

## VOICES

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## THE SUNDAY STANDARD

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THE SUNDAY STANDARD ■ MAGAZINE

## DESIGN

SUNDAY ■ 5-11 APRIL 2015

## Enhance the Walls to Bring in Good Luck

YIN AND YANG | SBS SURENDRAN



Walls are not just to be viewed as a partition or divider between rooms or between the occupants and the outside world. It is believed in feng shui that energy does not just flow through doors and windows but a small percentage of it transfers through walls too.

Enhancing feng shui of your home or workspace by activating a few important walls is a unique and time-tested approach, often adapted not just to overcome a negative space but also activate good feng shui.

The walls can be transformed to breathe life into a home or office. Look at the walls in a building as a blank canvas which one can adapt and use to create auspicious energy and ambience. The chi of a place can be lifted by intelligently using the walls. Energy produced by walls can either be extremely lucky or depressing, hence consider the position, layout, design and sector of the wall.

A very important principle in feng shui is to have at least one solid wall in a room. This wall is said to signify the abode where the positive spirit of the room stays and accumulates, and is the foundation to the type of energy existing. Interaction of the solid wall, which can be a feature wall or the main focus in a room in relation to the rest of the home, is vital in enhancing the mood of the home.

There are quite a few sectors of the home where the important wall can be enhanced, and out of them:

- The wall that directly faces the main door is important as it decides the type of energy which comes into the home. A mirror on this wall is taboo as it will bounce off energy rolling in straight out of the main door. An auspicious image or even a blank wall is better than a mirrored wall. Choosing the colours on this wall according to the element of the facing direction of the door is important. The wall that faces the main door should always be welcoming and inspiring in décor, hence enhancing it through colours, decals or decorations would be appropriate.



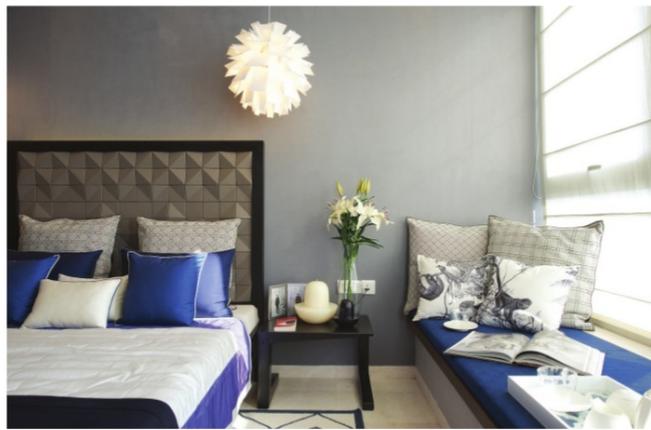
- Wall directly facing the bed should generate a feeling of comfort and soothing. It should not be overpowering with clutter or overly sized storage cupboards. Every night the last thing you see before you go to sleep and the first thing your eye catches when you wake up in the morning should be positive and inspiring. Hence this wall can be something which carries positive thoughts which can get imprinted in your mind, in turn leading to pleasant dreams. Avoid placing images which are depressing, or those which induce nightmares.

- The wall that directly faces you at work should also be a source of positive affirmations, hence having murals or decorations like flowing water or scenery that suggests abundance is a good enhancer.

- The wall behind you at work is most important as it signifies the type of support you receive at work. Windows directly behind (if openable) are not considered good as the energy rushes out and is not quite lucky, and you would lack support from the office. Avoid pictures of sharp-edged buildings or wildlife directly behind; more supportive pictures of landscapes or mountain terrains are considered good.

Most importantly having a wall with a happy picture of the whole family in the living room on such a prominent wall is a very powerful feng shui enhancer which simulates a feel of togetherness and safety to the family.

