

DIÉBÉDO FRANCIS KÉRÉ

Građenje kao obrazovanje

DIÉBÉDO FRANCIS KÉRÉ

Building as Education

fotografije
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Razgovarali u Zagrebu 25. studenog 2016.

¶ Put Diébéda Francisa Kéréa jedinstven je u suvremenom arhitektonskom prostoru. Kao sin poglavice sela Gando u Burkini Faso, bio je jedino dijete svoje generacije kojemu je bilo omogućeno školovanje. Odlazak od kuće u dobi od sedam godina do kasne ga je adolescencije odveo u Berlin, gdje je upisao Tehničko sveučilište i diplomirao arhitekturu. Za studija je prikupljao sredstva za izgradnju škole u Gandu, koja je bila njegov diplomski projekt i realizacija za koju je nagrađen nagradom *Aga Khan*. U obrazloženju te nagrade, premda se ističu arhitektonske vrline projekta, u prvi se plan stavlja društveni značaj Kéréova rada jer u provedbu projekta uključuje cijelu lokalnu zajednicu i zato što smisao svog, s afričkoga stajališta povlaštena, položaja vidi u nesebičnom

Interviewed in Zagreb on 25 November 2016

¶ The path of Diébédo Francis Kéré is unique in contemporary architectural space. As a son of the Gando village headman in Burkina Faso, he was the only child of his generation that had access to education. Leaving the school at the age of seven, by late adolescence he started living in Berlin, where he enrolled into the Technical university and graduated in architecture. During the studies, he raised money to build a school in Gando, which was his MA project. For this realisation he was awarded the *Aga Khan Award*. In the jury citation, although the architectural values of the project are also highlighted, the social impact of Kere's work is brought to the fore because he includes the whole local community in the building process and because he sees the

prenošenju europskih iskustava i znanja u afrički kontekst. Danas spaja utjecaje formativnih pozadina u projektima koje izvodi u cijelom svijetu, a specifične metodologije obrazovanja kroz izravno sudjelovanje prenosi i studentima u Berlinu, na Harvardu, u Mendrisiju ili Münchenu. Godine 2017. izveo je sedamnaestu iteraciju privremenog paviljona Serpentine u parku Kensington Gardens u Londonu.

ORIS — Sastali smo se prigodom foruma o održivoj gradnji. Koja je Vaša definicija održivosti? ¶ DIÉBÉDO FRANCIS KÉRÉ — Održivost je danas posvuda, no stvarno je pitanje što to uopće znači. Bojim se da je tema održivosti danas ponajprije stvar mode pa se nameće pitanje što se nalazi iza površinskog sloja pomodnosti. Teško je objasniti što je doista održivost. Rekao bih da održivost mora sadržavati kvalitete čiji se učinak

sense of his, from the African point of view privileged, position in the selfless transfer of European experiences and knowledge into the African context. Today, he marries the influences of his formative backgrounds in projects he does all over the world, and through direct participation, he shares his specific methodology of education with the students in Berlin, Harvard, Mendrisio and Munich. In 2017, he was the author of the 17th temporary Serpentine Pavilion in Kensington Gardens in London.

ORIS — The occasion of our meeting is a forum on sustainable building. What is your definition of sustainability? ¶ DIÉBÉDO FRANCIS KÉRÉ — Sustainability is everywhere today, and it is a question what it is, what it means. I fear it has become fashionable, and we should look at what lies



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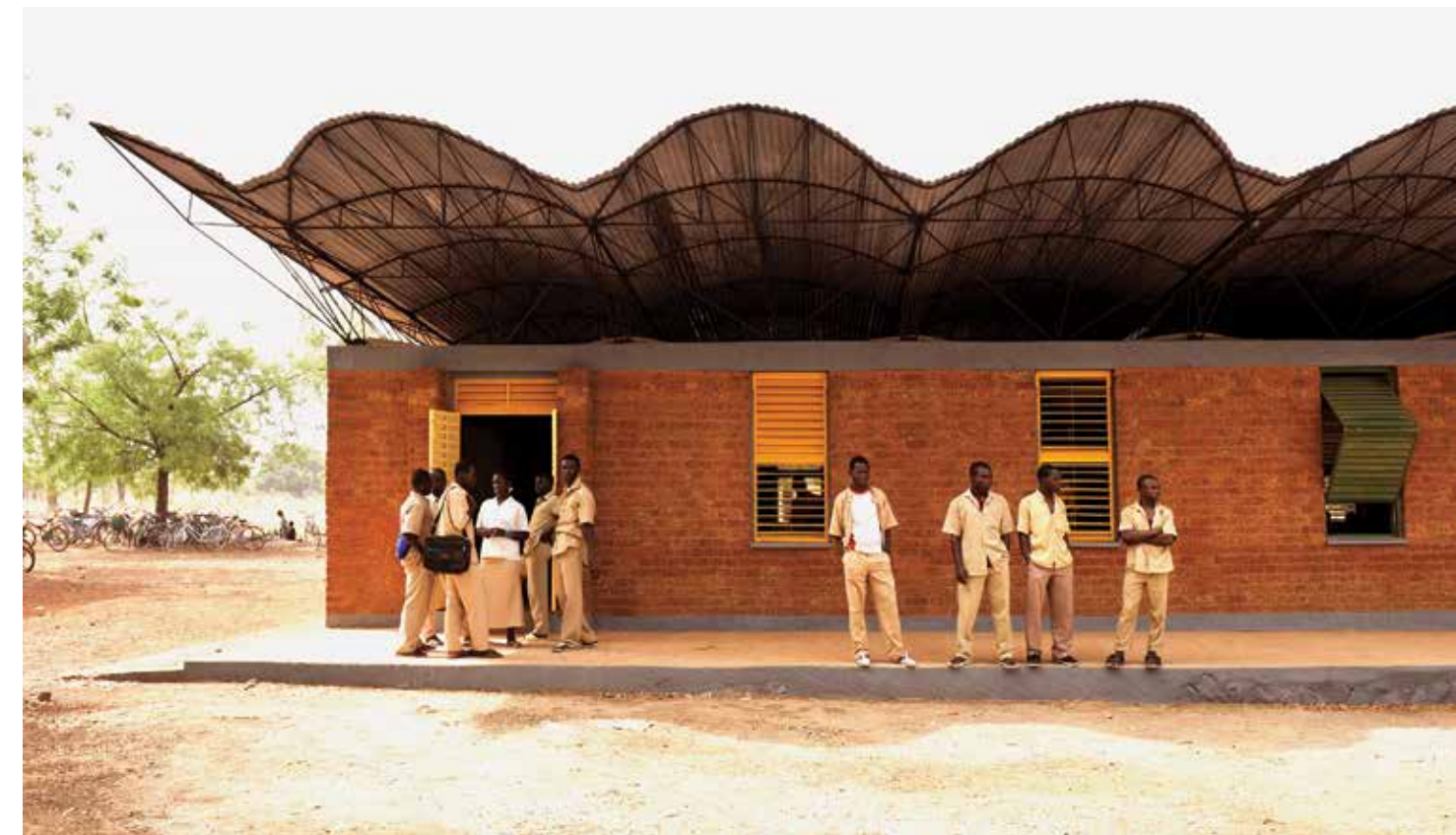


beneath. Everything that is sustainable is supposed to have proven its quality over time, and then we should ask what it has brought to the people. It is a difficult question. For instance, when I look at my work, I usually include people in the building process, which is most often considered a sustainable approach to building. However, I do not put much thought into it; it is simply my way of working because, within the traditional approach to building, people are seen as an intrinsic part of the process. By taking the participative approach, I do not actively promote the principle of sustainability; I simply pursue principles I encountered. What is great about this approach is that, in the long-term, by participating in the building process, people obtain a certain knowledge. Furthermore, all projects that are realized in order to save energy and resources could be considered sustainable because there is great attention paid to the environment – for example, using exclusively fast-growing plant-derived materials because it is senseless to cut centuries-old trees in order to erect one building. Besides, if we think about sustainability, the building itself has to be adapted to the environment. For example, it means that the energy resources used for cooling and heating are not being wasted because the building itself can generate favourable environmental conditions. This is a true indicator of sustainable approach because it saves natural resources, dwindling day by day.



