

ARCHITECTURE

Taj Resort and Spa in Rishikesh,
(Concept architect – YH2 Canada;
Project architect – Edifice
Consultants Pvt. Ltd.; Interior
Designer: Edo-ID, Singapore)

The Club at The Trees, Studio Lotus
and GPL Vikhroli

The Cantilever House, Zero Energy
Design Lab

INTERIORS

Quirk and camouflage

Azalea, FADD Studio

A&B



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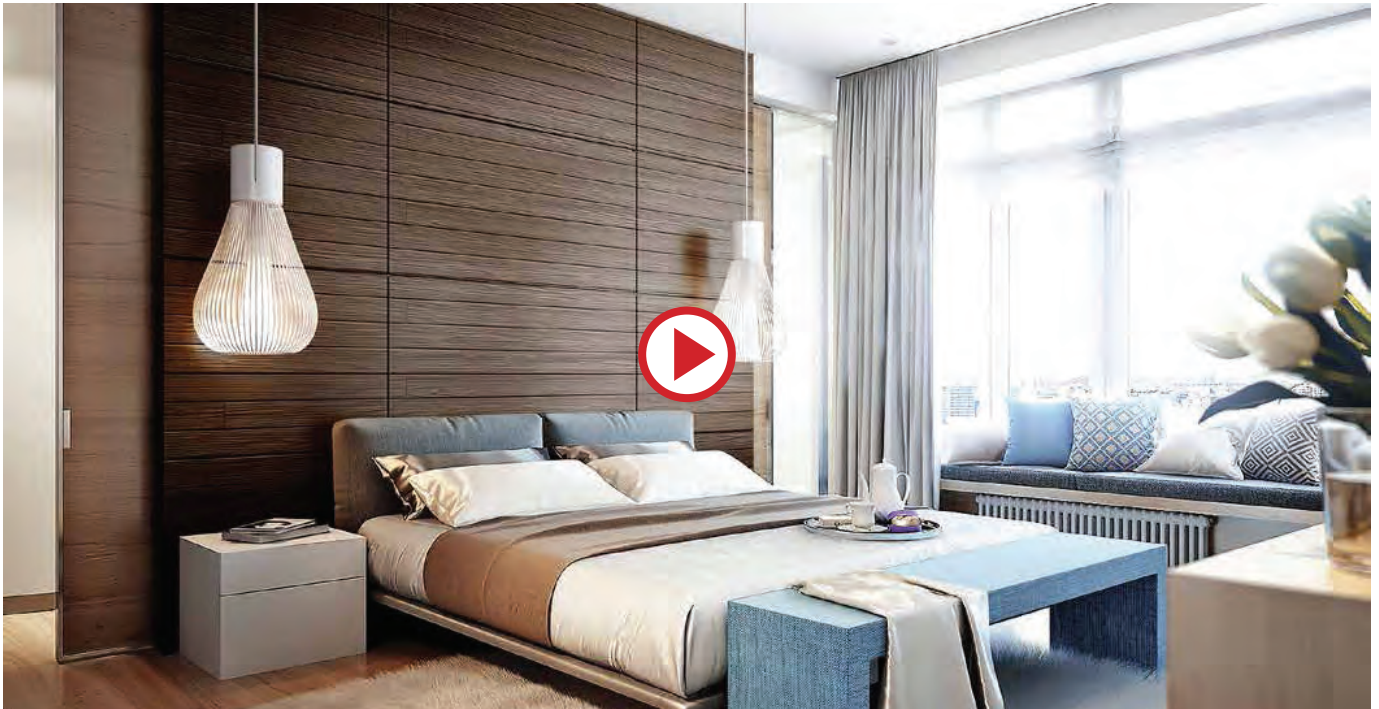
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4

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Purification &
pumping



Video Link: <https://youtu.be/HV2ut80vvwM>

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DECEMBER 2020 - JANUARY 2021



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ARCHITECTURE

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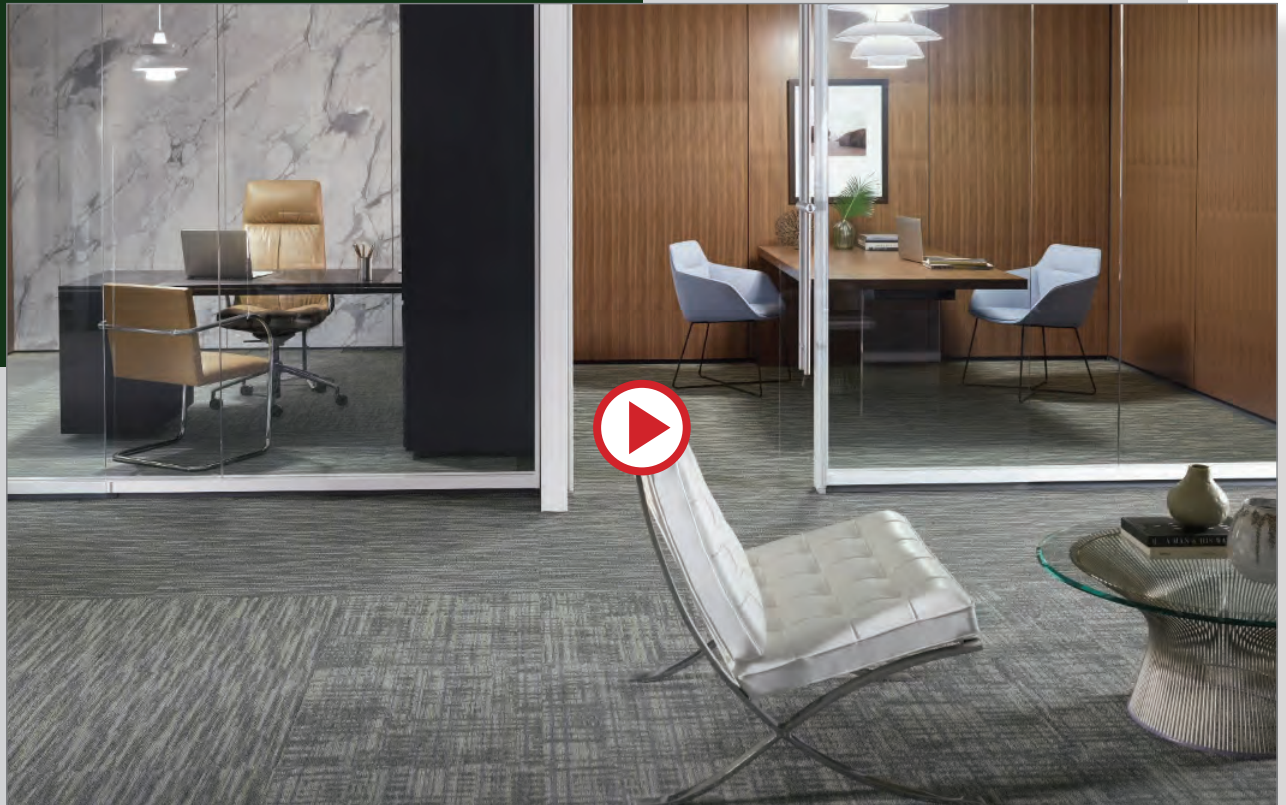
Azalea by FADD Studio is a duplex that combines two penthouse suits with a decor language that is beautifully avant-garde against an expansive and stark backdrop.

Cover: ©FADD Studio

Shaw Contract introduces the In Sync collection

In Sync: When thoughtful design and practicality come together.

https://youtu.be/UoBtz8S_KMM



Shaw Contract recently introduced the In Sync collection. The In Sync collection is designed for ease of installation and a positive impact on people and the planet. In Sync delivers the perfect blend of sophistication and functionality, pairing with Shaw Contract's 5 mm LVT for a smooth transition. Durability and value are embedded in this collection of carpet tiles with EcoWorx® backing.

This collection enables creation of value-driven spaces that never compromise on design. The designer is guaranteed the kind of confidence that comes from choosing In Sync

The collection comprises three styles: Companion Tile 5T355, Partner Tile 5T357 and Correspond Tile 5T356. The plaid-like

grid of Correspond is highlighted with flecks of colour that act as a subtle palette for paint and fabric inspiration. Companion and Partner shift in textural scale to allow for a smooth transition—a synchronization of style and design that serves the spaces where we work and learn.

For more details on the In Sync collection: <https://www.shawcontract.com/en-in>

Social media links

Youtube channel: <http://bit.ly/36NXZh6>

WhatsApp group: <http://bit.ly/39S8u4P>

LinkedIn: <https://www.linkedin.com/company/shawcontract-india/>

Facebook: <http://bit.ly/2ZmqSLN>

Twitter: @ContractShaw

Asian Granito India Ltd is eyeing exponential growth from export business in FY21 despite COVID

Company is expanding export network to over 120 countries from 100 countries



Asian Granito India Limited (AGIL), manufacturer of one of India's leading tiles brand is eyeing exponential growth from exports business in the current fiscal. Anti-China sentiments, reduction in gas prices and robust export orders from USA, Europe, UK and Middle East are driving the export business in the current fiscal and it is expected to get further momentum in coming months. Company is also expanding its business network in over 120 countries from 100 currently.

Asian Granito is largest exporter among organised players from India. Consolidated export of the company grew to around 17.6% of total revenues in H1FY21 vs. 13.8% in the H1FY20. For the six months ended September 2020, company reported exports of Rs. 83.2 crore.

India ranks 2nd and produces 12.90% of the global ceramic tiles output. Recent reduction of gas prices in domestic markets has made Indian tile products more competitive in the World markets and together with recent

developments globally, share of India in the global trade is likely to improve considerably.

