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Managing Editor Avril Noel D'Souza Associate Editor Neerja Kapadia Assistant Editor Vanita Arora Content Producer Avni Raut Associate Art Director Shalaka Shinde Assistant Art Director and Stylist Anushree Kumar Senior Editorial Coordinator Harshal Wesavkar Chief Financial Officer Subramaniam S. Meghna Puthawala Head Human Resources Vice President Marketing Vidvut Patra Senior Brand Manager Chandni Chopra

SALES HEAD

SUNITA QUADROS sunita.quadros@wwm.co.in

BRAND SOLUTIONS

WEST Mumbai

Vice President- Brand Solutions
Gautam Chopra - 9820181757

gautam.chopra@wwm.co.in

Pune Aditi Shrivastava – 9960163182 aditi.shrivastava@wwm.co.in EAST

Assistant Vice President Alka Kakar – 9830331780 alka.kakar@wwm.co.in

NORTH

Senior Vice President

Anjali Rathor anjali.rathor@wwm.co.in

SUBSCRIPTIONS -

Asha Kulkarni, Manager Marketing asha.kulkarni@wwm.co.in Call: 18001210005 (All India toll free number)

Senior Manager, Subscription
Sakshi Kate – sakshi.kate@timesgroup.com

For subscription, visit: mags.timesgroup.com/home-trends.html

SMS: TRNDSUB to 58888

Mail: subscriptions.wwm@wwm.co.in

Mail: subscriptions.wwm@wwm.co.in

Call: 18001210005 (All India toll free number)



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If you're reading this, chances are high that you have a fair idea about what you believe is good design. The thing is that it's so subjective that I consider it almost personal. And it is, isn't it? You may not agree with or want to settle for my idea of good design, and I may have my reservations with what you hold in high regard in the subject. That's why I always maintain a strict policy of "no judgement" where design is concerned.

However, there is something that, for me, is a non-negotiable benchmark that makes some design stand out. And that's relevance. When attention to detail is geared towards the user... then does that make function take precedence over form? Not really. I like to think of it as a fine but precarious balance between form and function; one that is highly relative and completely immersive for whoever the space/ product/ setup is designed for. That, for me, is the ultimate goal and achievement of design!

I have to say, while I sit here and think of relevance and form and function, I'm also thinking about the next few whirlwind weeks. We're expecting it to get pretty busy around here with our D/code – South Edition around the corner, in Bangalore in September. And so, all the hard work aside, I'm signing off this editorial with a smile, looking forward to seeing you all in Bangalore!

Ronitaa R. Italia *Editor in Chief*

Home & Design Trends Vol 10 No 02 | 2022

FORM AND FUNCTION | Public Art





his work, ensuring that each display of his has a unique and striking outcome. Another person he admires is Charles Eames, the famous chair designer. When asked about what his favourite materials are, he jovially quipped, "I like all materials that provide magical and unexpected effects. Just as an art piece has a soul-shaking effect on people, good design can also offer invigorating results and behind every creation, my vision as an architect predominates."

What kickstarted this whole shebang is his very first installation called 'Knot' – based on a knitting node in Hangzhou, China. Once this bore a successful outcome, there was no turning back. What started there, then took Cyril's showcases to many other exotic locations such as Dubai, America, France, Lisbon, and so on. "I would love to fly to the city of Tiruchirappalli in India and explore Srirangam Rajagopuram, the tallest Gopuram in the world," he finishes, when asked about where he would like to go next.

(Top left) – Installation 'Primself', an immersive sculpture, itinerant.

(Top right) – 'Remember your Dreams' – an inflatable installation was displayed in Paris in 2021, and soon after that, it was showcased in Singapore in 2022. (Centre) – 'Pyramid Pillow', another elementary-shaped attraction placed indoors.



DIKSHU KUKREJA

A brief look at the diverse ventures and initiatives of one of the country's leading architects

Text AVNI RAUT



Architect Dikshu Kukreja, who has been practicing for more than 25 years, believes in offering holistic design solutions, ensuring that the projects undertaken by his firm are contextual, and integrate sustainable approaches along with innovative technological applications.

(BELOW) Human Resources Development Centre (2019), Greater Noida, Uttar Pradesh. ot one to be pigeonholed into a particular category, Dikshu Kukreja, an architect, urban planner and environmentalist by profession, has taken on other roles, including those of an author, a TV show creator and presenter, and philanthropist, with the subject of design at the core of each of his endeavours.

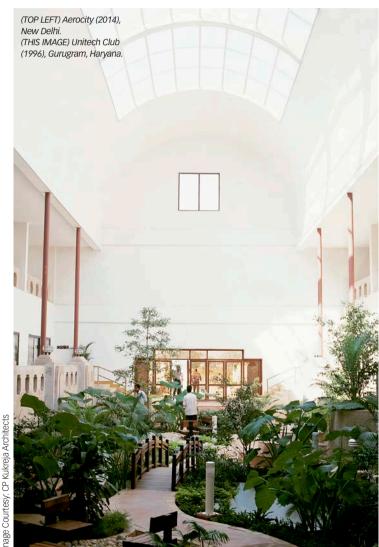
Dikshu studied architecture at the School of Planning and Architecture in Delhi, after which he went to the Frank Lloyd Wright School of Architecture in the United States of America. He subsequently earned his Master's degree from Harvard University and also worked for some time in France and USA, acquiring significant professional experience there. He believes that his stay and work experience in the French countryside further enriched his aesthetic sensibilities. "After gathering substantial experience in the west, I returned to my country to contribute to 'city-building' by raising the social value of architectural design. I joined my father's practice in Delhi, where we continue to work towards this every day through our projects," he says.

