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MAY 2020

140-page Issue

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IDEAS AND DESIGN FOR BETTER LIVING



In Focus

Design insights, behind-the-scenes tales and gorgeous frames from 25 photographers who have turned capturing architecture and interiors in India into an art form

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For the last ten years Better Interiors has brought out well-researched and unbiased content, aptly supported by spectacular visuals. The comprehensive product sourcing section on accessories, textiles, furniture and white goods offers lay-reader innumerable choices to create beautiful individualistic spaces. The magazine is also a treasure trove for those seeking information on the materials and technological advancements in the architectural and design industries. Project categories featured include: residential; restaurants and hotels; retail outlets and renovation projects. Better Interiors' online presence has won them more design patrons.

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VOL 16 ISSUE 01

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Picture this!

Photographs are more than just visual records of what the world was like at a specific moment in time; they are memory keepers — they connect us to our past, remind us of people, places, feelings and tell stories that might otherwise have been forgotten.

At **Better Interiors**, photographs form the crux, the core, the heart, the soul of every edition we've brought out since the magazine's debut in May 2005. Let me tell you a little secret — we start work on an article only after the images are in place. No images = no story! We're also a magazine that strongly believes in "credit where credit is due" so we've consciously seen to it that every project we feature carries the rightful attributions not only for the creators (read architects and interior designers) of the project, but also for those who capture the space through their cameras.

All those who've attended an interior-architecture photoshoot would know the intense work involved in shooting a space. From that accurate frame, to the right perspective, the perfect angle, the lighting tricks, arranging and re-arranging the decor pieces... and sometimes waiting endlessly to get that awe-inspiring shot. Interior-architecture photography is nothing short of art, and the humans who capture them, are truly artists! This issue — our 15th anniversary edition — **Better Interiors** puts the spotlight on those who tell a story through pictures. We reached out to 25 of the best names in interior-architecture photography in India today. Besides answering interesting questions we asked them about their craft and their journey in the field, they also shared three of their favourite captures for an interior-architecture firm and the story behind each of these gems. Needless to say, there are some amazing accounts — 75 in all — you'll be discovering right from the horse's mouth! Do let us know which ones were your favourites.

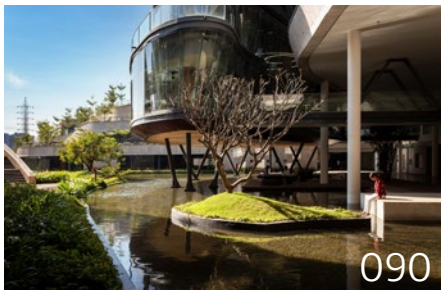
Gratitude is the strongest emotion I am feeling these days — for every single meal, for the closeness of loved ones and for life in general. So, before I leave you to savour the e-edition of our 15th anniversary issue, I've got to thank each and every one — past and present, internal and external — who have contributed to what **Better Interiors** stands for today. And to you, dear reader, comes the biggest thank you!

Deepa Nair
Editor

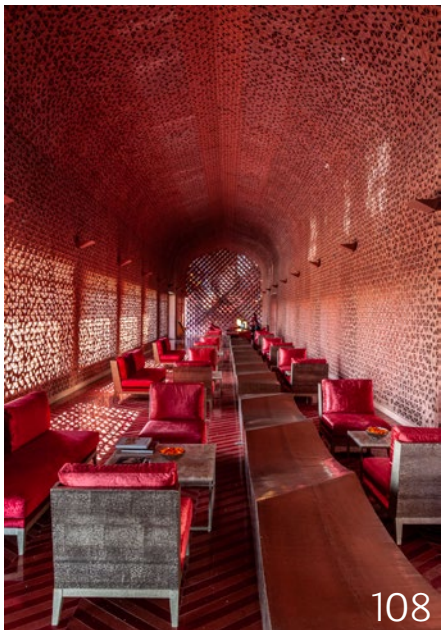
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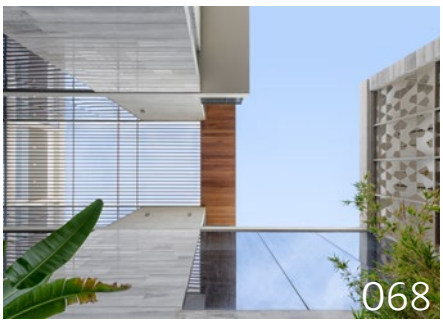










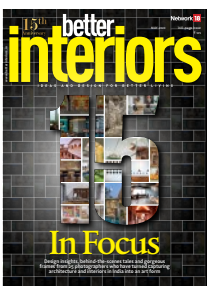




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Write back



DESIGN MAGIC

It's never a dull moment with **Better Interiors**. I loved the Olvvi Lifestyle store story which is featured in the *Off the Shelf* section. It is simply marvelous how architect Harsh Boghani has worked up his design magic to generate curiosity and lure people into this retail store. The choice of elemental compositions such as the elliptical mirror against the bare brick wall, the dramatic chair installation and a home-like set up of furniture and accessories are a treat for sore eyes. Above and beyond, what I really found remarkable is how accessories and furniture pieces are displayed in a natural, home-like setting. Good find **Better Interiors**.

HANSIKA WADEKAR, SURAT

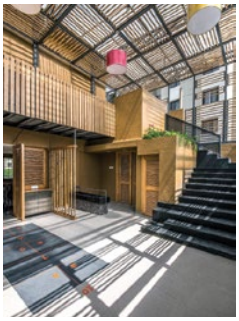


Letter of the month

LETTER OF THE MONTH

Hoping the entire team of **Better Interiors** is safe and healthy. Even amidst the pandemic, the team has superbly managed to feature some amazing projects such as the Olvvi Lifestyle store which is featured on the cover of the April edition. The cover looks simply amazing with the striking installation of the hanging chairs. I must say that was quite an innovative idea perfectly executed by architect Harsh Boghani of The Crossboundaries. Speaking of innovative ideas, Studio Lagom's transforming of a Mumbai-based apartment (featured in the *Habitat* section of April edition) into a gorgeous villa — is truly praise-worthy. The project is one involving interior wonder where we see architect Hardik Shah taking control of the interiors thoroughly, such as the swing dividing the living and dining spaces, the Gond-inspired artwork on the staircase wall, and the lovely terrace.

VIKAS SHARMA, MUMBAI



ARCHITECTURAL WISDOM

Studio Infinity's GGIS Atha pre-school project featured in the *Learning Curve* section of the April edition is my favourite from the lot. The project is quite insightful on the concept of imparting education outside classrooms in the most playful yet educative manner for young minds. I love how the team has introduced creative outlets such as blackboard lined walls, artworks, illustrations on china mosaic floor and the partly opaque classrooms. Very few pre-schools provide learning outside classrooms and Studio Infinity has managed to execute this idea beautifully.

SHAMALA JOSHI, SURAT



BEST OF BOTH WORLDS

I couldn't believe my eyes with the April edition featuring both, *Bazaar* and *Parade*. The assortments of both these segments have been immensely helpful. I always look forward to the *Bazaar* segment every edition. It helps me stay updated to the market trends and new introductions. The soft furnishing in summer-friendly soft hues featured in *Bazaar*, and the energy-efficient, designer fans and air conditioners featured in *Parade* couldn't have a perfect time. I have bookmarked a few of the items at the moment. Thank you **Better Interiors** for these helpful insights on the market trends with thorough research.

FRANEY SHAH, CHENNAI

BALANCING ACT

The *Unwind* section featuring the clubhouse Fields Club, designed by Studio Lotus and StoryStudio in the April edition, is wow! At first, I thought it is some restaurant but on reading further I learnt that it is a clubhouse of some residential complex in Bengaluru. It is



astonishing that the recreational space offers F&B seating, living room-like space, cafe, play area, spa, AV room and more. Minus a golf course and multiple swimming pools, the clubhouse is no less than a 70s country club. Both the studios have done a fabulous job here. I cannot image the brainstorming meetings, unique ideas and all the hard work that must have gone in turning a 15,000-sqft area into a work and play experience for its residence.

ANKITA SINGH, GURUGRAM

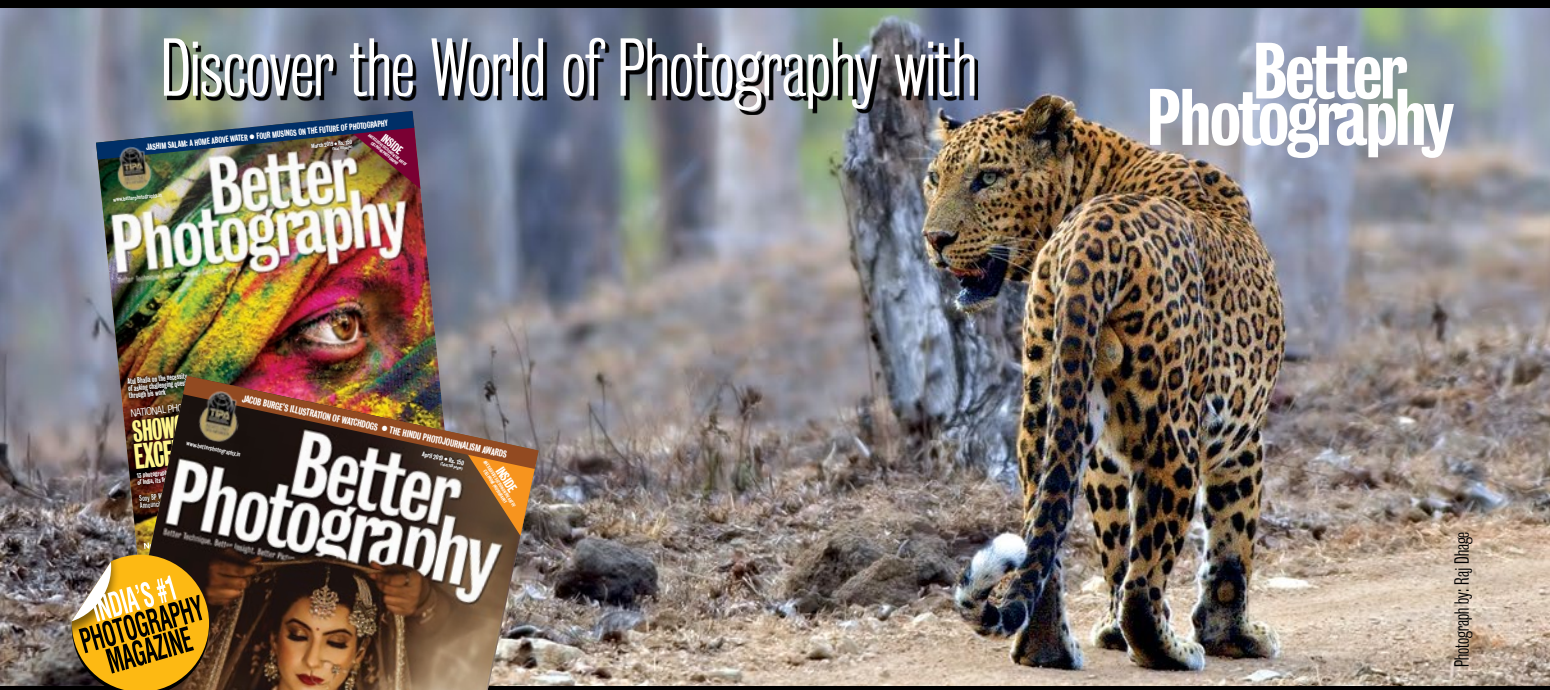
DISTINCT DESIGN

The Abdul Halder flagship store in New Delhi designed by architect Tanya Chutani featured in the *Off the Shelf* section of the April section is quite unique. The colour palette and the luxury elements perfectly bring out the essence of the store. The innovative usage of monotone colour, arches, and minimal lights have created a distinctive design that reflects the sacramento green theme. However, I am a fan of the Schbang office featured in the *9 to 5* section. Designed by interior designers Arbaysis Ashley and Pooja Ashley, the office features a diverse mix of quirky and bold designs. The ambience looks creative and young. The Ashleys have successfully managed to break the monotony of formal work place by inculcating informal break zones, artworks and uncluttered workstations. The entire space gives out a positive vibe. Kudos **Better Interiors** for an amazing find.

KUNAL KUNDRA, NEW DELHI

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Round About

A ROUND-UP OF WHAT'S NEW IN STORES, PRODUCTS, ART SHOWS AND MUCH MORE.

QUICK TAKE

SOURCES UNLIMITED LAUNCHES RIMADESIO SLIDING DOORS

Available in India through Sources Unlimited, Rimadesio has launched the Velaria sliding doors with fusing tech innovation. Its panels are custom made with a structural profile in minimum thickness aluminium with patented technical solutions. The rail system is available in built-in or wall-fixed style.
Tel: (022) 6210 1700

GRAFDOER'S NEW STORE IN JAIPUR

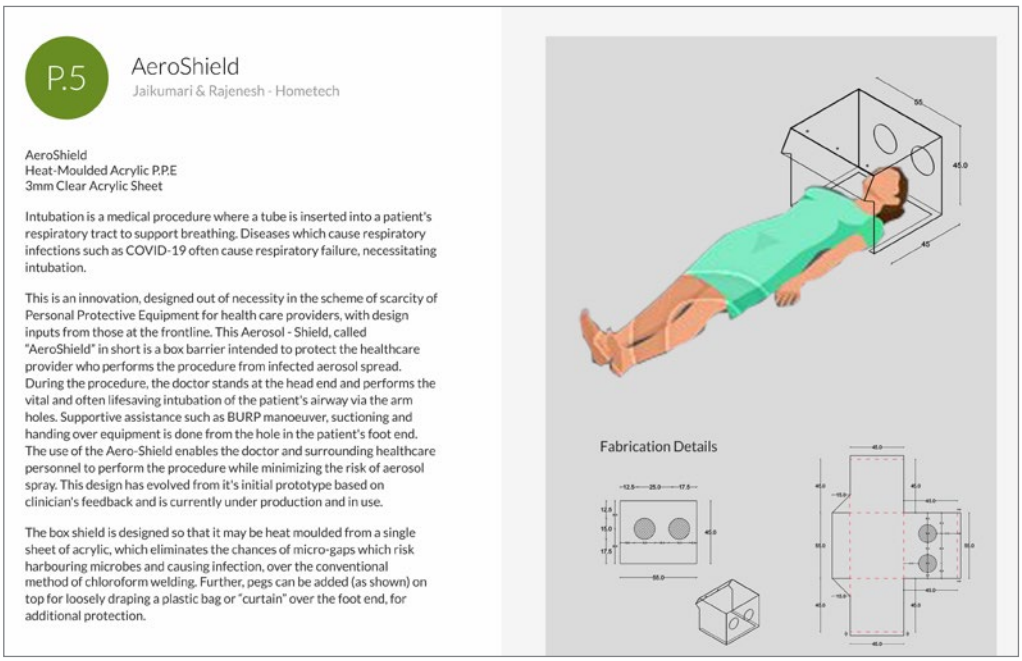
With a strong foothold of more than 15 stores in Rajasthan, Grafdoer has recently inaugurated its new store in Jaipur. Located in Sumer Nagar, Jaipur, the store aims to offer premium bath fittings, kitchen sinks and sanitaryware solutions at reasonable prices. Besides, Grafdoer is leading towards rapid expansion by opening new stores across Tier II and III cities.
Mobile: 86198 05084

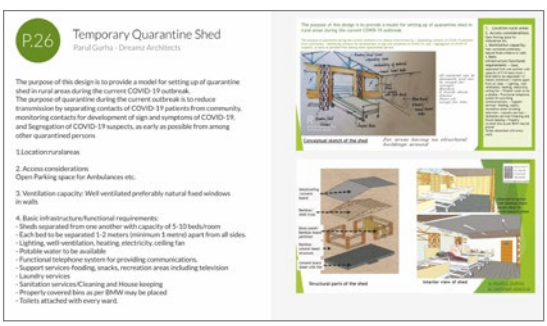
SLEEPWELL SUPPLIES 10K MATTRESSES, FOAM SHEETS TO AID HEALTHCARE

As India is facing a shortage of beds to treat COVID-19 patients, Sleepwell has lent its support to fight against the pandemic by supplying nearly 10,000 mattresses and foam sheets to healthcare institutions and quarantine centres across Uttar Pradesh, Tamil Nadu, Odisha, Bihar, New Delhi and Himachal Pradesh.
Website: www.mysleepwell.com

COMPILED BY: BI STAFF

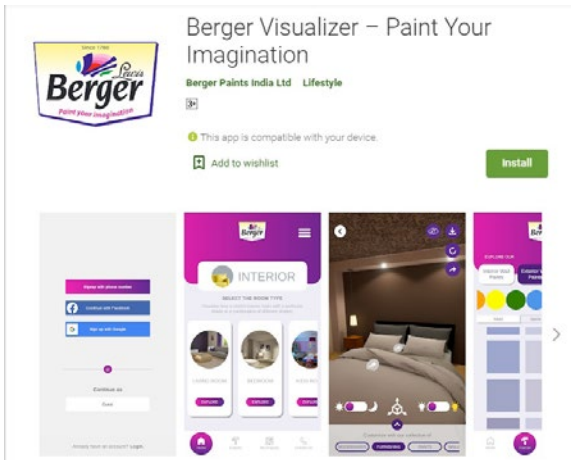
IIID's Karona Kuch initiative receives massive response from design community





TO HELP THE NATION IN ITS FIGHT AGAINST THE Coronavirus pandemic, nearly 10,000 members of the Institute of Indian Interior Designers (IIID) have ideated to come up with design interventions through the Karona Kuch initiative. The initiative is a call to the design community to ideate and propose solutions, sketches, specifications, techniques, designs or any other interventions that have the potential to help protect and save lives. Presently, more than 130 designs have been submitted in a span of less than two weeks. These submissions have been compiled into a single document and its copies will be sent to chief ministers, chief secretaries, heads of disaster management teams and NGOs. The design ideas proposed by the design community are expected to help all constituents of the economy to undertake disaster recovery and business continuity in the short term, whereas to work on building a humane and sustainable world in the long run. The design ideas include Hope on Wheels, 15 minute makeshift beds, plastic file masks, among others that inculcate the spirit of Indian innovation. These ideas are for the benefit of all who can benefit from them. Lead by reputed architects including Gayathri Shetty from Bengaluru, Rahul Dalvi from Vadodara and Paresh Kapade of Indore, the Karona Kuch initiative by IIID was launched on March 27, 2020.
Website: www.iiid.in

Berger Paints launches its consumer app



DEVELOPED BY IBM, BERGER PAINTS HAS RECENTLY LAUNCHED its first ever consumer app Berger Visualizer, which offers 3D visualization unlike other paint apps. The app allows one to paint their dream home virtually before the actual execution through its plethora of prefixed templates, colour options, textures, design, wood and glass finishes. The detailing is done to an extent where one can choose and find out details of opting for water-proofing options while choosing one's favourite paint. The app also offers a day light and night light vision alongside a save and share option for taking approval and suggestions from family and friends on the 3D option. The app is available for downloading on Google Play Store.
Website: www.bergerpaints.com

WoodenStreet's $500K plan for touch-free stores



TO MAKE FURNITURE SHOPPING EXPERIENCE SAFE FOR customers, WoodenStreet is in plans to spend USD 500K to change how its experience stores will function post the Coronavirus pandemic. The brand is mapping out a re-entry strategy including a touch-free store policy, virtual reality and 3D services, daily store-wide sanitisation, and social distancing policies. Besides, the company is in plans to use its virtual reality module which allows walkthroughs of a customer's home directly from their smartphone. The company has also planned similar measures to tackle supply-chain such as disinfection of manufacturing facilities, health check-ups, sanitisation facilities for delivery staff, touch-free delivery and installation, among others.
Website: www.woodenstreet.com

India Craft Week to conduct digital preview amidst lockdown



THE INDIA CRAFT WEEK (ICW), INITIATED BY THE NEW DELHI-based Craft Village team, will be conducting its global digital edition for the first time amidst the lockdown. India Craft Week 2020 (Good Stories Untold —From your Home) is in partnership with the British Council, India. This initiative aims to elevate craft and challenge the global lockdown in a creative move. The worldwide digital home preview strives towards One World, One Craft that transcends boundaries and fear. Scheduled from May 1 to May 3, 2020, the event is expected to provide creative seekers an opportunity to participate in a range of activities, learning new skills, acquiring new knowledge and insights, buying craft products and taking a journey into folk, tribal and cultural performances. The three-day event is also expected to help artisans, the craft community, and craft entrepreneurs to connect with potential consumers.
Website: www.indiacraftweek.com

AkzoNobel India and Asian Paints extend support to painters, contractors

IN ORDER TO HELP THE PAINTERS AND CONTRACTORS community amid the Coronavirus pandemic, AkzoNobel India and Asian Paints Limited have taken certain measures to ensure their safety and welfare. AkzoNobel India is supporting the painter community by providing an out of turn pay-out through the annual loyalty programme, Colour Guru, where a direct online transfer is made to the bank account of over 12,000 painting contractors. Besides, it has also launched an e-health initiative of providing initial screening for Coronavirus in villages near Bengaluru, providing essential food items to daily wage earners in Gurugram, Gwalior and Navi Mumbai. On similar lines, Asian Paints has transferred money directly to 40,000 contractor's bank accounts through a direct bank transfer mechanism. The company has also started an all time available helpline for contractors that will provide basic information about the virus and suggest precautionary measures.
Website: www.akzonobel.co.in
Website: www.asianpaints.com

A colourful furniture range, adorable animal-shaped ottomans, eccentric accessories, and more...



