesy of VSF

Top floor spaces granting access to the auditorium.

**Premabhai
Hall**
1976

Ahmedabad,
India



Photo courtesy of VSF

Staircases leading to various levels of auditorium seating.

**Premabhai
Hall**
1976

Ahmedabad,
India



Photo courtesy of VSF

Auditorium interior.

**Premabhai
Hall**
1976

Ahmedabad,
India

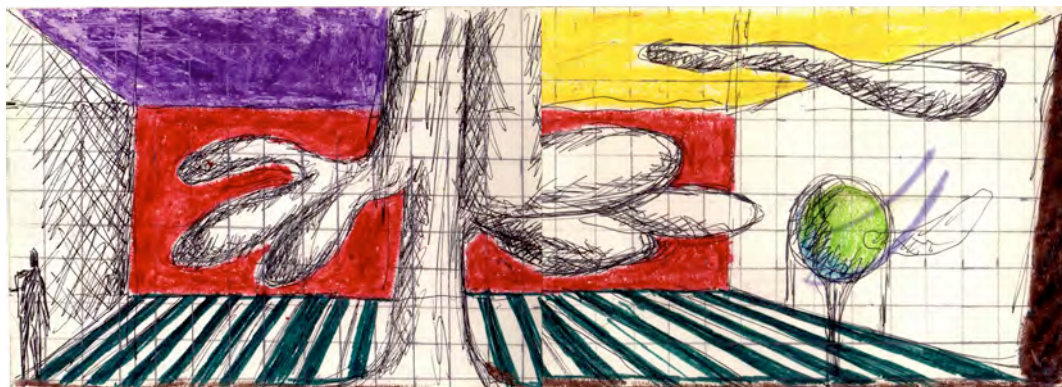


Photo courtesy of VSF

Light cascades at the entrance of balcony seating.

**Premabhai
Hall**
1976

Ahmedabad,
India



Sketch courtesy of VSF

Sketch of the curtain tapestry designed by Doshi.

**Indian
Institute of
Management,
Bangalore**
1977–1992
(Multiple
Phases)

Bangalore, India



Photo courtesy of VSF

Inspired by traditional maze-like Indian cities and temples, IIM Bangalore is organized as interlocking buildings, courts and galleries. It also provides a variety of spaces protected from the hot climate, and infuses greenery through semi-open corridors and gardens.

Internal courtyards.

**Indian
Institute of
Management,
Bangalore**
1977–1992
(Multiple
Phases)

Bangalore, India



Photo courtesy of VSF

"The integration of functions, movements, nature and the choices to accommodate diverse activities simultaneously are the distinguishing features of the campus at Bangalore today."

Library interior.

**Indian
Institute of
Management,
Bangalore**
1977–1992
(Multiple
Phases)

Bangalore, India



Photo courtesy of VSF

Light and shadows through the exterior corridors.