Mr. Kamlesh Patel, Chairman and Managing Director, Asian Granito India Ltd said,

"Despite challenges of COVID, demand from international markets have emerged as a silver lining and injected fresh blood in the Indian ceramic industry. Exports during the past three months have seen considerable jump and are constantly increasing due to the ongoing spat between the USA and China. All larger players in the industry are currently working at a capacity of 80-85% due to robust export orders from USA, Europe, UK and Middle East markets."

Further to strengthen international business and boost exports, company has launched 15,000 sq ft 'AGL Export House' at Morbi - India's hub for ceramic tiles & sanitaryware. The export house unveils the entire range of tiles, Sanitaryware and bathware range including 3000 plus products in all sizes, designs and finishes at one place for the trade partners across the globe and aims to strengthen its presence in international markets. Morbi accounts for more than 70% of country's tiles production with over 1000 manufacturing units in the zone. Trade partners and business community across the globe regularly visit Morbi for business and trade.

USA has imposed anti-dumping duty of upto 356% and anti-subsidy duties of upto 358.8%



on Chinese ceramic tiles products. Duties on Indian tiles are only 8.5% which expect to increase tiles exports to USA from India.

"Currently many countries including US, Europe, Middle East have reduced imports from China post Covid and they are looking at India for their requirements. With anti-china sentiments across the World and USA imposing heavy duties on tiles from China we anticipate huge export potential for Indian companies. The recent reduction in the gas price is also making Indian tiles more competitive in the World market and will be a major catalyst in export business. The move will reduce the total costs by 3-5% and help improve the margins and profitability of the overall sector in a challenging environment," said Mr. Mukesh Patel, Managing Director, Asian Granito India Ltd.

Company is also looking to engage with

global players with an objective to make India a global manufacturing hub for tiles and sanitary ware and aims to provide end-to-end solutions including quality assurance, packaging, efficient supply chain management, and adherence to stringent compliance and ethical norms. In-line with this strategy, AGL has recently started catering to demand from Siam Cement Group (SCG), one of the largest cement and building material companies in Thailand and Southeast Asia. SCG has presence in 21 countries including Indonesia, Malaysia, Vietnam, Philippines, Sri Lanka and others. ■

For further information please contact:

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Of Himalayan Glory and Pristine Ganges

Taj Resort and Spa, Rishikesh Uttarakhand

Taj Resort and Spa in Rishikesh showcases architectural systems that are socially sustainable and responsible as it understands the native built-environment and reflects the same through the use of natural materials.

Text: Shriti Das

Images: Bharath Ramamrutham

Drawings: Edifice Consultants and YH2 Canada.



Taj Resort and Spa, Rishikesh Uttarakhand.



Site Plan

The precinct of Taj Resort and Spa in Rishikesh is sacred and pristine not solely by virtue of the Ganges and Himalayas but also the local contexts. Originally used for stepped farming; the resort navigates contours, local construction knowledge, materiality and collaborations. Arjun Mehra (Managing Director at Darrameks Hotels & Developers Pvt. Ltd) directed that the brief respects environment and underlines the brand's commitment to design and workmanship. YH2 developed the masterplan and architectural concept while Edifice realized the same. "At Edifice,

we translated that vision into reality through a deep understanding of the regional building practices and domestic know-how."

Mimicking the traditional Himalayan villages, the design is anchored around a 'Darbargadh'. A 'Darbargadh' is the local raja's or landlord's traditional residence. Their walled courtyards the fortress-palace-temples were spaces of socialization for the community and doubled as protection to the villagers during war. The traditional image of the Darbargarh is recreated in the main block





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of the hotel overlooking the valet. It is a central space that accommodates primary services like the reception, restaurant, bar, boutique, library and so on. The stone-cladding complemented by raw carved wood, hardwood battens in the ceiling and an organic colour palette allows the structure to blend beautifully with its lush green surroundings. The corridors are open to bring in the spectacular views and ventilate the indoor spaces with natural light and air. The main entrance is also open on either ends.

Taj Resort and Spa sits on land that was used for stepped-farming. The natural terrain is retained as the structures are built on flat terraces and the untouched parts stayed intact. The Welcome House is built on the flattest land and comprises of the main building with the reception, Dining area, Bar, Banquets and Guest Rooms. The highest point of the site is the basement with services and parking while the lowest part with a steep drop

accommodates a swimming pool with an infinity-edge that overlooks the Ganges. Crowned by the Himalayas and underlined by the holy Ganges, a restaurant is placed on the highest point. "It carves out unmatched panoramic views of the river turning – like a place of relaxation and repose suspended in mid-air with signature soulful sounds of the river rapids."

The views are not limited to the restaurant alone. A minus 100m level difference is recorded on the site and the terraced farming systems inspire planning of the villas. They capture a 270-degree view of the Ganges in their brightly daylight rooms with the sound of gushing waters permeating the otherwise serene and quiet space. "The sound of the flowing river and aromatic local flora is as much a part of the architecture as are the building materials and spaces. The infinity pool at the base with a perforated natural screen provides an immersive experience with



The lowest part of the site with a steep drop accommodates a swimming pool with an infinity-edge that overlooks the Ganges.



A minus 100m level difference is recorded on the site and the terraced farming systems inspire planning of the villas.



Alongside new ways of construction, the project also deploys solar water panels, STP systems at the lower level to provide for water to be used in landscaping and ventilated spaces that maximise daylight.



The natural terrain is retained as the structures are built on flat terraces and the untouched parts stayed intact.



The structure uses stone and wood but with modern ways of construction.

stunning landscapes and riverscapes. The cascading infinity pools blur the lines between natural and human-made, making it the most photogenic swimming post with extraordinary panoramas.

The pounding waves and verdant green of mountains seem to collide over the horizon, creating a dramatic spatial experience!"



The architecture is socially sustainable and responsible as it understands the native built-environment and reflects the same through the use of natural materials.

While the views and spatial experience can be attributed to the gifted site of the resort, Arjun was doubly clear about incorporating and respecting the local character, values and knowledge. The structure uses stone and wood but with modern ways of construction. The studio undertook intense research on techniques

that would enable them to clad concrete walls with stones that were as thick as 200mm. They devised a method using modern drywall cladding to hold the traditional wall. "This process entailed using a single continuous metal strand weaving through the whole surface of stones for that particular façade -- a



The respect towards local systems be it in the visual language, construction system or incorporating ecological sound practices.



construction format specially developed for the project. The whole of the roof covered with 6mm thick black slate has been fixed to the metal framing below. The external wooden panelling all over the structure is from Canada and is weathered and well-seasoned."

Alongside new ways of construction, the project also deploys solar water panels, STP systems at the lower level to provide for water to be used in landscaping and ventilated spaces that maximise daylight. The respect towards local systems be it in the visual language, construction



system or incorporating ecological sound practices. The architecture is socially sustainable and responsible as it understands the native built-environment and reflects the same through the use of natural materials. "One of the biggest design challenges in translating the

material idiosyncrasies from the typically small traditional village home into a large resort was scaling. We had to devise a strategy to ensure that the vernacular's faithful aesthetic quality translates to the resort in a structurally safe and visually striking manner. Therefore, rather than the building outstanding the surroundings, Taj connects with the neighbourhood." ■

FACT FILE

Typology	: Hospitality
Name of Project	: Taj Rishikesh Resort & Spa
Site Area (sq ft & sq m)	: 22 Acres
Built-Up Area (sq ft & sq m)	: 1,10,000 Sq. Ft.
Client name	: Arjun Mehra, Darrameks Hotels Pvt. Ltd
Project Manager	: Mihir Bhatt
Concept Architect	: YH2 Canada
Project Architect	: Edifice Consultants Pvt. Ltd.
Interior Designer	: Eco-ID, Singapore
Edifice Consultants - Design Team	: Radhika Dey, Pallavi Jitkar, Binu Kuriakose, Akshata Bane, Baskaran Kolathu
Structure	: S V Damle
MEP Services	: AECOM
Facility Planner	: HPG Consulting
Landscape	: Joel Burega
Lighting	: Kiran Ganti
IT	: Sanjay Agrawal, Techno Consultants
Photographer	: Bharath Ramamrutham

