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AR. ROOSHAD SHROFF



“
Design for me is approaching the basic program and to find opportunities from the clients brief which would catalyse into the most innovative solutions
”

Describe your style of designing. Who has influenced your design styles?

I believe in the veracity of hand skills and local techniques making the products more unique and associated to the place. Such associations with the local techniques of production and the association with the work is becoming one of the dominating avenues for me to express my interests and work. The skilled Indian artisans and the amazing craft available within the country makes India unique and become a source of inspiration for me to create works- be in interiors or furniture.

How do you formulate ideas/ plan / concepts for your design? Kindly elaborate on the process?

Design for me is approaching the basic program and to find opportunities from the clients brief which would catalyse into the most innovative solutions. Regardless of scale or context, my design approach would be to identify the core elements and to re-think on how those could be enhanced within the architectural proposal.

Having worked in offices such as Zaha Hadid- which focuses primarily on technology, what prompted the shift to using traditional craftsmanship in the work?

The office of ZHA being an increasingly technological and digital world, there was a great emphasis on the digital and the exposure to new fabrication techniques- the easy access to use CNC and 3D printing – it introduced a new vocabulary within design that enables complex geometric forms to be manufactured with ease. While this was extremely seductive at first (and probably the direction I would be working in- had I not been so involved with the inner workings of the office)- as it opens up a number of possibilities for production, to me- there seemed to be a sense of loss of authorship. Authorship not in terms of the “designer” but as mass production happens with the click of a button- the individual piece loses a sense of authorship- one of the craftsmen. Every piece then also begins to mimic a prescribed aesthetic- one that follows an ease of production through technology and therefore it also loses a sense of place as the machines could be situated anywhere in the world. So it is this loss of authorship- of the craftsmen and of place that prompted me to move in a direction quite against the work of ZHA (digitally heavy work approach) and focus on ‘the handmade.’



INDIA
TODAY

HOMIE

SEPTEMBER 2018

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INSIDE
Nivah, a heritage
building in
Moradabad

IN CONVERSATION
With architect
Akshat Bhatt

CHARGE OF THE LIGHT BRIGADE

New collections, iconic designers, quick tips and
clever hacks. Your guide to the best in lighting

*Flying leaves
light by Sans Souci*

A man with short dark hair and a light beard, wearing a light blue and white striped button-down shirt, is holding a white, carved marble light bulb in his hands. He is looking directly at the camera with a neutral expression. The background is dark, with several other similar marble light bulbs hanging from above, some of which are illuminated, casting a warm glow. The overall mood is artistic and focused on craftsmanship.

Rooshad Shroff, 35
ROOSHADSHROFF, Mumbai
www.rooshadshroff.com

"We make bespoke finishes and products that use techniques from Indian heritage but are made more contemporary," says architect Rooshad Shroff, who started his eponymous multi-disciplinary studio in 2011.

CARVE A NICHE Shroff's marble bulbs are made from a singular monolithic chunk of marble that is hollowed out to a 6mm thickness. Each bulb is then carved with a different pattern inspired by crystal ware. Each bulb has a solid brass fitting which holds the LED bulb within. "The idea was to create a fragile bulb from a robust material like marble using traditional carving techniques found in Jaipur," says Shroff. The second series comes with a marble inlay which uses the traditional inlay techniques found in Agra.

PRICE ₹18,000 (plus tax)

By Aditi Puri

GLASSA

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EXPERTS ISSUE

TIPS, TRICKS AND SECRETS FROM
THE ONLY NAMES THAT MATTER

GASA

in design VOGUE

RUMY, KAYZAD AND ROOSHAD SHROFF

Serendipity drove Rummy to return to India in the early '70s, or the Mumbai-based architect and interior designer would have been in the US Army. Over the years, the starchitect has attained an enviable career trajectory. Marking their own territories with the same tenacity are his sons, Kayzad and Rooshad, who run separate eponymous practices and, today, have impressive repertoires. They remember spending summers at their dad's studio, where he would allocate house plans to the brothers to trace, for him to evaluate with a magnifying glass later. While the trio maintains their personal rapport as a family, differences do arise when they collaborate—but their customary Wednesday lunches play a worthy peacemaker, they reveal.

RUMY: "The grid is my signature—I'm always guided by pragmatics but superseded by systems."

KAYZAD: "I take cues from the site, construction and detailing, which paves the path for a particular aesthetic to emerge."

