

PLATFORM

M A R I A P O R R O

WONDER

ANDREA MANCUSO - ANALOGIA PROJECT | BIRGITTE DUE MADSEN | DRAGA & AUREL | FORMAFANTASMA
GUPICA | MATHIEU LEHANNEUR | PIETRO FRANCESCHINI | ARCHITECTURE BRIO | ALVISI KIRIMOTO
ADA-STUDIO | GAIA/S STUDIO - ANDREA BENEDETTI | H+O/ELISA OSSINO - JOSEPHINE AKVAMA HOFFMEYER
ELIGO STUDIO | GARIBALDI ARCHITECTS | KELLER ARCHITETTURA | M2ATELIER | MMA PROJECTS
STUDIO KEYART ARCHITECTURE INTERIOR DESIGN | HERZOG & DE MEURON | REVERIA | ERIC EGAN INTERIOR DESIGN
ANDREA AULETTA INTERIORS | LOTO AD PROJECT | MICHAEL VINCENT UY | FATIMA COSTA
LHD DESIGN | COLLIDANIELARCHITETTO | MOITIÉ STUDIO | EZIO RIVA ARCHITETTO
BABAYANTS ARCHITECTS | DUCCIO GRASSI ARCHITECTS | PPAA | GAMBARDELLARCHITETTI



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THE ESSENTIAL WARMTH

Dinamo Brass Elec, scaldasalviette in oro spazzolato. / Dinamo Brass Elec, towel warmer, brushed gold.