An exemplar of Contemporary Heritage

Text: Shriti Das

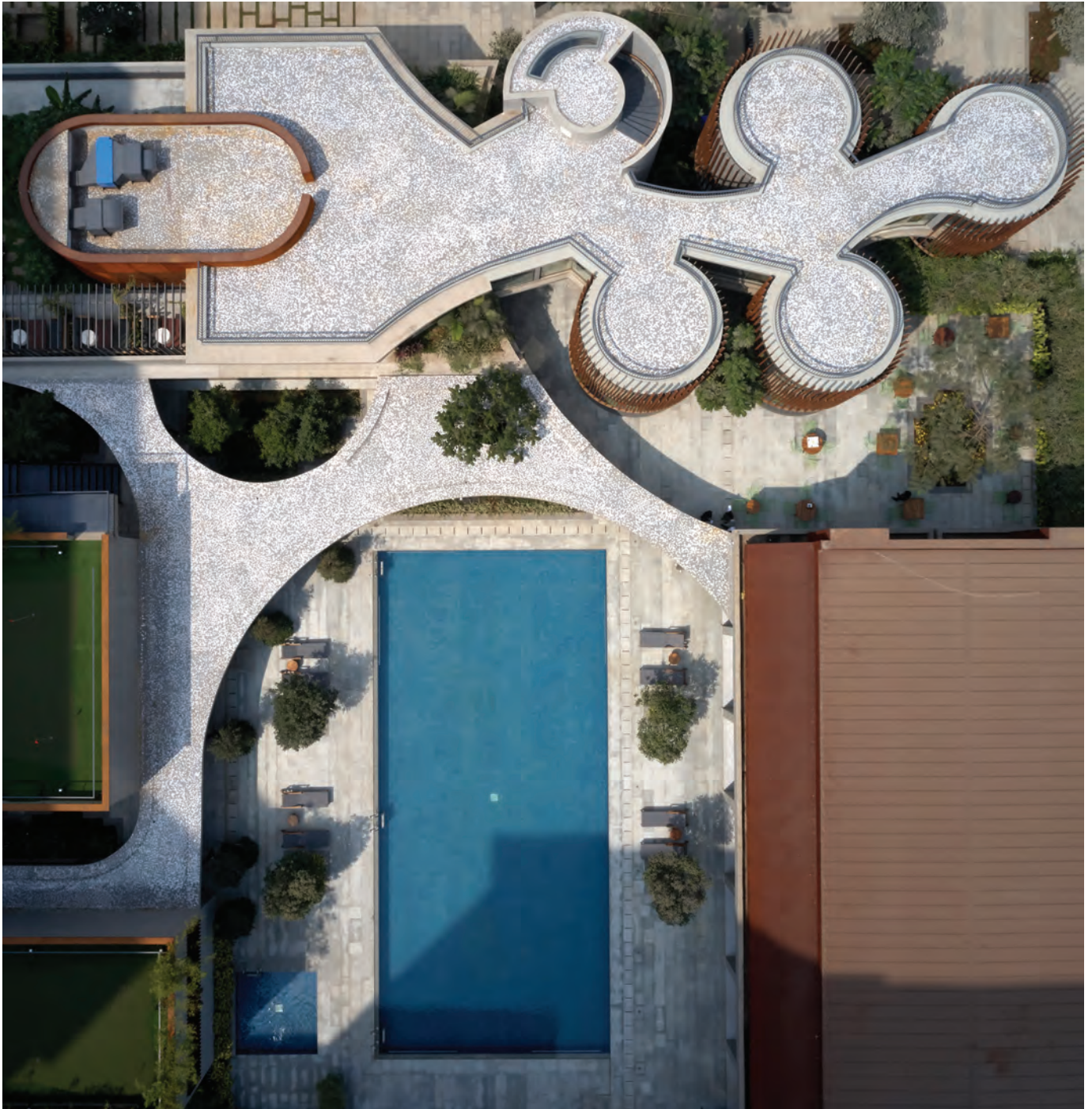
Images: Edmund Sumner

Drawings: Studio Lotus and GPL Vikhroli

In another collaborative effort by Studio Lotus and GPL Vikhroli, The Club marks the second phase of placemaking interventions at The Trees. It is symbolic of contemporary heritage and ecological significance given its precinct that is adjacent to mangroves and has been a primary industrial area in Mumbai. With sound ecological systems, aesthetic compositions and optimum material use, The Club seamlessly aligns historic and modern contexts to set precedence for the future.

22

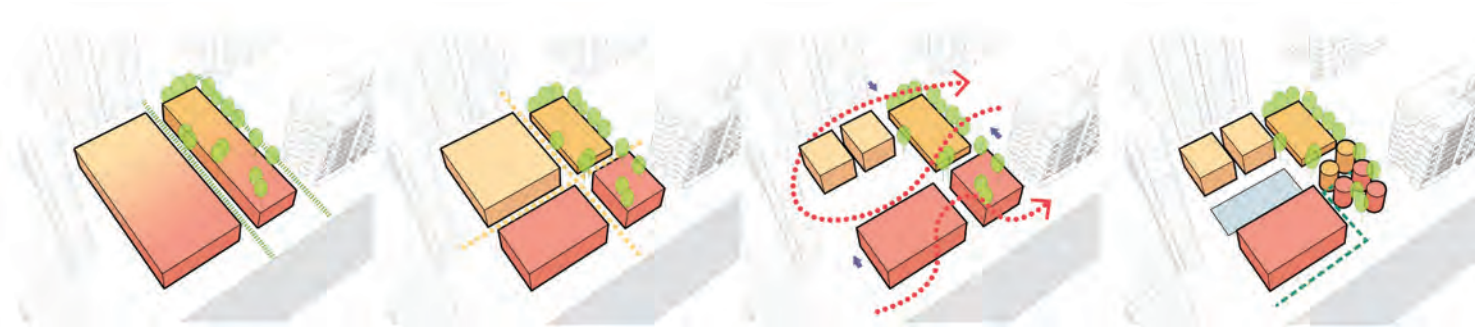




The Club at The Trees

The Trees is a 34-acre mixed land-use development for Godrej Properties Ltd in suburban Mumbai and The Club is a clubhouse and a community centre for the residential towers. The Trees houses residential towers, hospitality

facilities, retail spaces, and workspaces in a dense greenway. The site is perhaps symbolic of contemporary heritage and ecological significance as it is adjacent to one of largest privately owned mangrove reserves in India in conjunction with