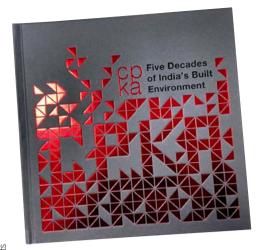


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building conversations |Spotlight|







Currently the Managing Principal at C.P. Kukreja Architects, Dikshu has to his credit a vast repertoire of projects that the firm has undertaken. Now, they are working on some prominent projects, some of which include the India International Convention and Exhibition Centre (IICC) in Dwarka, New Delhi, (in collaboration with IDOM, Spain); Tourism Development Plan of Ayodhya city; Thal Sena Bhawan in New Delhi, which is intended to function as the Indian Army Headquarters; and the first Indian campus of Harrow School, a 450-year-old UK-based institution.

While Dikshu's articles addressing issues of urbanism and the environment have been published in well-known newspapers, earlier in the year he launched his own book 'Five Decades of India's Built Environment' which he co-authored with his wife Arunima Kukreja, who is a writer, interior designer and philanthropist. The book chronicles the evolution of Indian architecture over the last five decades through the extensive work carried out by the firm in this span. "The book is a testimonial of our landmark architectural projects that have shaped India's architectural environment from the post-independence era to the present," he says. "We decided to document our work in the form of a publication for people to see the profound changes that have taken place in the urban environment in cities across India."

'Deciphering Design with Dikshu', a talk series showcased on a leading media channel, was an interestingly conceptualised project by him that sought to bring design conversations to the fore and into mainstream discussions. And now in the works is another TV show, conceptualised and created by him, called 'Tale of Two Cities', in which he will initiate a dialogue with global leaders. Speaking about the show, he says, "Each episode will be centered around an Indian city and an international city, in which we will take a deep dive into the cities' most pressing current and projected urban issues and present solutions to enable a better urban future."





Design is life, and good design is the stuff that dreams are made of. To commemorate the best of the best, we have curated the ultimate listing. Hansgrohe presents The D List, a Times Group Initiative is the definitive hotlist of India's leading design practices, and recently we announced its very first edition. Based on their impressive contribution to India's designscape and being the creative force they are, this hotlist celebrates the creative minds behind the incredible design we have witnessed, experienced and appreciated through the years. From urban planning and residential design to commercial executions and hospitality... these are the masters of design! For one night in May, we brought together the stalwarts of Indian design to salute their contribution and everything they have achieved through the years. Our presenting partner Hansgrohe joined us as we did the honours.



8. Reza Kabul and Behzad Kharas. 9. Anand Sharma, Amit Aurora and Gaurav Malhotra. 10. Tejal Mathur and Suleiman Bhanji.















Hansgrohe presents The D List unveils a new chapter in Indian design by fostering, enabling and initiating creative dialogues with illustrious members of the design fraternity. The association has honoured and recognised veteran and contemporary design virtuosos in India. Having initiated the conversation successfully, we look forward to commemorating these leaders of design in the most alluring manner in times to come.

Gaurav Malhotra, MD, Hansgrohe

1. Annkur Khosla, Priyanka Khanna and Aahana Miller. 2. Shantanu Garg, Iram Sultan and Rooshad Shroff. 3. J.T. Arima. 4. Shabnam Gupta. 5. Kayzad Shroff and Maria Isabel Jimenez Leon. 6. Ali Baldiwala and Bakir Baldiwala. 7. Gaurav Malhotra, Benny Kuriakose and Abha Narain Lambah. 8. Ruby Khanna and Zubin Master. 9. Ashish Kesurvala. 10. Anand Sharma and Amrita Guha. 11. Piyush Mehra and Priyanka Mehra. 12. Jason Wadhwani and Samantha Wadhwani. 13. Kanhai Gandhi and Shresht Kashyap.

























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Abhijeet Sonar, Head Marketing India

- Sunanda A.J. Radhakrishnan and Sandeep Umapathy.
 Farah Ahmed and Pallavi Shetty.
 Anu Chauhan and Prashant Chauhan. 4. Supraja Rao.
 Brijesh Shaijal and Zaki Shaikh. 6. Guests.
 Abhijeet Sonar 8. Naiya Patel Bhatt.
 Rutvik Paranjpye and Maria Talib
 Ashish Patel and Nikhil Patel. 11. Guests.
 12. Saahil Parikh



























Good design changes everything, especially the way we live. How can we not acknowledge and appreciate the work that our architects and designers do! The D List, for me, stands for that recognition...of lives that change lives every day.

Ronitaa Italia, Editor in Chief, GoodHomes and Home & Design Trends

Puran Kumar, Richa Bahl and Tejal Mathur. 2. Aditi Shah and Kalpak Shah. 3. Pallavi Shetty, Shresht Kashyap, Kanhai Gandhi, Iram Sultan and Vaibhav Dimri. 4. Kiran Shetty. 5. Huzefa Rangwala.
 6. Roma Bhatt and Manoj Patel. 7. Guests. 8. Neemesh Shah.
 9. Ahsan Ansari, Ekta Parekh, Richa Bahl, Priyanka Mehra and Rajiv Parekh. 10. Amitha Madan. 11. Anand Menon.
 12. Ronitaa Italia, Iram Sultan, Rooshad Shroff, Ekta Parekh and Shabnam Gupta and Puran Kumar. 13. Shernavaz Bharucha. 14. Aamir Sharma.







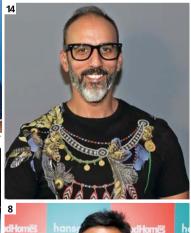






10 11

dHomes













10. Vishakha Dholakia Chowdhry and Muninder Chowdhry. 11. Mihir Kotak and Rinki M Kotak. 12. Saahil Parikh and Shruti Jalan.

Saanii Parikh and Shfut 13. Amit Aurora. 14. Ravi Vazirani. 15. Brijesh Shaijal. 16. Priyanka Khanna. 17. Anand Menon.

































