

What is common to Gohar Mahal in Bhopal, the 19th century Haveli Dharampura in Old Delhi, and an Indo-Portuguese mansion belonging to the Figueiredo family in Loutolim, Goa? They are all stellar examples of adaptive reuse. Once a symbol of Bhopal's women rulers, The Gohar Mahal has been transformed into an exhibition space and museum. The Old Delhi haveli is one of the top choices for Mughlai-style cuisine in the city and a popular cultural space. The Goa mansion is now a museum cum homestay, attracting visitors in large numbers.

Adaptive reuse is the practice of repurposing an existing building or structure for a new use, rather than demolishing it and building something new. This approach to building and development has gained popularity in recent years as a way to preserve historic buildings and reduce waste and environmental impact. By reusing existing structures, developers can often save on costs and reduce the environmental impact of new construction.

**For Immediate Release:**

**Avid Learning** in association with the **Kala Ghoda Association, National Gallery of Modern Art (NGMA), Mumbai**, and **Ministry of Culture, Government of India** presents **Reimagining Architecture - Making Heritage Alive**, a lecture demonstration by some of the biggest names in design and architecture including *Architect, Writer, and Professor, University of Edinburgh Ed Hollis*, *Design Director, Benoy Gregory Kovacs*. After the presentations, the speakers will be in conversation to be moderated by *Principal Architect, Malik Architecture Arjun Malik*.

**Please read below for more information:**

Ed Hollis has worked extensively on colonial bungalows in India, especially the *Rajbaris* of Kolkata and the Imperial Bungalows of New Delhi, showcasing the varied ways in which they have been repurposed, also highlighting the architectural peculiarities determined by culture, context, and geography. Gregory's examples will share some international best practices of sustainable architecture, through the redevelopment of often neglected everyday mundane buildings. After the presentations, the speakers will be in conversation with Arjun moderating the discussion.

The conversation will be followed by a brief Q&A session with the audience

Join us as we understand the revitalization of urban spaces by reenergizing spaces that bring people together.

**Event Details:**

**Where:** National Gallery of Modern Art (NGMA), Mumbai

**When:** Tuesday, 18th April 2023

6:00 pm - Registrations | 6:30 pm to 8:00 pm – Lecture Demonstration

**RSVP:** [www.insider.in](http://www.insider.in)

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**About the Speakers:**

**Professor Ed Hollis** is Personal Chair, Interior Design, University of Edinburgh. He studied Architecture at Cambridge and Edinburgh Universities; and practiced as an architect for six years, first in Sri Lanka, in the practice of Geoffrey Bawa, at that time the 'grand old man' of Sri Lankan Architecture, famous for his garden of follies and ruins at Lunuganga; and then in the practice of Richard Murphy, well known for his radical alterations to ancient and historic buildings in and around Edinburgh. In 1999, Edward Hollis began lecturing in Interior

Architecture at Napier University, Edinburgh, working with students both in the design studio and in more theoretical disciplines. In 2004, he moved to Edinburgh College of Art, where until 2012, he ran undergraduate and postgraduate programs in Interior Design. He is currently developing a cross-European Ph.D. program in cultural heritage with the Una Europa consortium. Instagram: @tersatto | Twitter: @edwardhollis2

**Gregory Kovacs** trained as an architect and engineer at Budapest University of Technology and the Architectural Association in London, receiving the RIBA Goldfinger Award in 2007. Later he taught at the Architectural Association and was a unit master at the undergraduate school of the Bartlett UCL. In London he worked at Heatherwick Studio, leading projects like the Fosun Foundation building in Shanghai. Gregory relocated to Asia in 2017 as a Design Director of Benoy working across its Hong Kong, Singapore and Shenzhen studios. His art practice is concerned with questions of materiality, chance, and computation and has been exhibited at the Royal Academy in London. Gregory's work spreads across the fields of academics, architecture, interior design, computation and art. His current focus has been to create a sustainable vision for architecture engaged with the repurposing of failing buildings and the revitalization of neighbourhoods.

**Arjun Malik** There was always a certain inevitability about my decision to be an architect. It was ultimately the paradoxical nature of the profession, and the belief, through constant exposure to my father's practice, that architecture, like cinema or literature, was a medium for commentary and personal expression, that led me down this path. I completed my bachelors in architecture at the Rachana Sansad Academy of Architecture and went on to receive a Master of Science in Advanced Architectural Design from the Columbia University in New York.

I returned to join my father's 30 year old firm in 2005.

Through our work, we have tried to develop an idiom that would reconcile the intellectual and intuitive aspects of architecture, that would provide a tangible link to the past without getting nostalgic, that would be technologically progressive without being experientially stunted, and that would, ultimately, speak through the intangible science of perceptual phenomena.

The current over-emphasis on the intellectual and conceptual dimensions of architecture has contributed to the disappearance of the physical, sensual and embodied essence of architecture.

In our practice, we focus more on generic metaphors rather than specific analogs, relying on the intuitive reading of context, allegory and functional parameters to generate topological shifts. Empirical mathematical processes are tempered with the exploration of phenomenological precepts to generate architecture that transcends the merely intellectual and visual and addresses the often ignored experiential aspects of architecture.