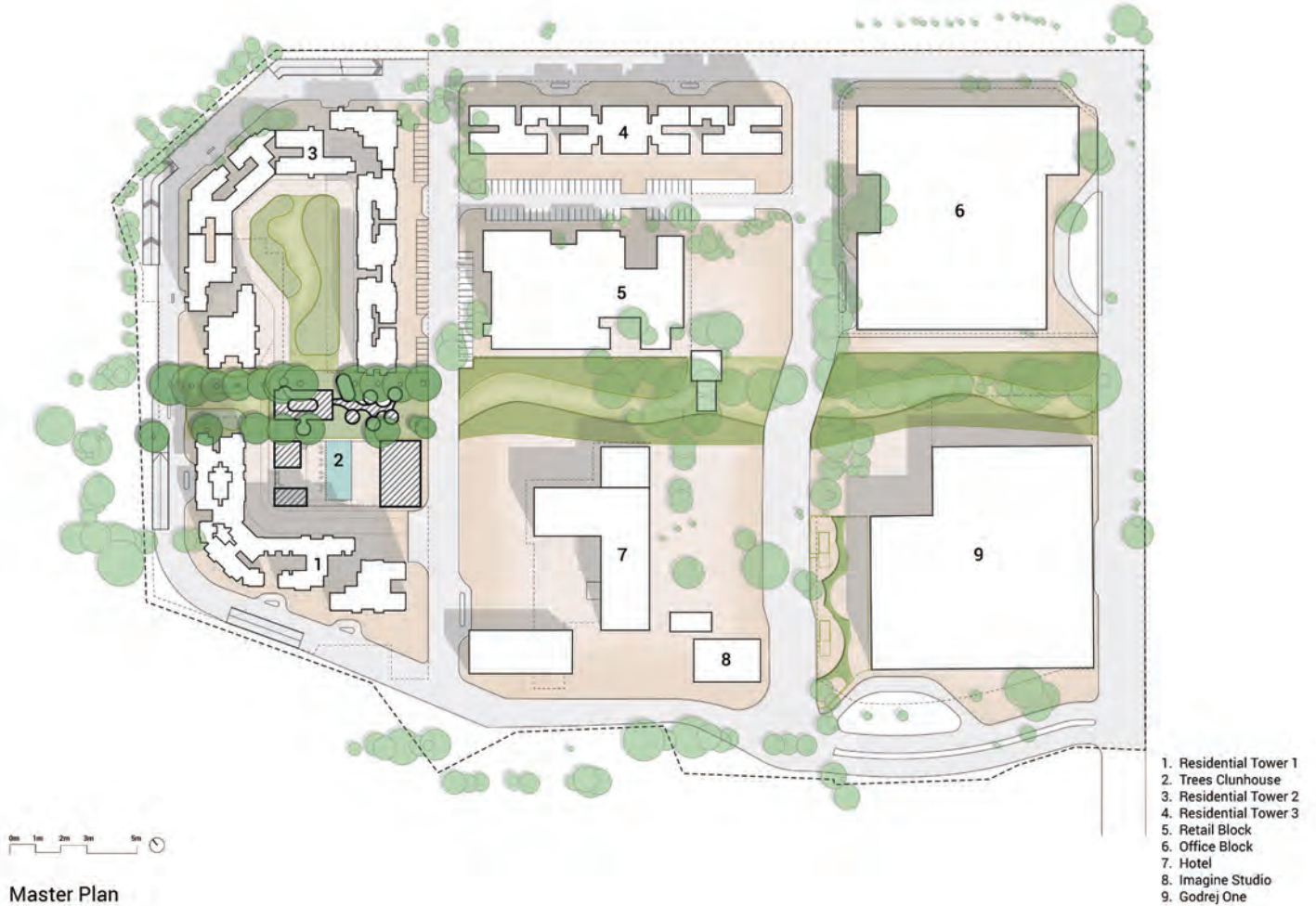
Axis of trees preserved

Hierarchy of spaces

Amorphous Boundaries

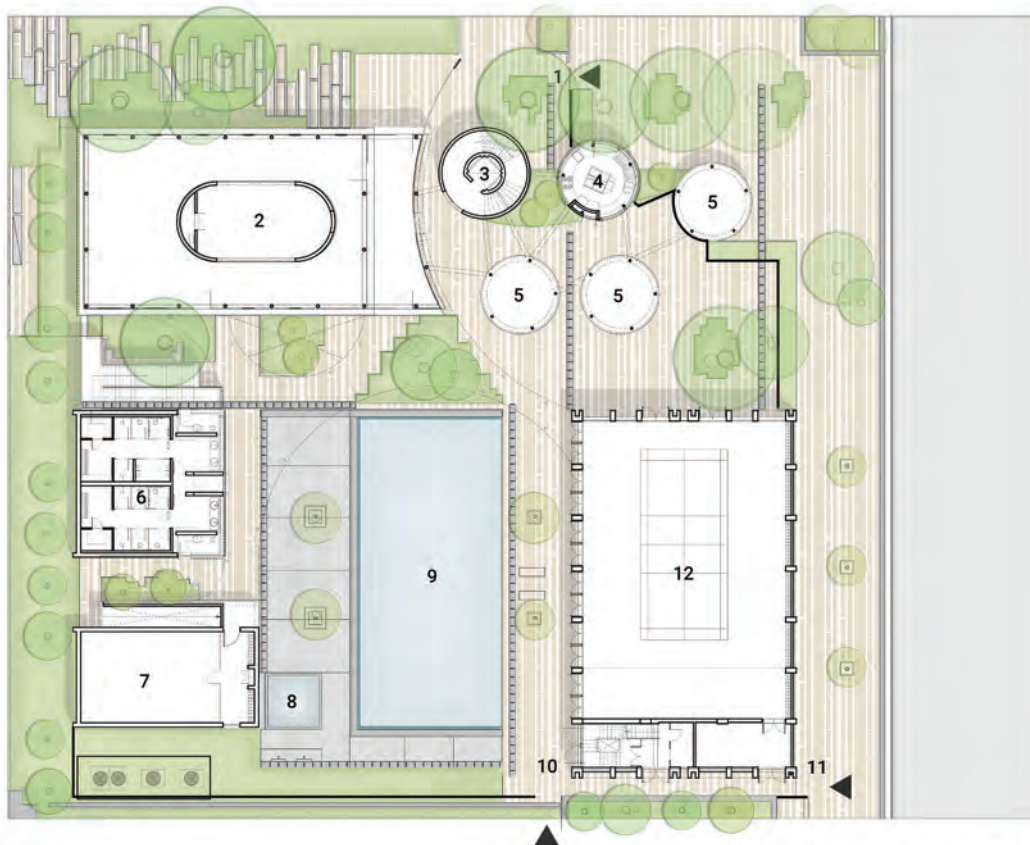
Diverse blocking & public access path

- Public Zone
- Semi-Public Zone
- Private Zone
- Trees Axis
- Axis
- Pedestrian path
- Entries
- Public access path



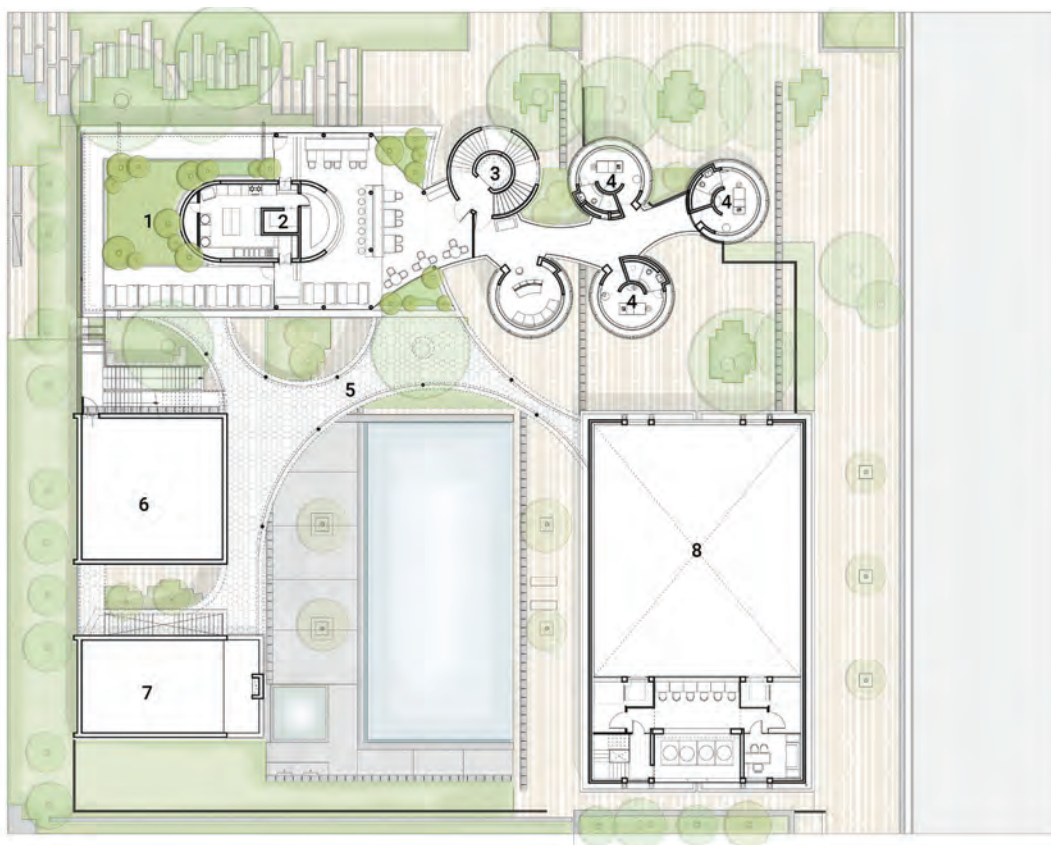
Master Plan

1. Residential Tower 1
2. Trees Clunhouse
3. Residential Tower 2
4. Residential Tower 3
5. Retail Block
6. Office Block
7. Hotel
8. Imagine Studio
9. Godrej One



Site Plan : Ground Floor

- | | | |
|--------------|------------------|---|
| 1. Gate No 1 | 5. Cafe | 9. Swimming Pool |
| 2. Gym | 6. Toilet Blocks | 10. Gate No. 2 : Entry from Residential Phase 2 |
| 3. Staircase | 7. Squash Court | 11. Gate No.3 : Service Entry |
| 4. Kitchen | 8. Kids Pool | 12. Multipurpose Hall |



Site Plan : First Floor

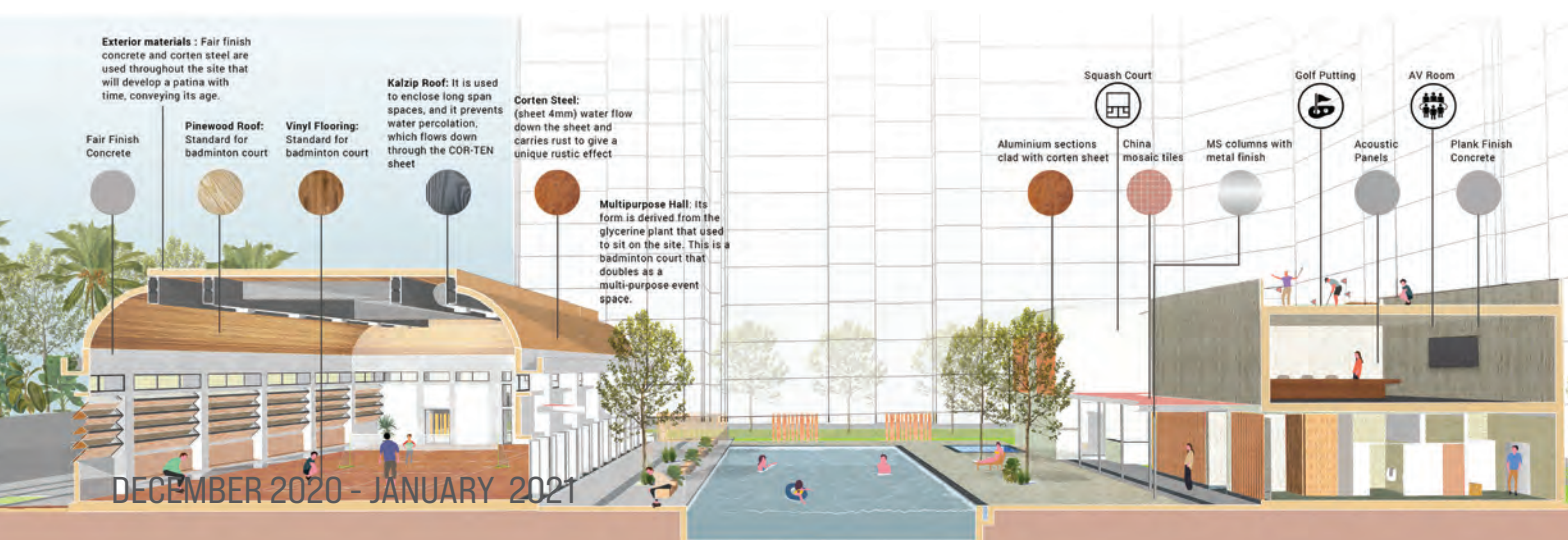
- | | |
|-----------------------|----------------------|
| 1. Terrace Garden | 5. Ramp |
| 2. Restaurant Kitchen | 6. AV Rom |
| 3. Staircase | 7. Squash Court |
| 4. Spa Room | 8. Multipurpose Hall |

the industrial nature of the precinct. The architectural narrative found its lexical bearings with Imagine Studio, a marketing experience centre created by the same team in 2015 that involved conversion of old power co-generation plants, a boiler room and chemical silos into an immersive experience of the entire project for potential buyers. The Club takes this story forward by creating structures promenades, recreational spaces, interpreted as forms reminiscent of the mid-century industrial structures that dotted the campus in erstwhile times.