3. Prashant Chauhan and Anu Chauhan.
4. Kayzad Shroff and Maria Isabel Jimenez Leon.

4. Kayzad Shroff and Maria Isabel Jimenez Leon.
5. Richa Bahl.
6. Sanchit Arora.
7. Jason Wadhwani.
8. Zaki Shaikh and Behzad Kharas.
9. Gaurav Malhotra and Abhijeet Sonar with Team Hansgrohe.
10. Ronitaa Italia and Gaurav Malhotra.
11. Maria Talib and Rutvik Paranjpye.
12. Manoj Patel.

13. Kaveesha Shah. 14. Ali Baldiwala.

14. Ali Balulwala. 15. Deepak Guggari. 16. Guests. 17. Sunitha Kondor, Bijoy Ramachandran and Amaresh Anand. 18. Amrita Guha and Joya Nandurdikar.

































THE DIST

Opolis Architects

1leapingfrog studio

42MM Architecture

4th Dimension

Aamir and Hameeda Interior Designers

Abha Narain Lambah Associates

Abhimanyu Dalal Architects

Abin Design Studio

ABM Architects

Abraham John Architects

ACE Associates

ADND

Ajit Shilpi Architecture and Interior Design

AKFD Studio

Amoeba Design Studio

Anagram Architects

Annkur Khosla Design Studio

Anupama Kundoo Architects

Architect Hafeez Contractor

Architecture BRIO

Architecture Discipline

Architecture Paradigm

ARK Reza Kabul Architects

Arvind Vivek & Associates

Ashiesh Shah Architecture + Design

Ashok B Lall Architects

Baldiwala Edge

BCA Architecture

Benny Kuriakose and Associates

Biome Environmental Solutions

C P Kukreja Architects

Cadence Architects

Case Design

CLAY Architecture & Interiors

Creative Designer Architects

DDIR Architecture Studio

Design Ashram Consultants

Design Forum International

Design House by Supraja Rao

Design Matrix

DesignPlus Architecture

Dipen Gada & Associates (DGA)

Edifice Consultants Pvt. Ltd.

FADD Studio

Faguih And Associates

Flying Elephant Studio

Group DCA

Habitat Architects

HCP

HCP Interior Design Pvt. Ltd.

Hiren Patel Architects (HPA)

Hundredhands

Iram Sultan Design Studio

Jason Wadhwani Design Studio

K2India

Khosla Associates

Kiran Gala & Associates

Kiran Shetty Design Studio

KNS Architects

Kunal Maniar & Associates

L.A.B.

LIJO.RENY.architects

Malik Architecture

Mancini Enterprises Mangesh Lungare

Manoj Patel Design Studio

Matharoo Associates

Matra Architects and Rurban Planners

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NEOGENESIS+STUDIO261

Neterwala And Aibara Interior Architects

Nozer Wadia Associates

ns*a Architecture and Interiors

NUDES

Ochre Architects

Parthenon Architects

Pavitra Rajaram Design

PRISM

PS Design

PTA Designs

Rajiv Saini + Associates

Ratan J Batliboi Consultants Private Limited

Ravi Vazirani Design Studio

reD Architects

Renesa Architecture Design Interiors Studio

Richa Bahl Design Studio

RMA Architects

Romi Khosla Design Studios

Rooshad Shroff

S.Alt Architecture + Design

SAK Designs

Sameep Padora & Associates

Sanjay Puri Architects

Serie Architects

SEZA Architects

Shantanu Garg Design

Shernavaz Interiors

SHROFFLEÓN

Simple Minds

SJK Architects

Somaya & Kalappa Consultants

Soyuz Talib Architects

SPASM Design Architects

Stapati

Studio Archohm

Studio Course

Studio HBA

Studio IAAD

Studio Lotus

Studio Mumbai

Studio PKA

Studio Sangath

Studio Saransh

Studio-In-Dtale Talati and Partners

Tejal Mathur Design

Terra Firma

The BNK Group

The Busride Studio

The Orange Lane Treelight Design

Untitled Design

Vaishali Kamdar Associates

VDGA Architects

Venkataramanan Associates

Vipul Patel Architects

vir.mueller architects

We Design Studio

ZERO9

ZZ Architects

BUILDING CONVERSATIONS | Cover Story

What drew young Benny Kuriakose into the world of design?

My primary interest was in photography and film and my dream was to become a cinematographer but my father in a typically Indian way was reluctant to let me pursue it without an engineering degree first. One day by complete accident, I met Laurie Baker at one of his sites during my final year of civil engineering degree in 1984. We just started talking and discussing various topics that interested both of us and at the end of a long conversation, I asked him whether I could work with him. He agreed to have me on board and together with him I learned my basic lessons in architecture. I was the 4th person to work with him and he was already 67 years old. He was not very popular in the field at that time and many conventional engineers and architects said that his buildings will not last more than 10 years and the exposed brickwork architecture he created is not suitable for the heavy rainfall in Kerala. Baker always questioned the status quo and the mainstream architecture that was prevalent at that time.

Your prolific journey began with basic lessons in architecture under the tutelage of Laurie Baker...in retrospect how integral were these days to your growth as a green architect?

I was very sensitive to environmental and social issues even before I joined Laurie Baker. As a student, I was very actively involved with the NGO Kerala Sastra Sahitya Parishad (KSSP) which involved itself in the popularisation of science and even spent more time volunteering for the organisation than my studies. KSSP was at the forefront of saving Silent Valley national park from a dam and reservoir. One of the main debates we were involved in the 1970s was whether we wanted to save the lion-tailed monkeys of Silent Valley rainforest or to solve the energy crisis. Even now, the same type of issue is cropping up in various fields across the world, do we prioritise the environment or do we prioritise human development. In my eyes, prioritising the environment is the same as prioritising human development because we are completely dependent on the environment however much we think we are separate from nature.