ROOSHAD: "All my efforts are focussed on refined craftsmanship and bespoke finishes, with the same conceptual rigour."

LIFE

It's all relative

You don't choose your family, but you can pick your professional partners. NUPUR SARVAIYA meets eight design titans and their offspring who are merging work and home

ARCHITECT and INTERIORS INDIA

Inspiration and insight for architects and interior designers | Vol 10 | Issue 4 | July 2018 | ₹50

116

HOT 100

Rooshad Shroff ROOSHAD SHROFF

Architect Rooshad Shroff set up his eponymous design practice in 2011, after working with Zaha Hadid Architects on diverse projects, such as the Dubai Opera, a seven-tower residential complex at Farrer Court (Singapore), and the Zoerkler Tower in Vienna (Austria). Notwithstanding his education and professional experience as an architect, Shroff has been always interested in design across segments — interiors to product design, landscape design to visual merchandising. Rooshad Shroff (the practice), while remaining dedicated to the realisation of interiors and buildings, also operates in areas beyond the traditional boundaries of architecture, including furniture, product, fashion and graphic design.

One of the earliest projects Shroff handled was as a local architect for luxury shoe brand, Christian Louboutin. It taught him important lessons in luxury design — and also paved the way for a niche specialisation. Subsequently, he worked on the luxury giant's Bangkok store as design architect, where his love for craftsmanship was evident in the yantra tattoos embroidered on leather, which are part of the decor. "The practice is very interested in handmade, artisanal work. It is quite a key aspect of our work, as these crafts contribute to the bespoke quality that we strive for. We also believe in problem-solving, and our approach is process-oriented — never mind the outcome. It's what I would tell my fellow designers, too. There's nothing wrong in making happy mistakes," says the young achiever, who has received an undergraduate degree in architecture from Cornell University, and obtained Master's in Architecture from the Graduate School of Design at Harvard University. When asked about how he sees his practice contributing to a better design environment in the country, Shroff is characteristically modest. "I don't know about impacting the country, but I do think that recognising and engaging with local artisans add a level of sophistication to our projects. Most importantly, gives them a unique Indian identity." ■

LOOKING BACK

The practice is too young to have path-changing projects, says Shroff, but Christian Louboutin is a milestone, because it marked the studio's foray into luxury retail design. It educated him on the finer

LOOKING FORWARD

There are a couple of projects currently under way that represent significant scale shift for the practice, from 2,000sq-ft to 25,000sq-ft in size. One is an interior design project for the Phoenix Group in Bangalore,



PH: NEVILLE BOPHRA

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MARCH 2018, ₹300

*SHE WALKS
ALONE*
RECLAIMING
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*TIME
TRAVEL*
FOR INDIA'S
MUSEUMS,
THE FUTURE
IS NOW

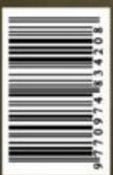
*THE NEW
FORM*
CLOTHING AS
ARMOUR
BALLET'S
SHEER GRACE
SCULPTED
STYLE

*THE
CREATIVES*
101 PERSONAL STORIES
OF INSPIRATION

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9th
Anniversary
ISSUE



B E A U T I F U L
M I N D S

Conversations with 101 visionaries who have changed the course of their fields

Photographs by BIKRAMJIT BOSE

MALVIKA SINGH
AUTHOR, PUBLISHER & EDITOR

She has been credited with breathing new life into the art and culture-scapes of Rajasthan and giving Delhi a vibrant new address at Bikaner House. Three years ago, when Malvika Singh was appointed to the Chief Minister's Advisory Council for Culture by Vasundhara Raje, she had a clear plan in mind. "To take the ownership of cultural heritage back to the people from the state, through robust public-private partnerships," she says.

Her successes, to name a few, include 18 state museums across Rajasthan in relatively unexplored areas like Pali and Sikar, five new cultural festivals celebrating the arts, the walls of multiple railway stations emblazoned with the work of local artists, and a sculpture park with pieces from both national and international artists at Nahargarh Fort.

A publisher and writer for *Seminar* magazine, Singh's tryst with art and culture began under the tutelage of the late handloom revivalist Pupal Jayakar. At her first job with the Handloom and Handicraft Export Corporation (HHEC) in 1971, Singh was in charge of procuring and marketing Indian handicrafts for shops that HHEC managed in New York, Boston, and London.