DASH SQUARE

Ashley Furniture HomeStore which is available through Dash Square in India has unveiled its vintage furniture collection including the Johnelle dining table, and the Farouh sofa and loveseat. Crafted in distressed weathered grey finish, the table's sturdy frame with pedestal base is complemented by chairs and bench in elegant upholstery and stylish nail head trim; whereas pleated rolled arms and linen-weave upholstery highlight the European charm of the sofa and loveseat. Alongside, the brand has also introduced Raventown home office desk and a book case. They are crafted from wood, engineered wood and pine veneers with a wire-brushed grey-brown finish.



DANUBE HOME

Danube Home has recently launched its animal-shaped ottomans which are available in the shapes of elephant, bear, sheep, horse, antelope and more. Crafted for people of all ages, these ottomans feature a contemporary design and come in delightful hues. There is more to these adorable ottomans, they also double up as storage units. These unique animal-shaped storage ottomans are made with thick padded cushions on all its sides with high-quality fabric that envelops the entire ottoman to give it a soft look and feel.







SEETU KOHLI HOME

Seetu Kohli Home has introduced two impressive furniture collections from world-renowned brands Ralph Lauren Home and Fendi Casa. The Ralph Lauren range highlights contemporary designs and finest quality materials and finishes. The collection comprises Deseret Modern Sectional Sofa, straight line Atherton Sofa, Bryant Chair and Desert Modern Canopy Bed. Straight-line solid cherry frame and rails, formed with mortise and tenon joints, support the upholstered headboard of the canopy bed. Packed with luxurious proportions and comfort, the sectional sofa is available in desert teak finish on maple solids, while the Bryant Chair comes in walnut and ebony finishes. Composed of simple geometric forms in transparent tempered glass and metal plating, a range of coffee tables forms the new Fendi Casa collection. The bridges of Prisme Crystal coffee tables are made of transparent tempered glass in ultra-clear versions, or smoked, bronze, green or blue tinted glass with metal plating on sides. Transparent tempered extra clear glass forms the top of Constellation Effe coffee table which has side supporting galvanised metal-made rings. The Ripple side table with a removable tray, the elegant Ford side table, and Prisme and Eclipse marble coffee tables are also part of the ensemble.

COMPILED BY: BI STAFF; PHOTOGRAPHS: COURTESY THE BRANDS

KOY STORE

The Koy collection by Koy Store — a contemporary home and lifestyle brand from India — comprises a furniture range of bed, armchairs, sofas, coffee tables, and soft furnishing. The collection re-imagines everyday objects in a colourful world of emotions such as the cherry stained solid wood complementing the upholstered curved pink headboard of the Curve Bed or the Croissant Armchair resembling a freshly baked croissant with ribbed layers of upholstery over its moulded fibre structure. The bent metal of the timber-made Wire Curve Chair is designed to fit one's body outline, whereas the passivated steel crafted Curve Chair is the epitome of supreme comfort. Part of the treetop series, the Cosmos Treetop-Gravel is a fine grained textured side table which is resin casted with gravel to recreate a basalt rock. The Prism Console is a monolithic structure that combines graphic marbles. Abstract graphic pattern on a two-toned high gloss lacquer finish and a hammer tone gives the illusion of snowcapped mountain peaks on the Ziggurat Bar. Lastly, the Marma cushions — inspired by natural marble grains — feature earthy tones on cotton fabric quilted in contemporary marbled patterns with contrasting stitches.









ARNAYA

Arnaya, an international luxury lifestyle brand has collaborated with Gauri Khan Designs for its Othello and Divine Harmony collections. The collections blends the natural beauty of marble and stone with varied textures of wood, metal and semi-precious stones. The Othello collection highlights clean lines, sharp edges and geometric consistence which can be seen in the Saddle Coffee Table (featured here) that creates an illusion of a dip that acts not just as the leg of the table but also a magazine holder. A classic circular vase, Clawed Ash Tray, Castle Tower Candle Stand and Swiggle Candle Stand are also part of this collection. The Divine Harmony collection highlights swirls, curves, waves and wiggles such as the Flames of the Forest Book Ends (featured here) which is composed of two distinct pieces blending together in their curves with a flat base; and the Blazing Candle Stand which creates a visual flame by making way for a real flame by holding a bowl to place the candle. Concave edged Half Moon Candle Stand, Swerving Coffee Table mimicking an ice-cream melting under the sun, Tidal Wine Stand and Jigsaw Wine Stand are also part of the Divine Harmony collection.

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OVERDRIVE

India's Largest Auto Media

The Big Picture

While architects and interior designers (rightly) get the credit for creating stunning spaces, we go behind the scenes with the artists who capture this creativity for posterity. 25 of India's best interior-architecture photographers offer insight into their craft, talk design inspiration and share three of their favourite works.

ANCHORED BY: DEEPA NAIR

This shot was framed at the Dawar House in Agra designed by Archohm Consults. A bridge connected the living areas of the parents with that of the children's and below it was the family's main living area including the dining space. Double heights and spiral staircases and a view to the outside are all things that we photographers love and the challenge here was to get them all into a single frame, which is what we worked hard on achieving. Getting the whole story of what the architect had worked at in creating this space into a single frame was the challenge.







Andre J Fanthome

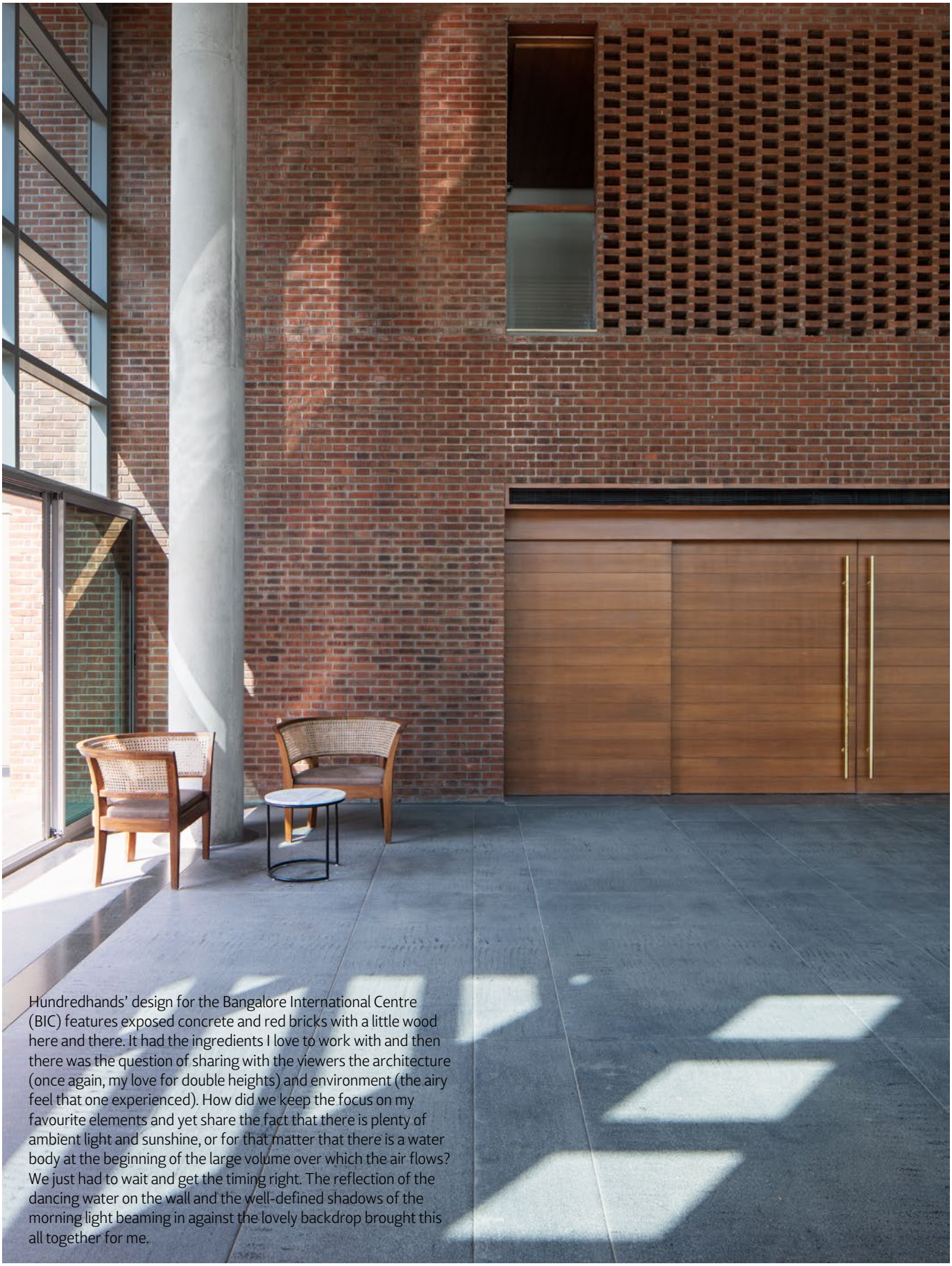
National Academy Award-winning photographer Andre Jeanpierre Fanthome has been travelling the world and capturing it on his camera since 1999. Born and raised in Bhutan, he grew up in the lap of nature with a pet deer amongst many other animals as companions. This journey that began in a tiny village in Eastern Bhutan, where even seeing a car was novelty, to travelling the globe (35 countries and counting) has given him experiences only few can dream of. He has released several books, including Presidential Retreats of India commissioned by Rashtrapati Bhavan, and is working on his tenth title, which is on the birds of Gurugram. Andre has documented innumerable (and a variety) projects for architects all across India, and has also been featured in various Indian and international architectural/interior design websites and publications. A TEDx, Indian Arch Dialogue speaker, Andre loves to teach photography and has lectured and held workshops at leading institutions across the country. In addition to photography, he loves cooking and is an avid naturalist.

www.andrefanthome.com
andrefanthome





I was taking a break to recharge before completing my shoot, and just happened to lie down on the floor next to the central staircase inside the Cleft House designed by Anagram Architects. It was quite a view but when I moved to align myself down the centre, I was so excited to behold a visual that took me straight back to the first books I had read on art. I was quite literally looking at the golden ratio, right there! Next we had to get the gear in place and capture the visual to share with everyone including the architects who had little clue that this was what they had created.



Hundredhands' design for the Bangalore International Centre (BIC) features exposed concrete and red bricks with a little wood here and there. It had the ingredients I love to work with and then there was the question of sharing with the viewers the architecture (once again, my love for double heights) and environment (the airy feel that one experienced). How did we keep the focus on my favourite elements and yet share the fact that there is plenty of ambient light and sunshine, or for that matter that there is a water body at the beginning of the large volume over which the air flows? We just had to wait and get the timing right. The reflection of the dancing water on the wall and the well-defined shadows of the morning light beaming in against the lovely backdrop brought this all together for me.

PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Andre J Fanthome (AJF): After exploring different areas in photography, I narrowed my options down to architecture and interiors because of a lifestyle choice; being someone who follows the 'early to bed and early to rise' mantra, shooting buildings just fit in perfectly. I have also had a long association with the construction world, right since childhood, and that has kept me going as my fascination and love for architecture has only grown over the years. Not just the finished masterpiece but the journey — how the buildings come together, the steel, concrete, women and men that use their expertise to create these spaces... all of it excites me.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
AJF: Capturing architecture in its brutal form has always been my favourite. Being outdoors and being able to time frames by watching the sun and shadows is a game that I never get tired of. One can find these in all areas of architecture but mostly in public spaces, and so I guess institutional and public spaces are my favourites.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
AJF: Primarily it would be a shared respect and understanding of what each other do. Each designer has a unique approach and it takes time for a photographer to immerse himself into that thinking. That doesn't necessarily happen over a shoot but rather over a period of time. This is an investment on both sides that one cannot afford to repeatedly make. As a result, these relationships grow over time.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
AJF: The most critical factor is a shared outlook towards architecture and design; it's best to work with fellow professionals who share a similar outlook. Next would be experience, I guess.

BI: Three architects/interior designers you love working with and why?
AJF: There is long list here so not going to pick and choose.

BI: What has been your most challenging shoot so far?
AJF: When I had just started work, Studio Lotus gave me an assignment to shoot (fashion designer) Nandita Basu's small showroom at the Crescent Mall in New Delhi. What should have taken a couple of hours turned out to be a long two-day shoot because the place had glass everywhere.

BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
AJF: Shooting 'After the Rain' by Total Environment was a project that completely blew my mind. Despite having shot real estate for years, to see this absolutely unique architecture and that too for a real estate client was some experience.

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
AJF: When I get some time off from my assignments and I have time on hand, what do I do? Shoot some more. Nothing gives me as much pleasure as photography though occasionally I also like to cook.

BI: Three contemporaries whose work you admire?
AJF: I am absolutely in love with the works of Julia Anna Gospodarou and Mihai Florea... for their take on architecture. They create these stunning black and white visuals that are all works of art.

BI: Which camera(s) do you use for your work?
AJF: I work on a Canon system with several bodies and the entire range of TSE lenses that are critical to architecture photography. BI



The spacious living room is the heart of this bungalow in Pune — designed by architects Snehal Patankar and Manish Patankar — as it connects to the rest of the home as seen in the picture. Rustic finishes in the form of rough stone flooring and exposed brickwork define the character of this space. The walls and ceiling are primarily white, and the coloured cushions add vibrancy. This wide-angle view captures all the design elements in one frame.





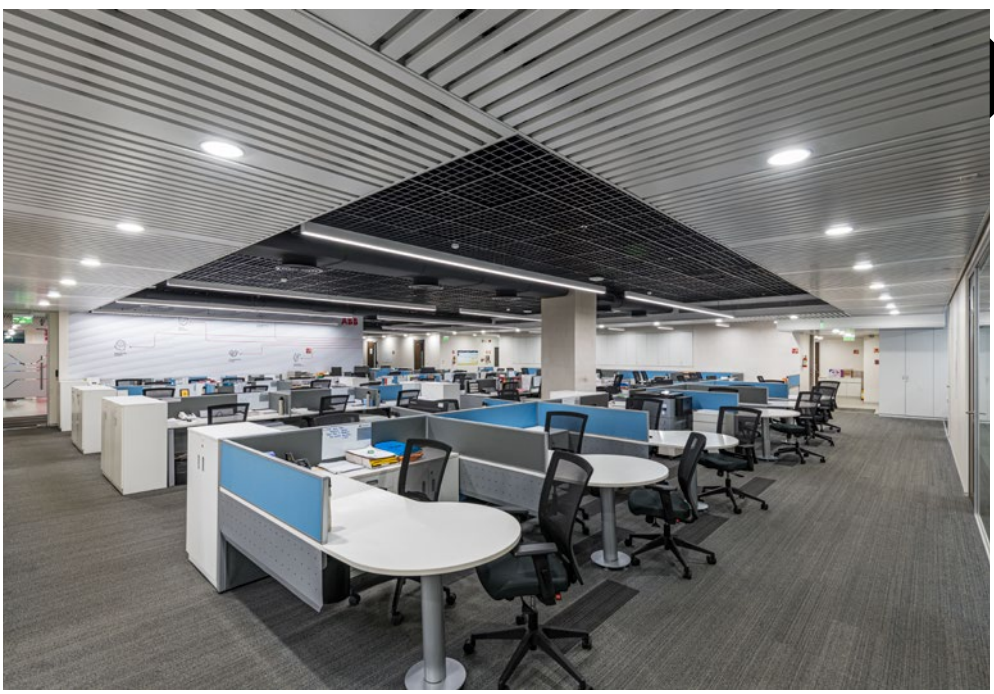
Atul Kanetkar

Atul Kanetkar graduated in architecture from Pune University in 1986 and worked with BV Doshi in Ahmedabad before setting up his own practice in 1991. In 2003, he forayed into architectural photography, and made it a fulltime profession a decade later. He has photographed close to 650 projects ranging from bungalows and residential complexes to educational institutes, hospitals, offices, industrial buildings and so on.

www.atulkanetkar.com
atulkanetkar



This is the living-dining area of a weekend home in Pune designed by architect Ravi Kadam of Integrid Design Consultants. The space has transparent walls on three sides that connects it visually to the surrounding garden and overlooks the valley beyond. This transparency is best captured in evening light as reflections from the glass are minimised. The roof is well illuminated, has a simple wooden finish and gives a pavilion-like feeling.



This is a typical corporate office in Kolkata designed by Elements Architects, with an open plan. Such projects usually have standard, repetitive detailing, finishes and branded colour schemes. The spaces are large and lack warmth. This particular viewpoint covered an entire section in one frame, giving a good idea of the designer's inputs and the ambience of the space.

PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Atul Kanetkar (AK): While pursuing my architectural practice, I realised that most architects and interior designers neglected to document their work. Those who took pictures mostly did so during site visits when the project was still a work in progress. Since photography was my hobby and I was a practising architect, I decided to take up architectural photography so that I could offer my services to fellow professionals. It also gave me a chance to familiarise myself with the works of my peers.

Every project is unique, and I can always contribute to it with my skills. It's always satisfying when clients are happy with the outcome. Many times, a project goes on to win a design competition and undoubtedly the photographs are key factors as they capture and convey the spirit of the project.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
AK: Honestly, I don't have any preferences. Every situation offers different possibilities and an architectural photographer should be able to explore them. Sometimes it's massing or geometry, sometimes it's the play of light and shadow, sometimes it's the way colours, textures or materials are used and so on.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
AK: Documenting a project is teamwork and there is a certain understanding which develops among those involved. As a photographer, you get conversant with the architect's /interior designer's philosophy and learn their strong points which could be highlighted. There are always certain expectations from a photoshoot which need not be expressed when you are with the same team.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
AK: Every photographer has a peculiar style, say about the composition or the way light is used and so on. So, it would be a good idea to see the photographer's previous works to gauge whether they will do justice to your design. A photographer should also be able to communicate a unique viewpoint to the designer.

BI: Three architects/interior designers you love working with and why?
AK: I should obviously pick the three names in my client list for whom I have done the most assignments.
Sanjay Patil, Environ Planners, Nasik: In his works, there is seamless connection of the inside and outside spaces and the interiors are bathed in natural light which brings in lot of positivity. He uses building materials with great sensitivity and detailing.

Architects Mita Joshi and Sanjeev Joshi, Pune: Their approach to interior design is minimalistic with great emphasis on detailing in terms of furniture. The compositions backed with interesting colour schemes are visually pleasing.

Architect Bhushan Chakote, Pune: He is a young architect whom I have been associated with for a decade now. The projects he works on are usually executed within a limited budget, but his designs have great visual appeal. He puts in sincere effort to give something beyond the programme or budget and that makes his designs unique.

BI: What has been your most challenging shoot so far?
AK: I was once commissioned to photograph an architect's office which was a very compact space (165 sq ft). When I first saw it, I was unsure how I was going to capture it. There was no place for my tripod, and I had to do the shoot handheld which I had not tried in interior shoots. But when I started taking pictures, I got so many interesting frames that I surprised myself. Both the client and I were quite satisfied with the outcome.

BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
AK: An architect took me to a project which was in a small town a few hours away from Pune. It was a small office for a contractor on an independent plot. The plot was irregular in shape and had some old trees scattered around. The architect had planned the building around the trees with courtyards. They used local stone for construction and a very simple vocabulary. Being an architect myself, I really liked their design and my appreciation came through my camera. We spent the entire day on site and got many nice pictures. The project went on to win few awards at the national level and I was quite happy with my contribution.

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
AK: Since my profession is my hobby, I do enjoy my routine work. In my free time, I like to listen to music, read, browse other photographers' works on the internet, or take up software tutorials online.

BI: Three contemporaries whose work you admire?
AK: I regularly follow the works of Sebastian Zachariah and Kunal Bhatia, both from Mumbai; and Edmund Sumner from the UK. I like their compositions, how they set up frames, their use of colours and materials within the frame and so on.

BI: Which camera(s) do you use for your work?
AK: Presently I am using a Nikon D750 along with three lenses: 16-35mm, 50mm and 28-300mm. I shoot in available light. I do my editing work in Adobe Photoshop CC. Mine is a one-man setup; I prefer to keep things simple. BI



I was recently commissioned to shoot for luxury carpet brand Obeetee. We shot six images at Samode Palace in Jaipur and this one is my favourite. I like this photo because we needed to show the exact colour of the carpet, which was difficult to shoot in the dark. I was in love with the result just because of the beautiful contrast of two eras in one frame.



I shot three to four images of this dining table — at the Beyond Designs showroom in New Delhi — but this one is my favourite because of the straight lines. Beyond Designs really knows how to showcase luxury.



Atul Pratap Chauhan

Atul Pratap Chauhan is a commercial photographer specialising in food, portraits, interior-architecture and hospitality photography. He has been commissioned by corporates, advertising agencies, hospitality brands, architectural firms and design houses. He has a natural inclination towards energetic, bright and vibrant spaces. His work has been featured in many Indian and international design publications.

www.atulpratapchauhan.com
atulpratapchauhann



This photo is of The Leela Palace Bengaluru. The client was looking for an iconic image of the hotel with hints of hospitality. I love the bright daylight and magnificent pillars that come into view before you enter the hotel.

PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Atul Pratap Chauhan (APC): I have always been in love with design and architecture; it's so amazing to see how designers and architects pull so many elements together and make a beautiful space. I work with the best of the industry, and the most talented designers and architects who inspire me every day with their creations.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
APC: My areas of specialisation are residential and hospitality spaces. But I love shooting hotels because it's super challenging.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
APC: I think it's a matter of chemistry and trust. For a designer, each project is like their baby and they want the best results. Some of the designers I've worked with don't even come for the shoots they've commissioned me for anymore — they completely trust me, and it's become a great responsibility for me.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
APC: Most importantly, consider whether you like the photographer's style and his lighting technique. Don't worry if they are expensive because great photography will boost your portfolio, making it easier to pitch for new clients.

BI: Three architects/interior designers you love working with and why?
APC: Sachin Gupta of Beyond Designs is my favourite because of his luxurious style. The Indian touch in his aesthetics makes him the Sabyasachi of interior design, in my opinion. I also love working with Nitin Kohli, of Nitin Kohli Home, for his beautiful design sense. Interior designer Sanjyt Syngh is another favourite because of his modern style and knowledge of international trends. I really love the way he plays with colours.

BI: What has been your most challenging shoot so far?
APC: I recently shot for The Leela Palace Bengaluru. The shoot went on for almost eight days and I can count it as one of my most challenging ones so far. The hotel is beautiful but it's also expansive and busy, and it was challenging to shoot with a hotel full of guests.

BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
APC: A recent shoot I had done for lifestyle brand Beyond Designs for its Wild Rose collection. I used new lighting techniques for this, and was stunned by the collection.

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
APC: I learn a lot from Indian and world cinema; watching films is my favourite way to relax. In future, I really want to make luxury bags for men, so I've also been spending a lot of time learning about sketches and designs.

BI: Three contemporaries whose work you admire?
APC: Jaideep Oberoi for his extraordinary images of hotels and resorts; Massimo Listri for his large scale images of churches and libraries; and the late Julius Shulman for his classic and mid-century style images of homes and lifestyle.

BI: Which cameras(s) do you use for your work?
APC: I mainly work with Canon and Pentax medium format systems. BI





This image captures the plush sitting area of London-based architect Shalini Misra's farmhouse in New Delhi. I love the choice of colours here, and the way the room looks outside onto the expansive manicured lawns. There is a huge tree right in front of the room which gives a feeling of sitting in a verandah. The interesting wooden ceiling adds a tropical feel to the space. This is the kind of place where I can sit for a whole day and forget the worries of the world.



Bharat Aggarwal

Bharat Aggarwal is a photographer based in New Delhi who has carved a niche in architecture-interior, travel and food photography. He started his career in 2004 with Outlook Traveller and has since built an enviable portfolio having shot for leading architects, hotels chains and resorts, travel magazines and the food industry in India, and overseas. He has also been featured in leading Indian design publications. Bharat usually takes advantage of the daylight and ambient light to compose his images. Adept at post-processing and editing, he further achieves a balanced lighting scheme, even in the absence of additional lighting. Bharat is currently working on a personal series of black and white prints. He has recently delved into art photography and his work includes a series on Kashmir, Ahmedabad and old Delhi.

www.bharataggarwal.com
bharataggarwalphotography



The Haveli Dharampura in old Delhi's Chandni Chowk was restored by architect Kapil Aggarwal. I have done several hospitality projects but this one was different. The setting of this *haveli* in the walled city transports it to the same glorious era in which it was originally built. One can experience the bustling, the lively streets of Chandni Chowk and admire the grandeur of the Jama Masjid from the *haveli*'s terrace. I would love to indulge in a session of *patang baazi* (kite-flying) from the terrace.





This photo is part of the shoot of the fluid, curvilinear Verandah House, in the outskirts of Ahmedabad, designed by architect Arpan Shah of Modo Designs. This house is one of my favourites, especially the area pictured. It overlooks a small lily pond and a sprawling lush garden. Old, renovated cane and wooden furniture add an old-world charm to this colonial-style space. I found the vibe rejuvenating.

PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?

Bharat Aggarwal (BA): I always loved shooting monuments mainly for their architecture. Gradually I started shooting for the hospitality and travel sectors, but my focus was always the design and architecture of the hotel or resorts rather than the ambience or location of the building. I like to explore different cities just to capture unique designs and architecturally famous structures. Eventually, photographing architecture and interiors became my full-time career. The thought of seeing and shooting a newly designed house, hotel, retail outlet or office



space, or even a new product keeps me hooked to this field. It's amazing to see how architects visualise a structure and can transform even the most challenging space so creatively. There is also a sense of calmness while shooting architecture or interiors.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
BA: I enjoy photographing residential spaces as their designs and architecture convey sensitivity, emotions and the immense thought that goes into designing them. Unlike retail spaces, hotels or offices, each part of a house holds a different and interesting story.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
BA: An architect is passionate about his architecture. He designs even the minutest detail with sincerity. He looks for the same kind of passion in a photographer. An architecture-interior photographer should understand the style of architect(s) he works with. He should be able to photograph the space and design exactly the way its creator visualises them, or even better. Even the minutest design element should be captured creatively. That is the key to this relationship.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
BA: An architect or interior designer should understand the style of the photographer and study the projects in their portfolio. As every project is different, going through one project or a couple of random shots won't give an idea about a photographer's experience and expertise.

BI: Three architects/interior designers you love working with and why?
BA: I have a good rapport with all the architects I usually work with. However, my relationship with architect Gurjit Singh Matharoo of Studio Matharoo, architect Kapil Aggarwal of Spaces Architects@ka and architect Arun Sharma of Atrey & Associates is more than professional. I admire their architecture and working style. I look forward to shooting their projects as they come up with something different and interesting every time they build a new structure.

BI: What has been your most challenging shoot so far?
BA: I photographed Zaha Hadid's Opera House in Guangzhou, China. It was quite challenging to shoot a structure of that scale. Moreover, its fluid design made every frame I shot look incomplete or like a jigsaw puzzle. It was just impossible to capture the building holistically in one shot. Similarly, its interiors, though simple in design, are dramatic and have so many elements.

BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
BA: Shooting the Verandah House designed by architect Arpan Shah of Modo Designs, in the outskirts of Ahmedabad, was an amazing experience. The brilliant design of the house blurs the boundaries between the outdoors and indoors. It has been designed beautifully to showcase the numerous creative passions of the owner of the house, Maharshee Munshaw. He is a fantastic person and made the shoot go seamlessly.

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
BA: When I am not busy with my photography assignments, I dabble in cooking. I try different recipes. I also love watching movies and spending time with family and friends.

BI: Three contemporaries whose work you admire?
BA: I admire the works of photographers Bharath Ramamrutham, Harshan Thomson and Amit Pasricha. All three have immensely contributed to the documentation and showcasing modern Indian architecture to the world. Bharat Ramamrutham is a master with distinct style who has inspired many photographers like me. Harshan Thomson's technical and aesthetic excellence is worth emulating and Amit Pasricha is a guru who taught me all the finer details of architecture photography.

BI: Which camera(s) do you use for your work?
BA: I am a Nikon user; I use a D850. But a camera is just a tool. It's what you see and how you see it that makes all the difference. BI



This image was shot for furniture manufacturing/interior design firm Nivasa Home at their New Delhi showroom. The brief was to shoot a photo that could be used for marketing during Diwali. As always, I was given free rein for conceptualising and execution. It took me nearly an entire day to style and shoot this one photo, which is composed of over 50 images that were shot and combined.



This is from a duplex apartment in Gurugram and was shot for interior designer Adetee Sawhaney of Altus Interio. We spent an entire day styling the entire apartment before the shoot. I always discuss what accessories we can add to enhance the look of interiors for a photoshoot in advance — as I want the viewer to spend a few minutes observing all the elements in the space. It's no fun shooting an empty or minimalist space.



Deepak Aggarwal

Deepak Aggarwal started his photography career with a one-year course from Trivani Kala Sangam, New Delhi — much before the digital camera came on the scene, he points out. He then interned for two years with advertising photographer Jasmer Singh. It was with the advent of the digital camera that Deepak began to establish himself independently, beginning with magazine shoots mostly featuring products, portraits and interiors. He later carved a niche for himself by documenting projects for architects and interior designers, and credits this to his ability to keep up with new technology, and improving upon his styling and staging skills.

www.deepakaggarwal.com
deepakaggarwalphotography



This image is part of Cur8, a restaurant at the Four Seasons Hotel in Bengaluru. We had to capture the dining experience without it looking staged. We decided to capture this beautiful copper tiffin box installation with a chef tossing a pizza. Many style changes were made. The final photo of the pizza chef was selected from over 50 images clicked of him. The person walking in the background was shot separately and later photoshopped in the picture. The final image was a composite of multiple photos.

PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Deepak Aggarwal (DA): After my two-year internship with an advertising photographer, I started shooting models, portfolios, products and interiors. I shot for many magazines, and advertising agencies. However, I never enjoyed shooting people. I realised it was difficult for me to manage the entourage that's usually involved in a fashion or celebrity shoot. But when I shoot interiors, it's just me; I'm not dependent on make-up artists or stylists. I do everything on my own. I somehow understand interiors and architecture better than I get people.

What motivates me to be in this profession is that I don't have to go to work every day; and can choose when to work and with whom. Plus, I get to spend time with my family. I like that I get to lead the entire shoot, and the recognition we get as creative people.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
DA: I like to work with residential spaces — to capture in pictures the design professional's work, and the lifestyle of a family staying in these



homes. Not all residences are easy to shoot. We often have to tweak the styling of the interiors depending on the angle of the camera — move furniture around, arrange decor elements like flowers, set the dining table, etc. You don't get to do this with an office or on a hospitality project.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
DA: If the pictures of the initial project shot by a photographer for a designer turn out well, the client is likely to continue working with them on future projects. Looking for new talent is not easy. It's very expensive, and sometimes not possible to reshoot a project if it is shot badly, or not as per the designer's style or brief. When a designer is happy with a photographer's style of work, they will leave all the decisions up to them and won't even come for the shoot. So, I believe the factors which build this unique relationship is an understanding of each other's style of work and expectations, a photographer's ability to keep up with deadlines and consistent quality of images.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
DA: A design professional should go through a photographer's portfolio to see what kind of shoots he has done. Don't hire fashion, art or street photographers to shoot interiors or architecture. A lot of designers do that to save money. Always do a recce before the shoot to explain your style of work and expectations to the photographer. This way you'll also familiarise yourself with his style and how he plans to execute the shoot.

BI: Three architects/interior designers you love working with and why?
DA: Nivasa Home is close to my heart... I've been shooting for them for more than eight years now. They get amazing accessories to style the shoot with which is important to create lifestyle interior images. They give me a free hand in my work, and by working with them, I've grown as a photographer. I feel the projects by New Delhi-based interior designer Sanjyt Syngh, are unique and very well styled. He handpicks accessories from around the world. Every single project shot for him was well-received by national and international media. K2India from New Delhi is another firm I enjoy working with. I've been shooting luxury projects for them for a decade. They know how important a photoshoot is and are always present to help with styling and other decisions. They also allow me to shoot however I want.

BI: What has been your most challenging shoot so far?
DA: A shoot for the Four Seasons Hotel Bengaluru. The brand's photography guidelines are unique and not what we follow in the Indian market. A Four Seasons stylist came to Bengaluru from Cairo to art direct and style the shoot. She also made sure that we stuck to the photography guidelines, and under her vision and guidance, the shoot was successfully executed.

BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
DA: I shot a residential project for Altus Interio in Chattarpur, New Delhi. The pictures were published by leading interior design magazines, and the project won the best Interior Design Private Residence India at the Asia Pacific Property Awards 2019-2020.

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
DA: I like to spend my off time with family. I love watching Hollywood movies and I like to fix broken appliances. I like to work with technology and keep myself updated with new gadgets and software that I can use to improve my photography skills.

BI: Three contemporaries whose work you admire?
DA: I honestly do not admire any other interior photographer's work.

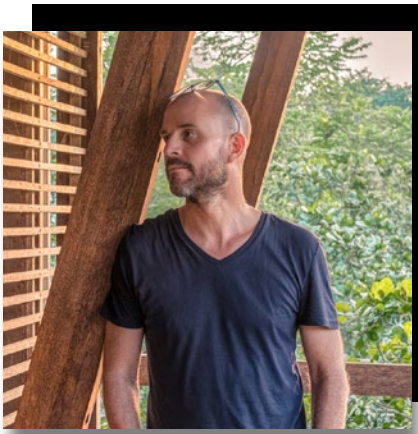
BI: Which camera(s) do you use for your work?
DA: I use a Pentax 645Z. BI



Moon House, the most beautiful of the three villas — Sun, Moon and Earth — created by SAV Architecture Design in Goa on the same plot of land.



The flagship store of lifestyle brand Ensemble at Kala Ghoda, Mumbai, is an amazingly elegant space designed by architect Bijoy Jain. This staircase seems so tenuous, almost floating in the air.



Fabien Charuau

Fabien Charuau is a French photographer based in Mumbai specialising in architecture and interiors. Over the last ten years, he has contributed to many Indian publications. Fabien has also shot for leading architecture/interior design firms, and also takes on private projects.

www.fabiencharuauphotography.com
fabien_charuau



This photo is from The Stone House project in Jaipur conceptualised and executed by Malik Architects. I got access to it before its completion. It's a special house, made only of sandstone blocks. No furniture, no windows... only bare stone walls. Space, light and texture made the photos very abstract and austere.

PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture hotography? What stimulates your creativity in this profession?
Fabien Charuau (FC): I think that interior-architecture photography is the most artistic form of commercial photography. Here, a good photograph is impossible to crop.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
FC: I have no preferences, also I can photograph any type of aesthetics and find pleasure in doing so. I take each space as a blank slate, and find the correct angle where shape, light and volumes fall together in visual harmony.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
FC: On the contrary I would advise design professionals to change their photographers often, it is always nice to get a new fresh vision on one's designs.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
FC: Architectural photography is often the documentation of long projects, where the architect has laboured countless hours and worked hard to live up to the client's expectation, so don't compromise on the quality of the photographic output.

BI: Three architects/interior designers you love working with, and why?
FC: SAV Architecture Design from Goa — good friends and their designs are extraordinary! Kalpak Shah from Mumbai and Pune-based Studio Course is a very exacting architect, a great creative collaboration. As for ZZ Architects from Mumbai, it's always a visual pleasure to photograph their designs.

BI: What has been your most challenging shoot so far?
FC: Shooting Premabhai Hall by BV Doshi in Ahmedabad. It was so hot and dusty, we had to wear masks and gear to protect our eyes.

BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
FC: My mother's garden!

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
FC: I read.

BI: Three contemporaries whose work you admire?
FC: Soham Gupta, Thomas Ruff and Alejandro Aravena.

BI: Which camera(s) do you use for your work?
FC: A Sony mirrorless system. BI


Glenfiddich
BACARDI
MOUNT GAY



This image is of the bar area at Rika, a restaurant at The Park Hyatt in Hyderabad. The project was executed by Maia Design Studio. This photo is particularly interesting as I tried to balance the contrast of the rich colours and the elegantly luxurious detailing with the subtle hues of the ambient lighting to enhance the mood.



Gokul Rao Kadam

Gokul Rao Kadam, of Meister Meister Photography, is a commercial photographer who shoots fashion, portraits, lifestyle and interiors and architecture. His interior-architecture portfolio includes luxury hotels and resorts by brands such as The Marriott Group and Park Hyatt, contemporary restaurants, conceptual luxury residences as well as some office and retail spaces.

Gokul's earliest memory of a camera is that of his father's vintage Rolleiflex, which fascinated him as a 10-year-old. He also moonlights as a DJ and considers music and photography his greatest passions in life. After dabbling in music for several years, he found his calling in photography, which allows him to explore and combine his creative and technical abilities. His source of inspiration is purely instinctive as he picks up on the energy of his surrounding environment. His fascination with geometry and quest for beauty translate themselves into his compositions.

www.meistermeisterphotography.com
_meister_meister





Designed by FADD Studio, this residential space in Bengaluru was inspired by the iconic telephone booths of London. The juxtaposition of a neutral palette against bright red detailing meant that I needed to balance the light in order to give the image a clean finish. The skylight was the major source of natural light, and this coupled with the symmetrical design details lent themselves to creating an interesting frame for me to capture.



This photo was taken at the Isprava residential project in Goa, designed by Essajees Atelier. What attracts me in this image is how the sunlight bounces off of the exterior walls and throws in a soft and warm hue lighting up the entire space beautifully. In addition, the contemporary reinterpretation of colonial design, such as the arched doors and windows, etc, successfully recreate the fresh and breezy beach house vibe. I tried to keep the image as natural as possible.

PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Gokul Rao Kadam (GRK): I like to constantly challenge myself and interior architecture photography is complex. It requires a high degree of technical knowledge and spatial intelligence in order to produce quality work that captures the creative vision in its truest form. Good interior design is beautiful, and I like capturing beauty in all its forms, be it a house, a product or a person.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
GRK: I like shooting any space that is well designed and is interesting. But if I had to choose, then I have enjoyed capturing the following spaces: residential and hospitality, specifically hotels and resorts, landscapes and facades. I am drawn to these spaces because they possess an interesting character. For example, it's fascinating to capture the cosiness of a home, but it's also fun to shoot the structural and abstract aspects of a facade.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
GRK: Well, I think that trust, respect for each other's work and alignment of aesthetics and creative sensibilities are extremely important to build a harmonious working relationship between a designer and photographer.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
GRK: It's important that the design professional makes themselves familiar with the photographer's repertoire of work as it allows them to understand their range and potential. The designer should identify the photographer's aesthetic sense and determine whether they will be able to enhance the visual narrative of the space through their images. Lastly, they should try to get a sense of the photographer's general workflow and work ethics — this is necessary for a harmonious working relationship.

BI: Three architects/interior designers you love working with and why?
GRK: Three is too few. I've been fortunate to be able to regularly work for four amazing design firms: FADD Studio, Maia Design Studio, Essajees Atelier and PureSpaces. Each of them own a unique design sensibility and aesthetic which gives me the opportunity to constantly work on interesting projects.

BI: What has been your most challenging shoot so far?
GRK: Each shoot comes with its own fair share of complexities as all spaces are unique in design and aesthetics. None have been particularly challenging so far. I guess I am yet to have a truly challenging shoot in that sense.

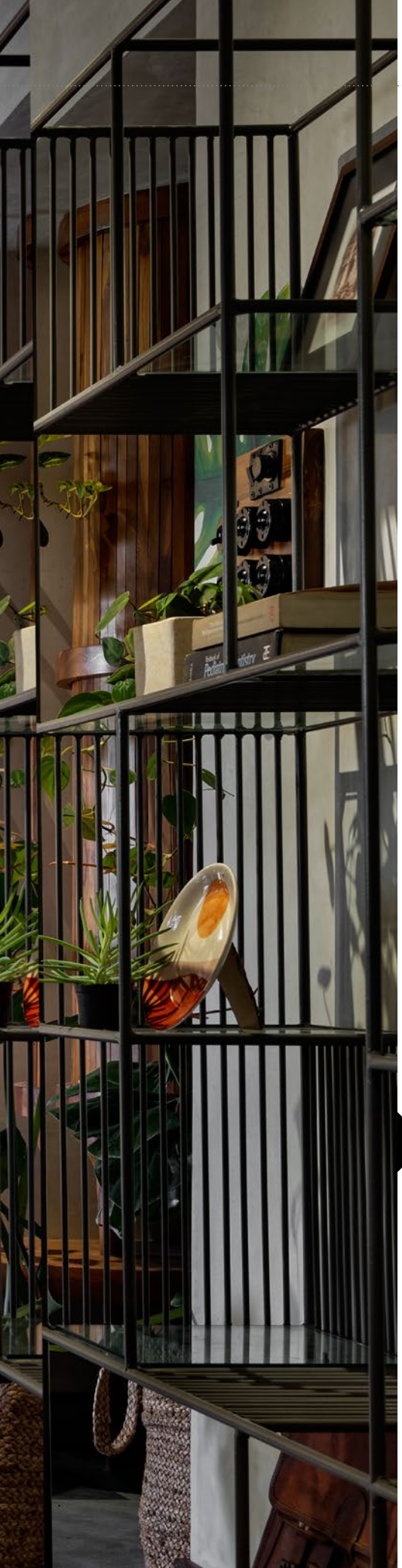
BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
GRK: To be honest, every single project that I have shot has blown my mind. I am very selective when it comes to picking the designers whom I shoot for as I want my work to reflect quality, precision and creative finesse. Therefore, it would be too tough and unfair to choose just one.

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
GRK: I have been lucky to turn both my hobbies — music and photography — into successful professions. Though I've been a DJ for many years, I still enjoy listening to music just as much as I used to. And I'm really enjoying photography, so even when I'm not working on a shoot, I'm still busy taking pictures of anything and everything that is beautiful and interesting which includes my dogs, cat, the sunset and even my camera collection!

