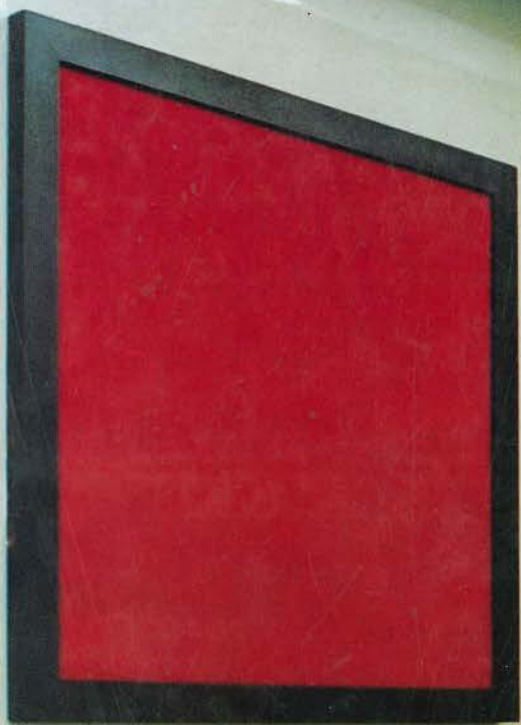


INSIDE OUTSIDE

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INSIDE

**SUPERSTAR SALMAN KHAN'S
ELEGANT HOME
DESIGNED BY
TWINKLE KHANNA &
GURLEIN MANCHANDA**

Krupa & Zubin Zainuddin: design vision

Farhan Furniturewalla's ultra-chic apartment

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INTERIOR**NEW WINE – OLD BOTTLES**

Indu and Puneet Khosla of Concept Interiors redesign the Setia residence in Bangalore to be in sync with the principles of vastu.

Text: Jeanne Roby Photographs: Mallikarjun Katakol

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HERITAGE HOME**TAMU HOUSE**

The historic Tamu House in Dehra Dun, currently the residence of Major Gen CKS Sabu and his wife Sheel, is famous for its prize-winning gardens and enchanting views.

Text & Photographs: Ratna Ramchandani

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PROFILE**THE SEEN AND THE UNSEEN**

Krupa and Zubin Zainuddin of ZZ Architects aim always to go beyond the facade and transform every site into a stimulating environment. We feature three of their projects: a trendy apartment, the Sykz gym and Vikram Phadnis's studio, all in Mumbai.

Text: Pervin Mahoney Photographs: Prashant Bhatt

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ARCHITECTURE**DIALOGUE WITH THE LAND**

US-based architects Jayesh and Bindu Hariyani design a house in Gujarat with terraces and courtyards, which create intriguing relationships with its steep, sloping site.

Text: John Johnson

Photographs: Prashant Bhatt & Palak Jhaveri

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HERITAGE HOTEL**THE FRENCH CONNECTION**

The Hotel de Pondicherry is a 140-year-old French mansion that has been sensitively and imaginatively restored into a boutique hotel with a distinctive character.

Text & Photographs: Malini Sharma

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PLAY SCHOOL**A RIOT OF COLOURS**

Poonam Shah Srinath has converted an old bungalow in Visakhapatnam into a fun-filled play school, where playtime and learning are equally enjoyable, while the Srinaths' tiny apartment is equally lively and colourful.