In the 1970s, nobody used the word sustainable architecture or green buildings. But Laurie Baker was ahead of his time. He used to say that if it is not necessary, do not do it. This is the basic principle of Sustainable Architecture even now about minimising our impact and being sensitive

to the context and the environment. Mainstream architecture nowadays is sometimes all about excess with total disregard for the impact it might have on the environment or even on other humans.

I believed fully in Laurie Baker's principles and started doing the buildings based on them in 1985. There I started my architectural journey.

In the past, sustainable architecture was a way of life, today, sustainable architecture is considered a trend. Do share your thoughts on this dichotomy?

I believe that there should not be a need to distinguish between architecture and sustainable architecture. Why have dichotomy at all? Shouldn't all architecture be sustainable? Should we



BUILDING CONVERSATIONS | Cover Story





still be building architecture that is knowingly not sustainable? I do not think it's a trend but an intrinsic way in which we should view all architecture and how we should choose to design and live in the future. We should be thinking about the long-term impacts of actions on the natural environment. Obviously, there are limits to our knowledge and many things we thought were fantastic materials like asbestos or CFCs are terrible for the environment, but we should still try and design our built environment in the most sustainable way possible and society should be willing to accept nothing less than that.

To a certain extent, unknowingly, we did create

more sustainable architecture in the past, but this was not because we knew of such a concept as sustainability but rather out of the limitations imposed by our context. Due to industrialisation and globalisation, we as a society thought that we have transcended this limitation and we could impose our will on the environment and that it would provide us with endless resources but I think we are slowly, maybe too slowly coming to the realisation that this is not the reality we live in and that maybe the far past can teach us a few things about how we can live and continue to thrive in the future.

People who have influenced you along your journey...

Of course, Laurie Baker. Although he was a Britishborn architect, he showed us Indians how to design and build in a very sustainable way. Hassan Fathy has influenced me tremendously and I might have taken more inspiration from him than anybody else in doing an architecture that is more in tune with the vernacular architecture of a place. I admire the works of Geoffrey Bawa who showed us how we can do beautiful buildings without going after the western models.

Cheraman Juma Masjid, located in Kodungallur, in Kerala's Thrissur district is the first mosque in India. Although the Masjid is said to have been built in AD 629, historians attribute it to the 11th century. The restoration of this historic Juma Masiid is being carried out under the guidance of Dr. Benny as part of the Muziris Heritage Project.



Le Corbusier's writings influenced me a lot. In his book titled "The City of Tomorrow", he said that we should go vertically high since we have the technology and know-how to do this. He said that 85% of the land area shall be left as open spaces and only 15% should be built. What we saw later in the coming decades was that 85% of the area was built and 15% was left as open spaces. The social content of the architecture faded and the greed to make money changed the architecture of the coming decades. If you read Le Corbusier's writings, you will agree with him. We need to create a new narrative based on the present circumstances.

There are many young architects in India who are doing wonderful work in this field. The important challenge is to have the right perspective and consistency. It is not easy to withstand the pressure of the usual commercial practice.

Your passion for green architecture has inspired a whole generation...

I am not sure whether I inspired a whole generation. But my vision is to spread my knowledge and thoughts to a wider audience. I am doing what I believe in. I have gone through certain kinds of experiences, and I have learned a lot from the craftsmen and my clients. I want to share this knowledge with the younger generation so that they do not have to go through the experience which I went through. I will continue to do different

architectural projects because I am trying to explore new ideas and train many youngsters in the process.

Why should we care for green architecture?

Global warming is a reality. The building industry as a whole is a major contributor to this. There has always been a tendency in India, due to our post-colonial mentality, to look to the west and to try and imitate western modes of living. So, there has been widespread adoption of western architectural styles that we have copied and pasted across our landscape, forgetting the values of indigenous building practices.

The funny thing is that even half a century later, people don't seem to have learned that, maybe sloping roofs, built with locally sourced materials and with adequate sun shading, might be the best solution. Unfortunately, this is not what we are teaching in architecture schools and people generally think that looking to the past for ideas is not the way forward.

The fusion of modern construction techniques with traditional ideas is what we have been trying to perfect over the years.

Are we moving in the right direction?

Maybe yes. We must make a lot of changes in the architectural field. If we do not make enough changes now, we will be forced to make the

Chitra Raian Residence in Chennai, was completed in 2018 and is a rustic. simple and rooted design, surrounded by a lush green landscape garden. The terracotta jaali walls in the porch allow air to circulate over the water body, allowing evaporative cooling to take place, lowering the total temperature inside the house. The open ventilators on the top floor and wooden windows present in this sloping roof home also help to keep the house cool.

BUILDING CONVERSATIONS | Cover Story

changes. The building profession has started to take this seriously only during the last two or three years. We have been hearing about sustainable development for the last three decades. This has not become the mainstream of architecture now. If we do not take this seriously, we will be forced to do these things soon. The earth is already giving back to us with more earthquakes, floods, cyclones, etc.

We cannot blame the younger generation because they are not being taught about these ideas. The importance given to vernacular architecture and it as a knowledge system is very little.

How can mainstream Indian design adopt more sustainable methods?

We should try to avoid seeing green architecture as another way of doing architecture that some clients demand. Everything we do should be green as much as possible. We have been neglecting our history and our indigenous architecture over the last few decades. To do big multi-storeyed buildings need not be equated with development.

What we need to do with our engineering curriculum is major surgery. They are not being taught about the building materials timber, lime and earth. Both our engineering and architecture

BEFORE

curriculum deals mainly with concrete and steel. We know that concrete (because of the cement) has many drawbacks. Concrete is not thermally comfortable and very energy-intensive. It is very difficult to do a concrete roof faultless and many of them develop leakages over a period. At the same time, we know that many of our historic buildings have lasted for more than 100 years. The knowledge of building science has increased and now we know how to take care of termites, how to keep the interiors cool by natural methods, etc.

