

GIOCO DI VOLUMI

WORK

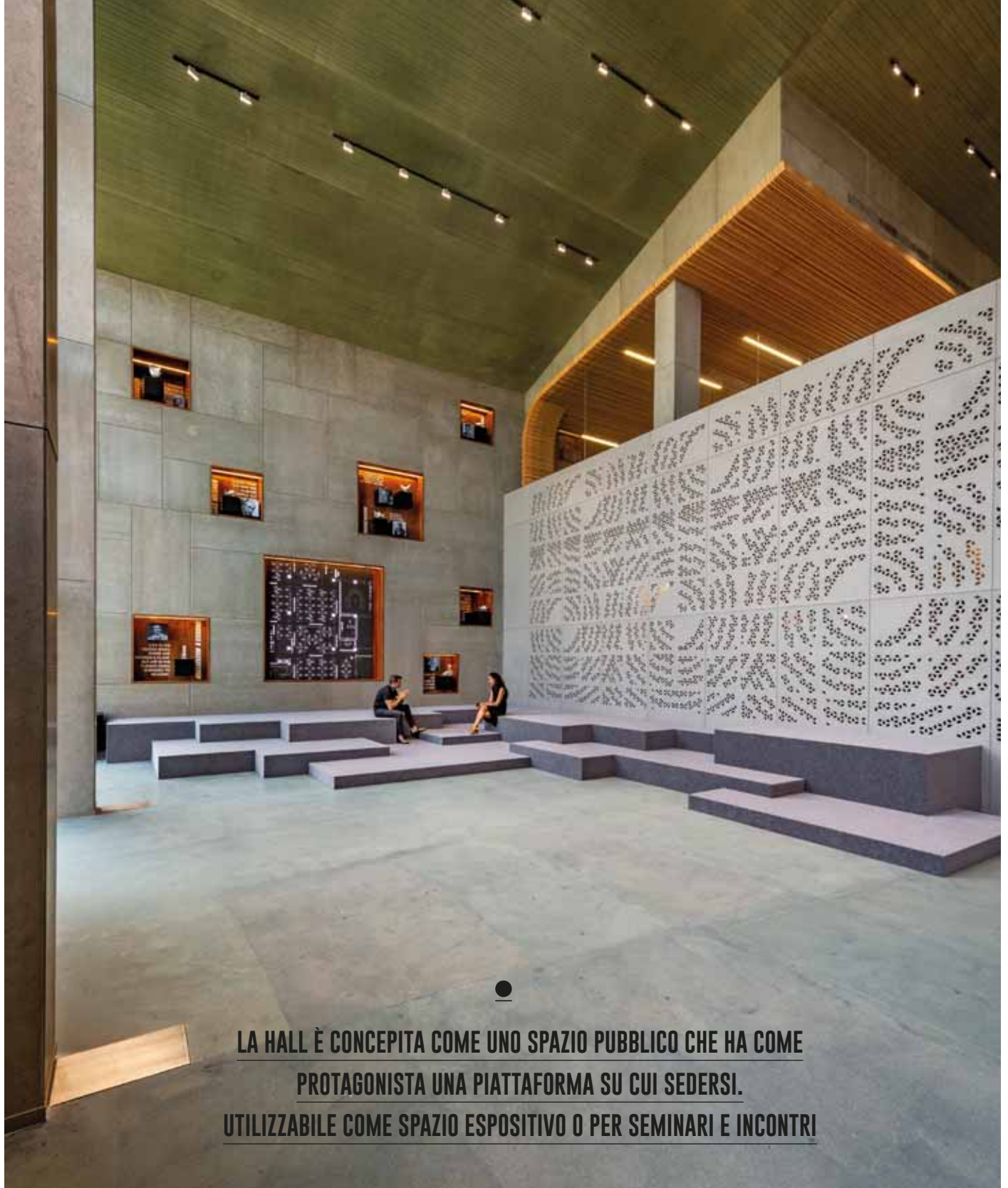
IN INDIA, UN HEADQUARTER SORPRENDENTE PROGETTATO DA **SANJAY PURI ARCHITECTS**. CHE UTILIZZA COME STRATEGIA COMPOSITIVA LA DISPOSIZIONE DI VOLUMI IN UN VOLUME PIÙ GRANDE, DOMINATO DA UN'IMPONENTE SCALA ELICOIDALE