Text: Ruchi Sawhney

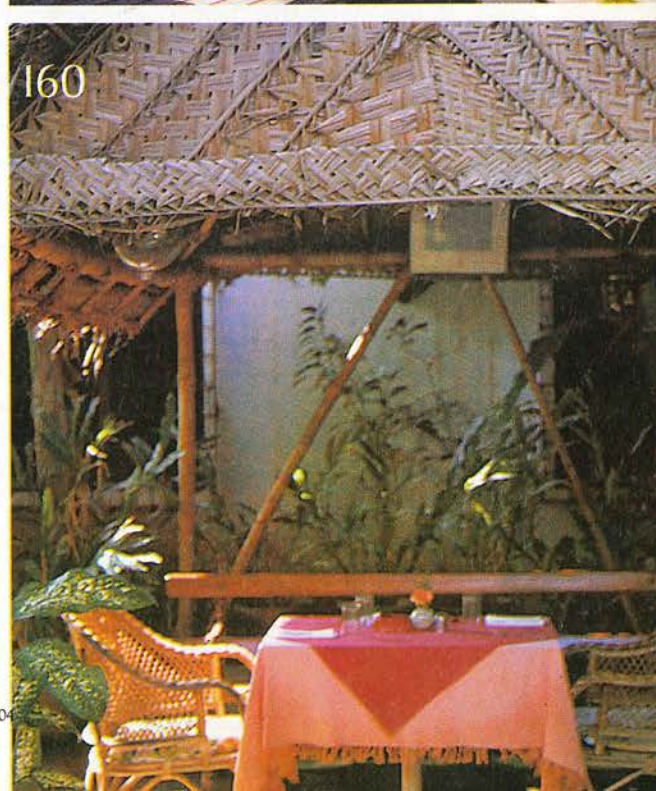
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dialogue with the land

Jayesh and Bindu Hariyani, a husband-and-wife architectural team based in Pittsburgh, USA, design a house in Gujarat whose terraces, courtyards and decks develop into a series of intriguing relationships with the steep, sloping site on which it is built.



TEXT: JOHN JOHNSON

PHOTOGRAPHS: PRASHANT BHATT, COURTESY, THE ARCHITECTS







Imaginatively linked by courtyards and decks, the house has a dramatic relationship with the steep slope of the site, so that the views of the picturesque greenery and the dramatic pool are maximised.



The dialogue between materials and place can be powerful, even palpable. The textures and hues of a house may merge with its landscape through elements that literally come from the site and the architectural response to it. The design language used by architects Jayesh and Bindu Hariyani when designing the Jain house in Kalvibid, in Gujarat, adds to this dialogue with a series of purposeful gestures. One intuits a sense of purposeful contrast and opposition, and at the same time a sense of agreement, so that this man-made context either echoes or remains distinct from the environment.

Vippan and Nilam Jain moved to Kalvibid when they expanded their steel industry business in Gujarat. They came to the Hariyanis with an interesting challenge – a steep, sloped site of about 1,000 square yards for their new home. The design that evolved is a 5,500 square foot house with a formal living room, a family room, dining room, puja room, a master bedroom suite, two children's bedrooms and guest bedrooms, all imaginatively linked by courtyards and decks.

The deep vertical section of the site and its relation to wonderful views suggested the pivotal design concept: the way the Hariyanis have planned the building's stereometric staggering of volumes along the slope of the site – a unique response to the design challenge. This enabled them to create several terraces so that the views of the picturesque landscape and the dramatic pool were maximised. The slope thus has a dramatic relationship with the structure,





and the massing of volumes has perhaps served as the root of the architectural solution.

Other key elements are the use of light and water, and the way the surrounding greenery has been drawn into one's perception. Working with proportion and light, the living spaces are broken into series of volumes. In section, the house is a layering of 'trays', from the lowermost (garage and servants' quarters), through the lawns, pools and decks to the indoor living areas. The vertical play of spaces is also interesting; they are interlinked and continue on the upper level into the family lounge and master bed-suite. Each room opens up into private pavilions and terraces which overlook gardens.