može dokazati tijekom vremena. Zatim, nameće se pitanje što održiv pristup uistinu donosi ljudima. Teško je to pitanje, pa se pitam na koji način ja djelujem. Uglavnom, uključujem ljude u proces gradnje, a to se najčešće smatra održivim pristupom gradnji. Ipak, o tome ne razmišljam, nego jednostavno tako djelujem jer se unutar tradicionalnog pristupa gradnji ljudi shvaćaju kao dio procesa. Dakle, primjenjujući participativni pristup, ja ne promičem načelo održivosti nego nastavljam zatečena načela. Zanimljivo je u takvom pristupu to što se, dugoročno gledano, ljudima daje određeno znanje, a stječe ga se sudjelovanjem u procesu gradnje. Nadalje, svi projekti koji se realiziraju s uštedom energije i resursa mogu se smatrati održivima jer se pozornost pridaje okolišu. Primjerice, to je korištenje samo materijala od biljaka koje brzo rastu jer je glupo zbog jedne zgrade srušiti stablo kojemu treba nekoliko stotina godina da izraste. Također, razmišljamo li o održivosti, sama građevina mora biti prilagođena okolišu. Primjerice, to znači da se za zagrijavanje ili hlađenje zgrade nepotrebno ne troši energente jer već građevina unutar sebe ostvaruje povoljne okolišne uvjete. To je pokazatelj održivog pristupa jer šteti prirodne resurse kojih je sve manje.

(EJO)



ORIS — Let's narrow our focus to the topic of social sustainability. You started with a project – a building for education – with the aim of giving back to your community, but in the process, the building became the epitome of education. Building became an educational tool, and a means for empowering people who participated in it. What was the aftermath of this process, how did it affect the lives of participants in years to come? ◆ DIÉBÉDO FRANCIS KÉRÉ — Firstly, people were proud because they saw that they took part in creating something new and powerful, something that is appreciated everywhere – they knew it came from them, they did it. Secondly, we educated a community that is now building everywhere in Burkina Faso. This is so fundamental: it created jobs – these people are now able to feed their families, stay in Burkina and are not forced to go to the Ivory Coast or Ghana, which is often the case. Being able to stay in your environment and have a job that can feed your family has a big social impact.

ORIS — This benefit for the participants outgrew your projects and gave people tools. How is childhood in Gando different now compared to your own? ◆ DIÉBÉDO FRANCIS KÉRÉ

Srednja škola, Dano, Burkina Faso, 2007.

Secondary School, Dano, Burkina Faso, 2007



▲ Pop-up dućan *Camper*, Kampus *Vitra*, Weil am Rhein, Njemačka, 2016.

▲ Camper Pop-up Shop, *Vitra Campus*, Weil am Rhein, Germany, 2016

(EP)

ORIS — Vratimo se društvenoj održivosti. Zanimljivo je kako ste počeli s projektom kojim ste dali prostor obrazovanja zajednici iz koje ste potekli, no u tome je procesu gradnja postala obrazovni proces. Gradnja je postala obrazovno sredstvo i alat osnaživanja onih koji su u njoj sudjelovali. Kakve su bile posljedice tog procesa, kako je utjecao na život ljudi koji su sudjelovali u gradnji u godinama koje su uslijedile?
 ▼ DIÉBÉDO FRANCIS KÉRÉ — Prvo, ljudi su ponosni jer vide da su sudjelovali u stvaranju nečega novog i moćnog, što se posvuda jako cijeni — oni znaju da je to došlo od njih, da su to sami napravili. Drugo, obrazovali smo zajednicu radnika koji sada grade diljem Burkine Faso. Time se stvaraju radna mjesta i ljudi mogu ostati kod kuće i prehraniti svoje obitelji umjesto da idu na rad u Obalu Bjelokosti ili Ganu, što je ondje uobičajena praksa. To da ljudi mogu ostajati u vlastitoj sredini ima uistinu veliko društveno značenje.

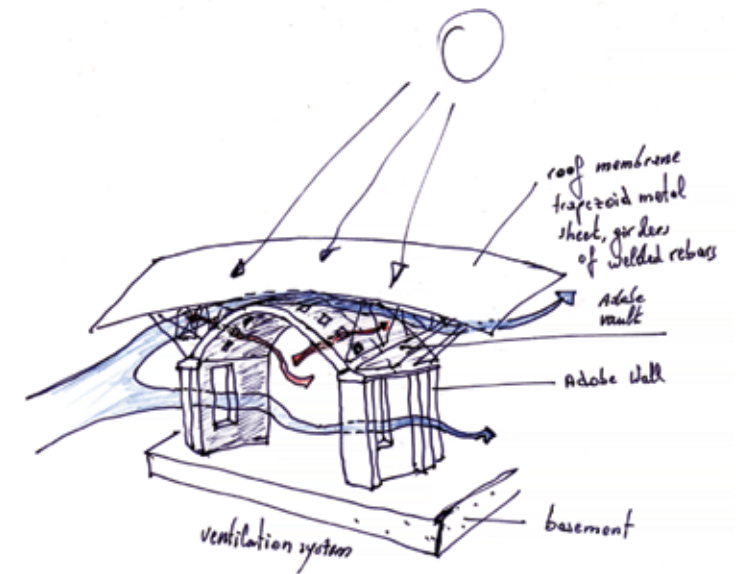
KÉRÉ — There is a school, and a secondary school and further infrastructure are being built. This way, the children can stay in the family and have access to education. Socially speaking, it is the best thing that you can do. They remain in their safe environment, a place that they know, and have access to education. Gando has changed a lot. In the past, you had to travel more than 15 kilometres to a school, which becomes difficult to do every day as having a bicycle is still a luxury for the village.

ORIS — You have the experience of teaching at the most distinguished architectural schools in the world such as Harvard or Mendrisio. How has your collaborative approach influenced architectural teaching in the more traditional framework? How do you translate this into teaching?
 ▼ DIÉBÉDO FRANCIS KÉRÉ — For instance, in Mendrisio, every year before we would start a studio, we did a workshop. I

ORIS — Čini se da je posljedična društvena važnost nadrasla Vaše projekte jer ljudi sada imaju sredstva i znanje kojima se mogu koristiti. Kako se djetinjstvo u Gando danas razlikuje od Vašeg?
 ▼ DIÉBÉDO FRANCIS KÉRÉ — Postoji škola, a srednja škola i daljnja infrastruktura su u nastajanju. Djeca sada mogu ostati u obitelji i biti obrazovani. Društveno govoreći, to je najbolje što možete učiniti. Ostaju u sigurnom okruženju, mjestu koje poznaju, i obrazuju se. Gando se mnogo promijenio. U prošlosti ste u školu morali putovati više od 15 kilometara, a čak ni danas to ne biste mogli jer je bicikl u selu luksuz.