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**LA HALL È CONCEPITA COME UNO SPAZIO PUBBLICO CHE HA COME
PROTAGONISTA UNA PIATTAFORMA SU CUI SEDERSI.
UTILIZZABILE COME SPAZIO ESPOSITIVO O PER SEMINARI E INCONTRI**

Sanjay Puri è una delle voci più influenti dell'architettura indiana contemporanea. Nato in una famiglia di medici, a diciotto anni già collabora con lo studio di Hafeez Contractor - al tempo lo studio emergente della scena indiana - e a ventisette anni fonda Sanjay Puri Architects a Mumbai. Siamo nel 1992. Del suo approccio all'architettura Sanjay Puri sottolinea la capacità di "disimparare" per poter imparare cose nuove e l'ambizione di seguire una direzione che la ricerca tipologica

non abbia ancora esplorato. E infatti il suo edificio più noto - The Courtyard House in Rajasthan - è una villa in calcestruzzo ultimata nel 2011 che si espande in diverse direzioni e coniuga un aspetto scultoreo intrigante con soluzioni particolarmente adeguate al clima del deserto. Passati quasi dieci anni da The Courtyard House, ricevuti importanti riconoscimenti internazionali, Sanjay Puri ha terminato lo scorso anno il progetto di interior degli uffici di Narsi&Associates, società che produce mobili a Navi