The wide regional variations within a state in India is something we must learn to appreciate, learn from, and adapt to a modern context and our contemporary ways of life.

What sustainability challenges do you face far too often?

General awareness has increased over the years. It is important to have teamwork with the entire team. We should be able to convince the clients and, in some cases, it might not work. There is a trade-off involved in all the projects, but the overall results in our projects are good.

Our knowledge about sustainability must improve a lot. There is a huge gap between academia and practice. Still, sustainability is practiced with a gut feeling and we still blindly follow the western model when it comes to green buildings. We think that whatever they do is great and superior. They have learned from their mistakes and the same mistakes are repeated by us after two or three decades. We forget about our history and our rich heritage. We are more western by our way of thinking and not by our way of living.

Formerly owned by the Bombay Company, the New Model Co-operative Society building is being adaptively restored into the Museum of Labour Movement in the Alappuzha Heritage Project. The society's godowns, which have since fallen into ruin, were formerly bustling with people involved in the production of various coir products, Benny is working towards restoring these structures as assets to Alleppey's heritage.



What is your ultimate dream for architecture in India? What are you constantly working towards?

We want the mainstream of architecture to follow sustainability in the best possible manner. Our vision is to transform and take an active part in creating a more humane and sustainable architectural landscape. It is important in a rapidly transforming country like India to take an active part in creating the built environment that is socially, economically, and sustainably viable and bettering the lives of humans as well as the environment and the ecosystem. We have always tried to do socially impactful projects and we would like to engage with more such projects in the future. Things are changing very fast, and we need to adjust and adapt to these changes as far as sustainability is concerned.

We, in our practice, are committing ourselves to do more research and development on better, more sustainable practices and usage of resources. It is a fine balance that we must strike between our needs as human beings and the needs of other more-than-human species and future generations. One of the key areas we look towards is the embedded knowledge in the vernacular architecture of different regions whether it is the design principles or the use of local and renewable materials.

Advice for designers who align themselves with your crusade?

There is no single solution for the whole of India. What is sustainable in Assam might not be sustainable in Rajasthan or in Kerala. What has been sustainable 20 years ago might not be sustainable now. Start from the basic principles considering our climate, materials, techniques, and social and cultural aspects, while designing buildings. Think that your job is not to create monuments, but to improve the life of the people through design. The approach should be towards sustainability beyond certifications which often function as checklists and tools for greenwashing. Please follow a context-driven, holistic approach that not only tries to minimise the impact of the life cycle of the building but try to think about how the building can have a net positive impact on our ecosystem.

(RIGHT) With an integrated approach, the revitalisation of the Kottappuram market aims at working with the local community to restore the lost social and cultural aspects of its past. The Kottappuram Chapel is part of this restoration project.

(BELOW) Ninan Thariyan House, completed in 2018, is located in a small village in Ernakulam district, Kerala. It is a quaint house that strives to rethink the psychological and physical aspects of designing a home.





A QUICKFIRE WITH BENNY

What do you mean by a "green" building?

By this we refer to any building that is built in response to its location's climate, has a minimal impact on the environment and has long-term benefits.

Do green buildings cost more than traditional buildings?

Green buildings do not cost more. The running and maintenance costs of the green buildings are less. So even if they cost more at the beginning, there will be a return on investment in the long run. The aim should not be to reduce the cost at any cost or by eliminating something.

Which is better: A recycled material or a natural material?

I think it depends on the material. Some natural materials need not be sustainable while recycling material or even buildings (conserving our old buildings) is better for the environment.

Why aren't ALL buildings built to be green?

Some of the building professionals work for short-term benefits. Ignorance is also one of the main reasons why all buildings are not green.

What are the main pillars of sustainable architecture?

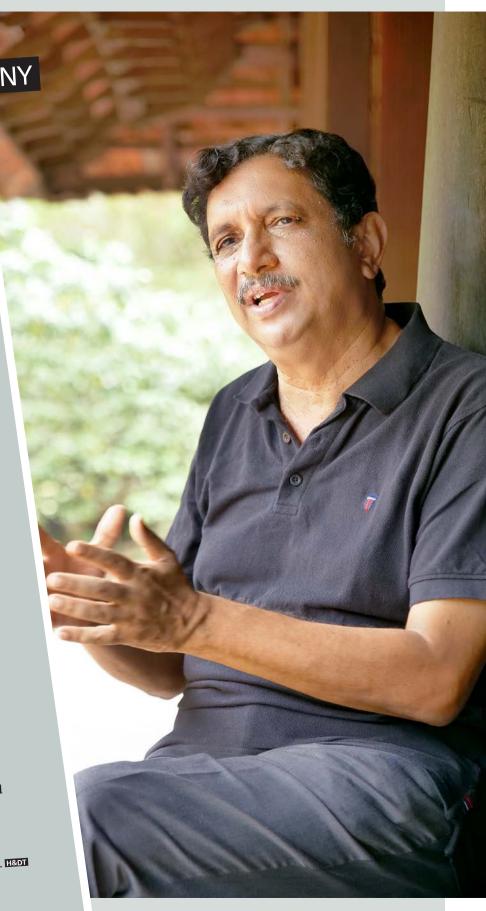
Sustainability has many different dimensions. Socio-cultural, economic and environmental dimensions are very important. Now, time has become the fourth dimension in sustainability.

What is the aim of sustainable architecture?

The main aim of sustainable architecture is to make the Earth a better place to live for future generations also.

Should a building be deconstructed instead of demolished?

Designing for Disassembly has become a part of sustainable architecture now. It is very important for us to reuse the building materials rather than demolish.