**Indian
Institute of
Management,
Bangalore**
1977–1992
(Multiple
Phases)

Bangalore, India



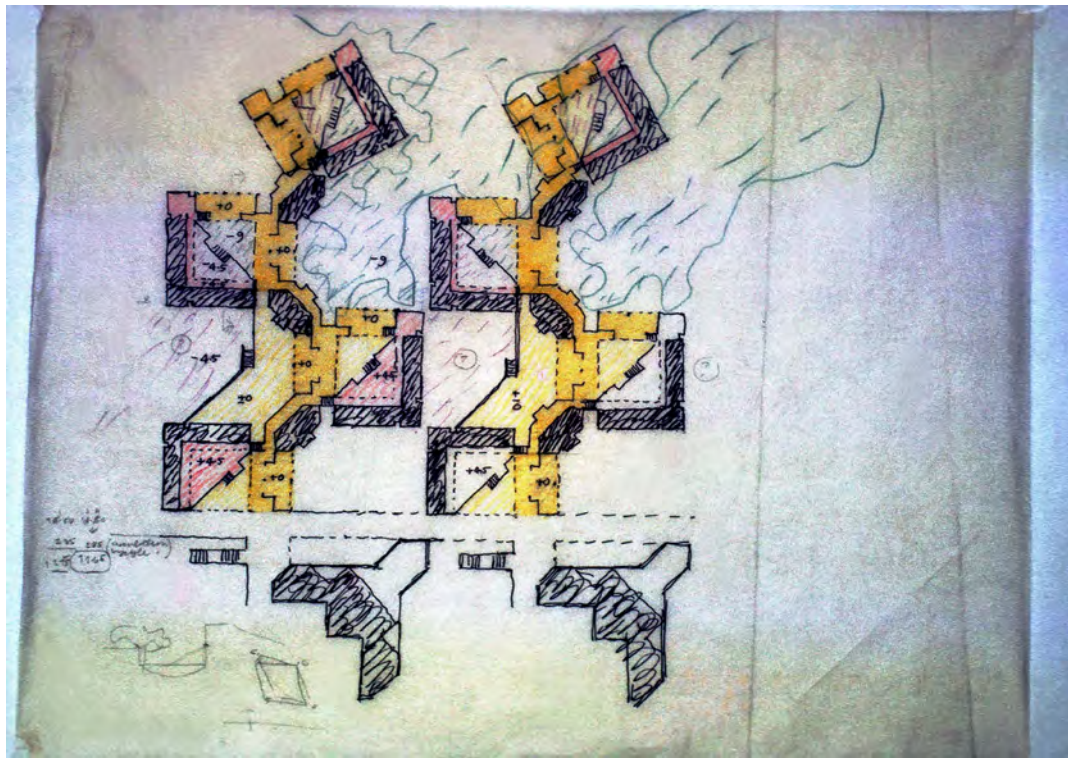
Photo courtesy of VSF

“I wanted to develop a system by which the buildings at IIM Bangalore disappear and spaces in between them dominate the experience of the place...I thought the most important things [were] the rasa, which is the subtle experience of the space that makes the space memorable. It extends the associations and enriches imagination.”

View towards the library from a semi-open corridor.

**Indian
Institute of
Management,
Bangalore**
1977–1992
(Multiple
Phases)

Bangalore, India



Sketch courtesy of VSF

Hand drawn plan for dormitories and courts, by Doshi.

**Sangath
Architect's
Studio**
1980

Ahmedabad,
India



Photo courtesy of VSF

“Sangath fuses images and associations of Indian lifestyles. Memories of places visited collide, evoking and connecting forgotten episodes. Sangath is an ongoing school where one learns, unlearns and relearns. It has become a sanctuary of culture, art and sustainability where research, institutional facilities and maximum sustainability are emphasized.”

Sangath with grass steps of the amphitheater, leading to the entrance.