Her love for design made her start her own jewellery line, called Nigaar. Singh went on to become a founding member of the Indian National Trust for Art and Cultural Heritage (INTACH) and continued her passionate advocacy of preserving and celebrating Indian culture as the editor of the *India* magazine. For Singh, the definition of culture comprises "human skill, man-made heritage, and the natural environment. When all these aspects come together, you create a living legacy." >

By Noha Prasad



ROOSHAD SHROFF
ARCHITECT &
INTERIOR DESIGNER

Since setting up his eponymous design house in 2011, Mumbai-based designer Rooshad Shroff has been noticed for his unique designs and his ability to celebrate local crafts by channelling them into sophisticated contemporary avatars. Even while he was at the Harvard Graduate School of Design, his works were displayed at the Venice Architecture Biennale and the Shanghai Expo in 2010. His creations find pride of place at every important design and architecture platform in the country and abroad.

What is your design philosophy?

I have a keen interest in the process of making. I like to look at design holistically in its different forms and scales. For me, the use of local materials and art and the relevance of craft is very important in the final creation of a product.

What draws people to your work?

People come to us for the bespoke experience. We make the effort to create special finishes, experiment with different materials and techniques to make a piece unique. At a time when the market is dominated with mass-produced items, people are looking for one-off pieces, antiques, for something that is one of a kind.

By Noha Prasad

Shirt, ₹5,500. **Anuj Madan.**

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POWER TO THE PEOPLE

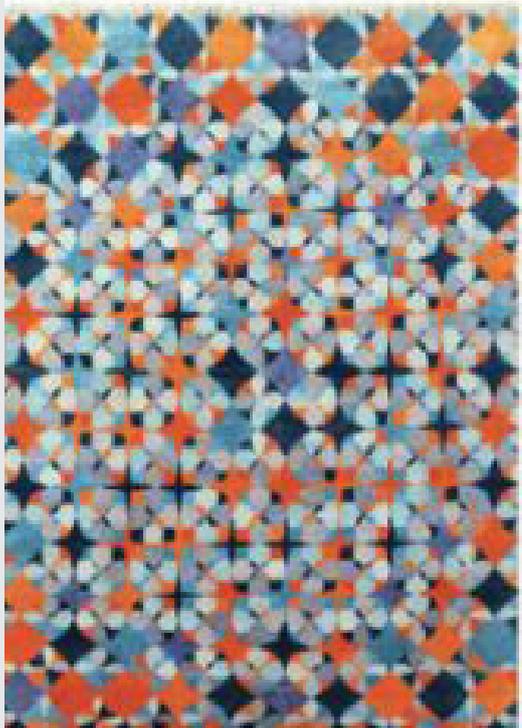
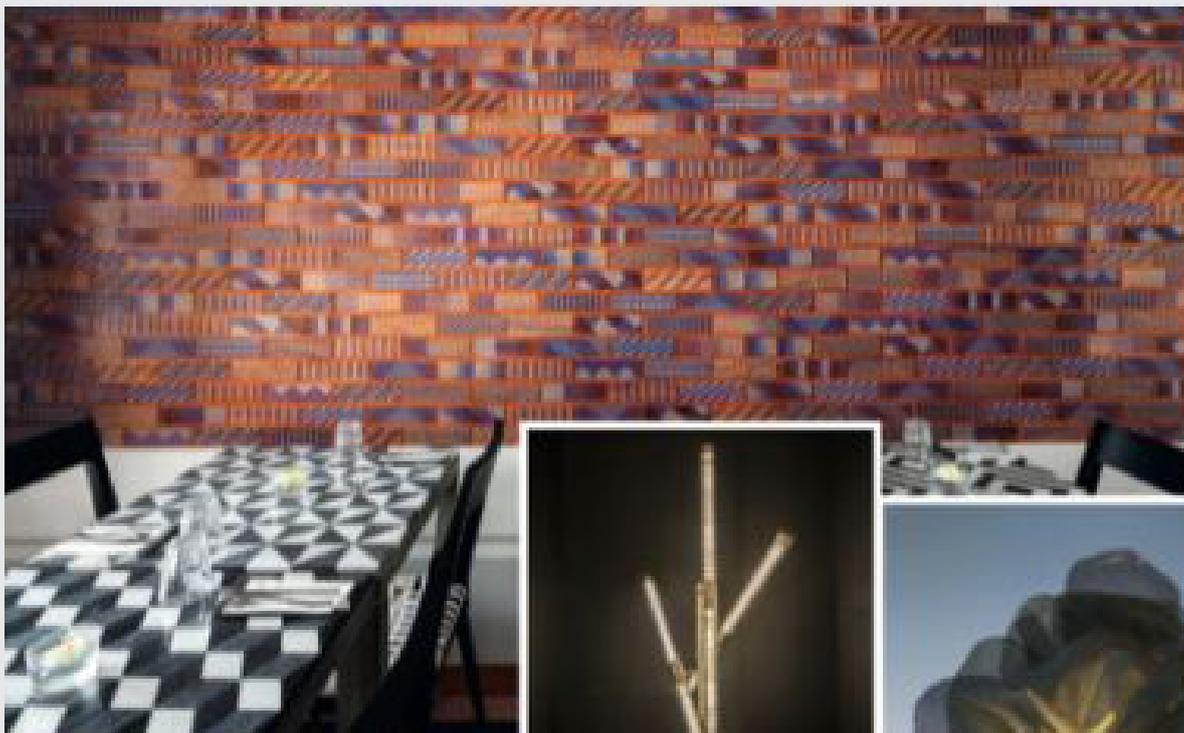
ID Symposium 2018