ORIS — Govorimo li o obrazovanju, Vi već godinama podučavate projektiranje na najcjenjenijim svjetskim arhitektonskim školama, poput Harvarda ili Mendrisija. Je li Vaš suradnički pristup arhitekturi utjecao na Vaš nastavni rad, koji se ostvaruje unutar tradicionalnijih okvira fakulteta? Kako je Vaše projektantsko iskustvo utjecalo na način na koji predajete?

▼ DIÉBÉDO FRANCIS KÉRÉ — Primjerice, a to se ponajprije odnosi na moj rad u Mendrisiju, prije nego što bih započeo rad sa studentima unutar svog nastavnog kolegija projektiranja, svake godine bih prvo održao uvodnu radionicu kako bi se studenti međusobno upoznali i kako bih promicao timski rad. Zato ih prvo učim stvarati i raditi zajedno. Ne vjerujem da je smisao arhitekture da od arhitekata stvara pojedinačne



wanted students to meet other students, so in my teaching, I pushed toward cooperation. I wanted students to learn a collaborative way of creating, to learn to work together. I don't believe that our profession serves to make us single creators — we are not artists — we don't bear works of



▲ Dogradnja osnovne škole, Gando, Burkina Faso, 2008.

▲ Primary School Extension, Gando, Burkina Faso, 2008

(EJO)

stvaratelje, mi nismo poput drugih umjetnika, jer ne *iznjedujemo* umjetnička djela. Ako se želi izgraditi arhitektonsko djelo, to se mora postići uz pomoć drugih profesija. Sa studentima bih išao u Afriku, gdje se održavaju radionice. U Burkini Faso bismo obično išli na šest tjedana i ondje gradili. Studenti moraju dobro upoznati uvjete u kojima trebaju djelovati prije negoli započnu projektirati. Dakle, kad bismo došli u Afriku, počeli bismo s razgovorima. Unutar Ateljea Gando studenti uče na koji se način uz pomoć cijeloga sela gradi i kako svatko pridonosi ostvarenju projekta. Tako se ne uči samo biti dio velikog tima, nego rad u posve drugačijim uvjetima, s tradicijom različitom od vlastite, a to znatno pomaže studentima da steknu znanja i izgrade odnos prema konkretnom zadatku i kontekstu.

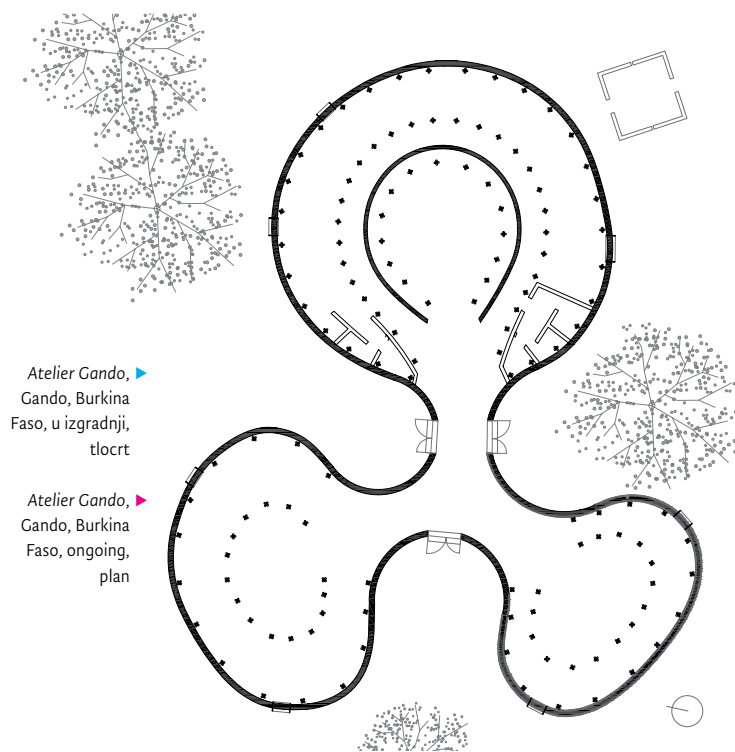
ORIS — Dopuštate li studentima da biraju teme kojima se kroz projekt žele baviti ili im date odriježene ruke i dopuštate im da sami otkriju čime bi se željeli baviti? **DIÉBÉDO FRANCIS KÉRÉ** — Tijekom projektiranja nastojim biti prilagodljiv – postavim nekoliko tema od kojih studenti izabiru onu s kojom će se baviti, nakon čega ih jednostavno pratim. Nemam određenih očekivanja, osim da studenti prođu proces učenja kroz sve faze projektiranja – od skiciranja i istraživačkog rada, do rješavanja projekata na razini pojedinosti, u mjerilu 1:1. Dakle,

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art from within us. Creating a piece of architecture means you must deal with other disciplines. I would also go with students to African countries, where workshops were being held. We would spend six weeks in Burkina Faso and build. Students needed to get acquainted with the environment in which they were working before they would start designing. So, when they arrived, we started to talk about the project. Within Atelier Gando, students learned how to build with the help of the village and how the community could contribute. They became part of a team and worked outside of what they knew, with a tradition different from their own, which helped them acquire knowledge and build a relationship toward an assignment and context.

ORIS — Do you suggest certain topics or do you give them free rein, allowing them to find out for themselves what they would like to engage in? **DIÉBÉDO FRANCIS KÉRÉ** — During the design phase I try to be flexible. I'll give a number of themes, and they have to choose, and then I just try to follow them. I don't have specific expectations other than to follow the process in which they go from sketching or researching to designing the project, sometimes up to the scale of 1:1. You must show me what you want and tell me how you want to achieve it, and then I'll follow the process. It is a little bit different than saying *the topic is a hotel, now design it*. I don't do that, well, I try not to.



Atelier Gando, Gando, Burkina Faso, u izgradnji, 3D vizualizacija

Atelier Gando, Gando, Burkina Faso, ongoing, 3D visualization

(KA)

od studenata ne očekujem da učine i pokažu mi gotovo djelo, nego to da sudjeluju u procesu. Moraju mi pokazati što žele i reći mi kako to namjeravaju postići i tada ću ih pratiti. Moj način rada razlikuje se od onoga kad nastavnik jednostavno kaže *tema je hotel, a vi to samo napravite*. Ja tako ne radim, ili barem nastojim ne raditi tako.

ORIS — U kojoj mjeri studenti, koji dolaze iz tzv. *razvijenih zemalja*, znaju o afričkom kontekstu – ne klimatskom ili fizičkom nego ponajprije kulturnom? Također, uolikoj mjeri studente obavijestite o tim razlikama prije nego što odete u Afriku te, kad ondje dođete, ohrabrujete li međukulturne susrete studenata i domaćih ljudi, onih za koje se gradi? **DIÉBÉDO FRANCIS KÉRÉ** — Način na koji moj nastavni tim radi vrlo je jednostavan. Putu u Afriku prethodi pripremna faza, tijekom koje studenti istražuju građevne tehnike i kulturu Burkine Faso. Dakle, istražuje se arhitektura Burkine, ali i njezina povijest i politička situacija. Kada putujemo u Afriku, letimo za Ouagadougou, no u glavnome gradu ostajemo najviše dva-tri dana. Dalje letimo izravno za Gando, gdje radimo, živimo i spavamo. Tako studenti izravno *urone* u lokalnu kulturu. Primjerice, moraju sami prati odjeću i svako jutro ići po vodu na zdence, poput mještana. Vjerujte mi, nakon tako provedenih šest tjedana, studenti se posve promijene i na nov način gledaju komociju Europe koje nisu bili svjesni. Na taj način pripremam studente za rad – uvodim ih izravno u situaciju koja im pokazuje razlike i što je važno. Zapravo, ne volim studentima unaprijed dati sve nego, upravo suprotno,