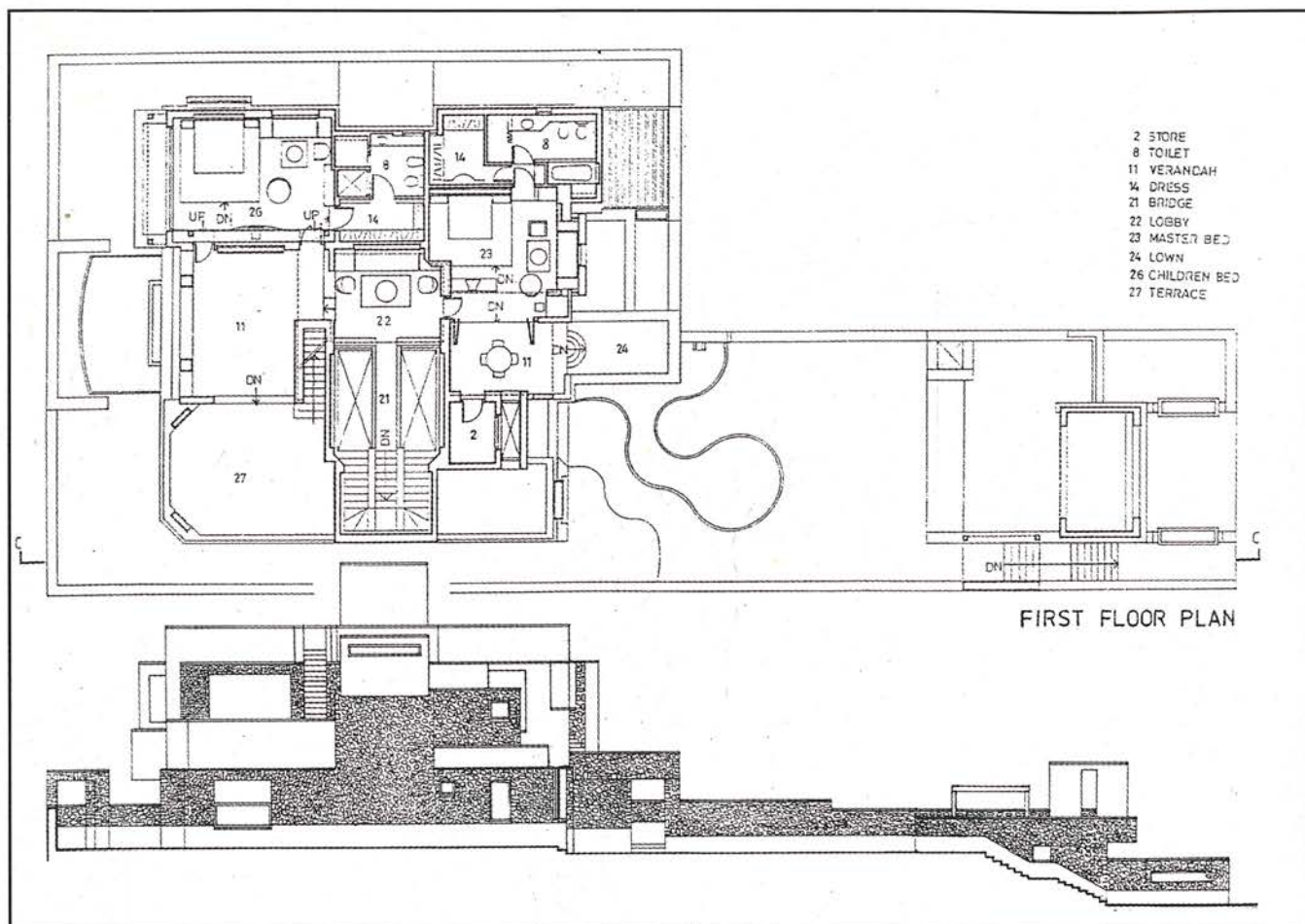
The house also has an emotional content, as it were. Its rhythms and patterns incorporate the feel of both regions that are important to the family: the memories of Punjab as well as the present context of Gujarat. This experience is enriched by using materials like shior stone for the walls and jaisalmer stone for the floors. Paintings and art by Bharat Mali, Dilip Sompura and Amar Khan are interestingly placed everywhere to add interest. Screened walkways covered with wooden pergolas and a balanced mix of indoor and outdoor courts effectively extend the landscape into the living spaces. Each indoor space has its own proportions and orientation, with natural indirect soft light filtering in through skylights. The organic composition and layout results in the viewer getting continually shifting views of numerous spaces, with seamless transitions from one into the other and ultimately to the greenery outside.



