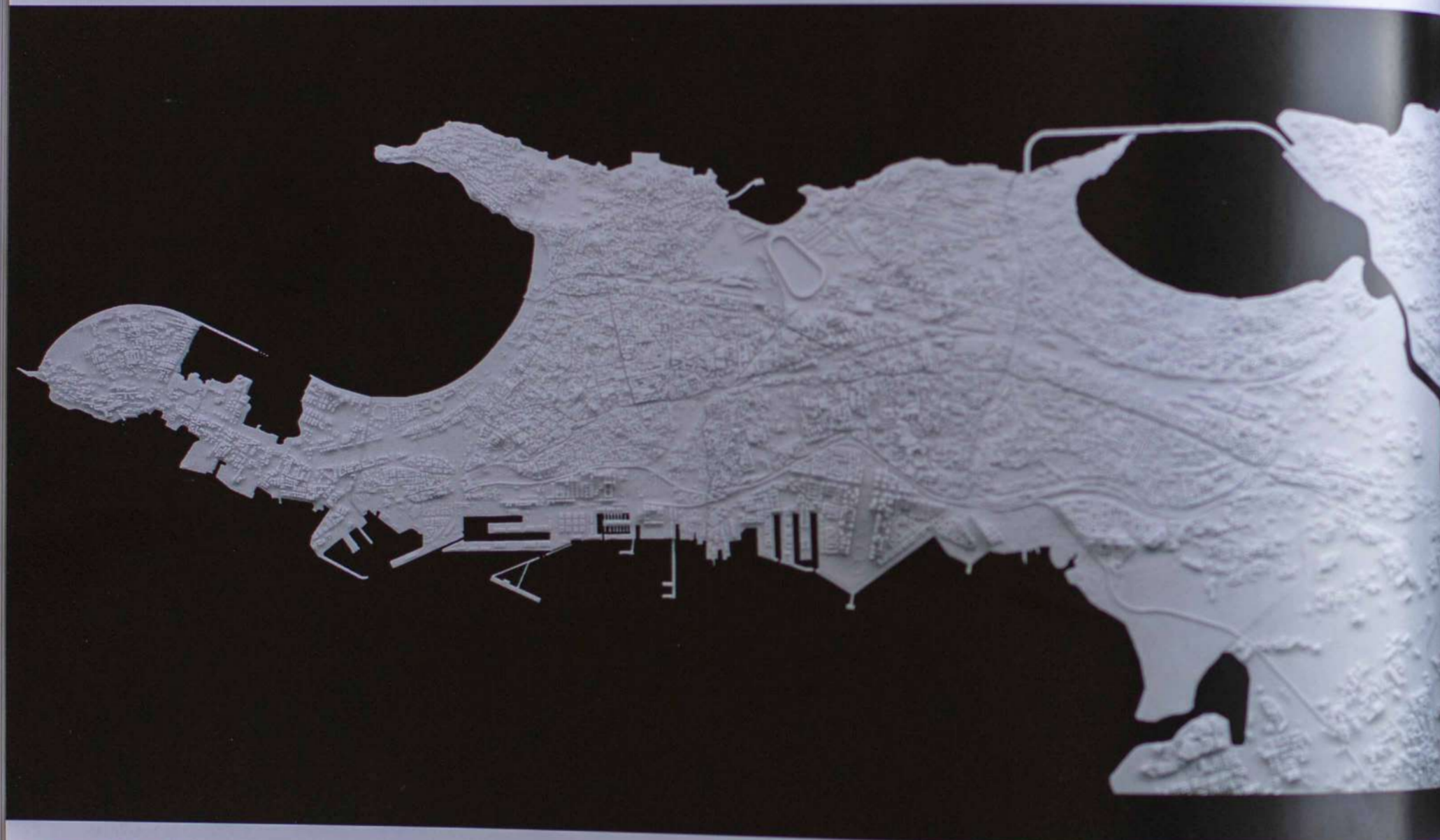


# To review a practice

A practice decides to collate a couple of its projects into an exhibition – their aim was to review their current and ongoing work while looking at their own history in another parallel exhibition. The projects are in progress and to take them out of the studio context from the drawing board or screen to the exhibition space and display wall, is an act that needs review and thinking; what it shows is the state of our times, where practices are constantly feeling the pressure of changing scenarios. Thus, to review their own work across time present as well as past, and over two generations, is important and necessary so as to review practice and the history of its context. The varied scales and different expertise across the selected 20 projects of the studio allows the viewer a good spectrum to observe the state of demand and service expected of the profession today



## NOTE ON THE EXHIBITION

Hasmukh Patel instilled a philosophy and an architectural style that has endured over the decades since the practice HCP was founded in 1962. It is the legacy of his life's work. At the heart of this philosophy is a resolute belief that whilst architecture must delight, it has a social purpose which it is our duty, as architects, to serve. It sees architects as being profoundly concerned with solving problems, and the creation of architecture as a public craft. It advocates that the art of the architect should focus on addressing the social, cultural and economic needs of the client and wider society. Bimal Patel, who now leads the practice, has described