Atelier Gando, Gando, Burkina Faso, u izgradnji

Atelier Gando, Gando, Burkina Faso, ongoing

(KA)

ORIS — How much do students that come from the so-called developed countries know about the African context? Not only environmental or physical context, but cultural context as well. How extensively do you inform them beforehand? Do you encourage intercultural interactions between students and the community that the building is for? **DIÉBÉDO FRANCIS KÉRÉ** — The way I work is simple. Before we travel, there is a preparation phase ; students carry out research of the building techniques and culture in Burkina Faso, and they discover architecture, politics and the history of the country. When we arrive in the capital city of Ouagadougou, we spend two or three days there. Then we go to Gando and sleep in the village. Once there, they are really exposed to the entire

volim da stvari otkrivaju sami time što se nađu usred zbivanja. S takvim načinom rada počeo sam još dok sam predavao u Berlinu, premda tada još nismo doista gradili. Danas, ako idemo u Burkinu, idemo da bismo gradili, zajedno s mještanima koji loše govore strane jezike, pa je to kulturni šok u kojim se moraju snaći svi uključeni u proces. Na taj način radim sa studentima.

ORIS — Dakle, unutar tog vremena studenti doista grade?

DIÉBÉDO FRANCIS KÉRÉ — Da, gradimo. Počnemo s grupnim istraživanjem — studenti uče kako ga provesti bez pomoći high-tech alata — potom nastavljamo sa skiciranjem zamisli, nakon čega dio studenata to unosi u računala, a drugi unaokolo traže prikladnu građu. Ako se, primjerice, radi o nosivoj konstrukciji građevine, prvo odlazimo na prodajna mjesta vidjeti što se može naći i na koji se to način može iskoristiti, a tek zatim razrađujemo konstrukciju i njezine pojedinosti. Takav nastavni proces traži mnogo vremena i vrlo je intenzivan jer studenti ne uče samo kako graditi nego čak sami miješaju beton i sudjeluju u cjelokupnom procesu. Naravno, studentima pomažu lokalni izučeni majstori, pa je zajedništvo u radu vrlo izraženo. Spavamo vani, sami kuhamo i ondje zapravo gradimo veliku zajednicu, tako da i oni koji su u Africi bili prije više godina i dalje pamte tamošnje iskustvo te sanjaju o njemu i danas.

Školska knjižnica,
Gando, Burkina
Faso, u izgradnji ▶
▼
School Library,
Gando, Burkina
Faso, ongoing ▶
▼



culture. They live in an inner compound, they wash their clothes themselves, they go to the well and get water every morning, just like everyone else does. After six weeks, I can tell you, they change completely — the way they appreciate life, and what they have in Europe and take it for granted. I put my students in the midst of the events. I don't like to serve them everything in advance; on the contrary, I prefer that they discover things on their own by being immersed in the context. I started this with students from Berlin, although, at the time, we didn't really build. Now if I go to Burkina, we build. We arrive into that environment and talk with people. The villagers don't speak foreign languages — it is a cultural shock that they must deal with. This is the way I do it.

ORIS — So the students actually do build?

DIÉBÉDO FRANCIS KÉRÉ — Yes. A group does a survey, and learns how to do it without high-tech tools; they do sketches which I correct, and some of them start to put it in the computer, while the others start to look for the right material. If we are working on the load-bearing structure, we go to the market to see what is available, how we could use it, and then we start to design the structure itself, even the detailing. It's time-consuming, very intense. When building themselves, students dig a basement, learn how to mix concrete, they are



ORIS — U kojoj mjeri utječete na uže arhitektonske aspekte, poput načina građenja i strukturiranja prostornih jedinica? Namećete li studentima određen način razmišljanja i projektiranja ili ih puštate da djeluju na način za koji osjećaju da je primjeren?

DIÉBÉDO FRANCIS KÉRÉ — Za mene je to prvenstveno otvoren proces. Izbor građevnih materijala i uporabe se ne nameće jer je za mene ponajprije važan proces kojim se stvara odluka o prikladnoj uporabi. Primjerice, kad radimo kiruršku kliniku, važno je da studenti shvate da je iz klimatskih razloga potrebno napraviti određene otvore za provjetranje, a istodobno zaštititi unutrašnjost od prašine i prljavštine izvana. Dakle, ono što ja ondje uistinu pokušavam postići jest da se studenti otvore za različitosti svijeta, da prestanu razmišljati o svijetu na propisan ili naučen način. Takav pristup je skroman jer u njemu nema rastrošnosti nego se stvara zajedništvo. Rad u Mendrisiju je drugačiji od onog u Africi. U Africi je najvažnija ekonomija projekta jer se probleme mora rješavati minimalnim sredstvima. To je vrlo snažno iskustvo, no ono je istodobno vrlo suptilno — studenti, naime, vide stvari kakve uistinu jesu pa počnu razmišljati na nov način.

ORIS — Kada djelujete u drugačijem kontekstu, kada projektirate privremene strukture poput Camper dućana ili instalacije u muzeju Royal Academy of Arts u Londonu, na

immersed in it. Of course, they are helped by experienced, skilled workers, so there is a strong collaboration. We sleep outside, cook by ourselves, and create a big community. We still remember that time, dream of it today.

ORIS — How much do you influence students on some, let's say more architectural subjects, such as how to build, how to structure space? Do you impose certain ways of thinking and designing, or you let them do what they think or feel is the best way to approach it?

DIÉBÉDO FRANCIS KÉRÉ — I mainly see it as an open process. The material is an option; you are not forced to use it in a certain way. To me, the process of how you use it and how you come to a decision is very important. For example, if you have a surgery clinic, you need openings and at the same time protection against the outside environment and dust. What I am trying to do is open their mind, so they don't think inside of the box. They need to be open to the world. This approach is modest, there is no wasting, and it creates a community. Mendrisio is different than Africa; in Africa, this way of thinking about the economy of the project is something that comes naturally because you must deal with the minimum in order to solve problems. It's a strong but subtle experience — students see how it is and then they start to reflect on it.

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te projekte primjenjujete iskustva iz Vaše vlastite zajednice te ostvarujete uvjete za interakciju. Koje je porijeklo toga u lokalnoj arhitektonskoj tradiciji Burkine Faso? **DIÉBÉDO FRANCIS KÉRÉ** — Da, posve ste u pravu. Za mene je građevina koja ne služi ljudima beskorisna. Tada kao arhitekt nisam zadovoljan jer to za mene nije dovoljno. Zašto bi itko radio nešto što ne koristi drugima? U Londonu ste mogli sudjelovati u stvaranju prostora do samoga kraja. Sudjelovanje u stvaranju, u gradnji, čak i nečega što je privremeno, dirnut će ljude. U Burkini ste uvijek okruženi ljudima. Zato, ako postoji način da na nekome mjestu ljudi mogu jednostavno zajedno sjesti, odmah se događaju susreti, uspostave se odnosi i ostvari zajedništvo ljudi. To uvijek pokušavam postići, čak i kad se radi o muzeju gdje su posjetitelji usmjereni na objekte, pa dolaze samo da bi razmišljali o viđenom i zatim otišli. Stvoriti poticaj za suprotno, da posjetitelj barem nakratko zaboravi svoju ulogu, čak ako samo otkrije kako u istome trenutku još netko uživa u istoj stvari, da se dogodi susret, makar privremen — to pokušavam stvoriti. Da, stvaranje uvjeta za susret, kao preduvjeta za zajedništvo, moja je glavna tema.