The writer is a master Feng Shui consultant and traditional vastu practitioner



## ARTIST IN RESIDENCE

Mumbai-based Rooshad Shroff is quickly emerging as one of the country's most interesting modernist architect *By SUPRIYA KRISHNAN*

What first chanced upon Mumbai-based Rooshad Shroff's work at Jaipur Modern, a lifestyle store set in the heart of the Pink City. It was the dramatic black and white marble flooring and inlaid tables and hashtag-worthy centerpiece of embroidered handmade teak tiles that showcased Shroff's deft craftsmanship. The stellar wall-cladding concept that has hand-woven threads across 400 wooden tiles took nearly seven hours per tile.

Craft and the idea of things being handmade is important to the 33-year-old architect's repertoire. "As an office, we are constantly working with different artisans from various parts of India to research on different techniques of making, and see how we could best take forward the workmanship available and try to have a more contemporary modern aesthetic. The furniture and tiles become an avenue for us to express these ideas and research. We have a global patent in Paris for the embroidered wooden tiles concept," says the designer, who won the Elle Decor Award for Wall Surfaces 2013.

Hailing from a family of architects, Shroff completed an undergraduate degree in architecture in Mumbai and later studied at Cornell. "After this, I worked at the office of OMA/REX, NY, for a year followed by the office of

Zaha Hadid in London for 18 months, only to leave to get back to academia to pursue my Masters in Architecture at Harvard University. While at Cornell, I also did my first internship at Issey Miyake in their NY office," reminisces Shroff. He returned to Mumbai in July 2011 to start his practice in furniture/interiors and architecture. Since then, there has been no looking back.

Shroff has kept busy with a 12-villa development in Goa and has projects lined up in Mumbai and Osaka. He was hired as the local architect for the Christian Louboutin store in Mumbai and is the design architect for the brand's Bangkok outpost. "For the BKK store, once again a lot of materials were developed in-house, taking inspiration from Thailand as well as Christian Louboutin — as a



Rooshad Shroff

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brand. For example, in the men's room, we created a wall with different tiles clad in leather which were block-printed and embroidered in various yantra tattoos—which are popular in Thailand. We also used tikri mirror work done in Udaipur on a wall as well as copper sequins embroidered panels on the cash desks, taking references from the ceramic Thai roofs that are often seen along the streetscape of Bangkok," explains Shroff.

He adopted a similar approach while working on

Jaipur Modern. "There was a great synergy between the brand Jaipur Modern and my office as we both work with a lot of handicrafts from various parts of India, be it with the interiors or the products to be displayed. As this was going to be a retail outlet that would exhibit works primarily to do with crafts of India, it was a perfect opportunity to showcase the abundance of beautiful handworks within the interior. The bungalow was a dilapidated old 1920s' structure which we restored keeping the original layout and expressing a few elements from the old architecture," he says.

Besides this, he did the interiors, landscape, packaging and branding for Jaipur

by the nature of folding adding the structural rigidity. The idea was to reference origami especially when it came to creating 3D shapes from a 2D surface. "The material here was stainless steel which gives the mirrored finish which allows the furniture piece to almost disappear in its surrounding reflecting its context around it," he says.

Architectural Digest India along with Asian Paints selected Shroff as one of the eight different designers to use one of their existing furniture pieces and incorporate any of the finishes provided by the company. "This at first was quite a challenge for me as I typically work with solid Burma teak



wood, so it would be counterproductive for me to have any painted finish over the expensive beautiful wood. However, on looking at the beautiful range of finishes I had at my disposal, I decided to paint over my dining table and used 10 different shades of paint all layered on top of each other. Once painted, I personally sanded down the layers of paint at different intensities—at some points even going down to the wood to expose the Burma teak below. This allowed different contours of paints to be visible. The result becomes completely unique and makes each piece be completely different from one another by nature of the sanding," explains Shroff.

For Shroff, furniture very often becomes the testing ground for a larger research on craft. "Depending on the material and artisan, the technique of making becomes important and challenges both myself and craftsman in thinking of different ways to take the craft forward. Most of the inspiration comes from studying and understanding the craftsman," he says. In the next month, watch out for his new collection of furniture in marble. For more information: log on to Instagram.com/RooshadShroff or <https://www.facebook.com/RooshadShroff>

For more information on the company's work, log on to: [www.thisisit.net.in](http://www.thisisit.net.in)