26 The Club is devised as a collection of buildings abstracted from the memories of the site – borrowing in form and material from the industrial legacy of Vikhroli as well as the Godrej Group. The site is divided into two parts with a central green belt. The Club sits on the northern end, in-between two residential blocks and is located across the retail-edged commercial hub. The Club establishes an amorphous boundary that connects

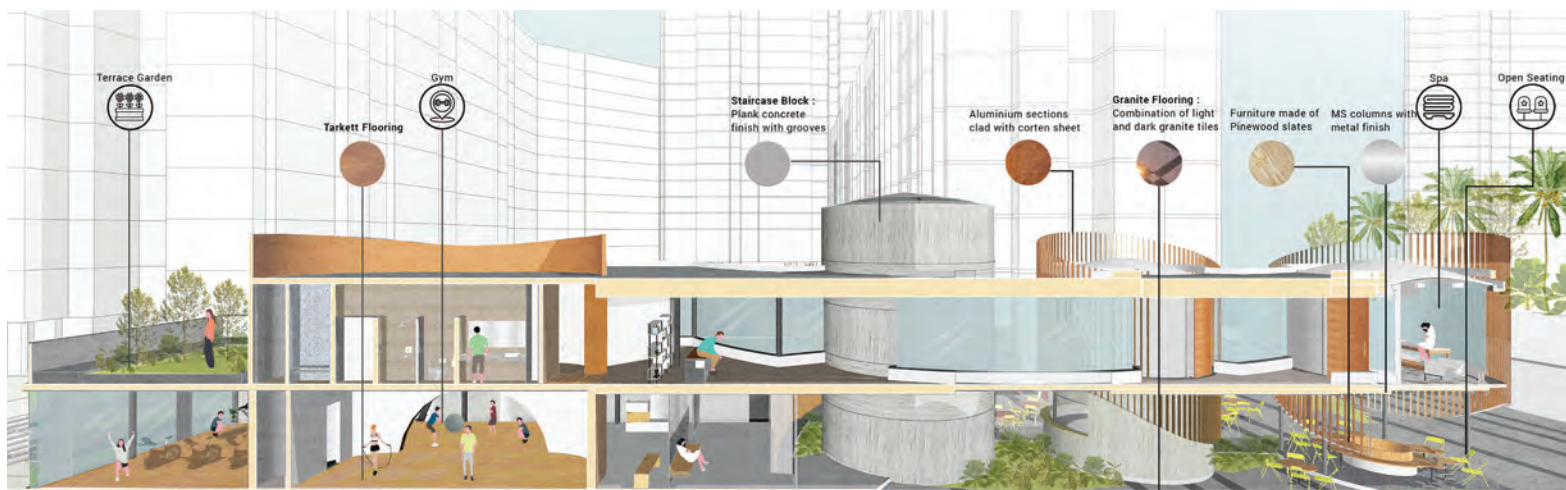


The built-form however contrasts the scale of the surrounding buildings. The precinct





It wears severely geometric forms whereas the clubhouse is sculptural and organic.





While the buildings are designed in diverse architectural language, a thin concrete and metal canopy connects the buildings into a singular entity and softens the transition

the public and private zones. 'Reinterpret, Recall and Reconnect' are the concepts that lend themselves to the gamut of recreational areas that define the function of the clubhouse. Interspersed with the dense greenery, a cluster of silo-inspired buildings called The Grove

references the nearby mangrove trees. These interconnected free-standing pods house the clubhouse reception, a gym and café with spa treatment rooms, and a restaurant with an herb garden on the first level. The Hall, a badminton court that doubles as a multi-purpose area, flanks the

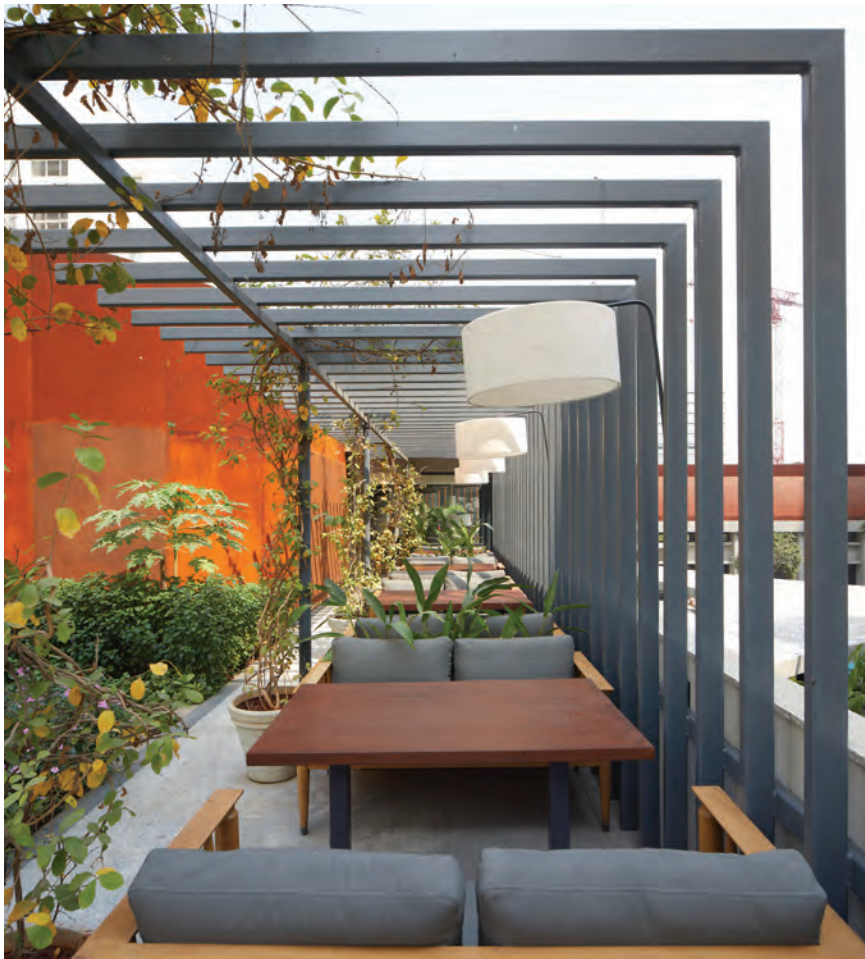


Transition between the built and open spaces.

west face of the clubhouse and is derived from the glycerine plant that was located at the site. It has a distinct wide-spanned ceiling with vaulted edges. A squash court, a minitheater and golf-putting greens on the rooftop is accommodated within two cuboidal concrete volumes known as 'The

Stacks'. The cluster of buildings frame an informal courtyard within which the swimming pool and deck is located.

While the buildings are designed in diverse architectural language, a thin concrete and metal canopy connects the buildings into a singular entity and softens the transition between the built and open spaces. A café under the canopy realizes the primary role of the clubhouse as a community space in a seamless indoor-outdoor experience. Existing vegetation on site was preserved and augmented in the design. The built-form however contrasts the scale of the surrounding buildings. The precinct wears severely geometric forms whereas the clubhouse is sculptural. It uses materials like concrete, Corten steel, zinc and timber that age and develop patinas (Corten steel) and gradation with time. The buildings progress and transform as they are inhabited and used forging a bond with the users. The materials mandate minimal maintenance saving on time and costs as well as reducing their carbon footprint. The clubhouse also treats 100% of waste-water on its site. Rainwater is either harvested or used to recharge groundwater. Furthering ways to bring in more environment-conscious design; the glazed surfaces are shaded. The circulation spaces are naturally ventilated and shaded to reduce air-conditioning. With sound ecological systems, aesthetic composition and optimum material use,



The café realizes the primary role of the clubhouse as a community space in a seamless indoor-outdoor experience. Existing vegetation on site was preserved and augmented in the design.



Materials like concrete, Corten steel, zinc and timber that age and progress and transform as they are inhabited and used forging



Sound ecological systems, aesthetic composition and optimum material use at The Club aligns historic and modern contexts at The Trees.



and develop patinas (Corten steel) and gradation with time. The buildings
a bond with the users.

The Club seamlessly aligns historic and modern contexts at The Trees. The Club has been conceptualized as a space that is commemorative, yet future-forward – embodying the spirit of Godrej in its present form, while also paying homage to its illustrious past. Anchoring the narrative of an invigorated urban realm, The Club at The Trees bridges the modern and the historic, the built and the natural, and the private and the public to help catalyse the needs of a vibrant community. ■



FACT FILE

Typology	: Leisure (Clubhouse)
Name of Project	: The Club at The Trees
Location	: Vikhroli, Mumbai
Name of Client	: Godrej Properties Ltd.
URL	: http://godrejthetrees.com
Design Firm	: Studio Lotus + GPL Vikhroli
Design Team Studio Lotus	: Ambrish Arora, Sidhartha Talwar (Principals) Subrata Ray, Rohit Sanatani, Priya Jindal, Aakarsh Desai
Design Team GPL Vikhroli	: Anubhav Gupta, Namrata Mehra, Suparna Sethi
Site Area	: approx. 3303 sq m
Built-Up Area	: 21,900 sqft
Start Date	: June 2015
Completion Date	: November 2019
Photographer	: Edmund Sumner

An Adventure in Design

Cantilever House, Ghaziabad

Named after its characteristic cantilever, The Cantilever House is an example of edgy engineering meeting traditional building knowledge. Devised for a family that loves the outdoors, it showcases immense design ingenuity and mechanisms that optimize the space for its inhabitants and also minimizes environmental impact.