ORIS — Projektiranje uvjeta za susret središnja je tema i Vaših većih projekata, poput transformabilnog Volksbühne paviljona na aerodromu Tempelhof. **DIÉBÉDO FRANCIS KÉRÉ** — To je kazalište sada vrlo vruća tema. S tim sam projektom napravio nešto vrlo jednostavno. Imali smo na raspolaganju

Ne vjerujem da je smisao arhitekture da od arhitekata stvara pojedinačne stvaratelje, mi nismo poput drugih umjetnika, ne iznjedrujemo umjetnička djela iz sebe

I do not believe that our profession serves to make us single creators — we are not artists — we don't bear works of art from within us

ORIS — When you work in a different context, for example, with temporary structures, such as the Camper Store or the Royal Academy of Arts museum installation in London, you are applying your tradition to these projects as well,

jedan hangar na berlinskom Tempelhofu gdje se radi kazalište. Služi i klasičnom i alternativnom teatru, s umjetnicima poput Borisa Charmatza koji izvode otvorene predstave s velikim brojem ljudi. Unutar hangara ne smijete dirati pod jer je zaštićen kao kulturno dobro. Svi korisnici ovdje imaju različite zamisli i potrebe. Slušao sam ih sve, a istovremeno osvijestio činjenicu da se predstave neće odvijati cijelo vrijeme. Gledao sam hangar, njegovu izvornu funkciju, zrakoplove koji dolaze i odlaze, i rekao: *ako unutra nema predstave, možemo taj konstrukt otkotrljati van i omogućiti da 10000 ljudi gleda izvedbu*. Kazalište se tako može otvoriti. Ta je ideja proizašla iz razmišljanja o zajednici koja sudjeluje u onome što se događa pred njima. Tako da smo otvorili projekt, razmišljajući ne samo o predstavama već i o izbjeglicama koje trenutno žive u Tempelhofu. Ako uključite sve sudionike, stvorit ćete i entuzijazam. I tako sam i ovdje pokušao ne zatomiti ono što čini moje temelje.

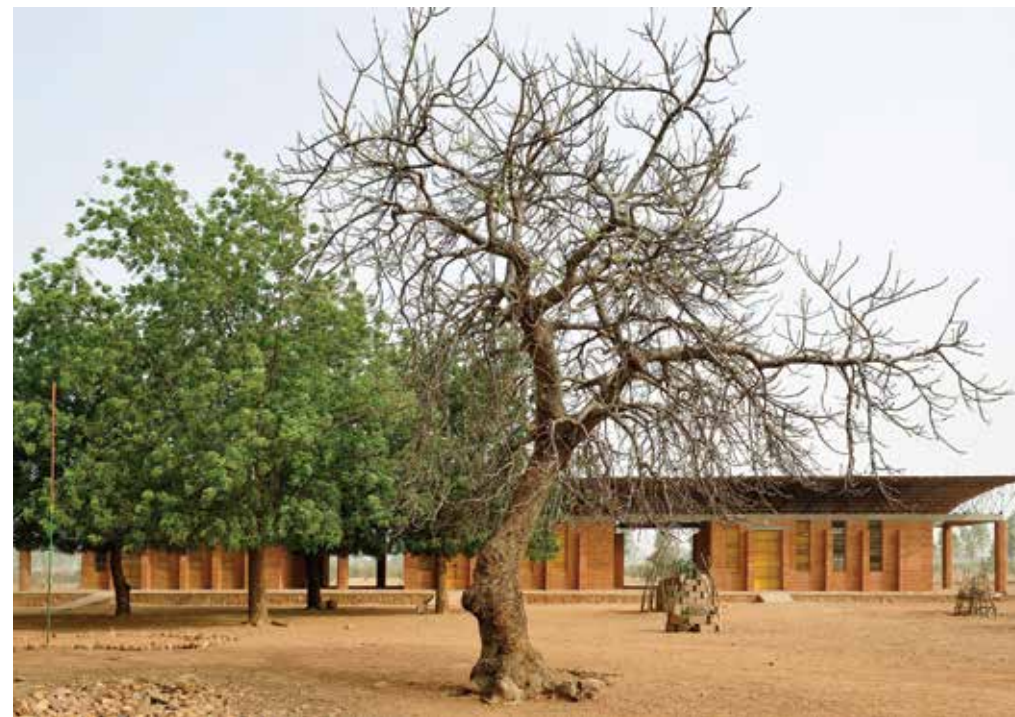
ORIS — Kada govorimo o kazalištu, intrigantna je priča o ekscentričnom njemačkom umjetniku koji Vam dolazi jer želi izgraditi opernu kuću usred ničega. Znamo da se paralela s Fitzcarraldom već ptezala, no ona ima više slojeva. Projekt se i u početku sastojao od mnogo različitih funkcionalnih slojeva, a danas su ondje stambeni prostori, škola, dječji vrtić, bolnica, no ne i operna kuća. Vrlo entuzijastičan pokretač svega toga u međuvremenu je umro, pa se čini da je projekt poprimio vlastiti život. **DIÉBÉDO FRANCIS KÉRÉ** — Da,

allowing people to interact. What is the genesis of this in the local architectural tradition of Burkina Faso? **DIÉBÉDO FRANCIS KÉRÉ** — Yes, this is true. For me, if a structure does not serve people, it is useless. I don't feel satisfied; for me, it's not enough. Why would you create something that cannot serve people? In the exhibit in London, the visitors helped build architecture until the end. People could interact. Just to get someone to participate in the creation, the making, even if it's temporary; it can touch people. In Burkina, you are always with people, and if you create a way for the community to happen, meetings to happen, then relationships form naturally. This is what I wanted to do there. In a museum, a visitor goes there and contemplates; they focus on the objects and then leave. If you create a momentum for them to forget what is exhibited and to see one person that came to enjoy the same thing, it creates an encounter. This is what I tried to do, so yes, creating an environment for meetings, for the community, is at the heart of everything I do.

ORIS — Creating conditions for an encounter is central to your larger projects as well, such as the transformable Volksbühne pavilion at Tempelhof Airport. **DIÉBÉDO FRANCIS KÉRÉ** — This theatre is now a very hot topic. What I did with this project is very simple. There is a hangar at Berlin's Tempelhof where we are building a theatre. It will house classical and alternative theatre, with artists like Boris Charmatz

Osnovna škola, Gando, Burkina Faso, 2001.

Primary School, Gando, Burkina Faso, 2001.





▲ Srednja škola, Gando, Burkina Faso, u izgradnji
 ▶ Secondary School, Gando, Burkina Faso, ongoing
 (KA)

tako mora biti, jer ono što se nadamo postići kad radimo neki projekt jest da stvorimo prostornu strukturu koja zadovoljava sve zahtjeve, a ipak ostaje neovisna. Ako se isprva doimalo da je ideja Christoph Schlingensiefela nerazumna, a uz to su se u sve uključili mediji i radikalizirali stajališta, ipak je bilo mnogo rasprave, započeli smo suradnju i pokazali što treba učiniti. Zamisao gradnje operne kuće u Africi je provokativna, vrlo moderna jer čak i u zapadnim društvima operu posjećuje samo desetak tisuća ljudi, sam društveni vrh onih koji su visoko kultivirani. Zbog toga sam s Christophom prvo razgovarao o tome što je uistinu potrebno afričkom selu. Sada znam da je on uistinu govorio o *socijalnoj skulpturi* kad je govorio o operi. Imao je zamisli od kojih se može mnogo naučiti. Svidio mi se moj rad, rekao je da je u svojoj biti blizak radu Josepha Beuysa. Raditi dvije godine s nekim za koga se zna da umire, a ipak je i dalje provokativan umjetnik, zatim način na koji je sa mnom razgovarao i na koji je proširio moju zamisao, to je



who do open performances with big crowds of people. Inside the hangar, you cannot touch the floor because it's protected as heritage. All of the users have different ideas and needs. I have been listening to all of this, and at the same time, I became aware that performances will not happen all the time. So I started to look at the hangar, the function, the aircraft rolling in and going out, and said: *if there is no performance inside, we'll roll this thing outside and there could be 10.000 people enjoying a performance*. You could open the theatre. This idea evolved from thinking about the community participating in the discussion happening in front of them. We opened it up, thinking about the performance, but also about the refugees housed at Tempelhof. You get people involved if you create enthusiasm. And that is how, even here, I tried not to forget my roots.