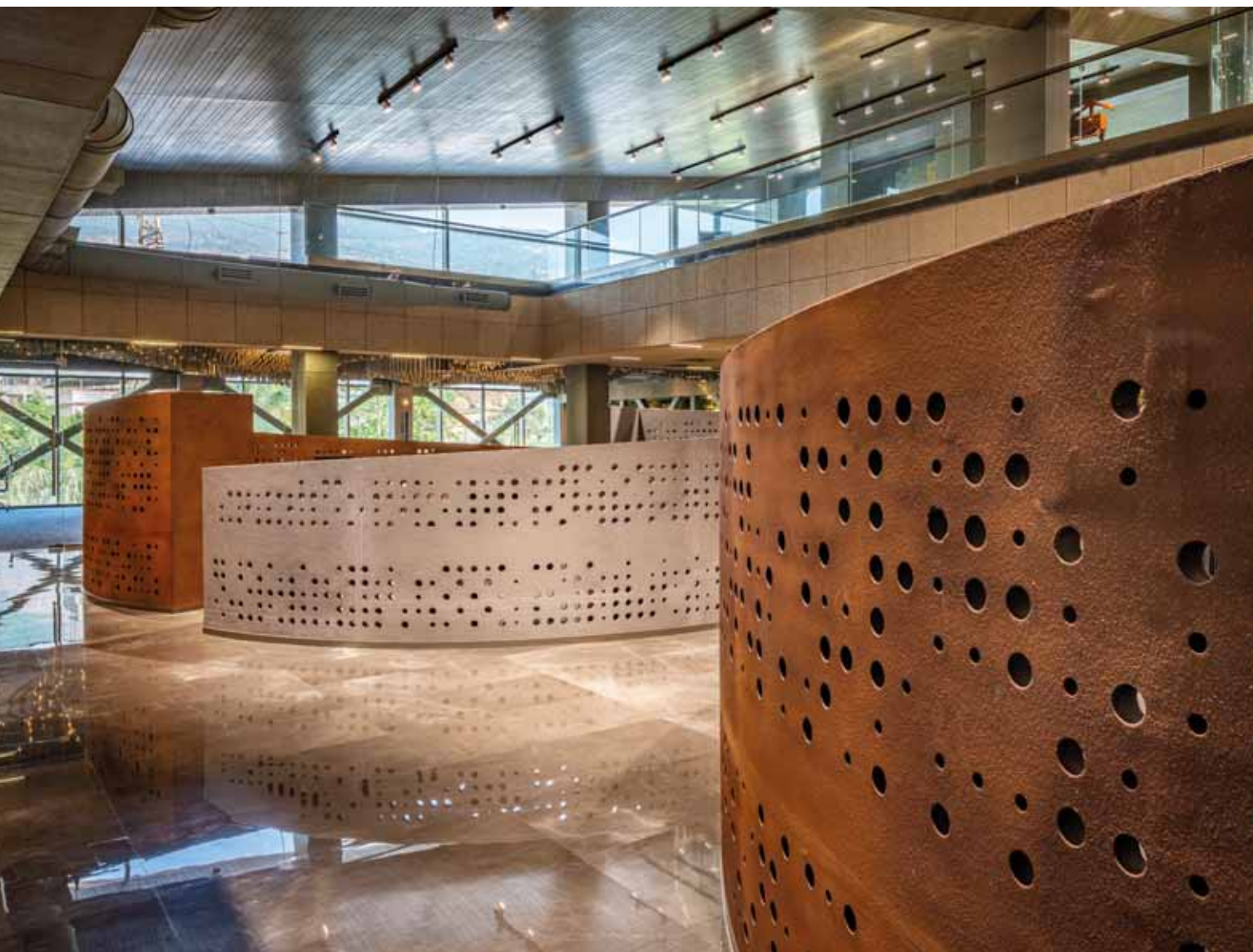




**LA GRANDE SCALA ELICOIDALE
AUTOPORTANTE HA PIANEROTTOLI
AMPI, PER FERMARSI A OSSERVARE
IL VOLUME DA ALTEZZE
E PROSPETTIVE DIFFERENTI**

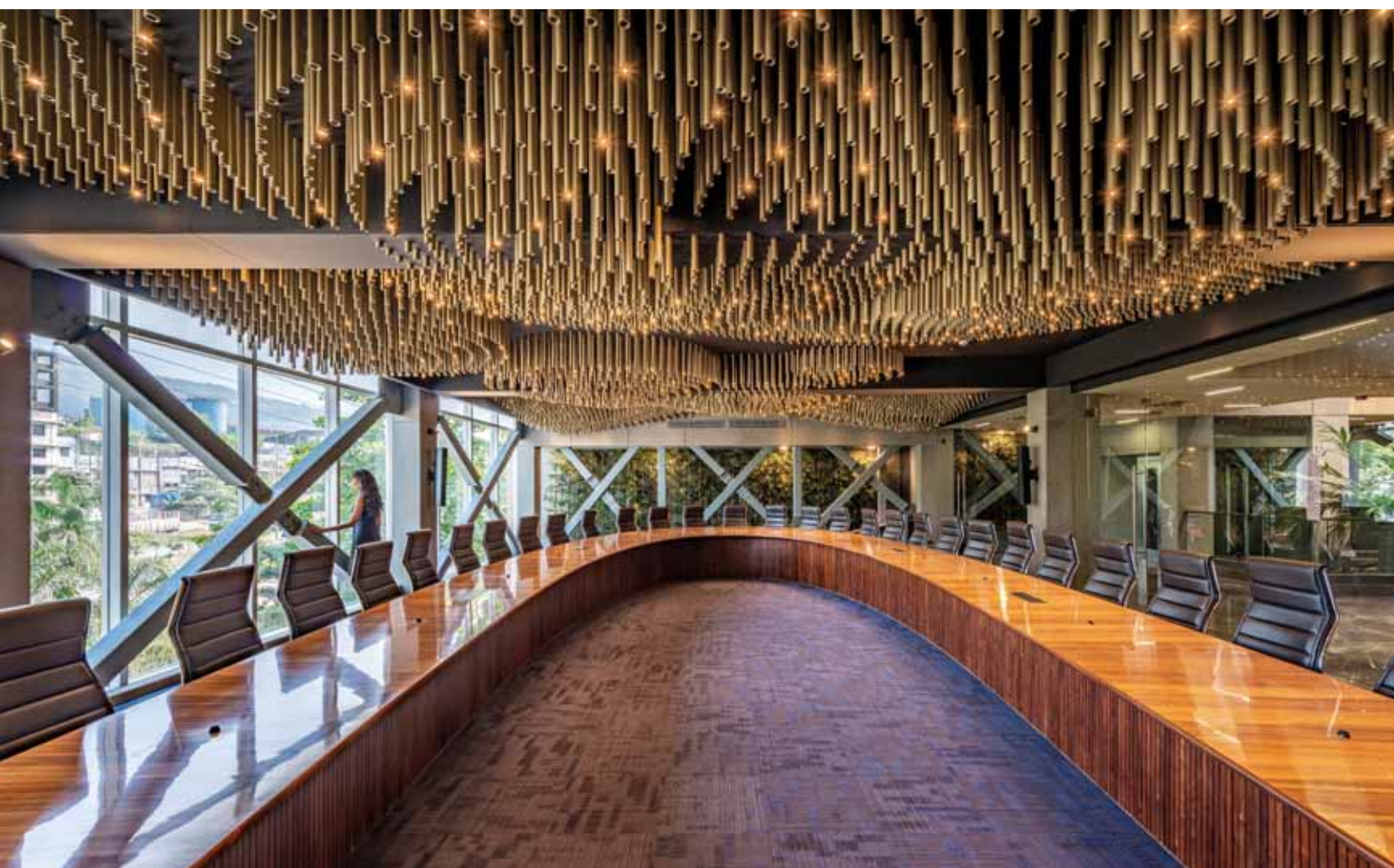


AI PIANI SUPERIORI, COLPISCONO LE POSTAZIONI RACCHIUSE DA PARETI ELLITTICHE TRAFORATE CON TEXTURE TRIANGOLARI ED ESAGONALI DALLE QUALI FILTRA L'ILLUMINAZIONE ARTIFICIALE