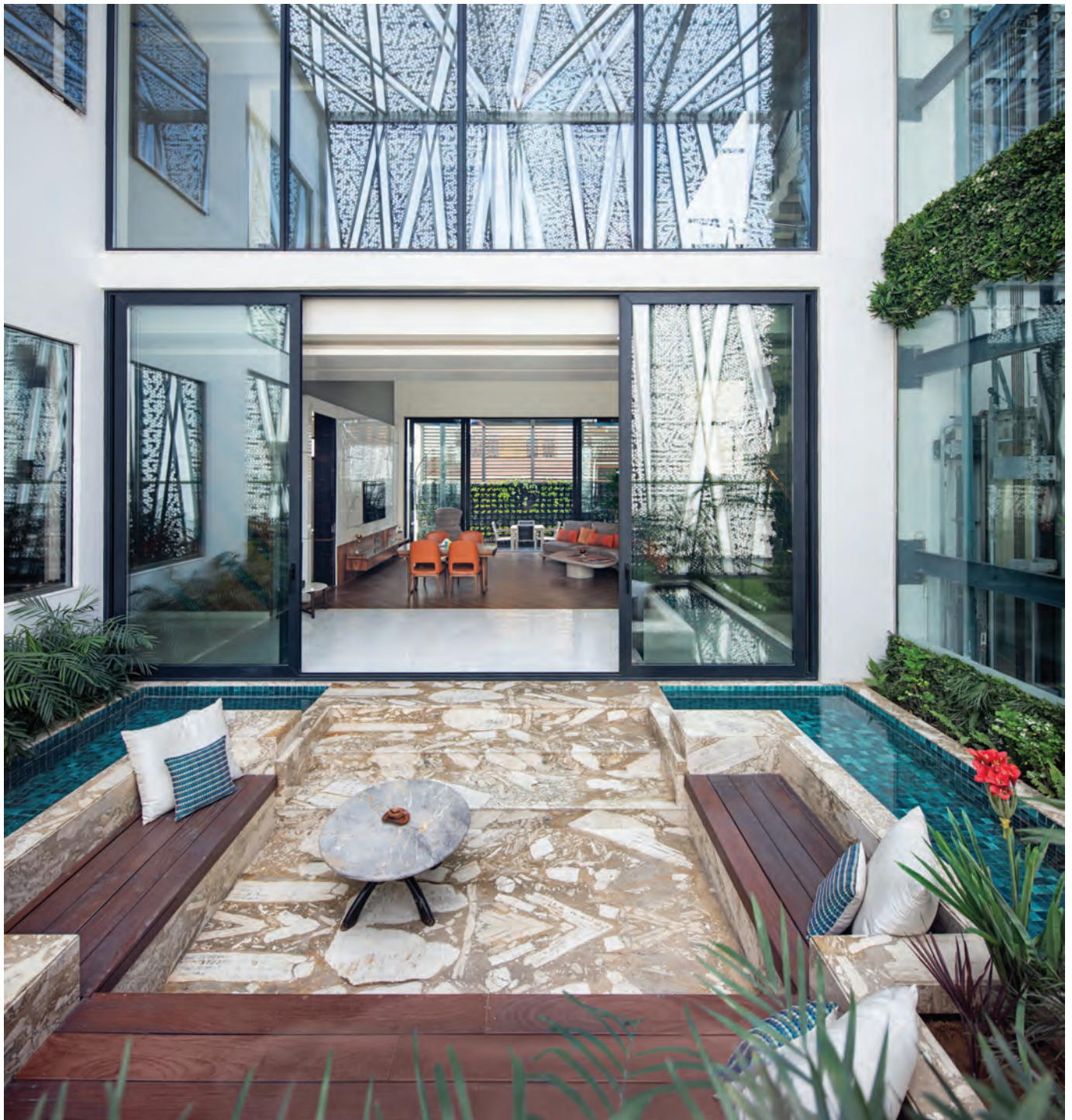
Text: Shriti Das

Images: Cantilever House – Axonometric View.

Drawings: Zero Energy Design Lab

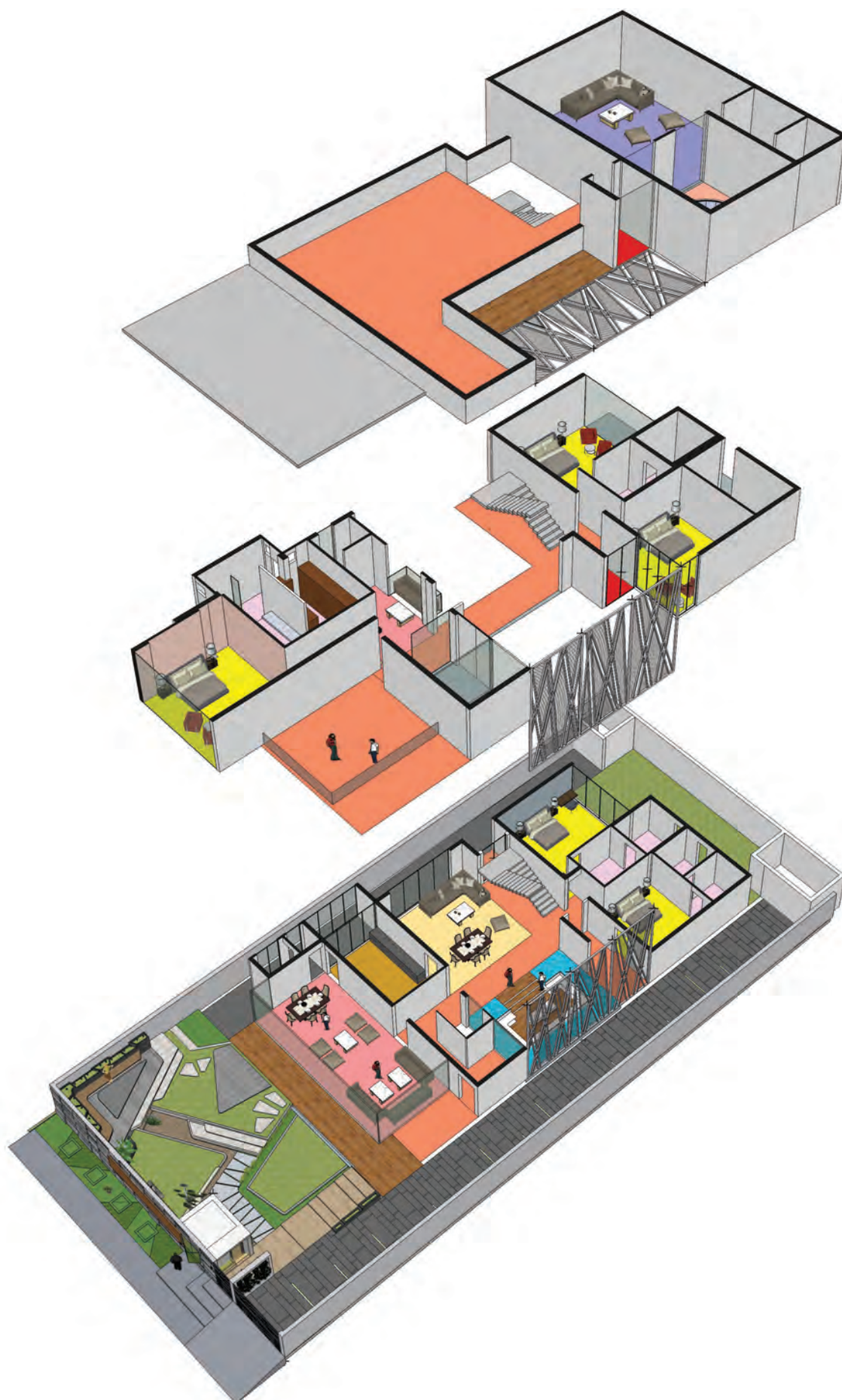


The Cantilever House by Zero Energy Design Lab.