A MELD OF CONTRASTS Inspired by old city charm, LAD Studio creates a domestic paragon for a close-knit family by blending traditional materials with contemporary methods

Text NEERJA KAPADIA Images BHARAT AGGARWAL





"Colour pops and textures are introduced in the soft furnishings and furniture, adding a youthful vigour to the entire space. The distinct functions of the drawing room, dining area and kitchen flow one into the other, at the same time maintaining their individual space and purpose."

— Bharti Sikri, Principal Designer, LAD Studio

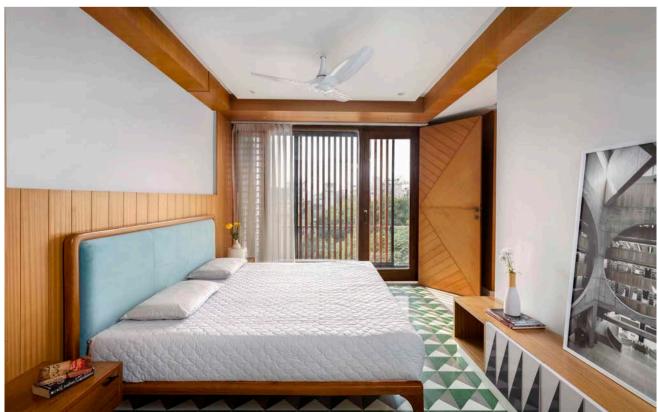


${\it sculpted spaces} \mid Residential$

(Right) A touch of teal effortlessly complements the monochromatic floor and natural wood ceiling along with a beautifully crafted sleek mild steel partition and veneered jaali patterns that encapsulate the kitchen. (Left) The mandir is strategically placed in a way that brings in positive vibes. (Down) Blue and grey accents on the floor bring a playful charm to the son's bedroom.







SCULPTED SPACES | Residential





"The neutral palette on the walls is wonderfully juxtaposed with vibrant yellow coloured upholstery in the upper floor living room while the study areas are adorned with earthy tones and contrasted with bright hues."

— Chander M. Kaushik, Principal Designer, LAD Studio



THE CHAMPAGNE HOUSE

Aptly named, this 3,000sqft home in Mumbai by **Gadesign** weaves vignettes of the charming colour in all its glory

Text NEERJA KAPADIA Images PRASHANT BHAT



"While shopping for the flooring, we fell in love with the striking Patagonia marble that displayed unusual characteristics of translucence and opacity, which gave birth to the spectacular backdrop of the dining area. This became a focal point within the social spaces."

- Ritu Goregaoker, Director, Gadesign

SCULPTED SPACES | Residential



"Pale desert colours partnered with textured wood effervesce in the living room, form the backdrop for the formal sofa setting. The centre table is formed from an interesting cluster of tables in various sizes and finishes, ranging from veneer and metal to onyx."

— Ritu Goregaoker, Director, Gadesign



sculpted spaces |Residential|

Belonging to a jet-setting couple who wanted an opulent and modern theme for their apartment, this home is the epitome of luxury, showcasing stellar design elements, a clever interplay of materials and a lavishly spread layout. In this three-BHK home, all the rooms, including the bathrooms have been extravagantly executed, resulting in an extraordinary outcome.







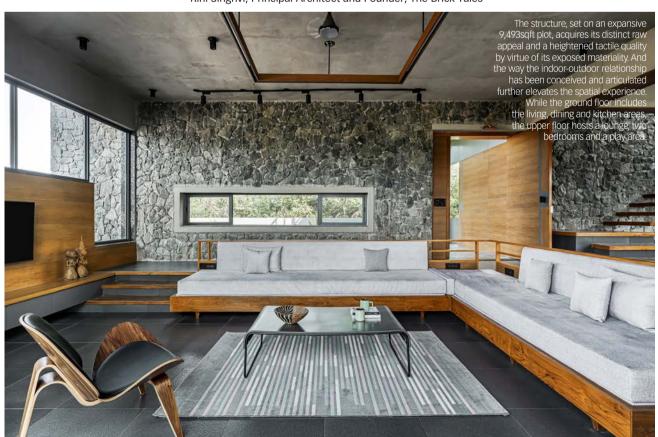
A COMPELLING MATERIAL PLAY





"The house is constructed using a combined structural system; with load-bearing stone walls and an external frame structure in steel with a butterfly roof. This binary relationship between the two materials creates an interesting experience."

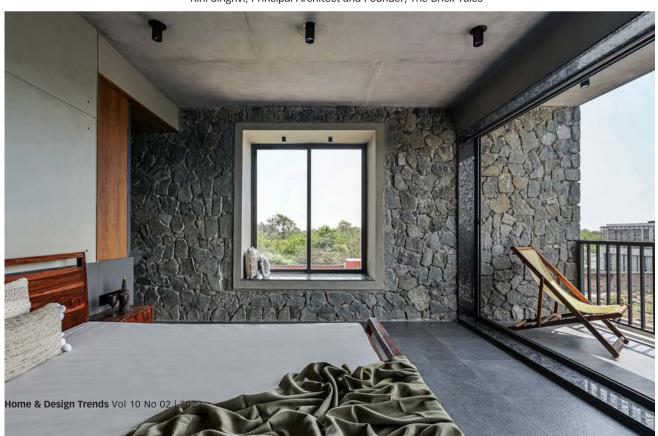
— Rini Singhvi, Principal Architect and Founder, The Brick Tales





"We wanted to have large outdoor spaces, such that one could comfortably sit outdoors. The way in which the relationship between the inside and the outside has been moulded makes the house a very lively and unique space."