**Sangath
Architect's
Studio**
1980

Ahmedabad,
India



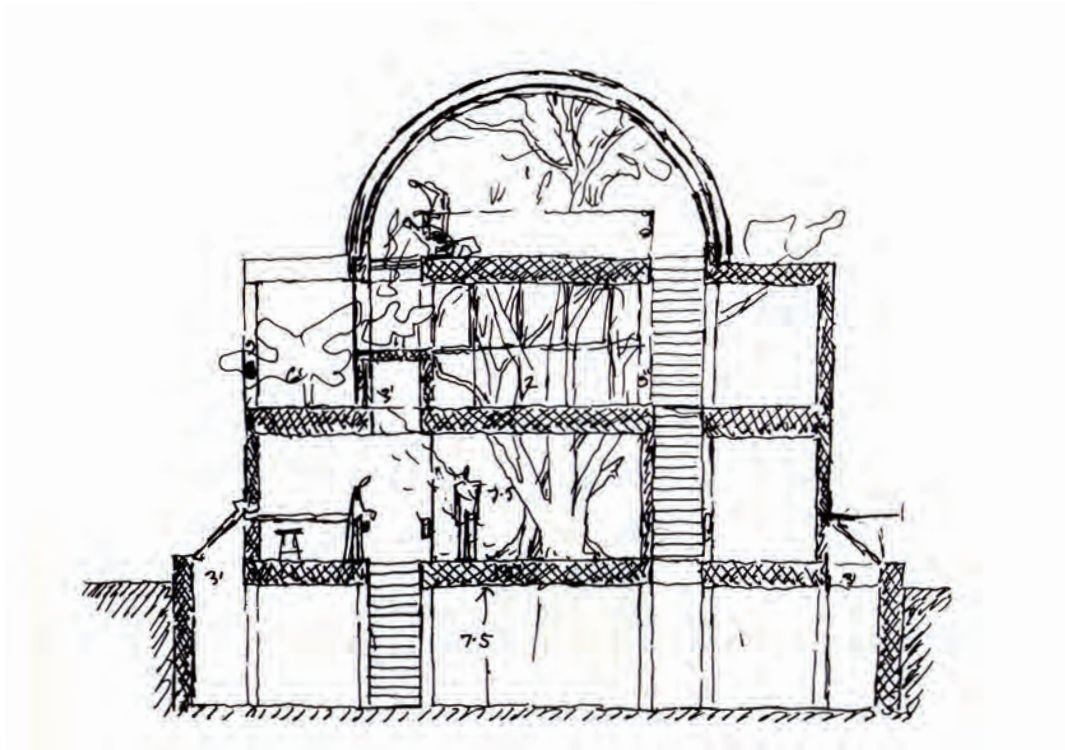
Photo courtesy of VSF

Sangath is the architect's own studio. In Sanskrit, Sangath means "moving together". There is an easy flow of terraces, reflecting ponds, mounds, and the curved vaults which are the distinguishing formal elements. There is variety and richness in the interior spaces that have different qualities of light, different shapes as well as different uses, while united through the use of concrete.

View towards the entrance.

**Sangath
Architect's
Studio**
1980

Ahmedabad,
India



Sketch courtesy of VSF

Sangath represents the architect's understanding of life and associations, and is composed of layered experiences. "I am always attracted towards an architecture that has gone through mutations, and yet is within the order of its making."

Sketch of section, by Doshi.