As the name suggests, the Cantilever House acquires its name from its large cantilevers that highlight the scale of the building and breaking the mass to focus on horizontality. "The primary challenge was to design the frame with judicious use

of steel for economic viability, given that the cantilevers form a dominant part of the design scheme and a typical one demands adequate steel reinforcement to generate structural integrity." The architects at Zero Energy Design Lab were driven to

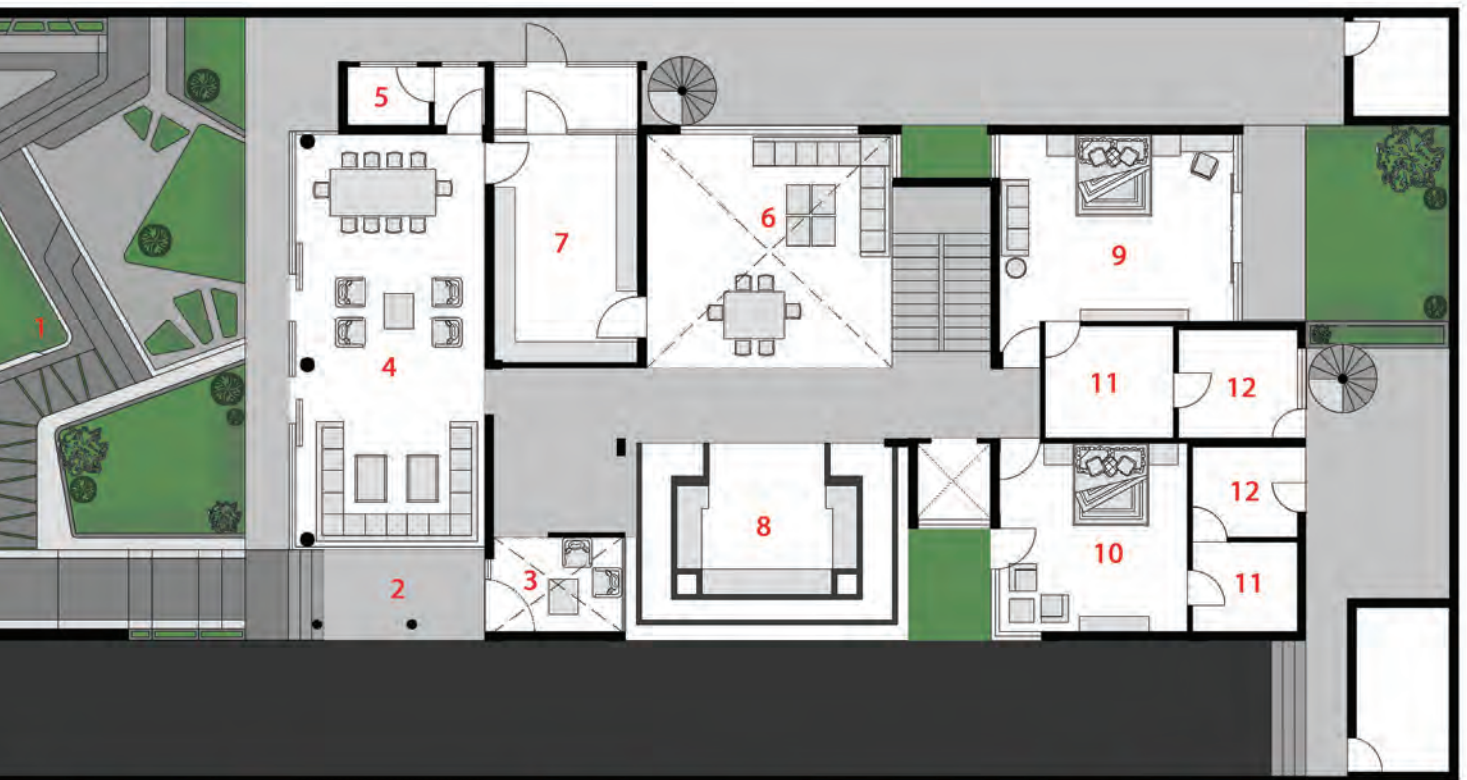


FIRST FLOOR PLAN



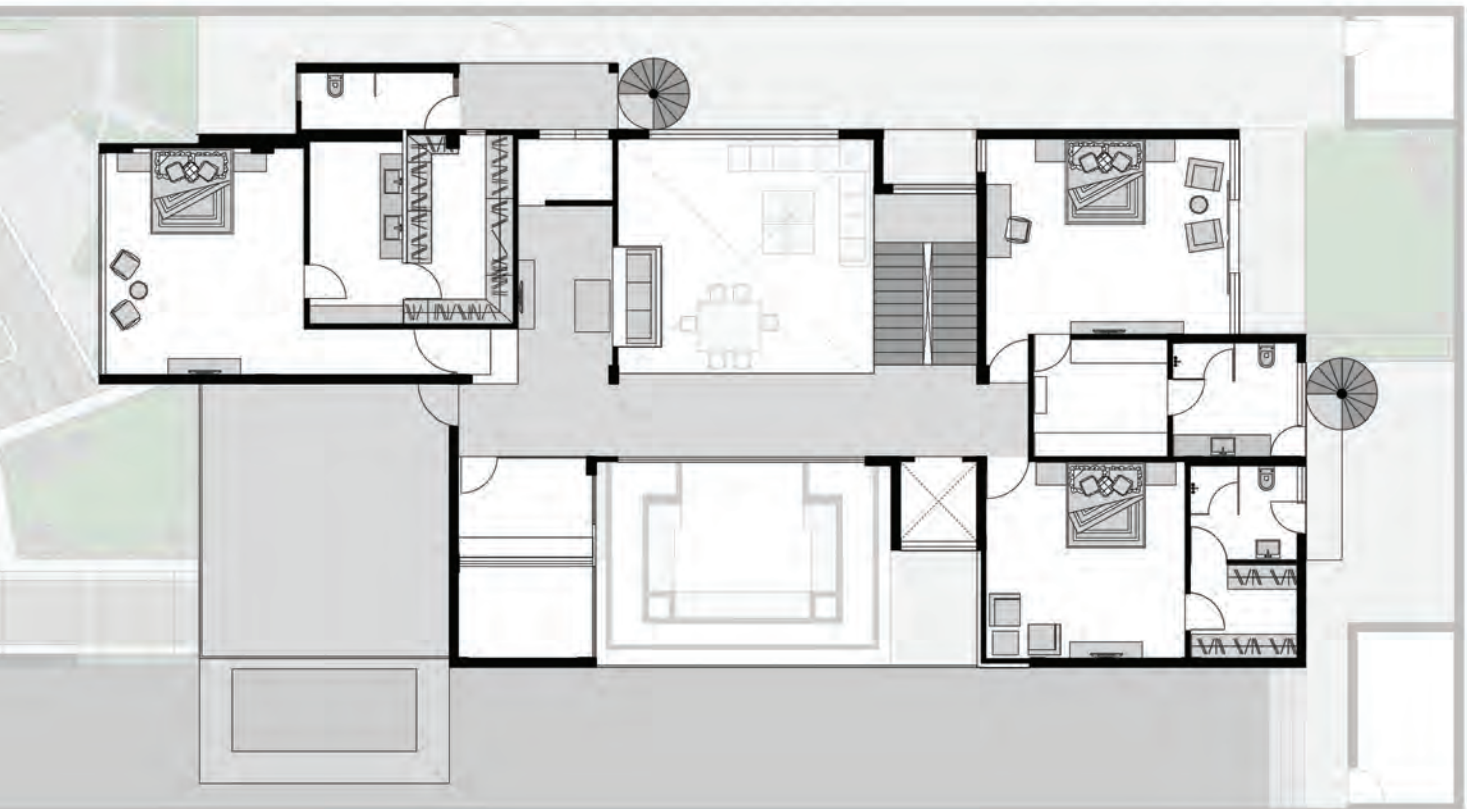
Cantilever House – Axonometric View

DECEMBER 2020 - JANUARY 2021



AN

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|---------------------------------|------------------|----------------------|-------------------|
| 1. LANDSCAPE COURT | 4. FORMAL LIVING | 7. KITCHEN+WASH AREA | 10. GUEST BEDROOM |
| 2. ENTRANCE LOBBY | 5. POWDER ROOM | 8. WATER COURT | 11. WARDROBE |
| 3. DOUBLE HEIGHT ENTRANCE LOBBY | 6. FAMILY LOUNGE | 9. MASTER BEDROOM | 12. TOILET |



Second Floor Plan.



The master bedroom, located on the first floor is designed as a cantilevered block to break the mass of the house.

assimilate traditional building knowledge into contemporary context and design a layout that distributed various private and public spaces for the Ghaziabad residence. The cantilever slab spans the verandah and creates a shaded space underneath. A series of connected living spaces, courtyards and bedrooms are created with an interplay of the areas. The main living area occupies the ground floor and the private areas are on the first.

The master bedroom, located on the first floor is designed as a cantilevered block to break the mass of the house. It forms the east elevation that onlooks a landscaped garden. It hosts large openings to bring

in natural light and framing picturesque views of the garden. "The geometry of the cantilevered forms is such that it aids in externalizing rooms and maximizing space, serving not only aesthetic but also functional purposes." The overall home is fluid with seamless transitions between the indoors and outdoors. The entrance is a double-height lobby on the east-facing porch with a waterbody and a view of the garden. "Bringing the exterior environment inside, by providing green areas in the interior spaces, establishes a strong visual connection with the outdoor landscape." The indoors compliment the indoor-outdoor connect with a material palette of browns and greys contrasted by



The indoors compliment the indoor-outdoor connect with a material palette of browns and greys contrasted by bright upholstery and décor elements.



Beyond its curated décor and amicable aesthetics, the harsh north Indian climate is accounted for by use of mechanisms that reduce the building's environmental impact

bright upholstery and décor elements. The house accommodates cosy nooks with an inherent connect to wellness and nature by virtue of the garden.

Beyond its curated décor and amicable aesthetics, the harsh north Indian climate is accounted for by use of mechanisms that reduce the building's environmental impact. A summer court on the north

and a winter court on the south flanks the double-height lobby to ensure stack ventilation. The structure's northern face is glazed for daylight and to avoid heat gain and glare. On similar lines, the southern side has minimal windows that are shaded in addition to a pergola. Double-glazed units with low E-coating are fitted on the façade for thermal resistance. The glazing deployed for daytime spaces are open

"Metaphorically, the house is an oxymoron, serene and cool, with minimalistic decors, yet simultaneously, adventurous in its design approach."