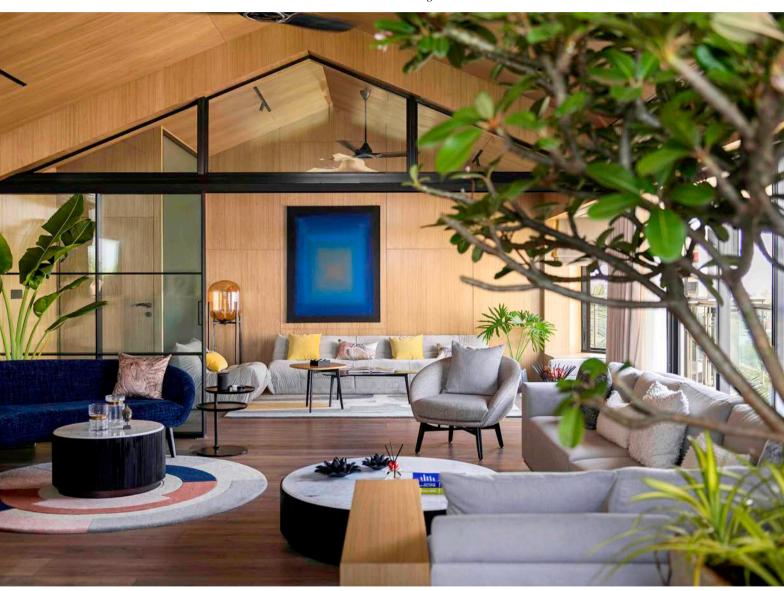
— Rini Singhvi, Principal Architect and Founder, The Brick Tales



THE PERFECT ESCAPE

A private Eden for its residents, this three-BHK home designed by **ADND** is abound with sheer luxury and subtle elegance

Text NEERJA KAPADIA Images PHX INDIA



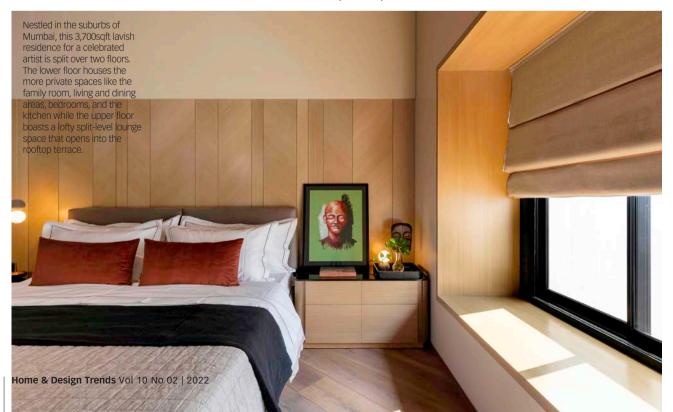
"Light wooden hues, punctuated with fresh yellows and cool blues give the whole space a sense of vibrancy by the day, and a much-desired lounge-like vibe for the night. Leafy greens provide a tropical touch to the lounge, merging indoor and outdoor spaces.

- Anand Menon, Partner, ADND



"Strategic planning involved opening up spaces to create a sense of fluidity. The upper lounge needed serious and careful remodelling to transform it into a zone that is flooded with natural light and commanding views of the city, along with an outdoor terrace."

Anand Menon, Partner, ADND

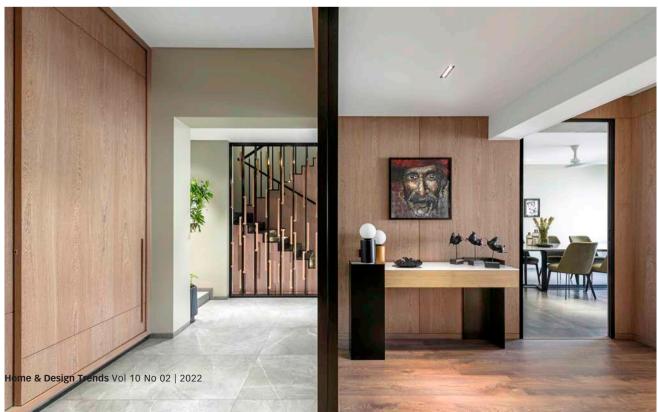


sculpted spaces | Residential

Abundant use of whites, light grey tones, fluted glass sliding room dividers and textured fabrics on the soft furnishings generate a calm and laid-back ambience. Strategically placed artwork in a mix of vibrant colours and stark monochromatic graphics complement and add character to the residence.









SCULPTED SPACES | Residential



"This 15,000sqft affordable housing scheme evolved in response to the current housing problems in Mumbai. Current typologies offer a matchbox-type space with lack of light, ventilation, stagnant space planning and more."