BI: Three contemporaries whose work you admire?
GRK: Andy Macpherson, Monica Steffensen and Barry Mackenzie. I like their work because of their clean and contemporary aesthetics and their interesting compositions.

BI: Which camera(s) do you use for your work?
GRK: A Nikon D810 and Fujifilm GFX50s for professional use, and a Fujifilm XT3 for travel. BI





When I arrived at the location for this residential photoshoot in Pune for Mind Manifestation Design, I was mesemerised by the unusual colour of the wall. The designer had used my favourite colour scheme for the wall in an innovative manner. It reminded me of my house back in my hometown where natural materials like mud and cowdung are used on the walls and floor, which give them a rustic look and a distinct colour palette that was so close to nature. I felt so much at home and at peace as I fondly recollected my childhood memories. This wall was special for me in that sense.



Hemant Patil

Hemant Patil has been a photographer for 27 years, having started out with product, industrial and corporate photography. He later began to specialise in architectural photography and has captured commercial, industrial, hospitality and residential spaces for several well-known architectural firms In India. Hemant's work aims to capture the essence of the concept of the structure being photographed with a balance of aesthetics and functionality, as evident in his portfolio of contemporary and heritage architecture.

www.hemantpatil.com
hemant.patil.photographer



This was part of a restaurant shoot in Pune for Lovekar Design Associates. We had to shoot before the opening hours, but we wanted to include a human figure just for scale. Unfortunately, we couldn't find anyone whose outfit matched the colour scheme, so we moved on to the next area. Later, I spotted one of the restaurant staff in the exact colours we were looking for, so we requested her to remain in the frame for our photograph.





After composing this shot for a bungalow in Pune designed by architect Sanjay Mohe of Mindscape, I realised that light was very soft due to which the skylight opening looked very dull. So, I decided to wait for the sun to come out from behind the clouds. I asked my assistant to wait next to the staircase since I wanted to have a human figure in the frame. We both had to wait for a long time. As I was losing precious time, I decided to continue with the other areas of the house, and eventually started to pack up. Then suddenly, I saw the light changing. I immediately alerted my assistant and we managed to click this shot when the light was out for just a few minutes. It was as if god wanted to test my patience!

PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Hemant Patil (HP): I have always been fascinated with buildings, landscapes and architecture, so I started photographing projects for friends who are architects. My work started getting published in magazines and more assignments poured in. For the past 10 years, I have concentrated all my efforts on architectural photography.

I am always amazed to see designers' creativity manifesting through their work — their use of different materials, different colours, textures, shapes in designing spaces. On the other hand, I get a chance to interpret/exhibit their work through my creative skills. It is an exciting exercise for me and one that keeps me motivated to pursue this profession.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
HP: I really enjoy photographing architecture (read structures) as it gives me scope to compose, capture large spaces and play with light and shadow. It is challenging and I get to travel to fantastic locations.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
HP: I feel there are many factors that determine this relationship. If the photographer manages to capture the true essence of the designer or architect's creativity, they establish a bond. Once that bond of mutual respect is created — work appreciated... comfort zone achieved — it is a bond for life.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
HP: An architectural photographer must be very good at composing a shot. Each photograph must convey something to its viewer. They must also be good with the technical aspect of the craft. Before hiring an architectural photographer, a design professional must check if their respective design languages match. They should also check other professional skills such as business ethics, punctuality and how serious they are about their profession.

BI: Three architects/interior designers you love working with and why?
HP: Actually all designers are unique in their style and that itself makes architectural photography so interesting and unique. That is why I enjoy working with every designer.

BI: What has been your most challenging shoot so far?
HP: Shooting Hindu temples of Cambodia was challenging because of their scale.

BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
HP: The Hindu temples of Cambodia that I photographed for a coffee table book. The sheer size and scale of these sites is jaw dropping and the architecture is out of this world. The experience of documenting temples like Angkor Wat was amazing.

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
HP: I consider photography as my hobby from which I also earn my bread and butter. But other than that, I enjoy music and movies. On days off, I like to explore unknown places with my camera in my hand.

BI: Three contemporaries whose work you admire?
HP: I admire Steve McCurry for his compositional skill; Sebastio Salgado for his black and white work and the subjects he chooses; and Christopher Barrett for his interior photography.

BI: Which camera(s) do you use for your work?
HP: Currently, I am using an Olympus camera with compatible Zuiko and Lumix lenses. In 2018, I moved from a Nikon to an Olympus system because I found the latter is packed with unique features such as 5 axis sensor stabilisation, weather-proof camera, live composite, live bulb and live time, true to life colours, etc. BI



This courtyard photo of the Jungalow, a project by Neogenesis + Studio261, made it to the top 50 photos of 2018 of a popular international website showcasing architectural projects. I was set to shoot the light in the courtyard when the lady of the house accidentally walked into my frame and for a split second turned to see what I was shooting. I never truly understood until this day what a combination of good luck and preparedness can bring to a photoshoot!





Ishita Sitwala

Ishita Sitwala started her career as an architect after earning a Bachelor of Architecture from SCET, Surat, and Master of Architecture from Cornell University. Though she had been dabbling in photography since architecture school, she began honing her skills after marrying Ravi Mistry, a professional photographer and educator. Under his guidance, she learnt the technical aspects of the craft and polished her composition skills. She got her break as a photographer documenting projects for college friends and has not looked back ever since. Ishita has worked with many architectural/interior design firms, and has been featured in almost all the leading design magazines in India.

www.thefishyproject.com
ishyfishy



Svasti, the home of architects Saloni and Snehal Shah of ESSTeam Architects in Surat has this beautiful courtyard filled with artwork and greens. The space is flooded with natural light playing all around, throughout the day.



The built, the un-built and the bird — the under construction, Enclosure. This once-in-a-lifetime kind of architectural project by Design ni Dukan looks mesmerising despite being incomplete.

PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Ishita Sitwala (IS): The fact that I am an architect myself and I love the built environment more than I love human beings, would be the reasons I guess. I love the thrill of going on a photoshoot, each project being unique, the instant gratification, seeing new designs, trying to create something different with each shoot and learning new skills. I look at my growth curve each year and that keeps me on my toes, knowing this year I must be more driven to be better in terms of quality of the photos — technically and creatively. I have always been more inclined towards journalism in architecture and photography is one of the key ingredients for that, to document today's concepts for future generations to refer to and learn, and I am thankful I get to be a part of that legacy.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
IS: I love anything purely architectural, where it's about the space, the light. My favourite is the courtyard in any kind of project. It's the space and design that matters to me and not the genre of architecture.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
IS: Most designers aim to achieve a certain kind of look and feel for their projects, and so they want to stick with a photographer who brings that out brilliantly. The chemistry of trust and respect goes a long way.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
IS: Oh gosh! Well firstly, if you think a certain photographer will do justice to your project, get them no matter what. If they are busy, wait; if they are expensive, extend your budget; if they have contracts, sign them, it will be totally worth it. Make sure their style of photography is in tune with your design principles and don't ask them to do things they are uncomfortable with. Photographers are the unsung heroes that make each project successful and the photographs are the only things that will outlive the project and us too, so please give them the importance they deserve.

BI: Three architects/interior designers you love working with and why?
IS: There are not three but over two dozen of those who I love working with and who have been with me since the day I started: The Company of Design, Design ni Dukan, Intrinsic Designs, AndBlack Studio, BAD Studio, KSUP Studio, the list goes on. If I had to pick just one, it would be Neogenesis + Studio261. Those guys have been the foundation on which (my studio) The Fishy Project stands tall. My style has been very much moulded by them and their confidence in me keeps me going through and aiming to be better with each project.

BI: What has been your most challenging shoot so far?
IS: Every shoot comes with its own challenges, in terms of time, space, design, weather and sun orientation. All other challenges I have learnt to deal with but the kind of challenge I crave for is a creative one. I am still waiting for it.

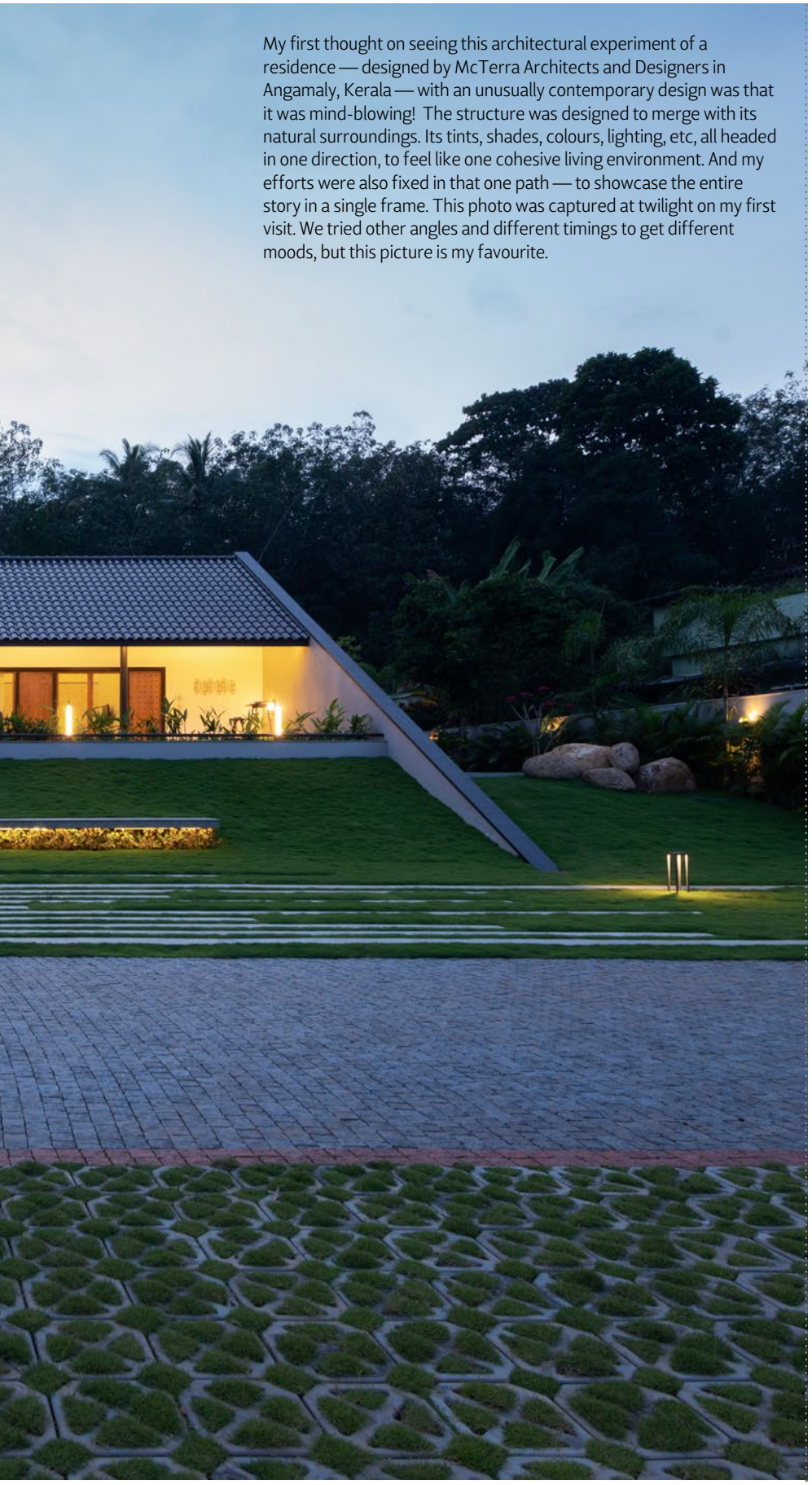
BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
IS: The two commissioned projects that blew my mind were Oasis Valley Institute by ESSTeam and the MD Apartment by Saransh Architects, and the photos of both came out quite decent too. There have been many projects that I have enjoyed photographing but I am never satisfied in the end because I always look back at the photos and think of all the mistakes I made and how I could have done it better. I do hope to return to Oasis Valley someday and take another stab at it.

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
IS: I don't have off days but if I do get a few free minutes, I like to read a novel.

BI: Three contemporaries whose work you admire?
IS: Internationally: Helen Binet because she is the absolute best; Fernando Guerra for the way he uses humans in the spaces he photographs; Casey Dunn and Derek Swalwell for everything they put out there, their work is so wonderful! Closer home: Suryan//Dang for their architectural work; Gokul Rao Kadam and Suleiman Merchant for interiors. The whys are tough to pinpoint; they are all just amazing at what they do.

BI: Which camera(s) do you use for your work?
IS: I use Nikon's mirrorless Z7. It's a complete workhorse and I love it. BI





My first thought on seeing this architectural experiment of a residence — designed by McTerra Architects and Designers in Angamaly, Kerala — with an unusually contemporary design was that it was mind-blowing! The structure was designed to merge with its natural surroundings. Its tints, shades, colours, lighting, etc, all headed in one direction, to feel like one cohesive living environment. And my efforts were also fixed in that one path — to showcase the entire story in a single frame. This photo was captured at twilight on my first visit. We tried other angles and different timings to get different moods, but this picture is my favourite.



Justin Sebastian

Justin Sebastian is an interior-architecture photographer based in Cochin. He was an artist who made pictures with pen, pencil and brush, and took part in photography competitions that came his way. All the self-learning won him many prizes and motivated him to explore his love for photography. Justin is a post graduate in Professional Photography (with specialisation in architecture, fashion and food) from the Light and Life Academy in Ooty. He has always had a liking for spaces and forms, and brings them to life as a photographer. He feels the beauty of a space is enhanced through a photographer's eyes and lens, and strives to give each project he captures an interesting perspective.

www.justinsebastianphotography.com
justin_sebastian_photography





The Paddock (car show space) in Kannur, Kerala designed by architects Mohammed Afnan and Arun Shekar of Humming Tree was both challenging and exciting for several reasons: the space, location, climate... The mascot seen here — inspired from Amsterdam-based visual artist Shai Langen's famous Je vais finir par l'oublier artwork — was conceived by the architects to showcase the scale of the space in an unconventional way. I had to set the right angles, and frame the mascot to make the picture look distinguishing. I attempted this shoot keeping in mind an artistic vision; I guess that's what makes me feel content.



I was awestruck by this bachelor pad in Kannur, another creation by Humming Tree. It had everything a photographer could ever want in a shoot: a double height space, volume, a 13-foot-high ceiling... The architect's vision for the space was to make it completely outlandish, like it was borne out of cosmic chaos. So, we tried this eccentric artistic look and created the drama. Every project by Humming Tree has a narrative which makes me think. Here, I created a balance between space and light. I started the shoot around 9am and finished around 3am the next day, which is uncommon for me. This shoot will always be dear to me because of the immense thought I put into it.

PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Justin Sebastian (JS): Architecture is a visual art and the buildings speak for themselves. I always had a passion and liking towards spaces. I believe that the beauty of the space is enhanced through my eyes and lens. I beautify these spaces through my camera.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
JS: My initial work as an architecture photographer took off with residences and landscape. Though I love shooting residences, I do have a soft corner for landscapes. My love for nature and the opportunity to play with natural light makes me love landscapes a tad more.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
JS: The most prominent factor which helps an architect/interior designer decide on the photographer is the latter's understanding of the professional's requirements. If a photographer can capture a designer's thoughts in his frames, then that's a sure click.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
JS: Definitely research a potential photographer and understand their body of work. Remember, it's always about teamwork. A design professional should consider a photographer's understanding of their requirements, be professional and adhere to shoot schedules.

BI: Three architects/interior designers you love working with and why?
JS: Architect Rajesh George: I started shooting architecture and interiors with this famous landscape architect from Kerala. He made me comfortable in the field and not only appreciated my work, but also offered feedback that helped me grow.

Architects Arun Sekhar and Mohammed Afnan of Humming Tree are an amazing duo who gave me wonderful projects to shoot, each of which had a distinct design language.

Sreejith Pathangalil of furniture and interior design brand Dtale. I've worked with them on multiple projects. They have a unique way of setting things and very different aesthetic sense. Their rustic approach to their designs and styling gave a new dimension to my photographs.

BI: What has been your most challenging shoot so far?
JS: Humming Tree's Paddock car space and showroom has been challenging for me as a photographer. Shooting exteriors and the outdoors has always been a challenge for me because you need to consider the time of day and other natural elements. I have faced situations where I have had to stand on tall stools, lie on the bare ground, sit in water bodies, climb trees, stand on tall buildings, shoot at odd times of the day… all just to get that perfect shot.

BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
JS: All the projects I have been associated with have amazing qualities. I loved shooting the artistic bachelor pad by Humming Tree. The whole space was in dark hues and it was a task for us to get the lighting right. So I had to get creative and use advanced techniques to get the right mood.

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
JS: My interest in architecture photography has given me a love and eye for collecting curios and various props for photoshoots. Besides this, I make time to watch tutorials and learn new techniques which will help me create better photographs. On a day off, I if I have to move out of my workspace, then probably it would be to play some cricket for a change.

BI: Three contemporaries whose work you admire?
JS: Iqbal Mohamed is my guru in photography. His frames take every minute detail into consideration. He waits for hours to just get that one perfect shot. Mike Kelley has a unique way of photographing both interiors and exteriors. I also love how Ben Hosking plays with lines.

BI: Which camera(s) do you use for your work?
JS: I use a Nikon D850 with various lenses. BI



This project by BetweenSpaces Architects in Bengaluru houses the firm's studio on the upper floors and the residence of one of the principals on the lower levels. We had almost finished photographing the facade in the late-afternoon light when a lady carrying a water container sauntered down the street. Her presence, accentuated by the long shadow, adds a secondary focal point to the frame and makes the viewer linger on.



Architect Ayaz Basrai's brief to me for photographing the Mumbai outlet of the popular brewery Toit was to imagine the project as a range of mountains and photograph it as I would a landscape. It was mindboggling to say the least, and I spent an entire day capturing the space, witnessing the skylight-flooded interiors in the morning and the dramatically different mood in the evening. This frame, I believe, captures the essence of the space — the topography, colours and forms — and hopefully a bit of what Ayaz had in mind.



Kunal Bhatia

Kunal Bhatia studied architecture at KRVIA, Mumbai, and has been working across three disciplines: photography, writing and design. He finds inspiration in cities around the world, in the people that he meets and in encounters that are often fleeting. As an architectural photography practice, Studio Kunal Bhatia has photographed hundreds of projects across typologies, scale and design languages. While project features, client briefs and site constraints vary considerably from one shoot to another, Kunal's intent with each image is to convey the vision of the designer, to translate spatial dynamics into a photographic frame and to showcase the project in its best possible manner. Kunal is also a widely published travel and design writer and a travel photographer, both under the banner of Rickety Roads. He has also conducted over a dozen photography workshops, both independently and in collaboration with institutes such as the Dr Bhau Daji Lad Museum and KRVIA.

visit www.kunalbhatia.net
studio.kunalbhatia

This is the puja area of a house in Nashik designed by Atelier Landschaft. The quality of light and simplicity of the space makes this a special photograph. The architect refrained from any sort of superficial ornamentation except for a single slab of marble that forms the backdrop to the idol. The tall, narrow volume is highlighted by the glazing and I timed the shot for the afternoon when sunlight came flooding in, casting some beautiful shadows.



PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Kunal Bhatia (KB): I developed a passion for photography while in architecture school. To capture the built environment soon became an interest because it combines my love for architecture with photography.

As an architectur and interior photographer, I get a chance to interact with a range of design professionals and experience a vast number of spaces which would otherwise have been quite impossible. This keeps the architect's soul in me satisfied. To then capture the said space and translate the vision of the design professional into a frame is a challenge that keeps me motivated. My mantra is — the photographs should always look better than the actual project. Some might call this a farce, but to me that's the mark of a job well done.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
KB: None in particular. Each type of space comes with its own challenges. Having said that, to photograph an architect's own home is always interesting because it completely reveals their personality and design principles.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
KB: Primarily, it's trust that the photographer can capture spaces and elements as per the design intent that the architect has in mind. Further, aspects like high quality editing, timely delivery of the images and being enthusiastic on site whether it's the first shoot with the architect or the tenth.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
KB: It's best to work with a photographer whose aesthetic sensibilities match your own as opposed to picking someone just on the basis of price. A healthy architect-photographer discussion and a collaborative approach while on the shoot gives the best results. Also, in the beginning, I would suggest to work with a bunch of different photographers to narrow down on the one(s) whose work and style you really like.

BI: Three architects/interior designers you love working with and why?
KB: The Busride Design Studio: We've only shot a couple of projects together so far, but each of them has been completely unique in terms of the concept and design, thus leading to drastically different imagery for each. I never quite know what to expect before stepping into a Busride project.
Workshop Inc: Architects Keta and Varun Shah bring great amounts of energy to every shoot and are enthusiastic about styling each shot themselves. This rubs off on the rest of their team as well and we are thus able to cover a lot more ground in a single day. Of late, there have also been times when I've landed in Ahmedabad for their shoots without having any clue of the kind or number of projects that we were going to shoot!

Studio Querencia: Architect Kiraan Aggarwal's approach to design is quite similar to mine. We have studied together in architecture school and are largely on the same wavelength, so shooting a project by Studio Querencia feels like shooting my own design work.