MEET THE SPEAKERS! FULL SCHEDULE INSIDE

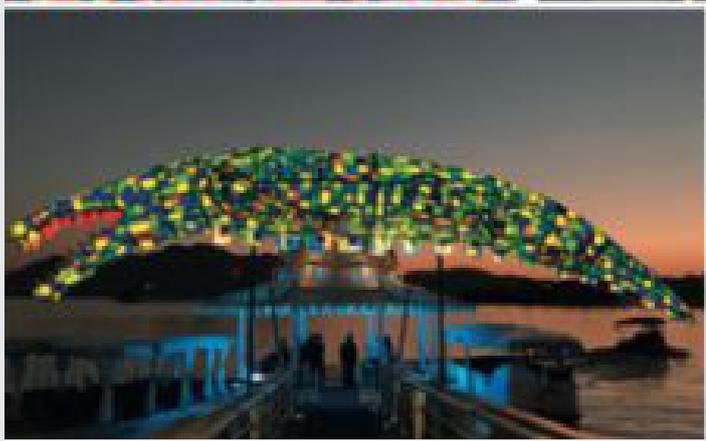
**Dinner with
friends**

13 EXQUISITE
TABLES FROM
A NIGHT TO
REMEMBER

Insightful interviews WITH RON ARAD, NEIL HARBISSEON, KENGO KUMA,
ANAVILA MISRA, ROOSHAD SHROFF **Imaginative homes** BY ANJALI MODY,
MANUU MANSHEET, KOHELIKA KOHLI, SONIA DUTT, VALERIE BARKOWSKI



Clockwise, from Top left: Jaipur Modern, one of Beuschel's favorite commercial projects; the metal rose installation was created for a pre-wedding event at The Leela, Udaipur; An EDIDA Lighting 2015 winner, the light bulbs were carved out of a single block of marble; The super-sized glass mosaic animals were also designed for the Udaipur wedding; Imagined for Cozon Fine Rugs, tessellations won the EDIDA Flooring 2016; The Limited Edition light range was envisioned for Atmosphere Photographs courtesy from Petit



DECOR PEOPLE



GETTING TO KNOW **ROOSHAD SHROFF**

The EDIDA Designer of the Year 2017 is a force to reckon with, as his eclectic furniture, detailed techniques and respect for diverse materials ticks all the right boxes