ORIS — *Speaking of theatres, the whole story of the eccentric artist that comes to you to build an Opera Village, in the*

bilo vrlo intenzivno iskustvo. Ja sam pak samo slušao i na kraju shvatio kako taj projekt može biti uspješan, a to je da se gradi ono što ljudima koristi. Projekt je uspio jer su smo izgradili ono što je lokalnom stanovništvu bilo potrebno. Mještani sad mogu koristiti zgrade za ono što im je potrebno, recimo školu. Projekt se osamostalio, umjetnikova namjera je zadovoljena. ORIS — *Dakle, radi se o radu u nastajanju?* DIÉBÉDO FRANCIS KÉRÉ — Da, tako je zamišljeno; nismo željeli samo izraditi projekt koji će se zatim takav izgraditi, već smo razmišljali kako napraviti strukturu koja s vremenom može rasti poput živog organizma ili poput ljudskoga bića koje raste i postaje odraslo. Sada onamo moramo ponajprije unijeti energiju tamošnjih stanovnika. To treba prostoru da bi mogao udomiti velike izvedbe. Način na koji razmišlja umjetnik je drugačiji jer za njega je i neuspjeh, uspjeh. Mladi danas projekt smatraju uspješnim, a to me čini sretnim. U jednom je trenutku, iznenada, Christoph čak htio zaustaviti projekt jer se bojavao da neće biti sposoban realizirati ga — on nije znao da ćemo mi to moći. Riječ je o odgovornosti jer se pisalo o njegovoj viziji, a to je, samo po sebi, za njega već bilo dovoljno. Ipak, zajedno smo stvorili nešto što će trajati određeno vrijeme, rasti s vremenom, a upravo to je proces koji je volio.

ORIS — *Time što je projekt, uz pomoć funkcija koje su zaživjele prije izvorne namjene operne kuće, odrastao, postao je odgovoran projekt.* DIÉBÉDO FRANCIS KÉRÉ — Da, svakako, a to djeluje i čini me sretnim. Ondje žive učitelj i liječnik, a umjetnici dolaze, odsjednu i odlaze. O tome se radi. Nitko nije mogao zamisliti da će se tako nešto dogoditi na tom mjestu, privlačiti ljude izdaleka. Sve je to vrlo snažno.

ORIS — *Ako govorimo o arhitekturi, mislite li da postoje bitne konceptijske razlike između Vaša dva svijeta, europskog i afričkog?* DIÉBÉDO FRANCIS KÉRÉ — Postoje velike

middle of nowhere, is intriguing. We know that the parallel with Fitzcarraldo has been made before, but it has more layers. It's strange how, although it did start as a multilayered complex of different functions, the actual buildings and functions that now inhabit this space are the housing, the school, the hospital, the nursery, but not the opera house. The enthusiastic initiator of this has passed away, and it seems like the project has taken on a life of its own.

DIÉBÉDO FRANCIS KÉRÉ — It is what it must be. What we hope to achieve when we are doing a project is to create a spatial construction which satisfies all needs, and is still independent. Christoph Schlingensiefel's idea was seen as critical at first; there was a lot of press, and a lot of people against it. We ended up in cooperation, a discussion in which we showed him what he could do. The idea of an opera house there is provocative, very modern, because even in the West only 10.000 people visit it, only the highly cultured. Now I know that he was really talking about *social plastic*. He had ideas you could learn from. He fell in love with my work, because he said that, at its core, it is close to the work of Joseph Beuys. I shared almost two years with someone who was about to die, and who was still a provocative artist. The way he communicated, the way he challenged your thinking was really important. The project became a success because we created something useful for the locals. We looked at what was needed in this area. They can now use the buildings for their needs, for example school. It has become independent, so Schlingensiefel's philosophy is fulfilled.

ORIS — *So it's a work in progress?* DIÉBÉDO FRANCIS KÉRÉ — That was the idea — not just to come up with a masterplan and realize it, but to create a structure that evolves like an organism, a human being. It grows and then

▶ Srednja škola, Gando, Burkina Faso, u izgradnji, 3D vizualizacija
 ▶ Secondary School, Gando, Burkina Faso, ongoing, 3D visualization
 (KA)



razlike. Tehnički gledano, ja sam *proizvod* zapadnog obrazovanja i arhitektonskog fakulteta u Berlinu. Ja sam njemački arhitekt, ako želite. Način na koji projektiram bitno se razlikuje kad radim u Burkini, zato što ondje uvijek razmišljam o zajedništvu, o tome tko će projekt moći razumjeti i izgraditi ga. Ovdje je, pak, moguće unajmiti ljude koji samo dođu i odmah sve razumiju, čak i konstrukciju. Zbog toga su procesi projektiranja međusobno bitno različiti. Uvijek se radi o tome na koji se način pristupa stvarima jer, premda one izvođaču radova izgledaju iste, one to nisu. Zato, ako se arhitekturu želi graditi uz pomoć lokalnih ljudi, potrebno im je govoriti o onome što čini razliku, o strukturi koja je za njih nešto novo, a ima određen identitet. To ljudi moraju shvatiti da bi mogli sami graditi. Tako ja radim; prisiljen sam stvoriti strukturu pa sada poučavam ljude da shvate zbog čega je nužno naučiti raditi na različit način. Da, između Zapada i Afrike u tom je smislu pristup radu vrlo, vrlo različit.

U Burkinu Faso bismo obično išli na šest tjedana i ondje gradili. Studenti moraju dobro upoznati uvjete u kojima trebaju djelovati prije negoli započnu projektirati

We would spend six weeks in Burkina Faso and build. Students needed to get acquainted with the environment in which they were working before they would start designing

Stanovanje za nastavnike, Gando, Burkina Faso, 2004.

Teacher's Housing, Gando, Burkina Faso, 2004.

(EJO)



(EJO)



ORIS — Ako govorimo o koncepciji ili prostornim elementima, mislite li da postoji bitna razlika među kulturama?

DIÉBÉDO FRANCIS KÉRÉ — Govorio sam ponajprije o tehnicima, no i koncepcija prostora se posve razlikuje. Uzmimo primjerice stupnjevanje intime. Uvijek govorim o javnom, polujavnom, intimnom, ali i dijeljenom intimnom prostoru. Recimo, na Zapadu gotovo svatko ima svoju spavaću sobu. Kad se pak projektira u Burkini, mora se razmišljati o tome gdje će spavati gost obitelji. O kući se mora razmišljati kao o višefunkcionalnoj strukturi koja mijenja namjenu ovisno o broju ljudi. Ne može



it becomes an adult. Now we have to deal with the space, upload the energy from the locals, and then make a structure that could host a big performance. The thought process of an artist is different because, for him, failure is still a success. Today, the young perceive the project as successful, which makes me happy. Suddenly, at one point, Christoph even wanted to bring the project to a halt as he was afraid that he would not be able to realize it – he didn't know if we could do it. It is the question of responsibility because his vision was in focus, and that was, for him, enough in itself. We created something that would last and grow in time, which is a process. And he loved the process.