**Sangath
Architect's
Studio**
1980

Ahmedabad,
India

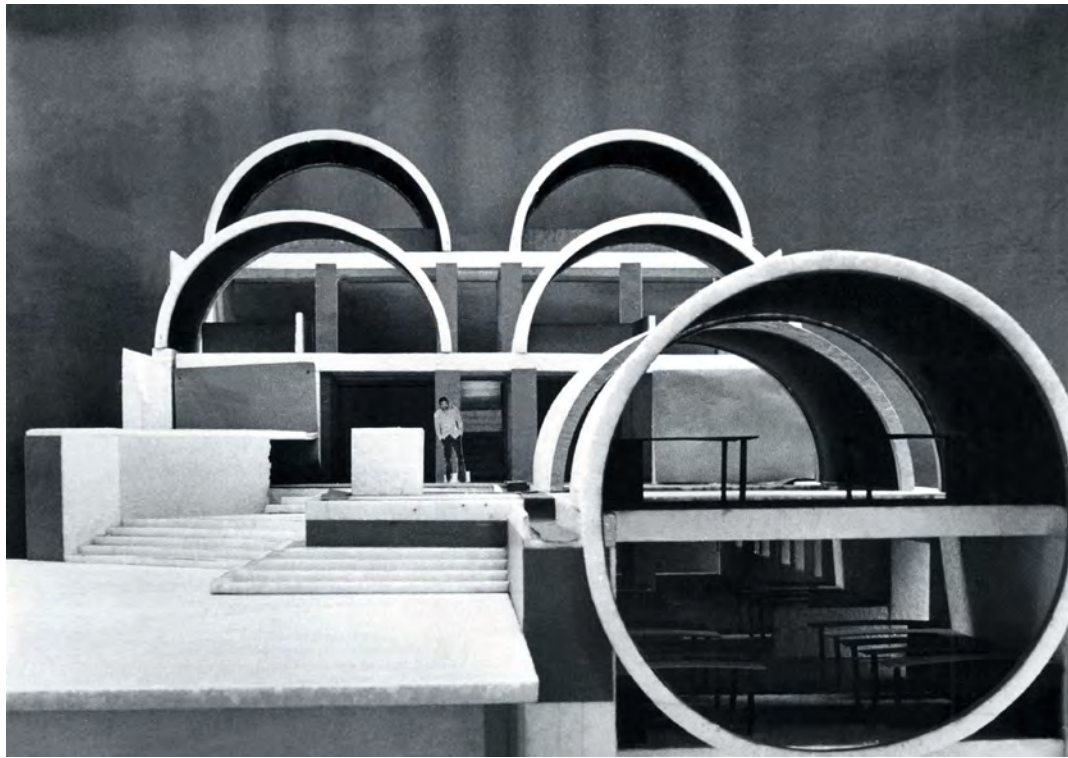


Photo courtesy of VSF

Study model for vaults.

**Sangath
Architect's
Studio**
1980

Ahmedabad,
India

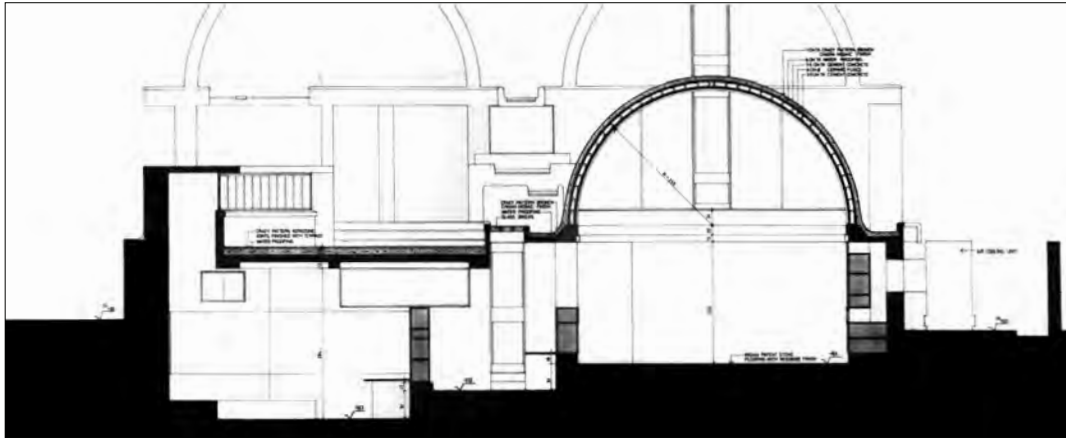


Drawing courtesy of VSF

Site plan as miniature, by Doshi.

**Sangath
Architect's
Studio**
1980

Ahmedabad,
India



Plan and photo courtesy of VSF

Top: Lateral (east-west) section.
Bottom: Exterior view of studio.

**Vidhyadhar
Nagar
Masterplan
and Urban
Design**
1984

Jaipur, India



Drawing courtesy of VSF

“Can we minimize motorized travel and maximize walking and cycling? Can we change the conventional land use patterns and provide for mixed land uses? Can we create opportunities at various scales where everybody can work together? Can we find an optimal transportation network?” These were some of the questions explored by the architect as he envisioned the masterplan and urban design for the housing complex.

Plan and elevations as miniature, by Doshi.

**Vidhyadhar
Nagar
Masterplan
and Urban
Design**
1984

Jaipur, India



Photo courtesy of VSF

Chandigarh and Old Jaipur were analyzed to construct a community that considered transportation, demographics, employment patterns, infrastructure and environmental use.