BI: What has been your most challenging shoot so far?
KB: Each shoot of course comes with its own set of challenges around site conditions, the way light filters in, the amount of time we get to capture the space and so on. But beyond these logistical factors are some projects which completely question one's preconceived notions about what design can be and mandate the photography to reflect the same.

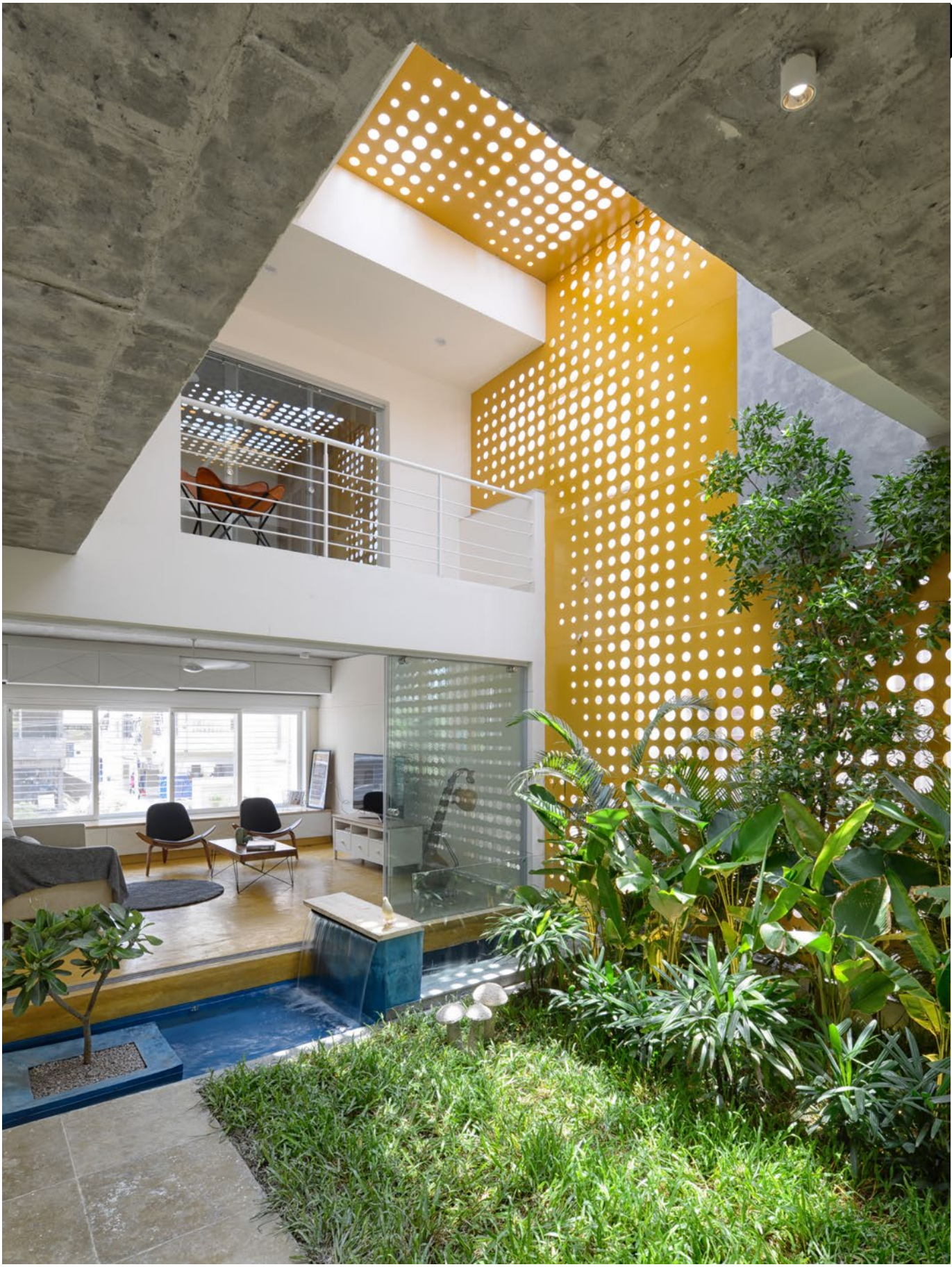
I distinctly remember an apartment in Pune by The Busride Design Studio. Breaking away from the norms of what a typical builder given apartment is, architects Zameer Basrai and Ayaz Basrai designed spaces and objects that defied convention. I attempted to translate their concept and the extensive design process behind the project into thoughtfully framed compositions, for it is only through the photographs that the legacy of the project lives on.

BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
KB: Sameep Padora and Associates' design for the Craft Deli in a Mumbai mall wherein they created cavern-like spaces using pivoted slats of wood, as an antithesis to the banal mall environment right outside. Capturing the curvaceous forms and the mood of the darkened environment was an absolute delight.

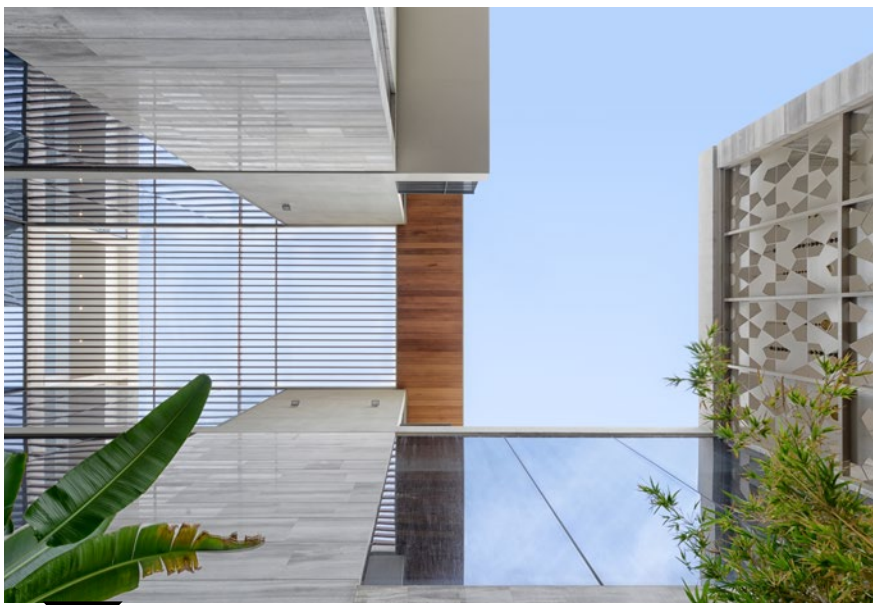
BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
KB: Travel, plan a journey or dream about travelling. This is where Rickety Roads comes in.

BI: Three contemporaries whose work you admire?
KB: In no particular order: Fernando Guerra, for the raw nature of his architectural imagery; Iwan Baan for highlighting the human and environmental context of a project so well; and Mike Kelly for bringing together a global community of architectural photographers.

BI: Which camera(s) do you use for your work?
KB: A Canon 6D. However, the camera really doesn't matter beyond a point. Nowadays, cell phones have great quality image sensors too. BI



This Hyderabad home, designed by Spacefiction Studio, features a garden at its epicentre around which, separated by glass sliding doors, function the rest of the spaces. The filtered light in the double height courtyard comes in through perforations in the mild steel which not only allows the growth of the tropical environment, but also serves as a source of privacy.



This 30,000 square-foot residence — executed by SAK Designs — located in a gated community in Dubai takes a minimalistic approach with its design. The material palette of marble, glass and steel along with a meticulous design approach creates living spaces fused with nature.



Monika Sathe

Monika Sathe is an architectural photographer who has worked with leading architects and interior designers across India. Monika earned a Master's degree in photography at the University Of The Arts in London where she developed a strong conceptual approach to her work along with specialised technical skills. Her approach to architectural photography uses multiple exposures, which combined with fastidious attention to detail, results in images with an appreciation of light, form and colour. Monika's minimalist compositions reflect the architect's vision, and are accurate representations of the subjects. Her work has been featured by leading Indian and international architectural websites and design publications.

www.monikasathe.com
monikasathephotography



Located on an organic farm on the outskirts of Mumbai, this 2000-square-foot weekend retreat is the epitome of sustainability. The architects (Shreenu Mukherjee and Ranjeet Mukherjee of Gurugram-based The Vrindavan Project) employed a sustainable building method of using rammed earth to construct the foundation, and worked with local villagers to execute the project. Every door, window and load bearing column is made using recycled materials salvaged from demolished mansions in Tamil Nadu.

PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Monika Sathe (MS): My interest in photography was sparked capturing landscapes while trekking in the Himalayas in the summer when I was pursuing a Bachelors in Psychology. It was then that I knew I wanted to pursue photography as a profession. I attended workshops and worked under photographers to gain experience and improve my technical skills. My interest in interior-architecture photography came about while I was studying for a Masters in Photography at the University Of Arts, London. The first professional project I worked on was with an architectural firm based in Ahmedabad which got published. This was a great source of motivation and gave me new energy. Moreover, I have an innate sense of attention to detail bordering on OCD which makes it the perfect career for me! The geometry in design inspires me and draws my eye to create geometry in my compositions. I love every aspect of the process that goes into the final image.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
MS: I don't have a preference. I'm interested in photographing any space with great design and attention to detail. I think diversity broadens the way you see spaces, which I think as a photographer is important. I believe there is always more to learn, no matter what your skill level is.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
MS: It is important for a photographer to create images that reflect the design professional's unique vision and showcase key elements of the space, more than just simple documentation. Both designer and photographer should have similar sensibilities with regards to styling a space. It's a collaboration that takes trust on both sides.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
MS: Make sure that you choose to work with a photographer who will communicate a sense of place, and pay attention to and capture shapes, forms and materials true to their nature. The right photographer will understand how to compose the shot and arrange the space, balancing colour temperatures and attention to detail. A designer should familiarise themselves with the photographer's work. The importance of pre-shoot planning with the photographer should not be underestimated either.

BI: Three architects/interior designers you love working with and why?
MS: If three must be shortlisted, then the designers below have been an absolute dream to work with on a personal and professional level. They have completely different architectural styles that have broadened the way I view architecture as a photographer.

Architect Ashish Kesurvala from SAK designs: One of my oldest clients whose modernist architectural designs challenge my eye to create strong compositions with clean lines.

Architects Vindhya Guduru and Baba Shashank from Spacefiction Studio: Their use of colour, textures, the unique way in which they shape light through different materials and the assimilation of nature in an urban landscape renders their work a complete treat to photograph.

Architects Shreenu Mukherjee and Ranjeet Mukherjee from The Vrindavan Project: Their philosophy of sustainability, community inclusivity and ecological construction techniques give their projects a unique characteristic with a story to tell.

BI: What has been your most challenging shoot so far?
MS: A 30,000 square-foot space with a lot of glass, located in Dubai.

BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
MS: The same Dubai residence mentioned above.

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
MS: Gardening, reading, a bit of gaming and movie bingeing.

BI: Three contemporaries whose work you admire?
MS: Mike Kelley, whose unique technique of painting with light results in stunning twilight images; Amit Geron, who I admire for the composition and tonality of his images; and David Cardelus who makes bold geometric compositions and brings an appealing visual rhythm to architectural structures.

BI: Which camera(s) do you use for your work?
MS: I use a Nikon D800. BI



The architects' — Aanchal Sawhney and Sagar Goyal of Portal 92 — intent for The Village was to design a space which represents a lucid memory of a village for today's urban Indian looking for a drink down nostalgic lane. The shoot subversively tried to critique the reductionist nature of architecture photography by forcing the presence of 'actual villagers' into the cafe. This photo in particular, where two village women clad in brightly coloured sarees can be seen having a meal with a glass of wine, was one of the more eccentric moments from the shoot which blurred the lines between commoditisation of these women as props versus an honest representation of two village women enjoying a meal.

PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Niveditaa Gupta (NG): I became interested in photography as a medium to represent architecture while writing a research paper as an undergraduate student. The more I read, the more it became evident that photography could say something which would completely align with or be completely tangential to the design of the space. My paper was about this paradoxical nature of architecture photography and I guess that was the starting point for me. At this point, I'm still looking for those paradoxes in every project, but the medium is more post-photographic, videographic in nature.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
NG: Even if it was just the facade of a building, I'd probably spend the same amount of time ideating about the shoot and build a narrative, just as I would with an entire building. I like to capture a space irrespective of the scale — sometimes even a tiny corner can be photogenic.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
NG: A photographer might take more than one shoot, more than one photographed project to completely absorb the ideology of an architect. But I also think they shouldn't collaborate long enough to see their work become a cliche.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
NG: The first question that a designer must ask themselves is: why are



Niveditaa Gupta

Niveditaa Gupta is an architect and photographer based in New Delhi. The two professions often find an overlap in her artistic and commercial endeavours, which began soon after she published a research paper titled "Towards a Photography of Architecture" while finishing her undergraduate studies at Sushant School of Architecture. Her affinity for photography grew with the documentation of glass factories across India, which she then presented as one of India's top 25 photographers at Campus Diaries' 25 Under 25 Summit in March 2016. Feeling the need to explore the representation of spaces from a more artistic perspective, Niveditaa moved to Madrid for a European Masters in Fine Art Photography at Istituto Europe di Designo. She has since been working to document the work of architects across India and Europe. More recently her documentation of architectural projects includes experiments with videography and photo-collage to question how these mediums can be used to conceptualise the use of a space and critique the hyper-realism of architectural photography in today's age.

niveditaagupta.myportfolio.com/projects
niveditaagupta





This photo is from the 'Walking in her Shoes,' a photo essay I made at the School of Dancing Arches by Samira Rathod. As a part of my documentation of the project, I follow around the women who were working and living at the school while it was under construction. It was easy to find a narrative for the photographs in their lives, especially since my experience of the building as an outsider was never as interesting as their direct confrontation with the project every day.



This photograph is from the main building block at Spaces, a cultural centre designed by MOAD architects in Chennai. The bare concrete shell exhibited different textures as sunlight hit it at different times of the day, but this moment in the morning when the sun was creeping in and reflecting off the floor to create staggered rays on the textured concrete wall was possibly my favourite. This photo represents the spatiality of the project.

they getting the project shot? Design professionals are increasingly more informed about the medium because of platforms like Instagram, where the entire language of representation is visual. Some are looking to emulate exactly that kind of visual representation and should communicate that to the photographer. But in general, I have always been inspired by designers who kind of deliver the project to a photographer like a blank canvas and allow for some thoughtful intervention in the shoot. It would be incorrect to say that good architecture that isn't photographed is lost. But I think designers that appreciate a photographer's role in the dissemination of their work are essential for building a relationship.

BI: Three architects/interior designers you love working with and why?
NG: Samira Rathod was one of the first architects who commissioned me when I returned from Spain to start my photography practise. Since then we've built an ongoing relationship which recently gave way to a collaborative art exhibit called 'Holding Water' at Stir Gallery.

I've always enjoyed experimenting and questioning the motives of architecture photography with architect Sanchit Arora of Renesa Architecture Design Interiors. We've worked on different project typologies, but we always try to do something different with the space.

I also like to explore some alternative/meta works with my partner, architect Sagar Goyal. We both enjoy experimenting with unconventional ideas surrounding architecture and its representation.

BI: What has been your most challenging shoot so far?
NG: Geometrication, a board game cafe designed by Renesa Architecture Design Interiors has to be one of my most challenging shoots. We wanted to extend the idea of board game-like mystery and illusion into the shoot itself. So we brought in the 'Man with the Mirror' to hint at the reflections the mirror catches from different angles in the cafe, but it was also a way to agonise the viewer with a jumbled photo of what actually exists. Architect Sanchit Arora and I might have spent an entire night just playing with reflections in different mirrors and that was quite a challenge, but one that paid off!

Another challenge where I questioned the need for photography in general was at Off the Grid, a co-working space and experience centre designed by Portal 92. I felt like the essence of this space could only be tangibly experienced, and not felt in a photograph.

BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
NG: It has to be the Bhadran school by Samira Rathod. I visited it when I came back to India in 2017, when it was still under construction. We were documenting the town of Bhadran, Gujarat, for an exhibition called the 'Death of Architecture' and the school was being built as an extension of the existing school in the heart of Bhadran. I took some photos of the building in the scorching heat, but since then, I have returned to photograph the building three times, and in different weather conditions. It has been fun to watch the project grow out of the ground, photograph it in the rain, and follow the women construction workers and their kids. The last time I visited was in June last year, to photograph the finished building, and I created this series about these women and children called 'Walking in Her Shoes,' using the space in very different ways. In some ways I don't want to end my association with the building, because I'd like to visit again this year, when the bricks are glowing in the rain, the landscape looks plush and green, and hopefully the kids are at school!

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
NG: I have a mild obsession with puzzles and board games (as long as I'm winning). I enjoy going through creatively challenging movies, art projects and theories, to unwind and get inspired at the same time.

BI: Three contemporaries whose work you admire?
NG: I love the work of Rocio Romero and Images Subliminal in Spain. They make some really interesting films in collaboration with architects that somehow represent the work in very quirky, eccentric ways. In photography, I like the way Simone Bossi photographs spaces in a manner which is very abstract and informative at the same time. I find the ambiguity quite sombre and poetic. In India, there are some people who are experimenting with the representation of space in digital art, and Anirudh Acharya's mixed media artworks are really captivating!

BI: Which camera(s) do you use for your work?
NG: I use a Canon 5Ds DSLR. BI


INDIAN OFFICES

This photo is from the Devi Ratn hotel in Jaipur designed by architect Khozema Chitalwala of Designers Group. It has a mix of architecture, interior design and landscaping. The lighting is a perfect combination of ambient and natural light.



This image is of a private residence designed by architect Rahul Mistri of Open Atelier in Mumbai. Various elements from the ceiling to flooring come together to make a complete picture.

PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Prashant Bhat (PB): When I started architecture-interior photography, it was not as easy as it is today where one has a digital camera and software to correct images. I realised it was very challenging. When I started out, it was a long process, from selecting a film roll based on the lighting of the project, to using the right filters and waiting two days for the film to develop. I was attracted towards this field because it allowed me to work with architects/ interior designers and understand their thought processes. I have been in this profession for the past 27 years, and what motivates me most is that no two projects that I have shot have been similar. The design field has evolved over the years — the way spaces are designed, use of materials, colours, fabrics, furniture, upholstery, soft furnishing, styling, detailing, optimum use of space and more have changed drastically. So shooting projects becomes more interesting with every year.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
PB: There was a time when a firm would take up projects in all these categories of design. But today there are firms which focus only on retail,



Prashant Bhat

Prashant Bhat is a commercial photographer and has shot with some of India's best-known architects and interior designers for the past 27 years. His approach explores new angles and dimensions of his subjects, and he is known for playing with natural and ambient light. His crowning glory was photographing the Mahindra Research Centre designed by the late Charles Correa. His work has been featured by both national and international architecture and interior design publications.

www.prashantbhat.com
prashant_bhat_photography



while some specialise in hospitality and others design only residences or offices. There are also some that focus exclusively on landscape design. Each of them take creativity to the next level with every new project. It's such a pleasure to shoot each space and with so much variety on offer, you can't choose just one.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
PB: Each photographer has a distinct style of interpreting and shooting a project. After a while, they also develop an understanding of a designer's portfolio, work style, strong points and, most importantly, the outcome they are looking for. With time, you develop mutual respect for each other's work and a unique bond is created where two creative people work together without overshadowing the other.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
PB: I feel it is important for a firm to go through a photographer's entire portfolio before they hire them and not make a decision based on a few shots or pictures. There is no fixed formula or method to shoot architecture and interior projects and each photographer has their own unique style. So, hire a photographer whose style appeals to you. It is unfair to commission a photographer just because they fit your budget and then expect them to deliver results similar to another photographer whom you probably did not hire due to budget constraints. After you get the results, discuss the shoot and give the photographer an understanding of what aspects/elements worked and didn't work for you. Give them time to develop an understanding of your creativity and expectations. Working with a photographer long-term always brings out the best in them and is therefore beneficial to the firm.

BI: Three architects/interior designers you love working with and why?
PB: It would be unfair to choose only three, especially after a career of 27 years. Over the years, most of them become your friends and some become your extended family. But I would like to mention architect Ravi Sarangan of Edifice Consultants for believing in me when I was struggling to make a name for myself in the field of photography, for giving me opportunities even when I failed to submit expected results, for taking



The last project designed by architect Charles Correa was the Mahindra Research Centre in Chennai, and I was fortunate to be invited to shoot it in his presence. This was the first image he approved, and he asked me to keep the entire shoot as simple and clean as this photo.

time out to explain what went right and what did not work well in each shoot and for giving me more opportunities to rectify my errors and learn from them.

Architect Charles Correa for graciously accepting my request for him to explain his project before I started my shoot, inviting me home and acknowledging the shoot after seeing the results and giving me the honour of having an hour-long interaction with him, and gifting me a copy of his portfolio as a mark of appreciation.

BI: What has been your most challenging shoot so far?
PB: Once you grasp the concept of your subject, shoots are demanding rather than challenging. The challenging part is when you have to cover all the aspects of the project and are given limited time to do it. I have shot projects which required me to shoot at 80 feet, and since I am scared of heights, it was challenging for me.

BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
PB: When you work with the best in the field, most projects are mind-blowing. As a professional, all you have to do is capture the project brilliantly as that's a lasting memory for the creator of that project.