- Rohan Chavan, Principal Architect, RC Architects

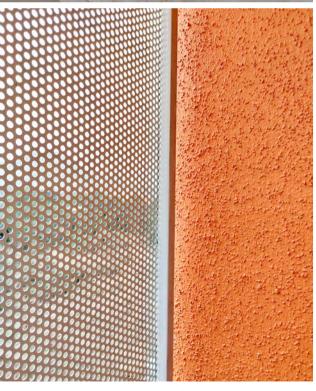


$\textbf{sculpted spaces} \mid Residential$





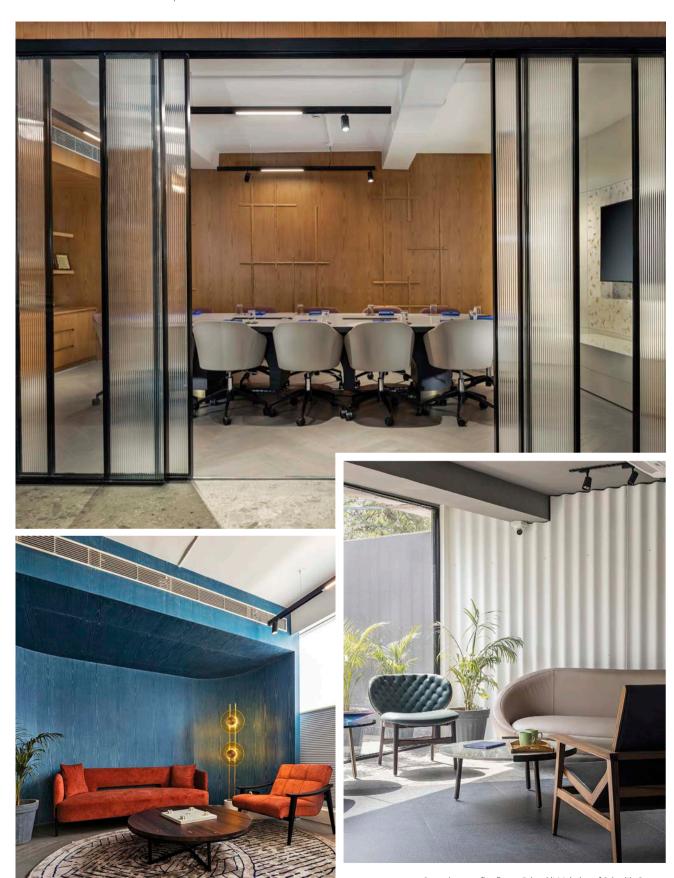




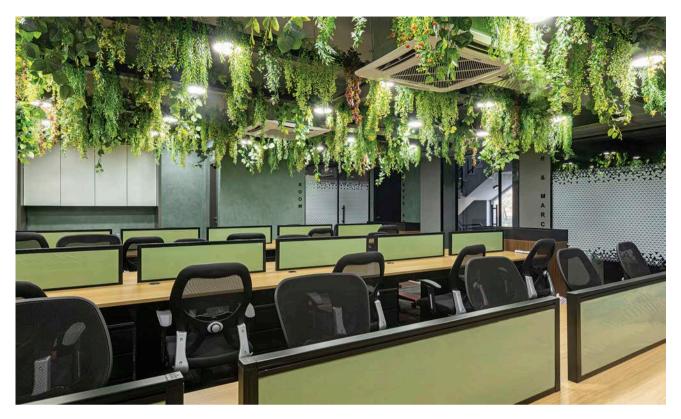
Built in two phases, phase 1 is a collection of 16 interlocking L-shaped housing units. Each unit creates a unique typology for an affordable home and offers a modern lifestyle to middle-income and lower middle-income groups.



${\it sculpted spaces} \mid Commercial$



Spread across five floors, Priyankit Mahajan of Sybaritic Spaces approached the design of this 13,000sqft space with the intention of creating an expanse with an easy flow and minimal style narrative.



"For this design, I was inspired by nature. Taking off from the idea of free-flowing and unhindered space, I incorporated a lot of wavy patterns, rich wood accents, and colours like blue that symbolise water and orange which reminds one of the sun."





${\tt sculpted spaces} \mid Commercial$



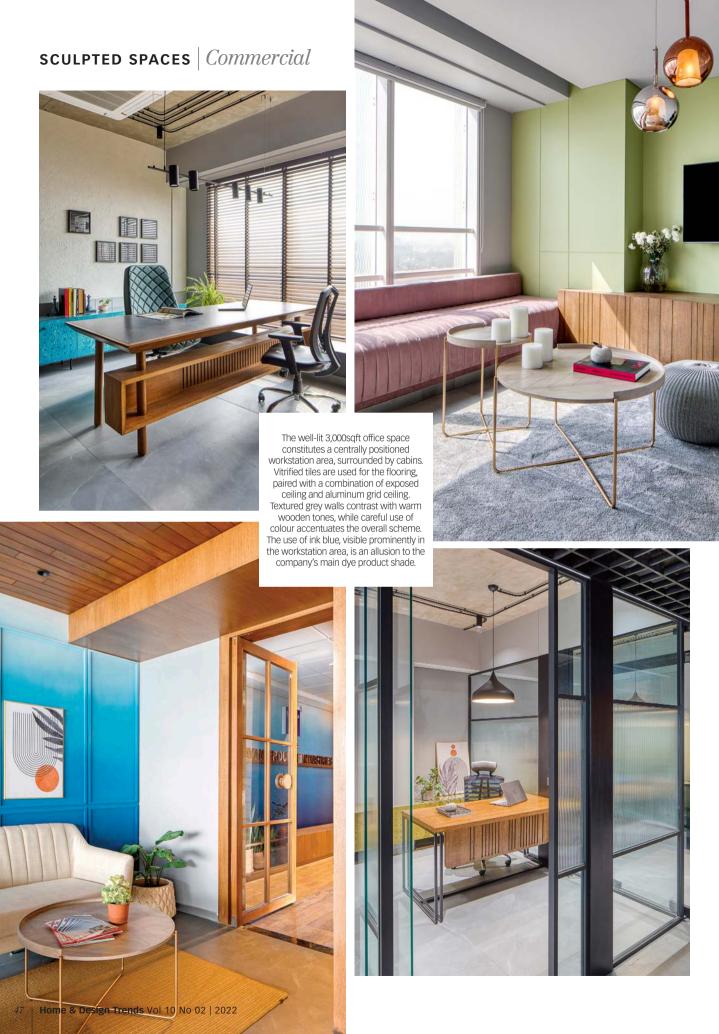
Priyankit has crafted a very detailed lighting plan. Magnetic tracks, direct light fixtures and spot lighting are combined to highlight architectural elements and ensure employees do not strain their eyes while reading. It's this stylish yet effective execution that ensures this office is a standout design.













"The young owners of the company were very keen on having an open office concept. They essentially wanted a simple, low-maintenance aesthetic, and this is something that aligned with our design language too."

- Ankita Jain and Dhwanil Patel, Principal Designers, ADHWA architecture.interiors



HOME & DESIGN TRENDS