Model of Vidhyadhar Nagar in relation to its connectivity to Jaipur and the landscape.

**Aranya Low
Cost Housing**
1989

Indore, India



Photo courtesy of VSF

“They are not houses but homes where a happy community lives. That is what finally matters.”

Aranya Low Cost Housing accommodates over 80,000 individuals through a system of houses, courtyards and a labyrinth of internal pathways.

**Aranya Low
Cost Housing**
1989

Indore, India

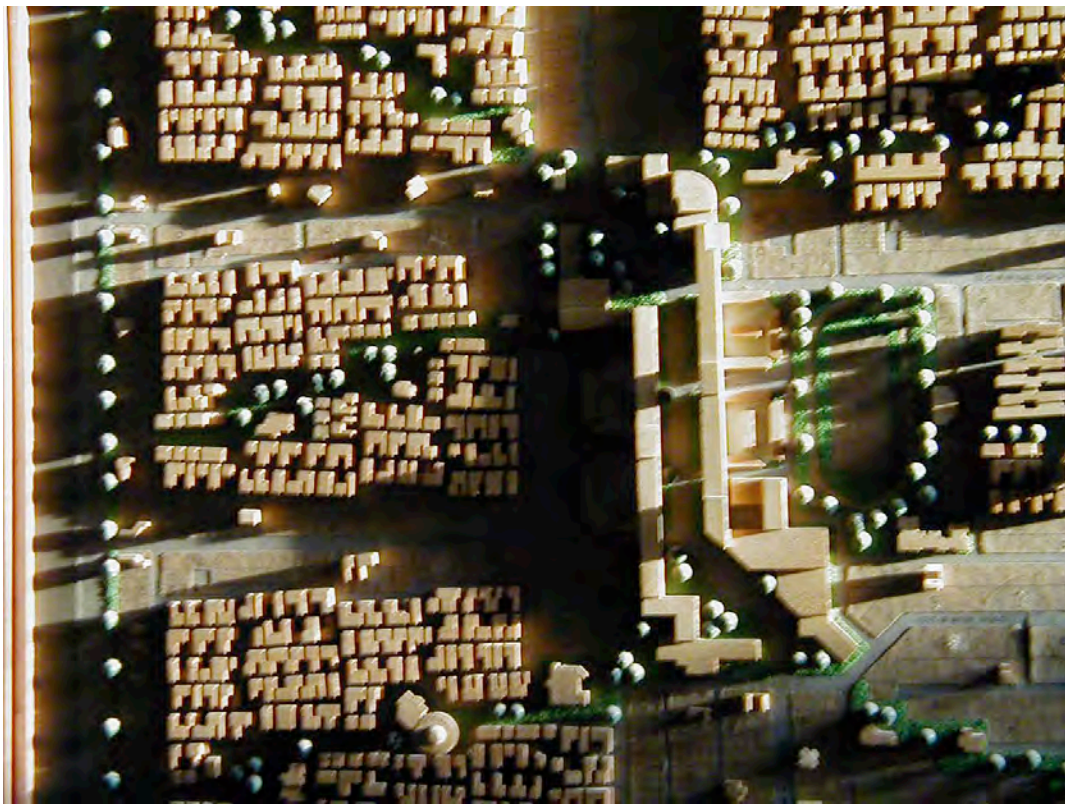


Photo courtesy of VSF

“It seems I should take an oath and remember it for my lifetime: to provide the lowest class with the proper dwelling.”

The community is comprised of over 6,500 residences, amongst six sectors – each of which features a range of housing options, from modest one-room units to spacious houses, to accommodate a range of incomes.

Model.

**Aranya Low
Cost Housing**
1989

Indore, India



Photo by John Paniker

Aranya Low Cost Housing showing the layout of the community.

**Aranya Low
Cost Housing**
1989

Indore, India



Photo by John Paniker

Aranya Low Cost Housing and the relation between streets and entrances.