caleido

WHITE DHRANGADHRA

ARCHITECTURE BRIO

TEXT BY ILIA CELIENTO

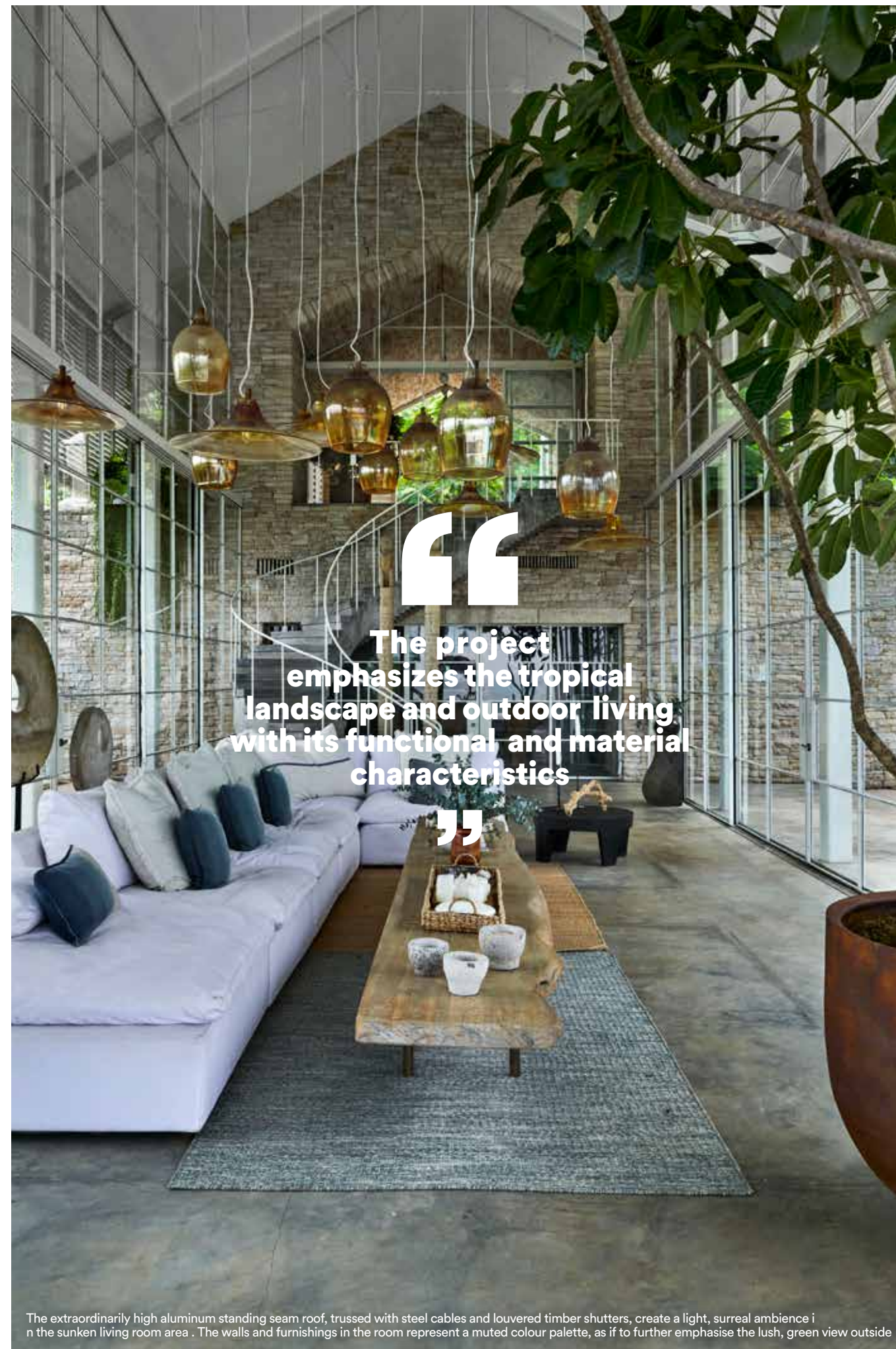


The Ray is a vacation home located in Alibag, on the Indian coast south of Mumbai. The project, developed by the Dutch firm Architecture Brio, emphasizes the tropical landscape and outdoor living with its functional and material characteristics. Two pavilions create a completely contrasting compositional reading between modernism and traditionalism. Colors, materials, and craftsmanship summarize the design intervention aimed at generating a "landscape silhouette." Clad in typical white "Dhrangadhra" stone, the pavilions open up to the sea with their elegance and brightness of the material, also through sliding steel windows. They are arranged on a stone base that acts as a retaining wall. Half of the rooms are thus underground and enjoy openness to the landscape through a semi-open courtyard, also seeking intimacy. The sinuous movements of the surrounding landscape are echoed in the curves of an infinity pool that embraces the outdoor spaces, interrupted by construction elements such as plinths and stepped platforms. Inside, the craftsmanship of the design is signed by the artisans of Rajasthan, who worked stone and wood for the floor and bathroom sinks. The inclusion of the house in the landscape identifies the intention to enrich the hillside profile that opens up to the ocean, working on the sense of a "comfortable urban scale" that separates from the construction disorder generated in recent years.

The Ray è una casa di vacanze situata ad Alibag, sulla costa indiana a sud di Mumbai. Il progetto, sviluppato dallo studio olandese Architecture Brio, enfatizza - con le sue caratteristiche funzionali e materiche - il paesaggio tropicale e la vita all'aperto. Due padiglioni creano una lettura compositiva completamente contrapposta tra modernismo e tradizionalismo. Colori, materiali e manodopera riassumono l'intervento progettuale atto a generare una "silhouette" paesaggistica. Rivestiti di tipica pietra bianca "Dhrangadhra", i padiglioni aprono la vista al mare nella propria eleganza e luminosità del materiale, attraverso anche finestre scorrevoli in acciaio. Essi sono disposti su un basamento di pietra che funge da muro di contenimento. Metà stanze sono così interrate e godono dell'apertura al paesaggio attraverso un cortile semi-aperto, alla ricerca anche di un'intimità. I movimenti sinuosi dell'intorno paesaggistico sono richiamati nelle curve di una piscina a sfioro che abbraccia gli spazi esterni, interrotti da elementi costruttivi come plinti e piattaforme a gradini. All'interno, la manualità del design è firmata dagli artigiani del Rajasthan, che hanno lavorato massi di pietra e legno per il pavimento e i lavabi del bagno. L'inclusione della casa nel paesaggio individua l'intenzione di arricchire il profilo collinare che apre la prospettiva all'oceano, lavorando sul senso di una "confortevole scala urbana" che si distacca dal disordine costruttivo generato negli ultimi anni.