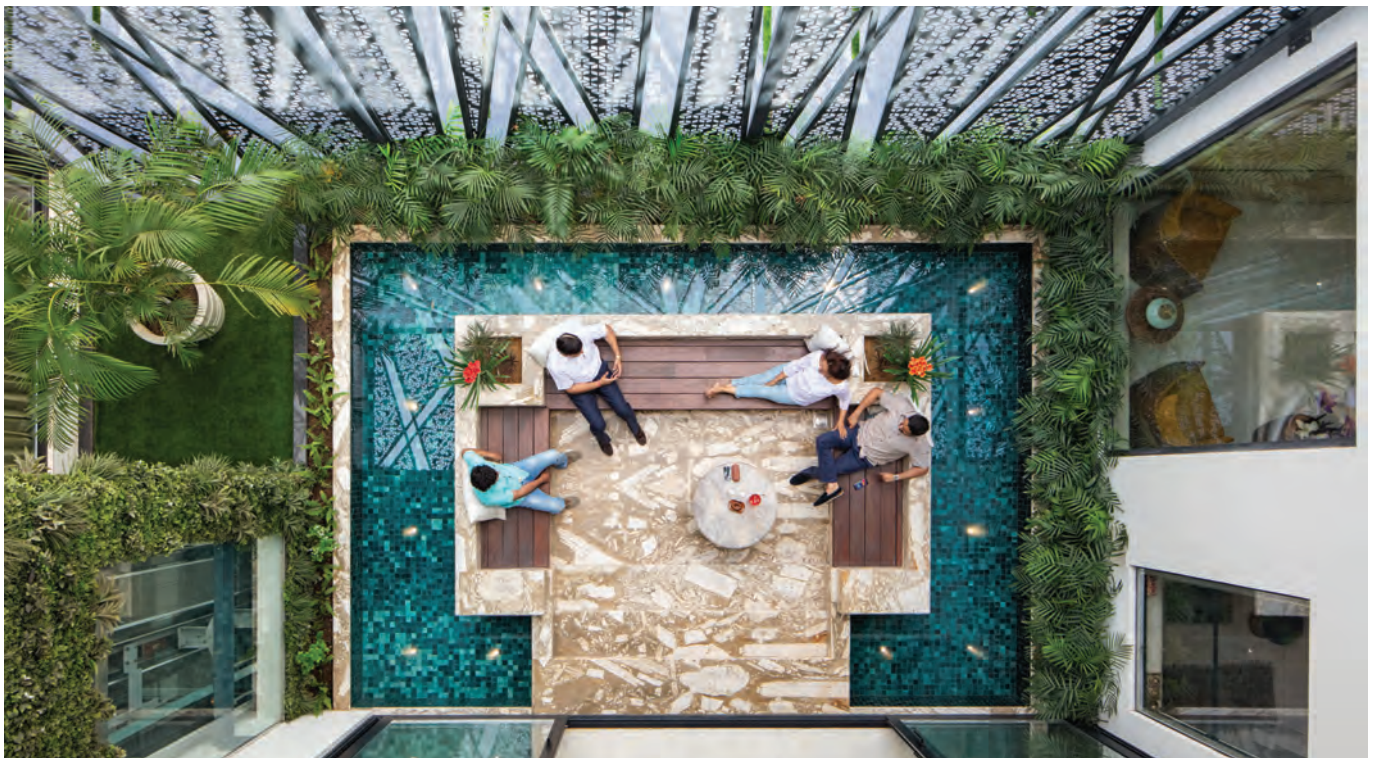


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The Cantilever House is designed to imbibe the residents' love for outdoors which is embedded in the indoors.



A summer court on the north and a winter court on the south flanks the double-height lobby to ensure stack ventilation.



to the water-court. The integration of water-courts within the structure ensures a comfortable micro-climate wherein the water-court to the north functions as a heat sink aided by the plants and the vertical gardens. The vegetation also purifies air and trap dust and other pollutants. The water-courts, front and rear lawns are also recharge pits for rainwater harvesting. An evacuated tube solar water heater system on the rooftop takes care of hot water requirements in the residence.

“The design lays emphasis on responsible living through its layout, the use of passive cooling techniques and by drawing energy from renewable resources.

Metaphorically, the house is an oxymoron, serene and cool, with minimalistic decors, yet simultaneously, adventurous in its design approach.” It designed to imbibe the residents’ love for outdoors which is embedded in the indoors. The house is equal parts edgy and traditional with a built-form that characterizes eccentricity but underlined by an ethos that draws from vernacular methods of climatology. “The house borrows from the Indian vernacular and its traditional architectural elements and is informed by a deep and innate understanding and application of age-old bioclimatic wisdom reinterpreting them to become an energy-efficient and sustainable family home.” ■

FACT FILE

Typology	: Residential
Name of Project	: Cantilever House (Raj Nagar Residence)
Location	: Raj Nagar, Ghaziabad
Name of Client	: Mr. Karanveer Singh
Principal Architect	: Sachin and Payal Seth Rastogi
Design Team	: Rohan Mishra, Naveen Pahal, Sakshi Jain
Site Area (sq ft & sq m)	: 830 sq. m
Built-Up Area (sq ft & sq m)	: 725 sq. m
Start Date	: 2017
Completion Date	: April 2020
Photographer	: Studio Noughts and Crosses Andre J. Fanthome

Quirk and camouflage

Text: Shriti Das

Images: Gokul Rao Kadam (Meister meister)

Drawings: FADD Studio

A duplex in Bengaluru has all the makings of a luxurious home but with its own unique challenges. Azalea by FADD Studio is a duplex that combines two penthouse suits with a decor language that is beautifully avant-garde against an expansive and stark backdrop.

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Azalea by FADD Studio



The column is concealed with giant pots hand-painted in tribal motifs.

Designing for architects can have its own merits, demerits and perils. FADD Studio were faced with an interesting challenge as they set out to design Azalea: a duplex in Bengaluru that would be inhabited by a family of architects. On one hand, architects and designers truly understand the power of creative freedom but on the other hand, if they choose to control and interfere with design and processes, it can wreak

havoc on the project. But the brief that FADD studio received from their clients instructed them to “go wild and crazy, experiment and be quirky and inspired. Be different and we will go along with it”. FADD Studio interpreted this freedom as the architect-clients’ response to their own experience of having worked on umpteen architectural projects themselves. “Perhaps they had seen and done too many conventional things;



DECEMBER 2020 - JANUARY 2021



TERRACE PART PLAN



The staircase railing of black parallel members

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The eclectic language deployed here breaks linearity and monotony within the massive volumes.



Dining area



Avant-garde décor against a stark backdrop.

perhaps they wanted to be refreshed; perhaps they are eclectic themselves! Whatever it was, we were over the moon with the permission to explore, experiment and execute."

Despite the freedom to experiment with eclectic ideas, Azalea had its own set of challenges. The duplex combined two penthouse units. It had a linear shell

with straight lines and parallel forms. A massive column at the entrance proved another challenge for the designers. The eclectic language deployed here breaks the linearity and monotony. The designers at FADD Studio explain, "The main door is the same crimson as the internal doors but it is completely different - it is arched and hand carved in a baroque style and sets the stage for a dramatic entry with



Avant-garde décor against a stark backdrop.



"The vertical red metal instillation also doubles up as a light fixture that provides soft muted light for late night entertainment."

black and white stripes leading to a drift wood sculpture console." The column is concealed with giant pots hand-painted in tribal motifs. "Building closets around it or even painting it would just not cut it," say the designers at FADD Studio.

The experience of Azalea is not limited to visual delights alone. The staircase railing of black parallel members mirror the skylight slits on the ceiling, inspired by Tadao Ando's architectural detailing. A similar parallel geometry continues onto the custom-made sculpture opposite the living area. "The clients are not art enthusiasts so anything art suggests had to have some function. The vertical red

metal instillation also doubles up as a light fixture that provides soft muted light for late night entertainment." But it is the pleasant paradox in the living and dining area that underlines the avant-garde décor. ", the furniture in the living and dining is carefully chosen to stand out and blend in – depends on how you see it."

The terrace is finished in a monochromatic scheme in black, white and navy. Striped flooring in black and white stone furthers the aesthetic of the vertical skylights that are visible in the area. A seating cluster is situated on an elevated flooring for performances with a patterned flooring. The space is adorned with plants and



The terrace

wood for warmth. The more private areas like bedrooms and kids' rooms try and meet the personalities of the inhabitants while following the design language of the duplex as a whole. "Neutral wallpapers lie behind upholstered beds. Bathrooms reflect the room colours and are eclectic in their own way. In the master, the floor is a beautifully printed motley tile in neutral colours. The bed is white and the bathroom has a hand painted vanity."

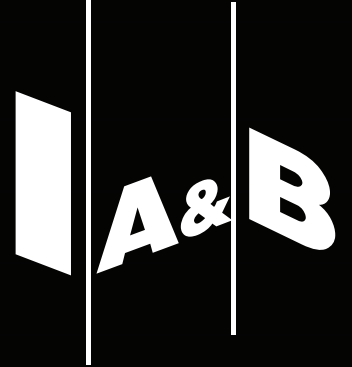
Azalea is equal parts spartan and splendid. It does not hesitate to indulge the décor with colours and opulence but manages to withdraw from going overboard with the same. As rightly described by

the designers at FADD Studio, "This wonderfully stimulating experiment in design has resulted in a space that is contemporary, dramatic, explosive, eclectic, energetic and electrifying." ■

FACT FILE

Location	: Bengaluru
Designers	: FADD Studio
Team	: Principal Designers – Farah Ahmed Mathias, Dhaval Shellugar
Project Designer	: Zulan
Photography	: Gokul Rao Kadam (Meister meister)
Styling Assistance	: Shohini Munshi
Art	: Aarti Karyun
Area	: 6000 sq. ft.

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