**Aranya Low
Cost Housing**
1989

Indore, India

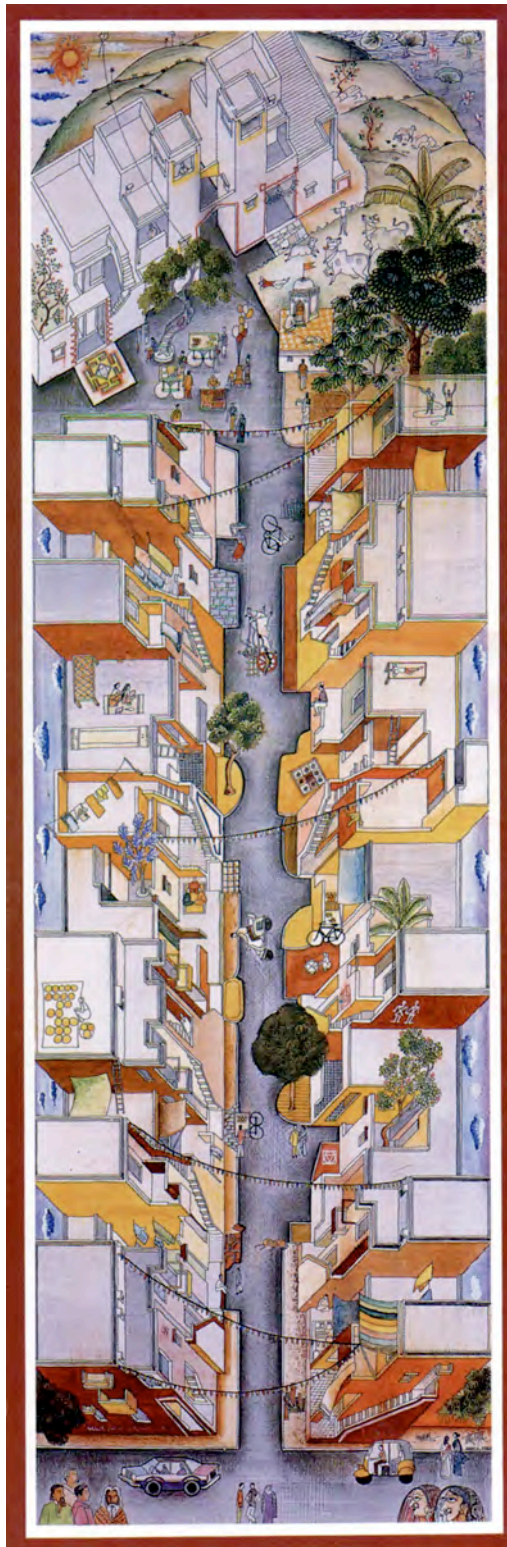


Photo by John Paniker

Aranya Low Cost Housing and a variety of semi-public and public spaces.