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
PB: In my free time I love to watch movies and read blogs/articles about current affairs and important events from history. I believe that one should have a good knowledge of the past to understand the present.

BI: Three contemporaries whose work you admire?
PB: I will name one contemporary from each decade that I have worked. Bharath Ramamurtham for his understanding of perspective and compositions during a time when architecture photography was done on film. Alan Abraham — a perfectionist in interior design photography — for his angles and creative compositions. Suryan // Dang for their unique style of documentation where each project is like a documentry which tells a story.

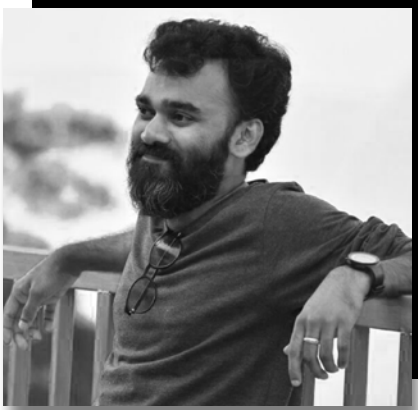
BI: Which camera(s) do you use for your work?
PB: I use a Nikon D-850 and have a D-810 as a standby. BI



While composing this photograph for Kozhikode-based Zero Studio, it was like a dream. Minimal walls and modest forms. The emphasis on light made the space float. And here, the character unlike a human in action was a cat; the furball just buoyed up and down.



This photograph was part of a project commissioned by rural development organisation COSTFORD and the Laurie Baker Center (LBC). This was the first structure, in the valley of Vagamon hills in Kerala, designed by the celebrated architect Laurie Baker after his arrival in India in the 1970s. It also happens to be the architect's residence. The overgrown bougainvilleas and native ferns here still tell stories of how the place evolved as a finely crafted abode in the hands of the eco-sensitive architect.



Prasanth Mohan

Prasanth Mohan is an architect turned architectural photographer and cinematographer. After graduating with a degree in architecture from TKM College of Engineering, Kerala, he started his career as faculty member at various colleges. But his passion for photography prompted him to initiate academic research into the field of architectural photography. His works on architectural and conservation photography have been recognised both in India and internationally and have been published in leading architecture and interior design magazines.

Prasanth currently heads Running Studios, an architectural photography and heritage documentation firm. He has also served as a visual documentation consultant on several conservation and heritage projects by the Government of Kerala. In the past few years, he has also carved his niche in travel photography by beautifully capturing architecture across Europe, the Middle East and South-East Asian countries.

www.runningstudios.in
prasanth.mohans



This was a picture taken during a shoot for Kasu Vana, a residential project designed by architect Sameep Padora in Goa. While I was busy planning the next shot, the models were casually interacting with each other. The entire space was transformed with that human essence. In what more beautiful way can space be re-imagined? I suddenly clicked a few photos without letting them know and this turned out to be the best from the entire shoot.

PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Prasanth Mohan (PM): Practise and patience are my tutors. And of course, exposure to architecture was the key. Ever since I was a student of architecture, I have always been curious about travelling and to know how a place opens up to me. Each frame that I choose to freeze gives me the opportunity and confidence to experiment. Other than that, I have not acquired any formal training in photography. Even now, a new place on the map of the world is equally tempting as how it was in the old days. This fires the learning, unlearning and relearning.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
PM: Residences and their occupants have stories to share. They have always acted as a stimulus to discover a new perspective. I see them as giant storybooks with engaging characters and activities. However old I get, I don't think a storybook could ever be uninteresting to me.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
PM: It's the methodology. It is important that the photographers keep their own style aside and focus on bringing out the architect's perspectives instead. The photographs should reveal the firm's principles and ambitions.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
PM: The story of spaces are different and unique for each design, so how well those are conveyed to the photographer is important. It is as good as sharing binoculars to see the same horizon. Also, they should be given freedom to work on the visualisation. This helps decide what is best for that project. Like, at what time of the day would it be the best to capture a space, the angle at which the space should be shot, etc.

BI: Three architects/interior designers you love working with, and why?
PM: Shooting GoodEarth projects are like shooting nature itself. They give much importance to the landscape with locally available flora. While shooting for WARP, the composition is what plays an important role as the designs feature neat, straight lines Innovation is the key with Attic Lab studios. They experiment with the application of materials and create innovative spaces, which makes my point of view more interesting.

BI: What has been your most challenging shoot so far?
PM: The photographing of Tease Me cafe, an experimental design project by architect Vinu Daniel (Wallmakers) using Clothecrete. The space is a small, 100-square-foot space with dim lighting. The project was challenging, especially with regards to the lighting. The requirement was to capture material details as well as the spatial quality with characters in action. So, artificial lights specifically focused on the elements had to be used instead of the natural sunlight. This was the only project where I had to make a storyboard of all the frames before the shoot. So, it was a new learning experience.

BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
PM: A Home in Between — a residence by Ego Design Studio. It was a single-bedroom home for a small family. The curated interiors transformed over time, and each space had multiple purposes. The photoshoot not just documented the home but also captured the scale, visual connectivity and functions of spaces by incorporating people in a meaningful way.

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
PM: Travel, mostly take road trips.

BI: Three contemporaries whose work you admire?
PM: Iwan Baan influenced me a lot as he tries to incorporate people in architectural photography. Edmund Sumner inspires me with how he incorporates context with architecture in his projects. Lastly, I admire Fernando Guerra's composition, which is a key factor of his photography.

BI: Which camera(s) do you use for your work?
PM: A Canon EOS 5D Mark III and DJI Mavic 2 Pro. BI



This shot is from Ishaara — a restaurant in Mumbai designed by interior designer Minnie Bhatt — run by a speech-and-visually-impaired staff. When I got to know about the project, I was keen to see the space as the back story of the restaurant is interesting. This image gave me my first published cover (with **Better Interiors**) and will always be one of my favourites.



This is from a restaurant in Pune called Baobab which was created by Amoeba Design Studio, Pune. I had to effectively capture the inspiration for the space, which, as architects Pashmin Shah and Satyajeet Patwardhan explained to me, was the eponymous tree native to Africa — the Baobab. With its strong composition, this image highlights spatial aspects of Baobab very well.



Pulkit Sehgal

Pulkit Sehgal is an editorial and commercial photographer based in Mumbai, who specialises in architecture/interior, fashion and portrait photography. After completing his degree in Information Technology, he went on to work as a photo assistant at a fashion and travel magazine, which sparked his photography career. His first interior photoshoot drew him to architectural photography — he was hooked after realising how a static space could be so dynamic with the people involved, from the designers to the occupants, and other environmental aspects. With a keen eye for detail, colour and light, Pulkit believes a simple approach always produces the best results with the least stress.

www.thelightcubephotography.com
pulkitsehgal7



This is from the first project I shot for Mumbai-based architect Jason Wadhwani. It captures my approach perfectly with natural, clean lighting and strategically subtle compositions. It's testament to my mantra that keeping things simple always leads to an elegant image.



PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Pulkit Sehgal (PS): Photography is all about telling a story. When it comes to interiors and architecture, every space is different, so every shoot is like solving a puzzle. The fundamentals are the same but the result is always different. The idea that a static space can go through changes throughout the day is very exciting to me. How every space speaks volumes about its creators and users is so enticing. This profession has helped me meet amazing people, see awesome places and lots more.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
PS: I approach all projects with the same level of curiosity irrespective of what or where it is, the size, etc. Each project brings its own set of problems and solutions, some are more difficult than others but are equally fun to capture.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
PS: It's very important to understand each other's style of work and how that can be used to create great images. The designer and photographer need to be on the same page during a shoot if they are to get the desired result. The goal is to showcase the space or product in the best possible way, and the trust in each other goes a long way in achieving this.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
PS: A designer must be clear about their requirements and what the images should portray about the project. They must also understand the kind of work the photographer does and be able to discern whether that resonates with their requirements.

BI: Three architects/interior designers you love working with and why?
PS: It is difficult to choose, as most of them are dear friends. If I still have to pick one, then I'd go with whoever brings good food to the shoot.

BI: What has been your most challenging shoot so far?
PS: Well, there have been many shoots where things didn't go as planned. One of them is the Circuit House by Sambhar Heritage, which I photographed in Jaipur. Our flight was delayed and it was raining when we landed. What was supposed to be a two-day shoot ended up having to be done in a day! Lot of ground was supposed to be covered and I was surprised by the number of shots we managed. The other instance I can think of was an assignment we did for an exhibition for Bharat Floorings and Tiles (BFT) which spanned multiple days shooting residences, public buildings, etc. There were multiple hiccups but the fact that we were shooting spaces which were around 70 years old — some of them even older — and with art deco architecture was very exciting.

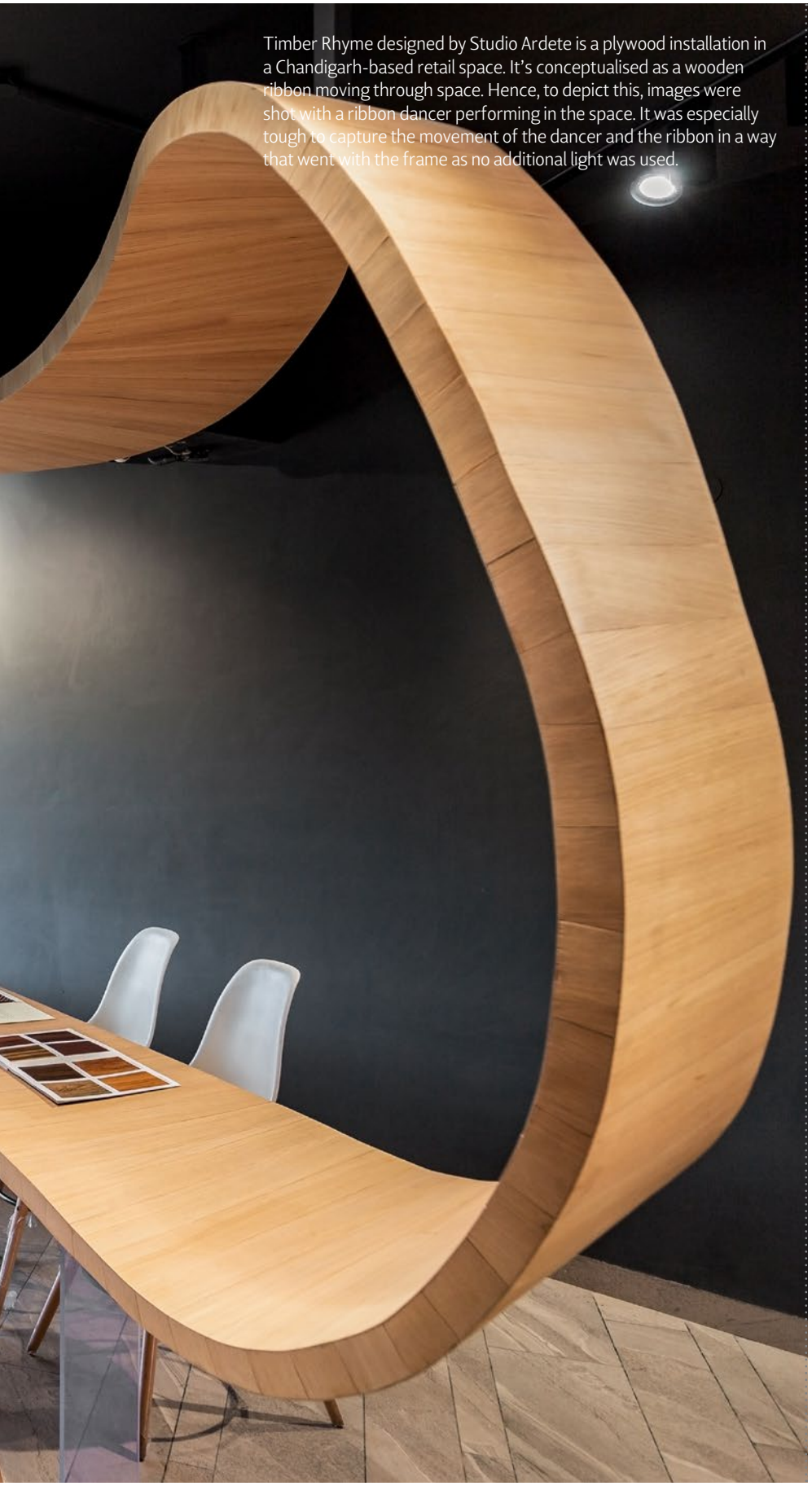
BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
PS: The Circuit House project that I mentioned earlier. The 120-year-old property was supposedly the first circuit house built in India and has now been converted into a hotel. To shoot such a space comes with its own set of challenges but we were very happy with the images we made.

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
PS: I have a degree in IT, so I converted my hobby into a profession for which I am forever grateful. In my free time, I like to read and cook sometimes. I also love driving so much that I have decided to do a road trip every year.

BI: Three contemporaries whose work you admire?
PS: Edmund Sumner, Ema Peter and Joe Fletcher among many others. I look up to them and really love their work. They are not my contemporaries, but what these people create is simply fabulous.

BI: Which camera(s) do you use for your work?
PS: I usually use full frame Canon cameras; for commercial jobs, I use medium format phase one cameras, and have few film cameras that I use mainly for personal projects. BI





Timber Rhyme designed by Studio Ardete is a plywood installation in a Chandigarh-based retail space. It's conceptualised as a wooden ribbon moving through space. Hence, to depict this, images were shot with a ribbon dancer performing in the space. It was especially tough to capture the movement of the dancer and the ribbon in a way that went with the frame as no additional light was used.



Purnesh Dev Nikhanj

Purnesh Dev Nikhanj is an award-winning photographer, architect, screenwriter and mixed-media artist based out of Chandigarh and New Delhi. He draws from deep psychological interests to represent space in various contexts. His forte lies in experimenting with illusions, patterns and play of light for storytelling. He has worked with acclaimed design practices such as Woha, Blocher Partners India, MMoser, Mindspace Architects and Studio Ardete. His personal work is majorly in the field of architectural and landscape photography and video making. He explores psychological, philosophical and existential ideas in his signature series such as Lost in Paradox, Beyond and Child's Play.

www.purneshdev.com
purneshdev



Titan Integrity campus in Bengaluru is designed by architect Sanjay Mohe (of Mindspace Architects) as cascading mountain terraces with a lake. It has a beautiful dialogue between architecture and nature. I wanted to show how nature renders a very calm feel to the space much like a moment frozen in time. I chose a time at which light would only graze the island and the girl sitting at the edge of the block. The shimmery reflection of water on the roof added to the pause one feels in the space.





Mondeal Heights in Ahmedabad is a staggered skyscraper designed by Blocher Partners India. The lighting design is inspired by sky lanterns seen in Gujarat during the Uttarayan festival. The aim was to capture the scale, the staggering of the blocks and the lighting. I had to find a vantage point that could show it all in one image. I chose early morning to capture the rising sun behind the building with the simulated lantern-style lighting. One has only a 15-minute window to capture the light of dawn before the sun rises. The challenge was to capture a perfectly stable long exposure shot 40 feet above the ground on a shaky man-lift which would vibrate with the passing of every vehicle. I had to time the shot according to vehicular movement on the highway while holding my breath and taking multiple exposures.

PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Purnesh Dev Nikhanj (PDN): In my school days, I was fascinated with the camera and loved following the sun. When I studied architecture, this interest grew as light can change the perception of a space and create so many illusions. I kept on capturing things that intrigued me and eventually I started getting hired to do so. I realised that



architecture can only tell its stories through images and that idea motivates me to tell more stories which would otherwise be lost in time.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
PDN: The deciding factor for me in this case is not the type but quality of the space. I love capturing spaces with an experimental nature — ones which don't allow me to take the standard shots — hence making me think about space and photography differently.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
PDN: Being an architect, I understood that designing is not merely an aesthetical layout of functions but a mental and emotional representation of the designer's vision. They are communicating their ideas through lines and light and it's deeply important for them to know that the photographer's creative eye sees that. I think that the want to understand and represent the design — in a better way than it was conceived — is the key to finding hidden moments in a space. So, when you find that understanding with someone, you tend to keep on working with them.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
PDN: The visual language of a photographer tells you how they perceive design. The way they choose to represent space should be really intriguing for you as a designer because it is the way they will look at your designs. The work of a photographer has both standard and creative/experimental shots. It's important that designers look for photographers who capture experimental and creative shots as these will result in images that will showcase the designs at another level.

BI: Three architects/interior designers you love working with and why?
PDN: Architect Sanjay Mohe for the depth in every stroke and considering aspects like psychology, behaviour, biomimicry, microclimate, etc. Studio Ardete for their courage to consistently experiment. Archlab for their grounded approach to experimentation with materials and computational design and for creating intriguing and practical spaces.

BI: What has been your most challenging shoot so far?
PDN: Bavilion (bus pavilion) is a commemoration of the efforts in rural education by Balwant Singh, a man who along with his wife left the city life of Chandigarh in 1977 to educate children in the villages of Punjab. Before his death in 1996, he took a loan to purchase the first school bus so that knowledge could be spread to distant villages. After 20 years, it ended up in disuse but his family who runs the school now wanted to honour his last souvenir to the school. Studio Ardete designed Bavilion as a museum inside (to tell the history of the struggles and the school), wrapped in a sculptural pavilion outside. This would make the children interact playfully with the bus. Now to represent all the nostalgia, emotions, design and usability in images was a big task. I had to understand the stories of the past and the interactions in its current form to decide what narrative will communicate it the best. It was amazing to be a part of it.

BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
PDN: When I visited the Titan Integrity campus designed by Mindspace Architects, I felt like I had been teleported to a mountain-lake where people were working in leisure. It felt so natural yet futuristic that it takes time to sink in that you are still in Bengaluru. With every side, the landscape shows you a new vista filled with spaces designed such that people will naturally chose to sit and interact in them. I have never seen a project with so much detailing in such a large scale.

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
PDN: I love performing arts, writing fiction and comedy... I used to mimic back in the day. I am also deeply intrigued by philosophy and psychology and with movies, series or videos which cater to them.

BI: Three contemporaries whose work you admire?
PDN: Fernando Guerra for consistently finding new ways to visually represent a space; Adam Mork for capturing off beat and distant projects in varied light; and Sebastian Weise for the minimalism.

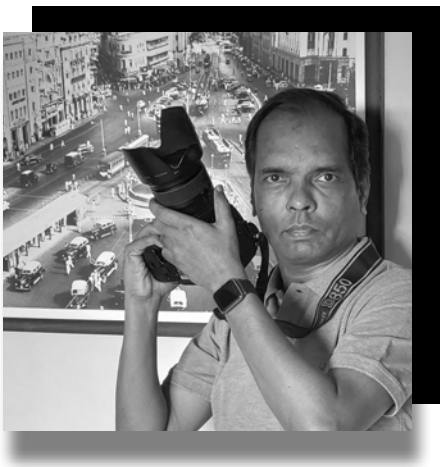
BI: Which camera(s) do you use for your work?
PDN: A Canon 6D/5D and OnePlus 7 Pro. BI



This fabulous view is part of a project executed by architect Niroop Reddy of NA Architects in Hyderabad. I had free rein while photographing this project.



This bungalow by architect Suresh Mistry of SM Studio is one of the most unforgettable sites I have photographed. This image was shot under the full moon at 2am.



Ravi Kanade

Ravi Kanade has been a commercial photographer for 25 years. He began his career with Mumbai-based photographer Rumi Sethna and worked on shoots for advertising agencies such as Lowe Lintas and DDB Mudra. He started out on his own in 1995 with a photoshoot of Bharat Petroleum's Mumbai office for Varde Paralkar & Associates. He has since worked with several architects and interior designers across India and has been featured in national and international publications.

studio_sp_photography



This was my first shoot with New Delhi-based studio 42mm Architecture. When I was shooting this site, the firm's co-founder, architect Rudraksh Charan, prompted me to shoot from this angle. This photo was taken at around 7:45pm — it was difficult to get this shot since the sun had already set.



PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Ravi Kanade (RK): I used to work in the diamond industry but dreamt of becoming a photographer. I was ready to take on any challenge to make a career in this field. I'm fiercely passionate about photography.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
RK: I like to shoot all sorts of architecture and interior design projects. I'm always looking for the best angle to capture each one of them.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
RK: For a successful collaboration, it's important for a photographer to understand the architect/designer's concept and the requirements of the project. Once everybody is on the same page on how to proceed with the shoot, you can begin work.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
RK: A design professional should ideally choose a photographer with some experience in architectural/interior photography. They should have a look at the latter's portfolio to see if their style and aesthetic sense is a fit.

BI: Three architects/interior designers you love working with and why?
RK: I love working with Epsilonarch, SM Studio and 42mm Architecture. They are very co-operative and respect a photographer's time and creativity.

BI: What has been your most challenging shoot so far?
RK: I was photographing a beautiful bungalow by FSND Architects at Lonavala. The monsoon had just set in and it was challenging to shoot. I had to grab the opportunity to shoot whenever the sun filtered through the clouds when the rain stopped for a few minutes.

BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
RK: There are many examples but if I had to pick one, it has to be the small project I shot for 42mm Architecture in New Delhi. It was an amazing experience. The site offered a lot of scope for creativity, and I tried to play with the daylight and capture different moods.