TEXT BY **AYMAN CONTRACTOR**

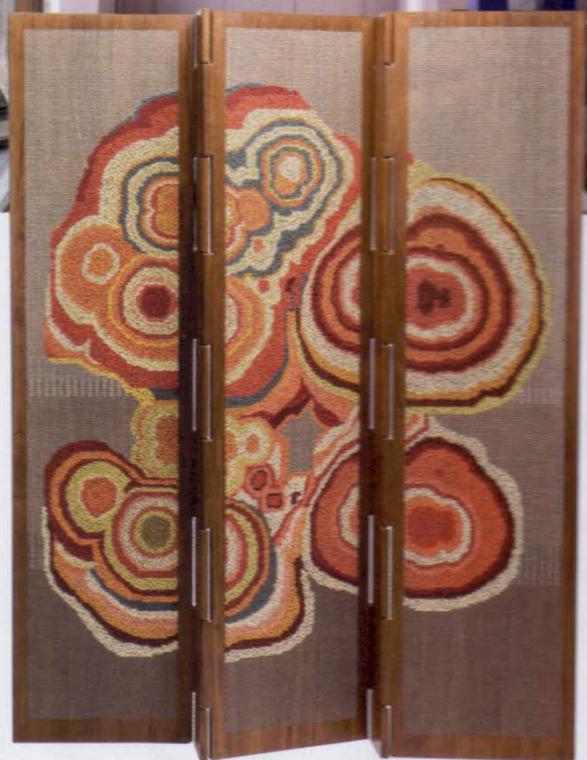
Born into a family of architects and designers, Rooshad Shroff spent his holidays either visiting buildings and museums, or his parents' office as both his father Romy and mother Shernaz are creatives. This coupled with his formal education at Cornell and a Masters in Architecture from Harvard led to his love for design. After having worked with renowned international firms, he eventually set up his own practice in Mumbai. In his career spanning only six years, this multi-faceted creative has already done it all – from designing stores for major lifestyle brands and show apartments, to his first solo show 15,556 that showcased eclectic embroidered furniture. We sit down to have a chat with the newly crowned EDIDA Designer of the Year 2017.

I'm process oriented and also quite tactile, which requires material investigation and handmade techniques. Sometimes I face limitations, but there are ways in which you can push the material's potential. My collections reflect the method used, be it embroidery on wood, marble carving or colour sanding.

My ultimate dream would be to work on a museum. There's a larger architectural expression that one can carry forward.

I'm ecstatic to have won the EDIDA Designer of the Year. People often question furniture in terms of functionality and practicality or its comfort. There isn't that kind of appreciation for design as you have in Paris, New York or London because we don't have galleries in India where people investigate a piece of furniture beyond the utilitarian way. ♦

Website: www.rooshadshroff.com. Hear him speak at ID Symposium, India Design ID 2018 from February 22 to 24 at NSIC Grounds, New Delhi



Clockwise, from Top Left Rooshad, the reigning EDIDA India Designer of the Year; The embroidered mirror is one of the creations that landed him the coveted title; The interiors of the new Good Earth store in Jodhpur; The Embroidered collection is Rooshad's newest line; The heart table, one of his first experiments with marble; Marble carving gives the Inlay series a trippy effect

INDIA DESIGN ID JOURNAL

WWW.INDIADESIGNID.COM

FEBRUARY 2018



ROOSHAD SHROFF

Products by the EDIDA India Designer of the Year 2017's studio always go beyond boundaries

After completing his Masters in Architecture from Harvard University, Rooshad Shroff founded his eponymous multi disciplinary design and research studio in 2011. Fulfilling his aim to craft bespoke pieces of furniture, he has made a mark in several aspects of design from furniture and product development to interiors design. Shroff continues his pursuit to surprise and elevate furniture, going beyond the ordinary. There isn't a material that this multifaceted creative hasn't experimented with. The Mumbai based designer won the EDIDA Designer of

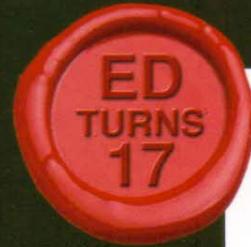
the Year at the 16th ELLE DECOR International Design Awards in 2017 and is best known for reinventing traditional Indian techniques to fabricate one-of-a-kind pieces for discerning clients.



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THE COLLECTOR'S
EDITION

DECEMBER 2017 - JANUARY 2018, ₹150



Boshi
GIRI

THE WELLNESS ISSUE

EDITED BY PROF BV DOSHI

HIS LIFE IN STORIES, WORKING WITH LE CORBUSIER, THE SIMPLE

HONOUR ROLL
**THE WINNERS
TAKE IT ALL**

Presenting this year's stellar line up of the honourees of the 16th ELLE DECOR International Design Awards (EDIDA) India, profiled against the beautiful heritage structure, University of Mumbai, Fort