Hasmukh Patel's architectural style as "focused and assured, neat and clean. Its virtues are clarity, brevity, modesty and simplicity...it is a style that aspires to be rational and transparent..." The work in this exhibition demonstrates the practice's commitment to Hasumukh Patel's legacy. Its works continue in the deep tradition of twentieth century modernist thinking where the clarity, rationality and legibility of the diagram are profound concerns. Crafting a diagram that is 'perfect' is the most crucial moment in the design process. The moment when the contingent complexity that an

architect has to grapple with is distilled and resolved into a series of summary marks – marks that emerge from a creative and strategic engagement with the programme, opportunities that the context provides and the practicalities of construction. The art of the architect is to bring into focus this diagram, a diagram that is capable of enduring the many disruptive stages of development in the long journey to the finished project. How this approach manifests in our designs can be seen in the projects that are exhibited here. Hasumukh Patel's approach continues to guide our work....

This page, top: a model of the proposed redevelopment of Mumbai's Eastern Waterfront. Opposite page, top: master plan of the Jio Institute, wherein the academic zone and residential zones of the main campus are planned with the larger academic buildings on the areas of the site where the land is relatively flat, and smaller residential buildings are located on the sloping terrain where they can benefit from long views. The academic campus is structured by a linear boulevard, which creates a visual axis with a nearby hill peak; bottom: images of the Balghar and BM Institute in Ahmedabad

# 60 Exhibition Sense and Sensibility



## List of projects featured in the exhibition:

1. Khanpur Park, New Delhi
2. Low-Cost Housing, Pune
3. Sports Center at PDPU, Gandhinagar
4. International Automotive Centre for Excellence (IACE), Gandhinagar
5. Integrated Control Centre (ICT)
6. Jio Institute
7. AUDA Study and Community Centre, Ahmedabad
8. SRFD Exhibition Centre, Sabarmati
9. Riverfront House
10. AUDA Auditorium, Ahmedabad
11. Ahmedabad University Hostels
12. PlastIndia University, Dadra and Nagar Haveli
13. Low-Cost Housing at Hathijan, Ahmedabad
14. Balghar and BM Institute, Ahmedabad
15. Astral Corporate Office, Ahmedabad
16. C.G Road, Ahmedabad
17. Mumbai Eastern Waterfront Redevelopment
18. Phuentsholing New Town, Bhutan
19. Daman Beachfront Development
20. New Academic Block, IIM Ahmedabad





## Practice of Principle

A few months ago we lost Hasmukh Patel, a senior architect in India, and as a mark of respect for his contribution to architecture and education, an exhibition of some of his works was organised at CEPT University where he once served as academic director. This exhibition – drawing on a book on his lifetime of work, published a few years ago – critically draws our attention to the ways in which architecture in modern India was practised. A certain view on architecture practice and modern aesthetics, values and forms of making has been constantly promoted in the few histories of modern architecture history in India, but some recent biographies now threaten to dislodge what we took for granted about architecture in post-Independence and modern India. This exhibition itself helps us realise a world of architecture design that actually shaped built environments for everyday life in a modernising India.



Photo: Premal Parochia

42 Exhibition Living Legacy



Photo: Premal Parochia

### NOTE ON THE EXHIBITION

The drawings, photographs, models and archival materials displayed in this exhibition, make clear the extent of Hasmukh Patel's contribution to his profession. These many buildings, grounded in the local cultural, political and economic contexts, are presented as a contribution to the ongoing documentation of modern Indian architecture; the gathering of a canon of works to inspire and inform the next generation.

This exhibition was first displayed at the occasion of the launch of the book *The Architecture of Hasmukh C. Patel – Selected Projects 1963–2003* which took place in one of Hasmukh Patel's earliest buildings, Premal Jyoti (formerly Newman Hall).

Hasmukhbhai was born in 1933 in Bhadran, Gujarat. He was awarded a Bachelors degree in Architecture from the Maharaja Sayajirao University, Baroda in 1956 and a Masters degree in Architecture from Cornell University in 1959.

The practice Hasmukhbhai founded in Ahmedabad when he returned to India spanned the transformative latter decades of the 20th century. He navigated the political and economic changes of his time and brought his talents to bear equally on institutional, private and specu-



Photo courtesy: The Architecture of Hasmukh C. Patel

lative development projects in a way that was rare amongst his contemporaries. He recognised that with every commission, regardless of budget, scale or type, came opportunities to further architecture's formal civic and social agendas.

Many of Hasmukhbhai's buildings are well known and he is widely acknowledged to have helped define modern architecture in post-Independence India. Patel rarely spoke about his approach to design. And yet, each of his projects is a built manifesto, an exploration of how his architecture might enrich the lives of India's modernising citizens. His buildings are the result of profoundly practical deliberations combined with an intuitive appreciation for

This page, top, and opposite page: installation views of the exhibition held as a tribute to Hasmukh Patel early this year; above: Hasmukh Patel's office in the 1980s when the practice was located in HK House. Ravi Hazra can be seen on Patel's right

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