HOMES

The 5,000-square-foot Pune apartment built around a door that doesn't exist yet

Ayesha Puri Kanoria and Nina Puri designed the daughter's apartment first, and it was emphatically modern. Her parents wanted the opposite, which was fine, until the family mentioned the two homes might someday be joined together.

By Ela Das
Photography by Talib Chitalwala

13 November 2026



In the living room, a burl-clad wall carries Vikram Goyal's cast-bronze work, while Ashiesh Shah's shelving keeps the dining room in view. Talib Chitalwala

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A few years before Ayesha Puri Kanoria and Nina Puri of Sanjay Puri Architects began designing a 5,000-square-foot Pune apartment, they had designed another one in the same building for the homeowners' daughter. While that one was emphatically modern, this one would belong to her parents. And, part way through, the family raised a possibility that began to reshape the brief: one day, the two homes might be connected. "We therefore had to create a space that could feel distinct from the daughter's apartment, while still retaining a hint of modernity," the designers explain. The parents, they knew, had "a more conservative sensibility", and they arrived with older pieces they had no intention of parting with. What the architects needed was a language settled enough for a couple who value permanence, and loose enough to one day meet a very contemporary home elsewhere in the building.



Ashiesh Shah's turned-wood shelving brackets the room on both sides, framing the burgundy marble Molteni&C table and, on the far wall, a Santiago Giralda painting from Galerie ISA.







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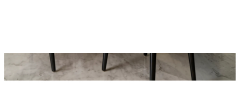
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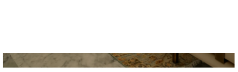
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By Tiifi | WORDS BY SHUBHANGI JINDAL



A round Molteni&C table in burgundy marble is the one saturated note in a room otherwise given over to cream and stone, with black leather chairs by DeMuro Das and Ashiesh Shah's shelving behind displaying objects from Noya.



What they chose was classical, which is the joke of the project, because there was nothing classical about the apartment when they got it. Every moulding, framed opening and weighted proportion was invented and built in. The one thing they kept was the flooring, carried over at the family's request from the previous home.

No Leftover Space





The formal living room runs on symmetry with artist Vibha Galhotra's circular work, massed from handcrafted ghungroos, flanked by slender lights by Stem recessed into the wall rather than applied to it.

The decision that tells you most about how these two homes work together arrives in a corridor. Kanoria and Puri clad it floor to ceiling in figured burl and placed a monumental cast-bronze work by Vikram Goyal at its centre—the boldest gesture in the house, spent on the sort of space most people treat as a gap between rooms. Why there? "Precisely because it was a passage," they share. "We did not want circulation to become leftover space between the 'important' rooms." There is also a second reward: you pass through something dark and dense, then step out into the light.



A hand-painted De Gournay mural in bronze sends wisteria trailing above the bed in the master bedroom. Opposite the bed, fluted walnut screens slide back to reveal shelving set against blue stone.



The art was commissioned rather, and the briefs were deliberately loose. "We try not to brief an artist to the point that we are effectively designing their work for them," the designers say. Artists were given context instead, such as the scale of a wall, what sits opposite it, the materials around it. For the formal living room they sent Ross Taylor the warm palette they had chosen "not as a colour prescription, but as a context".



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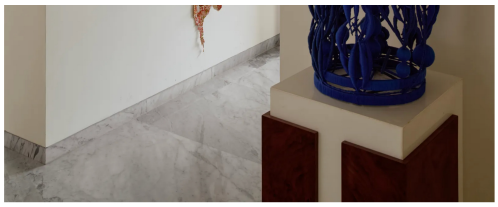
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A glow-up for your walls that stands the test of time

By **JSW | Words by Vaidehi Joshi**



At the entrance, Parag Tandel's cobalt sculpture abstracts the nimbu mirchi (the chilli-and-lime charm strung up to turn away ill luck), while Boshudhara Mukherjee's suspended textile softens the threshold beside it.

But not everything in the Pune apartment went to plan, and the best wall in the house is the proof. For the informal lounge, a team led by Aparna G travelled from Bangalore and spent close to a month sculpting botanical reliefs onto the walls by hand, with the lights cast into the same plaster. Then the plaster refused to dry on schedule, and the leaves and flowers began to distort. "Rather than treating this as a failure, we improvised," the designers say. The warping was worked into the forms. "The final result retained the marks of the process, which made it feel more alive."

Where Everyone Ends Up



Artist Digbijay Khatua's gridded diptych supplies the room's one jolt of colour.

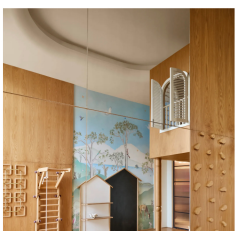


Walnut joinery wraps the study, and, rather than hang a painting on it, the designers had artist Snehal Goyal paint the cabinet shutters.

There is also the room nobody quite planned for. The double-height playroom was built for the grandchildren with a climbing wall, chalkboards, and a ladder up to a treehouse-like perch for reading. It is now the most-used room in the apartment, and not only by the children. "The family also began exercising there," the designers describe, explaining how the wooden mat floor turned out to suit training.











The double-height children's playroom is the most-used room in the house. The granddaughters asked for a climbing wall, chalkboards and a secret place to read; the wooden mat floor means the adults now train here too.

What the designers remember best isn't a room at all, but a day of unpacking. "We did not want to create a finished shell and then simply populate it with beautiful objects." While most of what came out of those boxes had been commissioned for the exact spot it was about to occupy, the designers point out how "until that point, the home felt like a shell that had not yet been populated. As the objects were brought in and arranged, the entire space came alive."

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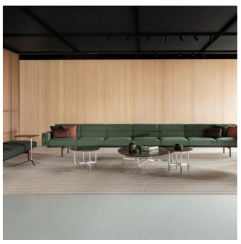
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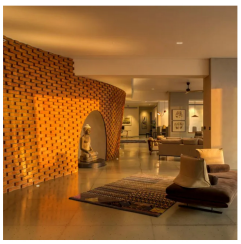
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