TEXT BY **AYMAN CONTRACTOR**
PRODUCED BY **ANCHAL KAUSHAL**
PHOTOGRAPHY BY **BAJIRAO PAWAR**

Roohad Shroff, EDIDA Designer of the Year 2017

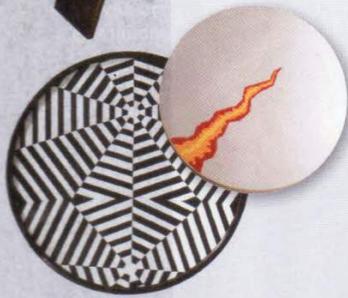
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EDIDA designer of the year

ROOSHAD SHROFF

There isn't a material that this multi-faceted Mumbai creative hasn't experimented with. This year, his Inlay tabletop series, Embroidered furniture, coloured Sanding collection and limited edition lighting for textile powerhouse Atmosphere lands him the coveted title.

Website: www.rooshadshroff.com



WINS AN
EXCLUSIVE
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FRANKFURT
2018!

EDIDA young talent KUNAL KYHAAN SEOLEKAR

The multi-talented Pune based creative uses natural, raw materials, colours and shapes as his inspiration. His Grid Bed is made using Himalayan Pine and the Curve chair is designed to comfortably fit any body shape.

Website: www.studiohaus.in



AD

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THE ART ISSUE

DAYANITA SINGH
ATUL DODIYA
PRINCESS PEA

ADdiscover



1. 'Pavé' (W6437-01) wallpaper by Osborne & Little, ₹22,731 per roll, at F&F. 2. 'Esferra' pendant lamp, ₹3,625, Hatsu.in. 3. Black and white marble tray, ₹22,000, Rooshad Shroff. 4. 'Slash' standing mirror from the Coexist collection, ₹4,80,000, Slash Objects. 5. 'Jiji' armchair by Piero Lissoni, price on request, Lema.

INDIA DESIGN ID JOURNAL

INDIADESIGNID.COM

NOVEMBER

>> FORTY UNDER FORTY

Forty renowned names in design and architecture who are under 40 in age predict the biggest furniture and decor trends to watch out for in 2018



In a world where progress is defined by technology, 2018 will bring back the importance of craftsmanship in design. This will be reflected in the use of handmade production techniques to create futuristic designs”