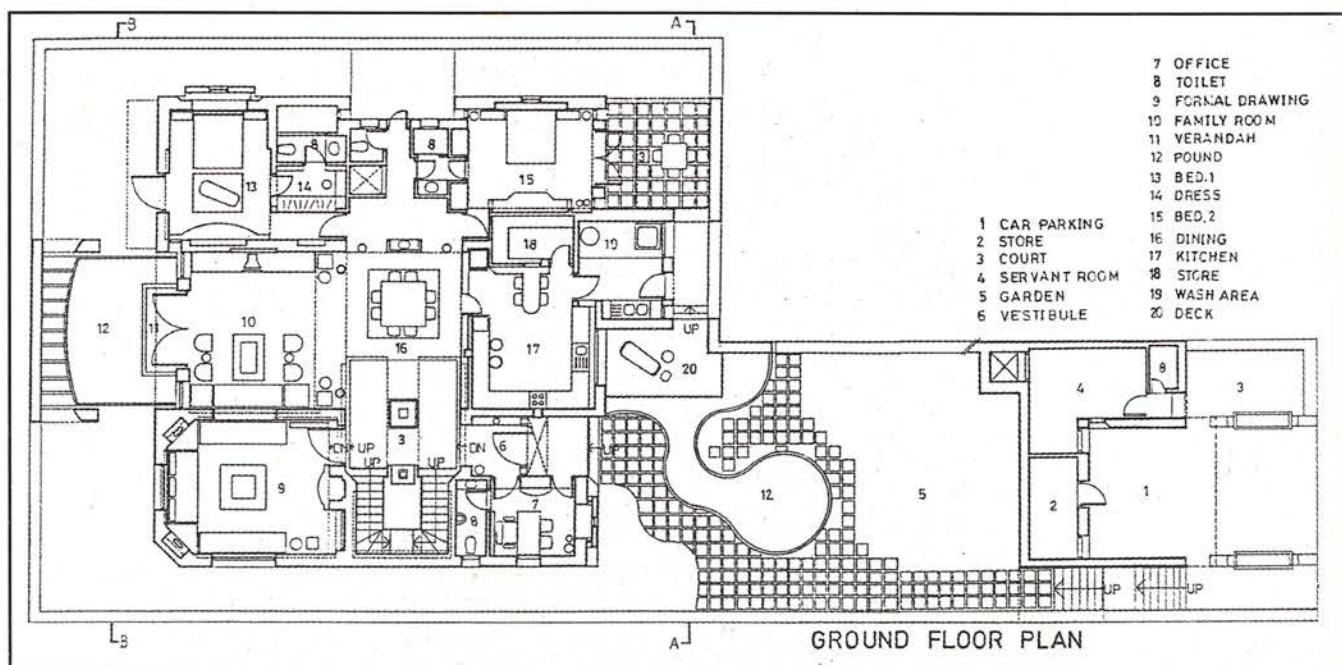
Soft indirect
light filters
in through
skylights on the
shior stone walls
and jaisalmer
stone floors.

An almost
monumental
stairway and
bridge overlook a
central indoor
courtyard with
a fountain.





PLANS





The main living areas, which are more public, have a central indoor courtyard with an almost monumental stairway and a bridge that overlooks the courtyard. The fountain, which is the jewel of the courtyard, brings the life and music of water to all the surrounding rooms, so that one perceives the house as a primal or archetypal traditional dwelling space.

Simple and at the same time gracious in form, the Hariyanis' design for the Jain house is animated by the life and daily cycle of natural light that filters into it through the skylight, which in a sense is the soul of the house.

Jayesh and Bindu say, 'If we examine all the virtues so dear to hearts of environmentalists today – balanced ecosystems, and so forth – we will find that incredibly inventive solutions already exist – in fact, have existed for centuries.' With runaway urbanisation, what no longer exists, of course, is the context in which these marvellous solutions are viable. For this reason, they believe it important that our cities adopt planning codes that are able to accept these indigenous patterns of vernacular sustainable principles. 'It is in this context that we have identified the phenomenon of modernising the vernacular.' And this is what they try to do in their work: 'We try to recognise the logic of construction in a traditional sustainable practice, where the architecture directly represents the materials used and the method of construction employed.' ☺