ORIS — While becoming an adult, the project actually became a more responsible one, with vital functions that were brought to life before the Opera house itself.

DIÉBÉDO FRANCIS KÉRÉ — Absolutely. It worked, and I'm happy about it. Teachers and doctors live there, and artists come to stay and perform. No one ever dreamed that something like this would happen there, attracting people from far away. It's really powerful.

ORIS — In terms of architecture, are there significant conceptual differences between your two worlds, the African and the European? DIÉBÉDO FRANCIS KÉRÉ — It is very

Stanovanje za nastavnike, Gando, Burkina Faso, 2004., maketa

Teacher's Housing, Gando, Burkina Faso, 2004, model

Dom zdravlja, ▶
Laongo, Burkina
Faso, 2014.



(EJO)

Health Centre, ▶
Laongo, Burkina
Faso, 2014



(KA)



(EJO)

je se projektirati s fiksnim funkcijama. U tom smislu, način na koji tamošnji ljudi razmišljaju mnogo je više revolucionaran nego ovdašnji jer je u Africi funkcija promjenjiva kategorija, a ovdje je vrlo statična. Kad se projektira, mora se razmišljati o tome jer prostor ima uistinu mnogo mogućih funkcija, čak ritualnih. Malena struktura odjednom može postati mjesto prema kojem se svi odnose s velikim poštovanjem. Zato se u Africi ne može računati s pred-koncepcijama i jednostavno uspjeti. Srećem mnoge ljude koji govore o svojem neuspjehu u Africi. Svjestan sam da takav proces traži mnogo vremena

different. Technically, I'm a product of the Western architecture school, in Berlin. I am a German architect, if you want. But when I am in Burkina, my architectural approach is really different. I think about the alliance, about who will be able to build this, who will be able to understand it. Here in Europe, it is possible to hire people who simply come and understand everything, even the structure. The design processes are therefore very different. It is always a matter of approach because, even though they look the same to the constructor, they are not. If you want to build architecture with the help of the locals in Burkina Faso, they need to understand what it is that makes a difference, what, in terms of the construction, brings something new and has a certain identity. They need to grasp it in order to build. That's the way I do it; I have to create the construction, so now I teach people to understand why it is crucial to learn to work differently. Yes, in this sense, the approach to work in Africa is very different from the one in the West.

ORIS — And if we look at conceptions or spatial elements, do you think that there is a difference on that level as well?

DIÉBÉDO FRANCIS KÉRÉ — Indeed, I was primarily referring to the technical aspects. But then the concept of space is totally different. For instance, intimacy. I'm always talking about the public, the semi-public, the intimate and the shared intimate space. So if we look at the West, the sleeping room could be a place that you don't show to a guest, and here almost everyone has a sleeping room. If you design in Burkina, you have to think about family members coming to visit, where they should stay. You have to conceive the house like a multifunctional structure that changes its function depending on how you arrange people; you cannot have a fixed design. So the way that people use it is much more revolutionary. Here, the house is static, very fixed. In Burkina, a space has many functions, even a ritual one. A small structure suddenly becomes a place that everyone treats with a lot of respect. You cannot just come with a preconception and then succeed. I met a lot of people talking about their failures in Africa. This process takes time. Ideas should have a significant level of flexibility in order for buildings to be versatile once they are built.

ORIS — When we look at the seemingly random roof openings in your project for a clinic, Le Corbusier's Ronchamp comes to mind. They don't stem from the native language. How were they accepted? Are they random or related to specific conditions behind the wall? Another building introducing a new language, different from the local tradition, but stemming from it, was the Gando School Library.

jer zamisli moraju biti vrlo fleksibilne kako bi se zgrade, kad se podignu, mogle prilagoditi.

ORIS — Pogledamo li Vaš projekt za zgradu klinike i njezin naizgled nasumičan raspored otvora za osvjetljavanje prostora i ventilaciju, ne možemo ne pomisliti na Le Corbusierov Ronchamp. Oni ne proziru iz lokalnog rječnika, kako su bili prihvaćeni? Jesu li nasumični ili pak odgovaraju specifičnim uvjetima iza zida? Još jedan projekt koji uvodi nov jezik iako izvire iz lokalne tradicije jest knjižnica u Gandu. DIÉBÉDO FRANCIS KÉRÉ — Napravio sam te otvore uz pomoć glinenih posuda ugrađenih u nosivu strukturu. Isprva je to bio šok za mještane jer te posude služe za čuvanje dobara, vode ili žita, ili ukapanje, a ja sam ih prerezao. Kakva rastrošnost, što *on to radi?*, pitali su se. Na mjestu gdje je stanovništvo vrlo siromašno skrbi se o stvarima koje posjeduju. Potom

DIÉBÉDO FRANCIS KÉRÉ — I did the roof openings using the clay pots inserted into the load-bearing structure. First, it was shocking. The pots are made for keeping goods, water, cereals, or for burials. I took them and cut them. People said: *What a waste, what is he doing?* In a place where people are very poor, they take great care of what they have. But then they realized I was doing something else, that I was doing research. We started cutting the openings into the ceiling, allowing the light to penetrate through the holes. Now when I come, they know that if I take something, I am transforming it. They know that I'm doing something new. The pots are not all of the same sizes, and I am using every part of the pot. And it looks random, for sure, but there is a structure inside. They say – *he is playing*, but in the end, something really powerful comes out, and it's wonderful how cool it

Selo s opernom kućom,
Laongo, Burkina
Faso, ongoing, 3D
vizualizacija

Opera Village, Laongo,
Burkina Faso, ongoing,
3D visualization





◀ Satelitski teatar *Volksbühne* u zračnoj luci *Tempelhof*, Berlin, Njemačka, planirano, 3D vizualizacija

◀ *Volksbühne Satellite Theater* at Tempelhof Airport, Berlin, Germany, in planning, 3D visualization

(KA)

is in the house. For me, it is very emotional. The first thing that moved me happened after I finished building the school. Someone that I had never met because he was older and living in Ghana, came back to the village. He couldn't walk or see very far, but he tried to convince me that the school building looked beautiful from his compound. Because of the way people talked about the school, he was touched. And the other experience was when we built a house in Gando, the Teachers' Housing. It looked unlike anything anyone in the village had ever seen, so for them, it couldn't exist. There was a lady sitting near the building, under a big tree, waiting for someone. She came from another village to attend a funeral. She said: *Yes, I'm going to a funeral, but I've never seen something like this. The man that passed away, he passed away, but I'm here looking at what the younger ones are creating for these children. Now, if I pass away, I can at least say I saw something extraordinary.* This really moved me, because it shows you that you have the possibility to change things. You try to do something new, and you struggle because you don't know how to make it happen; you're focused on it, you try, and in the end, you succeed. This is why, we should always try. When I start working on a project, I only see the big picture. Nowadays, these big pictures are filled with details, but that is how I see work, as an involvement. For sure, there were some precedents I studied, but I wanted to do a ventilation opening, and I did it. When I did the health care centre, an artist was telling me about the beauty of the site. I created a lot of openings so that he could see the surroundings. And then there is tradition. The houses in Burkina have a tall roof and low walls, which enables the inhabitants to see who is coming. All of these elements come together. The project allows for the family to gather, to invite other people in. I love Ronchamp, I have to say. I even went to visit it. I had been studying for my diploma, and thought about Le Corbusier's ideas. I did some research as a student, but on paper, I couldn't really get it, so I simply went to Basel to see it.