**Aranya Low
Cost Housing**
1989

Indore, India

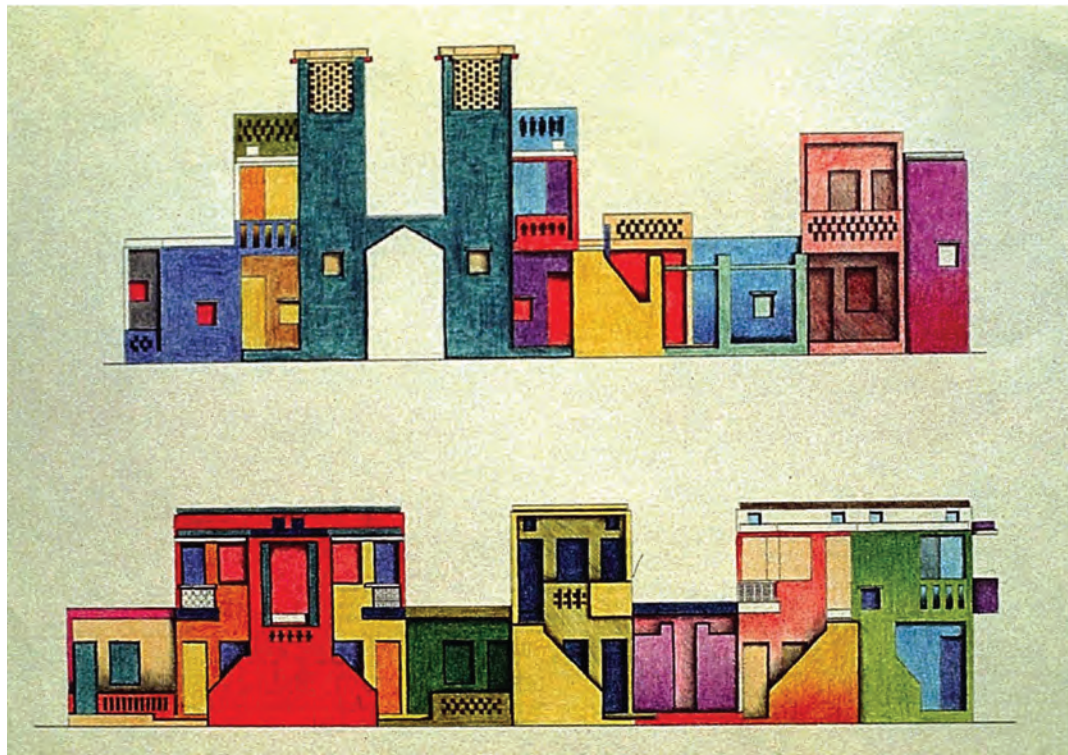


Drawing courtesy of VSF

Perspective of a street as a miniature, by Doshi.

**Aranya Low
Cost Housing**
1989

Indore, India



Sketches courtesy of VSF

Top: Sketch showing staircases and terraces as living spaces.
Bottom: Façade studies for volumes and colors.

**Amdavad Ni
Gufa**
1994

Ahmedabad,
India



Photo courtesy of VSF

Amdavad Ni Gufa was designed to demonstrate the collaboration between an artist and architect. An underground gallery housing the works of artist Maqbool Fida Husain, Doshi's design was inspired by a discussion between the two that occurred thirty years prior to the project. It was about a response to climate, and the benefits of interred spaces.

In designing the landscape and entrance, the architect connects the building to the extended world.

**Amdavad Ni
Gufa**
1994

Ahmedabad,
India



Photo courtesy of VSF

"Amdavad Ni Gufa, designed as an art gallery, transformed and became a living organism and sociocultural centre due to its unusual combination of computer aided design, use of mobile ferro-cement forms and craftsmanship by local crafts people using waste products."

Inside the Gufa.

**Amdavad Ni
Gufa**
1994

Ahmedabad,
India



Photo courtesy of VSF

“The form and space of Gufa animate the mysteries of light and memories. Challenges between an artist and an architect give birth to the most unexpected. Searching the uncommon meant raising fundamental questions – what is the meaning of function, space and technology – amidst structure and form.”

Inside the Gufa.

**Amdavad Ni
Gufa**
1994

Ahmedabad,
India



Photo courtesy of VSF

Porcelain mosaic tiles reflect sunlight and mitigate heat, covering the tortoise shell-inspired roof that shelters the undulating cave-like interiors below.

**Amdavad Ni
Gufa**
1994

Ahmedabad,
India



Photo courtesy of VSF

The shells are handmade from reinforcing bars and mesh covered with cement. This is covered with compacted vermiculite, followed by mosaic pieces.

**Amdavad Ni
Gufa**
1994

Ahmedabad,
India



Photos courtesy of VSF

Top: The artist and the architect having a conversation during the construction.
Bottom: Construction by local crafts people.

**Amdavad Ni
Gufa**
1994

Ahmedabad,
India



Photo courtesy of VSF