Spiral steps make a subtly dramatic descent from the foyer. The timber louvered walls of the foyer spill onto the sides of the facade of the living room space bringing the outdoors inside



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”

The extraordinarily high aluminum standing seam roof, trussed with steel cables and louvered timber shutters, create a light, surreal ambience in the sunken living room area. The walls and furnishings in the room represent a muted colour palette, as if to further emphasise the lush, green view outside



The master bedroom, situated at an elevation, has a series of steps descending into the landscape, that funnel out like a cave into the spectacular view outside. The deep recessed steel framed windows are strong manifestations that act as long spatial telescopes, bringing the distant sea views seemingly closer by



The house complex, distributed into two pavilions on the slope of a hill, emphasizes the profile of the built form rather than fighting its presence. It makes its mark without leaving inviolable lines that would otherwise alienate landscape from nature

ARCHITECTURE BRIO

ARCHITECTURE BRIO WAS SET UP IN 2006 AND NOW OPERATES FROM OFFICES IN ROTTERDAM (THE NETHERLANDS) AND MUMBAI (INDIA). OVER THE YEARS THE STUDIO HAS THRIVED WITH AN ENERGETIC TEAM OF ARCHITECTS LED BY SHEFALI BALWANI (C.E.P.T, AHMEDABAD) AND ROBERT VERRIJT (TECHNICAL UNIVERSITY OF DELFT). THE SEED OF ARCHITECTURE BRIO WAS PLANTED IN SRI LANKA, WHERE THE FOUNDERS MET IN THE EARLY START OF THEIR LIFE AS ARCHITECTS. THEY IMMERSSED THEMSELVES IN THE TREMENDOUS BODY OF WORK BY THE LATE ARCHITECT GEOFFREY BAWA. HIS WORK IS OFTEN SITUATED IN THE MOST BREATHTAKING, BUT SENSITIVE ENVIRONMENTAL SETTINGS. HIS INTERVENTIONS ARE NONETHELESS BOLD AND OFTEN EXTREME. CONTRADICTIONALLY, THIS DOES NOT LEAD TO A DOMINATION AND SUBMISSION OF ITS SURROUNDINGS. THIS DUALITY, EXPLORED WITHIN THE CONTEXT OF A DRASTICALLY CHANGING WORLD, HAS BECOME ONE OF THE MAIN THEMES IN THE WORK OF THE PRACTICE. THE STUDIO STRONGLY BELIEVES THAT ARCHITECTURE SHOULD REMAIN A BACKDROP TO LIFE RATHER THAN TAKING CENTRE STAGE.

ARCHITECTURE BRIO È STATA FONDATA NEL 2006 E ORA OPERA CON UFFICI A ROTTERDAM (PAESI BASSI) E MUMBAI (INDIA). IL SEME DI ARCHITECTURE BRIO È STATO PIANTATO IN SRI LANKA, DOVE I FONDATORI SHEFALI BALWANI (C.E.P.T, AHMEDABAD) E ROBERT VERRIJT (TECHNICAL UNIVERSITY OF DELFT) SI SONO INCONTRATI ALL'INIZIO DELLA LORO ATTIVITÀ, IMMERGENDOSI NELL'ENORME LAVORO DELL'ARCHITETTO SCOMPARSO GEOFFREY BAWA. IL SUO LAVORO SI È SPESSO SVILUPPATO IN AMBIENTI AMBIENTALI MOZZAFIATO MA DELICATI E I SUOI INTERVENTI SONO STATI AUDACI E SPESSO ESTREMI, SENZA PER QUESTO AMBIRE A DOMINARE O SOTTOMETTERE LA NATURA CIRCOSTANTE. QUESTA DUALITÀ, ESPLORATA NEL CONTESTO DI UN MONDO IN DRISTICO CAMBIAMENTO, È DIVENTATA UNO DEI TEMI PRINCIPALI NEL LAVORO DELLO STUDIO, LA CUI CONVINZIONE È CHE L'ARCHITETTURA DOVREBBE RIMANERE UNO SFONDO ANZICHÉ OCCUPARE IL CENTRO DELLA SCENA.

PROJECT CREDITS

Name: THE RAY - PLANTATION RETREAT

Location: ALIBAG, INDIA

Design Team: SHEFALI BALWANI + ROBERT VERRIJT, HARSH SONEJI, DIPON BOSE

Year: 2022

Photography: RANDHIR SINGH, ASHISH SAHI



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styling: Studio Salaris

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