ORIS — Let's go back to the beginning of our conversation. We spoke about empowering the community, teaching them new building methods and how they can replicate

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Satelitski teatar *Volksbühne* u zračnoj luci *Tempelhof*, Berlin, Njemačka, planirano, 3D vizualizacija ▶

Volksbühne Satellite Theater at Tempelhof Airport, Berlin, Germany, in planning, 3D visualization ▶

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vratio. Uporno me pokušavao uvjeriti da je s mjesta na kojem on sjedi zgrada jako lijepa, premda je on nije mogao vidjeti jer je udaljena, a on ne vidi na daljinu i ne može hodati. Pokazalo se da je čuo što ljudi govore o školi, to je na njega ostavilo snažan dojam. Drugo takvo iskustvo bilo je kada smo gradili kuće za učitelje, također u Gandu. Kućama samo dali oblik koji nitko u selu nikada nije vidio pa za seljane on jednostavno nije postojao. Vidio sam jednu ženu kako sjedi pod velikim stablom pokraj zgrade i čeka da je netko pozdravi kako bi mogla reći da je iz drugog sela došla na sprovod. Zna li što je rekla muškarcu koji je s njom započeo razgovor? *Da, idem na sprovod, no znate što, nešto poput ovoga ja nikada nisam vidjela. Čovjek koji je umro, umro je, pa zato gledam što ovdje ljudi stvaraju za svoju djecu. Sada, ako umrem, moći će se barem reći da sam vidjela nešto posebno.* To što sam slučajno čuo, uistinu me dirnulo, zato što čovjeku pokazuje da ima mogućnost mijenjati stvari. Ako se čovjek potruditi učiniti nešto novo pa pokušava i pokušava jer ne zna kako to učiniti, nešto se dogodi i na kraju postigne rezultat. Zato uvijek treba pokušavati. Kad započinem rad na nekom projektu, moram reći da na početku vidim samo *veliku sliku*, no danas ona sadržava i pojedinosti. Tako ja vidim svoj rad, kao uključenost. Naravno, imam uzore, no htio sam ventilacijske otvore pa sam ih tako i napravio. Kad sam projektirao Dom zdravlja, razgovarao sam s jednim umjetnikom, on je pričao o ljepoti tog mjesta pa sam napravio mnogo otvora koji kadiraju okolicu. Istovremeno, tu je i tradicija. U Burkini, ako gledate stambene kuće, vidjet ćete visok krov i niže zidove. Takvi su da možete vidjeti tko dolazi. Svi se ti elementi prožimaju. Projekt omogućuje da se obitelj okupi, ali da su i drugi dobrodošli. Volim Ronchamp, moram dodati. Otišao sam ga posjetiti. Tek sam ga dobro upoznao radeći diplomu, razgovarajući o Le Corbusierovim projektima. Bio sam student i proučavao taj projekt, ali na papiru ga nisam mogao baš razumjeti, pa sam odlučio otputovati u Basel i osobno ga doživjeti.

ORIS — Vratimo se na početnu temu. Govorili smo o osnaživanju zajednice učenjem novih metoda građenja, njihovom samostalnom repliciranju i korištenju tih znanja u projektima koji s Vašima više nemaju veze. Mislite li da revolucija u

DIÉBÉDO FRANCIS KÉRÉ, Intervju



▲ Satelitski teatar *Volksbühne* u zračnoj luci *Tempelhof*, Berlin, Njemačka, privremena instalacija, 2016.

▲ *Volksbühne Satellite Theater* at Tempelhof Airport, Berlin, Germany, temporary installation, 2016

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su shvatili da se radi o nečemu drugom, da istražujem jer sam ostatke tih posuda postavio u strop da bi u unutrašnjost pustili svjetlo. Kada sad dođem i uzmem nešto iz njihove svakodnevice, oni znaju da transformiram tu stvar, jednostavno zato što može biti promijenjena; oni znaju da radim nešto novo. Posude nisu jednako velike, a ja sam upotrijebio sve dijelove posude pa izgleda da je razmještaj otvora nasumičan, premda je unutra nosiva struktura koja je pravilna. Prvo dolazi šok jer smatraju da se igram, a na kraju nastaje nešto vrlo moćno jer divno je koliko je svježije u toj kući. Za mene je to vrlo emotivan proces. Recimo, prvo što me nadahnulo dogodilo se kada sam završio gradnju škole. Sreo sam starca kojega nisam poznao jer se davno odselio u Ganu, a sada se

30 oris, broj 108, godina 2017.



▲ Satelitski teatar *Volksbühne* u zračnoj luci *Tempelhof*, Berlin, Njemačka, privremena instalacija, 2016.

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them on their own and utilize this knowledge on projects which have nothing to do with your projects anymore. Do you think that the revolution of accessible education or the knowledge of building techniques is somehow pointing in the direction of the foundation of an architectural school or is it too early to talk about that? How do you view that in terms of higher education in Burkina Faso? ◀ DIÉBÉDO FRANCIS KÉRÉ — My approach is always related to knowledge transfer; I am already doing that with my students who come to work and stay at Atelier Gando. But you can't build a school just like that — it is not an easy structure. You need infrastructure, you need a lot of resources, you need an expert, so it makes founding an architectural school difficult.

DIÉBÉDO FRANCIS KÉRÉ, Interview

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Unutar Ateljea Gando studenti uče na koji se način uz pomoć cijeloga sela gradi i kako svatko pridonosi ostvarenju projekta

dostupnom obrazovanju ili znanja o tehnikama građenja upućuje ka sustavnoj edukaciji? Kakvi su Vaši stavovi o mogućnosti visoke naobrazbe arhitekata u Burkini Faso? **DIÉBÉDO FRANCIS KÉRÉ** — Moj je pristup uvijek vezan uz prenošenje znanja i to već radim sa studentima. Imamo Atelier sa svojom zgradom, koja treba biti smještaj za studente koji dolaze raditi u radionicama. Radi se o tome da se ne može jednostavno skočiti i izgraditi školu jer to nije jednostavna društvena infrastruktura. Potrebno je mnogo novca, potrebna je infrastruktura, dovesti stručnjake – sve to otežava otvaranje arhitektonskih škola. Postoji inicijativa da se otvori privatna arhitektonska škola u Abidjanu u Obali Bjelokosti. Jedina prava arhitektonska škola za taj dio Afrike je u Togu, koju je sufinancirala jedna afrička udruga. Zamislite, jedna malena škola za deset zemalja. To pokazuje koliko je ondje teško voditi tako složenu društvenu infrastrukturu, koja je uz to stvar prestiža. **ORIS** — Možda treba vremena, dok ne sazrije do točke kada će se moći reproducirati. **DIÉBÉDO FRANCIS KÉRÉ** — Trebat će vremena, no to je nešto što doista moramo napraviti. Ponajprije, moramo stvoriti fizičku strukturu koja će ostati: uređaj za prijenos znanja. Škola upravo to jest.

Within Atelier Gando, students learned how to build with the help of the village and how the community could contribute

There is an initiative to open a private architectural school in Abidjan, Ivory Coast. The only real school for this part of Africa is in Togo, a little school co-financed by an African committee. More than ten countries have one architectural school. So it shows how difficult it is to just run a structure like this. It still remains a prestigious project. **ORIS** — Maybe it takes time, until it can reach a point of self-replication. **DIÉBÉDO FRANCIS KÉRÉ** — It will be a long process, but it is something that we need to do. We have to create a permanent structure, an engine for knowledge transfer. And that is a school.