Mumbai, città gemella sviluppatasi a est di Mumbai a partire dal 1972. “L’ultima cosa che ti aspetteresti da un ufficio in un’area industriale - racconta Sanjay Puri - è una scala scultorea al centro dello spazio”. Sorpresa e messa in scena della capacità costruttive del committente sono al centro del racconto del progetto, che utilizza come strategia compositiva la disposizione di volumi in un volume più grande. Una superficie continua fa da parete e copertura dell’edificio su due lati e al di sotto si protende un corpo aggettante verso l’ingresso con una grande vetrata parallela alla vetrata principale.

Gli uffici sono disposti su tre livelli, attorno a una hall alta undici metri dove si sviluppa una scala elicoidale autoportante. La hall è concepita come uno spazio pubblico urbano che ha come protagonista una piattaforma modulare su cui sedersi, che può essere utilizzata come spazio espositivo per i mobili o per seminari e incontri. Un ambiente polifunzionale confacente alle curiosità dei visitatori. “Molti clienti - ci dice Sanjay Puri - visitano l’ufficio per vedere campioni, modelli e la produzione dei mobili. Volevamo che l’ufficio fosse esemplare dei processi, dei dettagli meticolosi e delle finiture”.





Salendo al primo piano la percezione di questo know how aziendale si rafforza. La scala ha pianerottoli ampi per permettere alle persone di fermarsi e godersi il volume da altezze e prospettive differenti. Gli spazi di lavoro - postazioni, cabine, sale conferenze, spazi multifunzionali - sono distribuiti liberamente sui piani e hanno un andamento curvilineo. La distribuzione avviene nello spazio interstiziale: in questo modo la luce naturale penetra liberamente all'interno e gli spazi risultano ben ventilati.

Lo studio ha usato una palette di materiali che comprende il vetro, il legno, i pannelli fonoassorbenti, il sughero e il calcestruzzo, e ogni spazio ha una propria e distinta identità: colpiscono il visitatore le postazioni di lavoro racchiuse da pareti ellittiche in vetro e legno e un tavolo da riunioni a ferro di cavallo al di sotto di un controsoffitto composto da elementi tubolari in alluminio. I controsoffitti sono un elemento chiave della composizione e permettono di integrare i dispositivi di illuminazione, come avviene per gli elementi piramidali della hall e gli elementi tubolari e lineari dei piani superiori. L'illuminazione artificiale è integrata anche nelle pareti ellittiche in legno e plexiglas, traforate con texture triangolari ed esagonali, e nelle nicchie. L'edificio si dimostra ricco, se per ricchezza intendiamo la possibilità di sperimentare con le forme e i materiali per ottenere un paesaggio composito. ●

R. 94 - ATELIER VILLA

FORMAFATAL ARCHITECTS has signed a resort that transcends the ordinary. Three villas and a pavilion now complemented by a new residence that levitates over the rainforest like a monolith