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
RK: I like to listen to retro songs in my downtime.

BI: Three contemporaries whose work you admire?
RK: I love the works of Rumi Sethna, BS Kumar and Noshir Gobhai. I've assisted them all, and I am very impressed with the angles and the depth in their photography. During that time, digital camera was not around and we worked with film rolls... every single shot had a lot of work behind them.

BI: Which camera(s) do you use for your work?
RK: Nikon D850 DSLR with a 14-24mm lens and 24mm perspective control lens. BI



This house in Hyderabad, created by architect Nanda Kumar Birudavol of Nandu Associates, was designed around art. The beautiful morning light was just right to highlight the wonderful artwork in this house. We caught it illuminating the works in the main living room and the entrance foyer. Once this shot was framed, it also spoke about the architecture around the space and how art and the house are connected.





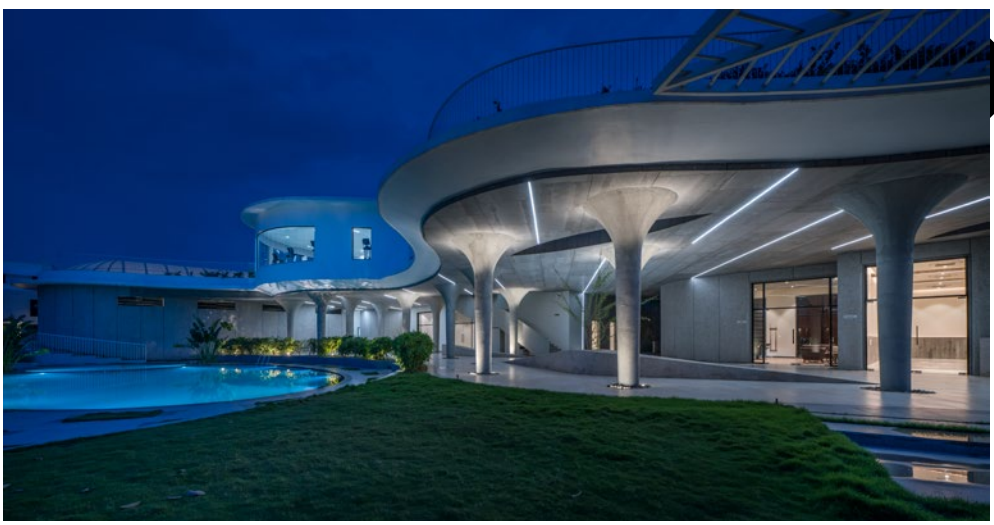
Ricken Desai

Ricken Desai is a photographer with an eye for design and an attention to lighting and detail. This love for design and imagery combined with his experience and technical skills, makes him stand out from the crowd. Behind his success is this constant drive to improve his craft and expand his knowledge. In this industry, there is always something new to learn, and Ricken makes sure there's a new lesson every single day. He has worked with some of the top architecture firms, and his work has appeared in popular design magazines in India.

www.rickendesai.com
rickendesai



After a two-hour flight followed by a five-hour road trip, we reached right on time to capture this amazing shot from the terrace of a home designed by architect Sashwat Sarangi of Rooted Kites Studio. This prefect evening sky with the moon out, and the Western Ghats in the background is in the heart of a small town in Sambalpur, Odisha.



When one colour speaks volumes — this space, a clubhouse in Hyderabad, was designed by Aamir & Hameeda around concrete, a single colour. It was amazing to see the drama around this space. This image was taken to juxtapose the colour of the blue evening sky with the concrete structure with its shape in all its glory. The drama was amazing.

PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Ricken Desai (RD): Photography has always been a passion, which over the course of time was converted to a profession. The potential for creativity in architectural and interior photography attracted me. Buildings, spaces, light, styling etc — everything has a story to tell. We understood that we could be good at narrating these stories through our pictures. This profession allows us to meet other creatives, travel and gives us thirst to learn something new every day.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
RD: I've a soft spot for documenting architecture — lines, shapes, light, etc, speak a lot. Interior photography is a close second. Of late, I also learnt the importance of landscape design and love documenting the same.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
RD: It is important for a photographer to understand what architects and interior designers want to convey through their designs, as well as the design language. This will help you document the space as it's meant to be. I don't have a formal background in architecture and interior design, but this gives me an edge because I can offer the architect a different perspective.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
RD: It is important for a photographer to have an eye to capture architecture and interiors. They should have a proper understanding of the equipment being used. It is important to keep in mind the design principles of balance, emphasis, unity, etc, because that improves your composition, and to follow the patterns of the sun. Research and post-processing also play a vital role.

BI: Three architects/interior designers you love working with and why?
RD: 23 Degrees Design, for their understanding of various materials and knowledge-based approach towards their design; Aamir & Hameeda for their quirky and out-of-the-box creativity; and Naveen Associates and The Pinewood Studios for introducing me to the world of landscape design, the creative process that goes behind it and the impact it has on an overall completed project.

BI: What has been your most challenging shoot so far?
RD: Each project brings itself with its own set of challenges with light, the kind of space being photographed, etc.

BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
RD: Still waiting for that project...

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
RD: I love travelling, particularly on the motorcycle. Doodling is another activity that I love. And in these quarantine times, my partner and I have also become good Tik-Tok actors!

BI: Three contemporaries whose work you admire?
RD: MP Kelly, for his amazing eye to capture spaces; Minn T, for his skill in capturing escapism and geometry; and Ema Peters, for her understanding of various spaces and composition.

BI: Which camera(s) do you use for your work?
RD: It's Sony A7Riii in the arsenal right now. BI



I love the use of colours done in an intelligent and charming way. What I really appreciate in this photo, is how MuseLab has skilfully brought together the architectural elements, forms and textures in a bold and visually pleasing colour palette.



This is one of my first major commissions. In 2013, I was assigned by architects Krishnan V and Parvez Charania (KPa), who were my seniors in college, to photograph a bungalow in Karjat. It is a beautiful weekend home largely textured with mosaic, burnt brick and lime plaster. I love the aesthetic for its minimalism and extensive use of natural light.



Sameer Tawde

Sameer Tawde is a visual artist based in Mumbai. His work is largely an exploration of the idea of space and how it can be perceived through a strong conceptual and visual approach. He works with architects and interior designers across India.

www.sameertawde.com
sameertawde



I admire spaces which are visualised with natural light as one of their key elements. This image here is from a project by Decode Architecture in Mumbai. I like this photograph for the ambience that the natural light can achieve within a space, and needless to say, the architects played a very creative role in making this happen.



PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Sameer Tawde (ST): After graduating as an architect, I pursued a post-graduate degree in communication design at NID, Ahmedabad. It is here that I became interested in photography. Those days — back in 2002 — were the film camera days; most of my batchmates had an SLR film camera and I felt very left out. So, after the end of first semester, I got myself one and then gradually my interests developed to the extent that this visual medium became my strength. As I got better, my peers at NID started appreciating my work as well. At this point of time, it was clear that photography was going to be my medium of creativity. I later returned to Mumbai and connected with architect friends who commissioned me. As an architect, spaces always fascinated me and through photography I was happy to express them uniquely. Photography always enhances my ideas and that is why I work with it largely as a medium for creative expression.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
ST: I don't have a preference; I treat every space equally and with a creative approach.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
ST: Yes, it is true and there are many reasons for this unique relationship. For me, I have worked with a handful of architects, some of whom were friends from college, and others with whom I have built trust which has then developed into friendship.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
ST: I think architects understand spaces visually more than anyone and they always make the right choice of photographer after going through their work.

BI: Three architects/interior designers you love working with and why?
ST: Decode Architecture because I love their simplicity in working with forms, subtle use of colours and bringing a fresh design approach with every project. I also enjoy working with MuseLab because they use colours and textures in a brilliant way and they also experiment a lot.

BI: What has been your most challenging shoot so far?
ST: Every shoot is important and challenging.

BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
ST: I treat every shoot with the same approach, so my answer is the same as my previous one.

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
ST: As I mentioned earlier, I take up architectural and interior photography on commission for only a few architect and designer friends. My larger focus of work in photography is my personal work as a visual artist. So, most of my time goes in my art practice, creating projects and exhibiting them. On days when I don't feel like working, I like to play a musical instrument, watch movies, sometimes read a book...

BI: Three contemporaries whose work you admire?
ST: Iwan Baan because his approach is very subtle and humane.

BI: Which camera(s) do you use for your work?
ST: It is mostly a Nikon. I keep switching between 2-3 different models. BI





The work that SPASM Design Architects does is simple and sophisticated. It is pure substance and fundamentally earthy, as is evident in this house at Deolali. You could live here and never get bored of it. The design is timeless, and we love this picture for the same reason. The context was important and we waited all afternoon to capture the shadow touching the corners at edge of the floor. We missed it by a few minutes while trying to find a replacement bulb, but we think this works too with the shadows of the table and chairs falling on the wall.



Sebastian + Ira

Sebastian Zachariah has always been drawn to scale, proportion, form and composition — all of which dovetailed precisely in his area of specialisation as an interior and architecture photographer. He began working with architects and interior designers across India in the late '90s, and established his studio Photographix India, or PHX India, in 2002. With the entry of Ira Gosalia, a fresh architectural graduate with a keen interest in photography, PHX India experienced young energy and demarcation of responsibilities that finally culminated into a more formalised studio with better capabilities. The studio has since burgeoned into an imaging services company engaging in photography, videography, styling and digital media for architecture and interior design professionals. PHX India believes there's always beauty to be found in everything if one looks closely enough.

www.phxindia.in
phxindia



Chic, modern and luxurious: that's what designer Rajiv Saini (of Rajiv Saini + Associates) does and there is nobody who has, in our opinion, bettered his sense of style. Everything he does is aesthetically a perfect fit for a good photograph — provided you know how to frame it! This was part of a residential project in Mumbai.





Designed by Urban Studio, the reception/lobby at Devi Ratn, a luxury hotel in Jaipur, is a visually arresting, experiential space. The *jaali* work on the walls speaks of the city's traditions and architectural heritage. Controlling the splash of red here was the key to getting an aesthetic image.

PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Sebastian Zachariah (SZ): The graphical nature of interior-architecture images first caught my attention. I liked the static nature of the business. Discovering movement within this static frame has been my quest for the last 15-20 years. What motivates me today — especially of late — is to narrate the designer's story more explicitly, more emphatically.
Ira Gosalia (IG): Even as a student, I could relate to spaces mostly through photographs. I spent a lot of time in the library going through books and that's how design through a visual medium slowly became more important. Sebastian's work resonated with me and that is how I got in touch with him.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
Photographix India (PHX): We do not think that the kind of space matters as much as the content within or the substance it holds. It's all to do with the design, the marriage of form and function, and the movement within the space. We like the way elements add up to give the space an emotion or meaning, and also how small changes can add dynamism to a static entity.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
PHX: Everyone wants to work with someone who understands what they are doing and what the intent of their design is. This alignment is vital to begin the relationship. After that, it is how you can add value to an architect or designer's work that will strengthen the association. Earlier, there were instances when the designer wanted to see every frame and adjust it. Lately, when we tell clients to look at the frame and see if it's okay with them, most of them say 'if you like a certain composition, it's fine with us too'.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
SZ: I think years ago, a photographer's portfolio was studied quite closely by the designers. That was followed by a meeting to find out the comfort factor and then came the assignment. Today, it is what is seen on Instagram, and the free-handed digital manipulation can be very misleading.
IG: We think everyone has a certain style of work and we either align with that or we don't. One must always be clear about what one likes and choose a professional accordingly. If you love modern design, you wouldn't hire an architect whose strength is classical design. It's pretty much the same with photographers.

BI: Three architects/interior designers you love working with and why?
SZ: This is an unfair question to begin with, especially for someone who has worked with at least 50 brilliant professionals. However, if I have to give you some sort of a response, I will go back in time (15 years or more)... That's when I used to feel a sense of anticipation when I had to shoot with designer Rajiv Saini of RS+A, architects Shilpa Gore and Pinkish Shah of S+PS, and architects Sangeeta Merchant and Sanjeev Panjabi of SPASM Design Architects. Coming to the why, the answer is obvious — these practices have always worked in a realm that was off the beaten track in India. The young talent I am currently engaged with excites me with their forthrightness, their energy and their willingness to experiment with ideas that are global.
IG: More recently, I must admit we have thoroughly enjoyed working with architects Shefali Balwani and Robert Verrijt of Architecture Brio, architect Pronit Nath of Urban Studio, architects Shobhan Kothari and Anand Menon of ADnD, architect Hiren Patel of HPA and many other established names from the fraternity.

BI: What has been your most challenging shoot so far?
SZ: Every project in which nature is a key element and the architect is sensitive to the environment is challenging to shoot. For example, I was assigned to shoot the Oberoi Hotel at Bengaluru designed by IM Kadri. There was a big rain tree on the site, and he had designed the building as a stepped form to accommodate its growth and make the tree a part of the built fabric. So when I went to shoot the hotel, I couldn't see the building at all! I enjoyed the space and came home almost empty-handed.
IG: Another instance is Mindspace's classroom block at IIM-Bengaluru. It had a beautiful exposed concrete architecture, skylights and apertures specifically designed for ingress of light. Our game plan was to capture the play of light, but following the sun's path to get some perfectly timed shots proved to be tricky as we were seeing the building for the first time and the project was expansive. The trees had grown tall enough to cut the light and we just had one day to figure things out. We still pulled off a few nice pictures!

BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
SZ: There have been many projects that have blown my mind — and they were not easy to capture. A few projects that I feel we've documented well lately include the Little Much Farm by Shonan Trehan (Labwerk) — it made me happy because of its simplicity; Rajiv Saini's Bajaj residence in Mumbai — the articulation of luxury and art was enlightening; the Collage House by S+PS that went viral (what an idea, sirji!); the Skewed House by Hardik Shah's Studio Lagom — so beautifully resolved, a farmhouse in the city; the Courtyard House by HPA — that project flew out of orbit; Gomti and Deolali House by SPASM — I can live in the latter any day; Kiran Kapadia's design of the Mangaldas House in Alibaug — so soothing that I've fallen asleep in the living room not once, not twice, but many times over...

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
SZ: Like an artist, a sportsperson or a stockbroker, I'm blessed in that I enjoy my profession. Cooking is a hobby and so is cooking up ideas for new business ventures and working on improving current ones.... I am a serial entrepreneur and a sum of all my failures. A day off? Is there such a thing? The day I am not shooting, or processing, or handling back-office matters, or planning something new, or dissecting something that exists... is rare.
IG: I don't want a day off. I want a fun day at work! I love controlling Sebastian when he tries to fly off. Lately, it's gardening that brings a sense of peace.

BI: Three contemporaries whose work you admire?
PHX: We love, love, love... Fernando Guerra for his clarity in framing architecture and wonderful use of humans for scale. Sebastian Weiss for the flow and life he brings into architecture through his beautifully composed and nicely angled captures. Arati Kumar Rao's surreal and minimalistic landscapes.

BI: Which camera(s) do you use for your work?
IG: We have used a Nikon right from the beginning. Sebastian started with the E5000 — one of the first digital cameras by Nikon. Today, our team uses the D850 as a standard equipment; it's versatile and reliable. For everything else, there is the iPhone! BI

This image is part of a retail showroom shoot I did for Amber Home Interiors in Bengaluru. Here, I worked with two Italian designers, each with different working styles. Their approach towards this shot was to create a lived-in, but minimalist look.







Shamanth Patil J

Shamanth Patil J is an award-winning commercial and humanitarian photographer based in Bengaluru. He is a graduate of Shari Academy of Photography, Mumbai, and honed his skills under the tutelage of the late photojournalist TS Satyan. In 2009, he set up his studio Rays & Greys, which focuses on architecture and interior photography. Shamanth has an eye for the surreal and creates images that are cutting edge and mesmerising. His works have been featured at exhibitions across India and in Indian and international publications.

www.shamanthpatilphotography.com
raysandgreys and shamanthpatilphotography





This is the first frame I visualised immediately after entering the 1Q1 Kitchen and Barspace designed by Khosla Associates in Bengaluru. Initially, I could not convince the client to get on board with the idea as there were lots of arrangements to be made and they were not sure about the outcome. So, I waited till I finished all the other images and took this photo once everyone had left. It ended up being the most appreciated frame from the whole project.



Retreat in the Sahyadris is a residential project by Khosla Associates. It was the last shot of the day; the sun was setting and I had just five minutes to wrap up the shoot. The concept was to capture the movement from indoors to the lake and the Sahyadri hills beyond. This photo was a challenge as I was shooting against the light source. Creating a dynamic range between the interiors and exteriors without losing the details was very tricky.



PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Shamanth Patil J (SPJ): I always enjoyed capturing forms and lines in an abstract way; this might be one of the main reasons I started shooting spaces. Each space is different from other, so it keeps my interest in interior-architecture photography alive.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
SPJ: Every space interests me in its own way. That's the unique feature of any design project — it encourages you to exercise your visualisation skills.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
SPJ: The consistency in quality, professionalism and the comfort level determine how long the relationship between a photographer and design professional would last. According to me, it is important for a photographer to understand the professional and his/her design, and then reflect this interpretation perfectly in an image. This creates a bond between the two built on trust and confidence. A single badly taken image can kill the beauty of the space.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
SPJ: A designer should consider the prospective photographer's ability to understand the space, their portfolio and technical knowledge.

BI: Three architects/interior designers you love working with, and why?
SPJ: Architect Sandeep Khosla of Khosla Associates was one of my first few clients in the early days of my architectural photography career. I have shot most of his projects in the last couple of years. I have enjoyed every one of them and learnt a lot in the process. His involvement in a shoot is exceptional, and he is always open to suggestions. I love the way he designs spaces with tropical elements. It looks simple but classy and the design complements the surrounding.

Interior designer Vinita Chaitanya is a diva! Her designs are gorgeous and luxurious and it is an absolute joy to shoot the grandeur with layers. She handpicks everything so you can see a personal touch in every corner. That make the photographs more intimate. She is one of the nicest clients I have worked with. She has always given me freedom to choose angles and try new things. I must say she is the one who pushed me to post my works on Instagram!

Designer Bhushan Raj of spatial brand experience design studio, Enterspace, creates office designs which are very graphical and illustrative. He uses ordinary things to create beautiful walls; each wall is an art piece. There is youthfulness in all his designs. I always look forward to shooting for him because there is something new every time. He is one of the coolest guys to work with.

BI: What has been your most challenging shoot so far?
SPJ: Last year I shot The Urrb House, a residential project by Mathew and Ghosh Architects. The space is designed in such a way that most of the walls are slanting. It was challenging for me to capture this detail with an interesting perspective and I had to brainstorm quite a bit.

BI: One project that you were thoroughly impressed by, and which was captured brilliantly by you?
SPJ: A few years ago, I shot a beautiful property near Pune called Retreat in the Sahyadris (also featured here), designed by Khosla Associates. It is so beautiful that I experienced each frame I took. This property opens to the Pawna lake and Sahyadri hills in the west. Sunlight enters the space from all directions, so it was an amazing experience for me to capture the light and shade, which we usually do not get in the urban designs. I spent two days there and shot around 50 images. Every time I see them, I experience the intensity of the design and I can feel the breeze of Pawna lake. So, I consider this is one of my best shoots.

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
SPJ: I love cooking. I spend time watching movies and television series. I also enjoy reading novels.

BI: Three contemporaries whose work you admire?
SPJ: I'll pick one... I enjoy the work of Fernando Guerra, a photographer based in Portugal who shoots architecture and interiors extensively. His way of looking at a space and processing the images to the fullest made me a fan of his work.

BI: Which camera(s) do you use for your work?
SPJ: I use a Canon 5D SR and Sony A7 iii with a Zeiss lens. BI



One of the amazing things about being an architectural photographer is the occasional access to really, really special places. I was commissioned a few years ago by Google Arts & Culture, in conjunction with the Ministry of Railways, to document the main building of the erstwhile Victoria Terminus. I had three days of unfettered access to the old structure and its myriad passages, stairways and rooms. I cannot begin to describe the level of detail and wonder that you see in every corner of this place. The image that I've shared is of the stunning central staircase — it required a lot of patience to get this shot as the building is actually quite a busy, bustling place since it houses a lot of the administrative offices for the railways.



I have worked frequently over the years with interior designer Aurnab Biswas, and this image is from several years ago at the start of our collaboration. It ended up being a landmark shoot for both of us — it was his first big residential project, and for me it was the first shoot where my style really started to take shape. This would end up being an award-winning project for him, and the pictures gained me a lot of recognition and helped kick-start my career.

This particular shot was a happy moment for me, since I love photographing animals in their environments, but rarely get to do so in my commissioned work. We hadn't planned for it, but after setting up for the shot, Suki the cat wandered into the frame and decided to do her thing, and it worked out beautifully.



Suleiman Merchant

Born and raised in Mumbai, Suleiman Merchant has a degree in anthropology, and has worked previously as a sports journalist, graphic and web designer, and more. His company, Too Photographed, primarily undertakes interiors and architectural photography, but Suleiman's true love is the street life of the city, particularly the animals.

www.toophotographed.com
toophotographed



A few years ago, I was commissioned by Somaya & Kalappa to shoot the Jubilee Church in Sanpada, Navi Mumbai. It was a re-visitation of a project that they'd completed in 2001, and my first time photographing a community space. As you might expect of an SNK project, it was both sensitive, and sensible — showing a lot of regard for the character of the surrounding areas, the people who used it, and working effectively with pragmatic constraints of budget and space. One of the outcomes of this was the way the iconic cross on the facade of the church was approached — rather than embellish the facade with an additional object, a decision was made to carve the cross out of the architecture itself, making for not just a unique design but also a wonderful play of shadow and light in the upper floor of the church. This image was taken in-between shots — architect Prerna Shetty was coming back down after I'd finished my shot, when I asked her to pause for a second so that I could take this.

PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Suleiman Merchant (SM): Initially, I really enjoyed using wide-angle lenses, which lent themselves to spaces. People liked what I was doing, and opportunities arose workwise. Later, once I got more serious about the process, I started to really appreciate aspects of composition and framing that aren't as important elsewhere in photography — lines, perspective, relationality — it ends up being a kind of OCD itch you have to scratch.

These days, I'm mostly motivated by designers I shoot for — every so often a project comes along where either the design or the collaboration with the designer pushes me to up my game and keep bettering my output.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
SM: Since I mostly shoot interiors, I would say I like shooting residences the most. In urban India, particularly Mumbai, we are very inhibited by space constraints and high rents, so commercial spaces don't often take risks. Residences however, because of the same constraints, often end up showing a lot of creativity and innovation in trying to use limited space efficiently.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
SM: Most importantly, I would say it's the way your respective aesthetics line up, and the collaborative output that comes of that. Beyond that, questions of personality, economics, availability, etc, need answering — and if you can solve most of those, then that's the basis for a long and happy marriage!

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
SM: Spend a lot of time looking through the photographer's portfolio before reaching out to them. Familiarise yourself with their work and try and see whether their compositions, lighting and style will work for your projects. Often designers will get a photographer's reference from someone else in the fraternity, and approach them for a shoot without having properly seen their work. It can be a recipe for disaster.

BI: Three architects/interior designers you love working with and why?
SM: Interior designer Aurnab Biswas of Biswas Consultants: We are old friends, and ran a little graphic and web design agency together for a few years, while waiting for our respective careers to take off. My photography has developed in parallel to his evolution as a designer, and his aesthetic suits my style to a T. Every shoot we've done so far has produced beautiful images.

SJK Architects: Their ethos is all about designing in harmony with the environment, and you can truly feel it in the spaces, particularly after a long day of shoot. A highlight for me was shooting their office project in Hubli a few years ago.

SHROFFLEoN: We have worked on several projects together, and I'm always happy with the images, and thankfully so are they. I end up doing a lot more tight/detail shots for them than I do for anyone else, and I quite enjoy this. They do quirky, interesting work, but with a strong architectural approach underpinning everything. Both, architects Maria Isabel Jimenez Leon and Kayzad Shroff, have very distinct personalities and design tastes, so it's also been an education in collaboration and teamwork.

BI: What has been your most challenging shoot so far?
SM: I shot a series of spaces for WeWork last year. We had 5am starts, and I wouldn't get home till 9pm, and it ran for several consecutive days. There were multiple locations, and the shoot was spread across multiple floors in these locations. Crowd control was also a problem. Luckily, I had styling maestro Samir Wadekar there to help smooth things along!

BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
SM: It's hard to say honestly, but I would pick one of the underdogs — a 600-square-foot flat in Mahim designed by interior designer Mangesh Lungare. The use of space was amazing, and it ended up making the cover for a popular design magazine's supplement.

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
SM: Becoming a professional photographer has somewhat killed photography as a hobby for me, though I keep it alive with my Instagramming and phone photography. Other than that, I spend a lot of time troubling my cats. I'm a big patron of Irani cafes. I walk around Mumbai a lot — it keeps my love for photography alive. Football is a big hobby but has lost its sheen in recent years — though I still enjoy playing a lot. I try and engage with the wild world when possible — through travel, hikes, etc — but it's becoming harder and harder.

BI: Three contemporaries whose work you admire?
SM: Neville Sukhia is a fantastic photographer. He has been immense in his interiors and editorial work but is extremely versatile. Whether it's interiors-architecture, advertising, fashion, portraiture or even sports — Neville is an all-rounder in the truest sense of the word. One of my favourite people, he is also one of the most tech-savvy and well-informed photographers around — he's always a step ahead and has all the answers.

Ishita Sitwala of The Fishy Project. She is prolific with her architectural work and produces great images. She is very consistent with both the quality of her images, as well as her aesthetic, and is very in demand!

Rajesh Vora: I would have to round this list off with Rajesh, particularly because of his work for SJK. He has an easy, old-school approach which is hard for younger photographers to replicate, and it makes for beautiful images.

BI: Which camera(s) do you use for your work?
SM: A Nikon D850. I'm thinking of going the medium format route but am waiting for it to become more affordable. BI



Shot for Rajat Sodhi of Orprojects in New Delhi, this photo is an amalgamation of fashion and design. It is a rather parametric approach towards answering design problems with respect to space making, material strength and optimisation, and the emotive quality of user interaction. The expression provokes a feeling of futurism, enhanced by the attire and hairstyle. The visual is striking and non-linear rather than comforting.

PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Suryan//Dang (S//D): Lokesh and I visited the Mill Owner's Association Building designed by Le Corbusier in Ahmedabad during our month-long journey through Gujarat and Rajasthan in 2014. We spent a week studying and photographing the building and campus — this was the first time we had come across anything of such scale and materiality. This was our first project together and the beginning of our collaboration.

The sheer diversity in buildscape, technology and design trends make us want to explore more. Every year several new designers and architects start their journey; the ever-changing tectonics of design interventions, ideas and exploration will keep our curiosity going for a long time.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
S//D: We are absolutely fascinated by retail and hospitality as the possibilities are endless. Such projects hold many creative possibilities — a design narrative can be captured with creative interventions which helps the architectural firm involved as well as the brand. The interesting part is to see how visitors respond to this in their own way.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
S//D: This may be true of a lot of senior architects, but younger designers are collaborating with different photographers and artists on various projects. This generation believes in co-working, co-living, sharing energies and building relations. It is an era of specialisation, where having specific expertise rather than just being an architectural photographer is the need of the hour. Such an approach gives us a variety of results and a diverse sea of media to explore and absorb.



Suryan// Dang

Suryan//Dang is a collaborative practice for visual storytelling through various mediums formed by partners Saurabh Suryan and Lokesh Dang to help architects and interior designers document their works. The New Delhi-based studio executes a variety of projects, including portraiture, landscape and documentary photography, films and books. A graduate of Sushant School of Art and Architecture, Gurugram, Saurabh worked as an architect with firms such as Sameep Padora & Associates before setting up Suryan// Dang. Lokesh is an award-winning documentary photographer who quit a career in finance to pursue a post-graduate diploma in Creative Photography at Sri Aurobindo Center for Arts and Communication. The duo has exhibited their works at galleries across India. They've also been featured in numerous Indian and international publications.

www.suryandang.com
suryananddang



This photo is from Singapore International School in Mumbai and was shot for designer Joey Ho of Pal Design Group, Hong Kong. The design story of the space revolves around shapes and colours, and the behaviour and activities of the pre-schoolers who occupy it, making it extremely dynamic. Our approach for this project was investigative — we took our time to understand how the space would be used and how the kids interacted with it, and observe the lighting. The kids curated the frames for us — this photo is a documentation of how they occupy the space naturally rather than making them pose. Though our approach made it difficult to predict the outcome, the result was astonishing.





Part of a photoshoot for architect Saurabh Dakshini of New Delhi-based Studio Organon, this picture is a study in light and material. The zen quality and proportions of the space and subtle material palette required no interventions other than light. We began the process by meeting the family and studying the pattern of light through the day. The home was photographed as it was, with minimal stylising on our part. This frame depicts the daughter peeking into her father's room to have a conversation.

For us, a relationship with a designer is built upon constant interaction and thought exchange — one built on numbers lasts only a weekend. Photography, being a creative and intimate profession, requires one to express oneself extensively and in a sensitive manner. It is important for the photographer to be receptive to the project they're shooting to yield desired results.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
S//D: Collaboration is of prime importance for us more than commission. Mutual respect and agreement or respectful disagreement is something we feel is important for a professional collaboration. True expression of ideas or intentions, and clarity of thought, timeline and requirements help build a concrete relationship.

BI: Three architects/interior designers you love working with, and why?
S//D: This will put us in a lot of trouble but to answer your question... Abin Chaudhuri (of Abin Design Studio) is a special designer — the amount of faith and flexibility he has afforded us is unmatchable. His projects are mysterious and his contexts adventurous, which allows us to expand on them in a positive manner. He enables us to critique our understanding of design and photography; no other architect has ever engaged in such a constructive manner.

Sanchit Arora (head architect at Renesa Architecture Design Interiors) has changed the interior design industry in New Delhi in a short time. His fierce and unapologetic take towards design Offers a photographer confidence and courage to explore further and deliver beyond expectations.

Saurabh Dakshiki (principal architect of Studio Organon) is a true designer when it comes to spaces and materials. His humble and thoughtful practice yields incredible zen spaces which are incomparable with any of his peers. Capturing spaces executed by Dakshini has a meditative impact on both Lokesh and I. The engagement with spaces and study of light during our shoots leaves us wanting more.

BI: What has been your most challenging shoot so far?
S//D: Every shoot has its own struggles. For example, in 2018, we travelled to Kanpur to shoot Feast India Company designed by Renesa Architecture Design Interiors. The city was reachable only by train, and we had a tight budget and few resources to work with. The innovative use of pastel uniforms, forms and postures and a lot of inspiration from films helped us. The result was wonderful and photos from the project are still being published worldwide to this date.

BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
S//D: A residence by Matra Architects & Rurban Planners is one of our dearest projects. It took us a long time to get a feel of the place. We spent a long time getting to know the family residing at the residence, and had multiple conversations and visits with architect Verendra Wakhloo to understand the scale and materials of the project. The simplicity of the interiors and complexity of the blocking required proper understanding of light and seasons. We had an incredible experience documenting the family, vegetation, materials and spaces, and they came out magnificently.

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
S//D: It is a devil's mistake to take up something you love to pay your rent. It is extremely difficult to be your own employee and have weekends to spare. For any freelancer, it is a constant battle between working and resting. We constantly look at works by creative professionals, artists and filmmakers during our time off, which helps us build on our work further. Another thing we love to do is travel and documenting things of interest like a visual ledger. It keeps our minds focused and thoughts aligned.

BI: Three contemporaries whose work you admire?
S//D: We admire and follow process-based and documentary photographers and artists mostly due to the nature of our studio. We absolutely love Iwan Bann's work. His take on settings, cultures, traditions and buildings is incredible when speaking globally. Next would be Mitul Desai and Randhir Singh, as they have a very particular way of investigating built materials and presentation from different spectrums and styles. Where Mitul's work is embedded in the Indian ways of performance, built and investigation unique to our sub-continent, Randhir's is more modernist and structural, ie, driven from drawings from our understanding. Another photographer we love is Lisbon-based Fernando Guerra. His take and capacity to photograph projects in different ways are very exciting to observe.

BI: Which camera(s) do you use for your work?
S//D: We engage with a variable set of gear. Some we own and some we rent. For photography we use a Canon 5D Mark 3, for films a Sony A73 with required lenses for respective jobs, for aerial we use a DJI Phantom 4. For some of our personal work that we showcase in galleries, we use a medium format camera, matchbox pinhole camera and Zenith ET with 35mm film. BI



The virtue of this photo shot at a residence — designed by Dipen Gada & Associates in Vadodara, Gujarat — for me is its shapes and colours which, if I were to describe them, are a transfusion of the infinite sky and lavish zen garden that is known for imitating the intimate essence of nature and meditation. The angle of this photo also has an innate connection to the whole idea of the picture. The sculpture of a human upside down also made me feel like it represented the idea of reality and how we view the world. Also, I tried to form a frame within the frame to enhance the photo's artistic liberation.



Tejas Shah

Tejas Shah has been a professional photographer since 1996. He has specialised in various fields of commercial photography, including architecture-interior, industrial, fashion, event and food photography. He has worked with architects from across India, and his work has been featured in national and international publications.

www.tejasshahphotography.com
tejasshahphotography

PERFECT 10

Better Interiors (BI): What piqued your interest in interior-architecture photography? What stimulates your creativity in this profession?
Tejas Shah (TS): I have done all sorts of photography jobs. But I personally believe that I am better with still subjects than moving ones. My early days of helping friends who were studying architecture and interior design made me comfortable with the subject and I was intrigued by the playfulness of light, shadow, shapes and textures. I believe the four elements in any creation are science, technology, design and art. I am the artist who expresses the communication the designer intends.

BI: What kind of spaces — residential, offices, retail, hospitality, facades, landscapes, etc — do you like capturing the most? Why?
TS: I like residential projects the best as I can feel the emotions involved,





This is a simple picture that's powerfully dramatised the play of shadows and textures. Part of a residence designed by Dipen Gada & Associates in Vadodara, Gujarat, the two grey walls and the white clearly describes in a way that knowledge takes us from dull to bright. To make the picture more alive, I included a lady reading in the frame. The orange floor adds some energy. To sum it up, a meaningful picture for the eyes and soul.



This photo showcases the design and visualisation of a cosy abode designed by Dipen Gada & Associates in Anand, Gujarat, for a family that leads a busy, chaotic life. I liked the way the orange burst is added to the peaceful grey palette in the form of a simple yet powerful painting on the textured wall, which also witnesses the geometry formed by well-planned artistic sciagraphy. The magic of natural light adds its flourish to the space.

and the designs are all unique since they are customised to suit the taste of families who inhabit them.

BI: The design professional-photographer equation is a vital one. Most designers work with the same photographer on multiple projects. What would you say goes into building this unique relationship?
TS: There are several factors: the photographer's understanding of a project, their style of conceptualising the shoot, and their visualisation skills and artistic taste. A photographer should treat a designer's project like his own.

BI: Before hiring an interior-architecture photographer, what are the factors a design professional should keep in mind?
TS: A designer should study the profile of the photographer, understand his tastes, evaluate how prompt they are, and know exactly what they want from the professional.

BI: Three architects/interior designers you love working with and why?
TS: Dipen Gada & Associates, Usine Studio and A+T Associates are three clients who I really adore working with because of few aspects — design, professionalism, scheduling capabilities and organising skills. They really play well with light, shapes, colours and spaces. I might be a good photographer, but these few names make me feel even better.

BI: What has been your most challenging shoot so far?
TS: All shoots are challenging in one way or another. One instance I can recall is of a twilight shot of a landscape which had to be taken and where cleanliness was an issue. The shoot was out of town, so I could not have done it the next day. So, everyone on the shoot started cleaning the place and we finally got better than what we had expected.

BI: One project that you were thoroughly impressed by and which was captured brilliantly by you?
TS: A project called Nirant, a weekend home designed by the talented Dipen Gada & Associates, surprised me and made me fall in love with it instantly. I felt at home while shooting it and gave 110 per cent to the project.

BI: Generally, people take up photography as a hobby, but here it is your profession. So, what do you do on a day off?
TS: In my opinion, once an artist, always an artist. If I take a break from my art, I prefer some other form of art like music or painting. I also like to browse through the works of legendary artists.

BI: Three contemporaries whose work you admire?
TS: Fan Ho for his approach to shadow and graphic compositions. Each and every frame he captures is a perfect balance of light, shadow and graphics. I also love Mike Kelly's photography as he is a perfectionist! Every image he works on is artistic.

BI: Which camera(s) do you use for your work?
TS: A Canon 5D Mark 4 and a Canon 5D Mark 3. BI

Italian crafted doors and panels, German-made bespoke wardrobe solutions, smart water heaters, innovative air sanitizer and more...



FRANKE FABER INDIA

The recently launched semi integrated dishwasher by Faber provides excellent washing and drying results in a short span of time. Its foldable bottom rack comes with a handle, making loading and unloading easier. The adjustable baskets offers loading flexibility, especially for larger saucepans and plates. Its third layer cutlery basket leaves enough room for large pieces of crockery at the bottom of the appliance. Alongside, it offers noise-free operation, total safety for preventing the risk of flooding, auto sensor for setting the wash cycle as per the soil level of the crockery, and a dual zone function.

PRICE ON REQUEST



OTTIMO

Lualdi — available in India through Ottimo — has unveiled a range of doors and panels crafted and engineered in Italy. Designed by architect Piero Lissoni, the Matrix collection features a range of doors, panels and sliding doors that showcase flexibility, innovation and decorative architectural features. Matrix Compass is a fully rotating door allowing absolute flexibility, whereas Matrix Scorrevole Boiserie is the sliding door that is ductile and versatile, and is formed of 50mm thick sliding panels. It highlights three different patterns of wood work that stand alone or combine with each other to create impressive elevations. Available in both veneered and lacquered versions, the doors lend a larger-than-life presence to the wall and the room.

PRICE ON REQUEST

GRAFF INDIA

Offering a contemporary twist with traditional style, Sospiro is the latest faucet line by the brand's internal G+ Design Studio. Inspired by the silhouette of a classic bridge, the Sospiro collection features clean, sleek and curvilinear lines, thereby encapsulating bar and kitchen spaces. The stylish faucet is outfitted with two matching levers that can be applied to both the single-hole and bridge options. The single-hole offering is equipped with a pull-down spray head with dual spray and stream water flow functions. Offering the widest flexibility in design, the faucets are available in four finishes — polished chrome, brushed nickel, polished nickel and olive bronze.

PRICE ON REQUEST





PLUSCH

Known for their bespoke built-in and walk-in wardrobes, sliding doors, shelves, office furniture, bathroom and kitchen cabinets, and sofas, German brand Schmalenbach — available in India through Plusch — has launched its new wardrobe collection. All one has to do is simply envision and specify their requirements and dimensions of the space, thereupon Schmalenbach will transform those visions into production-ready designs. Its design offers a plethora of micro-level optimisations for wardrobes such as a distinct space in the wardrobe for every single piece of jewellery including rings, necklaces, earrings, watches, eyewear, etc. It also offers in-built LED lights, a niche room for handbags and footwear, and a safe neatly concealed behind a panel.

PRICE ON REQUEST

COMPILED BY: BI STAFF; PHOTOGRAPHS: COURTESY THE BRANDS



PANASONIC LIFE SOLUTIONS INDIA

Duro Digi storage water heater and Astra instant water heater are the newly introduced range of smart, energy-efficient, high-performance water heaters by Panasonic Life Solutions India. The Duro Digi storage water heater comes with IPX 4 protection which safeguards the electrical parts from water spills and splashes, making the heater more reliable and durable. Its digital temperature display and ECO mode allows the user to presets the temperature at 55ºC ensuring speed and optimal use of hot water. Trendy, reliable and durable, the inner tank of the Astra instant water heater is made of stainless-steel with stylish and innovative outer designs. The water heater is resistant to high pressure, comes with a maximum capacity of 3L, and occupies nominal wall space.

₹ 11,995 TO ₹ 14,795 (DURO DIGI STORAGE WATER HEATER); ₹ 4,495 ONWARD (ANCHOR INSTANT WATER HEATER)



CLASSIC MARBLE COMPANY (CMC)

CMC has two KalingaStone quartz slabs, namely Bianco Carrara and Black Canvas. Part of the KalingaStone Fiorito Collection, the Bianco Carrara is an off-white quartz slab with sublime grey veining, whereas the Black Canvas is a dark black stone with the same veining pattern. The engineered quartz slabs are strong, hygienic, and non-porous with consistency in patterns. They are stain-resistant, durable and low on maintenance. The slabs are ideal for kitchen wall claddings and counter top applications including sink and hob fitting as the stone does not corrode despite coming in contact with turmeric, or citric acids. The slabs are designed to resist wear and tear, and can be cut in desired shapes and sizes.

PRICE ON REQUEST



REHAU POLYMERS

Raufloor Neostein by Rehau Polymers is a range of vinyl flooring which is crafted in five special layers — UV layer, wear layer, colour film/printed layer/vinyl top coat, an SPC core and a foam or cork backing layer. Its UV layer makes it stain, scratch, water and termite resistant; whereas the wear layer gives it durability, stain and dirt pickup resistance, thereby making it easy to clean and maintain. The third layer offers eco-friendly water-proof core that is sturdy and stable and protects flooring colour. Designed for residential, light commercial and office applications, it offers DIY installation with easy click lock installation process supported by the certified valiange locking system. To further ease installation, it comes with accessories like Skirting, Flush Stairnose, T-moulding and Reducer.

PRICE ON REQUEST

OXYGARDEN

Touted to be India's first air sanitiser which purifies and humidifies air naturally, OxyGarden's Forest aims to solve the problem of indoor air pollution by pumping in fresh oxygen. Through plants foliage, it removes pollutants and creates oxygen at the preliminary stages and eliminates bacteria and viruses. Activated charcoal in the fourth stage removes odour, whereas the last stage terminates PM2.5m and PM10 through pre-filters, HEPA and activated carbon filters. It cleans air up to 800sqft, and converts 700L of oxygen from carbon dioxide per day, therefore reducing carbon footprint. Additionally, it comes with an in-built automated watering system, a grow light technology, automated fans, and is easy to install and use.

₹ 45,000



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