In the lush jungle of Costa Rica, on a hill overlooking the beach of Playa Hermosa, Art Villas Resort transcends the ordinary. Here day and night merge into an expanse of verdant flora and pristine beaches. In this extraordinary setting Czech studio Formafatal, founded by Dagmar Stepanova, has collaborated with other architectural firms to create a resort that is openly inspired by the laws of the rainforest. Three villas and a multifunctional pavilion are located on a plot of over two hectares, now complemented by the Atelier Villa, a private residence designed to accommodate the investor and his family. Formafatal has therefore designed a real monolith: a 26-metre long parallelepiped set on a slope, which partially levitates over the lush tropical vegetation. Looking out, one can see the distant ocean preceded by seemingly endless hills. Under a green roof, blending perfectly with the environment, the construction system consists of a steel structure with spans of 4x4 metres. The ocean and jungle-oriented facades are large aluminium profiles - which do not heat up in the sun and are rust resistant - perforated according to different patterns for each of the sections, thus creating an exciting and varied play of light and shadow. These panels enclose and shade the villa like a shell, but can also be completely opened, effectively eliminating any boundary between inside and outside. The colour choices are also unusual and impressive, starting with the corten colour finish of the aluminium panels, which simulates the rust effect, blending perfectly with the landscape and creating a surprising play of reflections when illuminated by the red light of the sunset. While inside, a palette of neutral colours and raw materials such as cement creates a successful contrast with the warm tones of wood, and elements finished in an intense rust colour. At the back, the wall visible from the nearby villas is intentionally without windows, to guarantee privacy and intimacy. Only the section at the pool area has sliding panels and can be opened to let in air and light. Its surface is a suggestive total black, covered with wood treated with the Japanese Shou Sugi Ban technique, which literally means burnt wood board. This ancient, non-toxic and ecological technique consists of burning the surface of the wood to make it resistant. As for the layout, the villa has the same minimalist spirit that its shape suggests. The service and storage rooms, bathrooms and kitchen are arranged along the rear wall, while the rest of the house has an open configuration that blurs the boundaries between inside and outside. This comes thanks to the light, sliding glass partition walls that if

necessary create more intimate and private areas and introduce a dynamic element into the layout of the villa. Ample space is reserved for the patio that reveals an infinity pool, partially covered by a terrace that creates a more shaded and protected area. The furnishings are in the warm, earthy tones of the natural materials and, with the exception of the living room and dining chairs, have been custom designed and created by local craftsmen.

R. 104 - VOLUME GAME

In India, an amazing headquarters designed by SANJAY PURI ARCHITECTS. Using the arrangement of volumes within a larger volume as a compositional strategy, and dominated by an imposing helicoidal staircase

Sanjay Puri is one of the most influential voices in contemporary Indian architecture. Born into a family of doctors, by the age of eighteen he had already collaborated with the studio of Hafeez Contractor - at the time the emerging studio on the Indian scene - and at twenty-seven he founded Sanjay Puri Architects in Mumbai. It was 1992. Of his approach to architecture Sanjay Puri underlines the ability to unlearn in order to learn new things, and the ambition to follow a direction that typological research has not yet explored. And in fact his most famous building - The Courtyard House in Rajasthan - is a concrete villa completed in 2011 that expands in different directions, and combines an intriguing sculptural aspect with solutions particularly suited to the desert climate. Last year, almost ten years since the international award-winning Courtyard House, Sanjay Puri Architects completed the interior design of the offices of Narsi&Associates, a company that produces furniture in Navi Mumbai, a sister city that has developed in the east of Mumbai since 1972. "The last thing you would expect from an office in an industrial area", says Puri, "is a sculptural staircase at the centre of the space." Surprise and enactment of the client's constructive capacity are at the centre of the project's narrative, which uses the arrangement of volumes within a larger volume as a compositional strategy. A continuous surface acts as the wall and roof of the building on two sides, and below it a jutting body extends towards the entrance with a large window parallel to the main window. The offices are arranged on three levels, around an eleven metre-high hall where a self-supporting spiral staircase develops. The hall is conceived as an urban public space with a modular platform to sit on, which can be used as an exhibition space for furniture or for seminars and meetings. It is a multifunctional environment suited to the curiosity of visitors. "Many customers visit the office to see samples, models and furniture production", says Puri. "We wanted the office to be exemplary in its processes, meticulous details and finishes." Going up to the first floor, the perception of this corporate know-how is strengthened. The staircase has large landings to allow people to stop and enjoy the volume from different heights and perspectives. The workspaces - workstations, booths, conference rooms, and multifunctional spaces - are freely distributed on the floors and have a curvilinear layout. The distribution takes place in the interstitial space: in this way natural light penetrates freely into the interior and the spaces are well ventilated. The studio used a palette of materials including glass, wood, soundproofing panels, cork and concrete, and each space has its own distinct identity: visitors are impressed by the workstations enclosed by elliptical glass and wood walls, and a horseshoe-shaped meeting table under a false ceiling made of tubular aluminium elements. The suspended ceilings are a key element of the composition and make it possible to integrate the lighting devices, as is the case with the pyramidal elements of the hall and the tubular and linear elements of the upper floors. Artificial lighting is also integrated in the elliptical wood and plexiglass walls, perforated with triangular and hexagonal textures, and in the niches. The building is rich, if by definition we mean the possibility to experiment with shapes and materials to obtain a composite landscape.