ROOSHAD SHROFF
ARCHITECT, ROOSHADSHROFF

November
2017

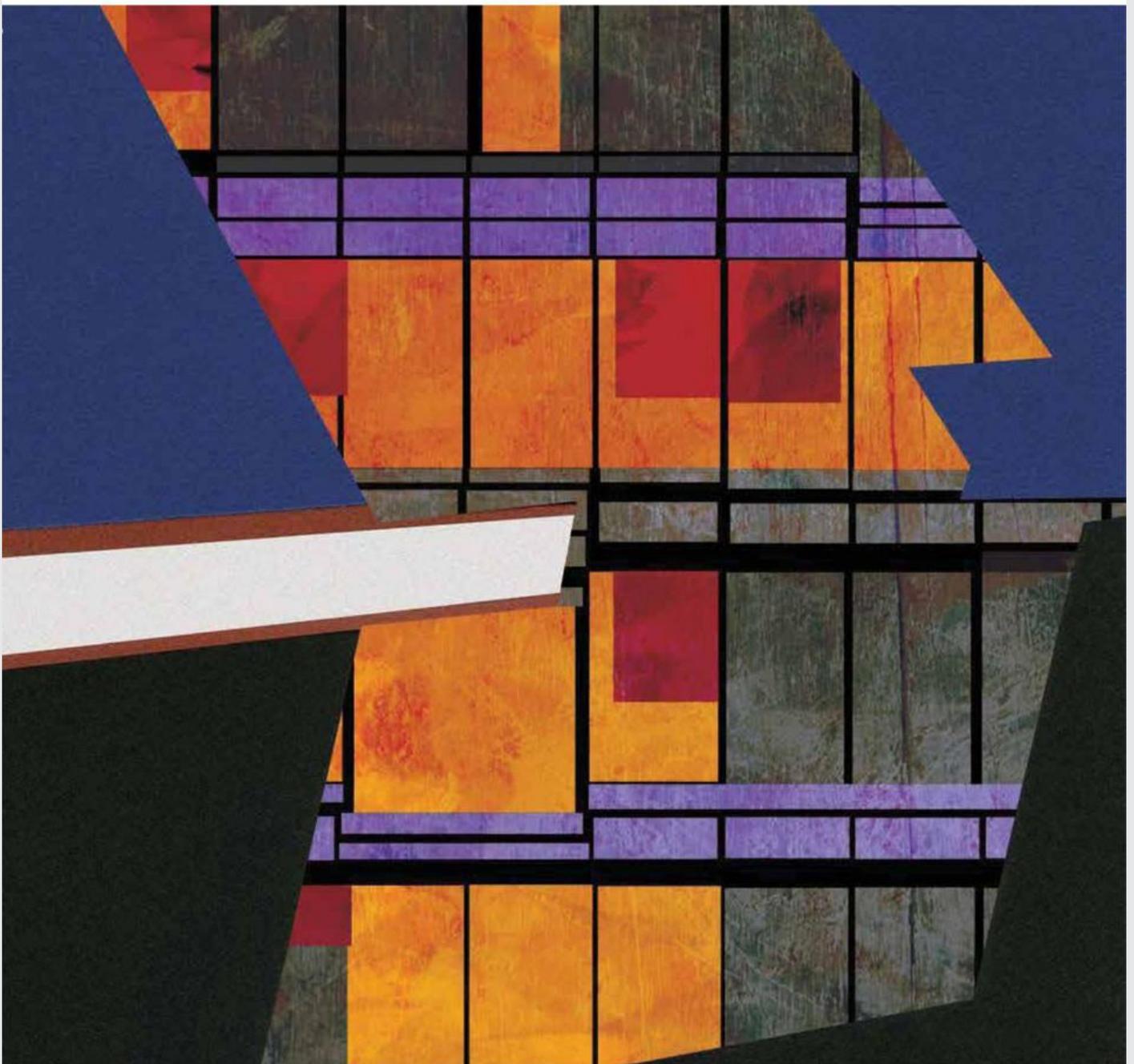
Volume 07 / Issue 1
₹200

domus

INDIA

067

LA CITTÀ DELL' UOMO





In response to the first question, "Is there an Indian way of thinking?", Ramanujan answers, "there was an Indian way of thinking; there isn't anymore." If I try and repond to this in the context of the essay, the following answer emerges, "there was an Indian way of designing; there isn't anymore." Building on the arguments Ramanujan discusses, if we need to learn about the Indian way of designing, an answer cannot be merely sought from designers. One needs to go to the master craftspeople, the *shilpis*, the makers who developed a language of what we call 'Indian'. The concept of *kala* — and its all-embracing meaning of notions of art, craft, design, and technique — itself indicates the profoundness that existed in the Indian way of thinking. Although there are various contradictions centering around the relevance of such traditions and its meaning today, often wherever there is a mention of the term 'Indian' the discussion falls back on the concepts of craft, the local, the regional, among others. In an essay titled *Architecture and Contemporary Indian Identity* authors Rahul Mehrotra, Prasad Shetty and Rupali Gupte discuss that "often buildings are conveniently bracketed into themes like 'nationalist', 'regionalist' etc. to very clearly distinguish them from the other 'internationalist' or 'global' ones."

The second argument Ramanujan discusses, and which essentially is the theme of this essay: "There is no single Indian way of thinking." This is resonant with what we see today in the fields of architecture and design. There certainly is no single Indian way of designing. There is the old and new, there are traditional methods of making and there is digital technology, there is a local market and a global market, there are master craftspeople and there are studio craft-designers. It would be rather hard to claim that there is an exact or homogenous concept of Indian design. Now let's hold on to this argument and look at the works of some participants who were part of a recent exhibition in Ahmedabad titled 'Raw



This page, clockwise from top-left: A scaled model of the art installation 'Shrine' at Andaz Delhi by Andblack Design Studio; an embroidered screen from Rooshad Shroff's 15,556 collection; the Tokri pouf, the Safa chair, and cushions from the Design Clinic India exhibits. Opposite page, from top: bulbs

made out of marble from Rooshad Shroff's collection; Gathri stool by Parth Parikh of Design Clinic India; the Kalam table by Anantaya Decor, decorated with a miniature painting, is a reinterpretation of traditional wooden lacquer trays



Collaborative'. According to the concept note, 'Raw Collaborative has been conceived as a platform to showcase the works of Indian designers bound by the philosophy of creating handcrafted products that are inherently Indian in their expression, process, and outcome.' While I read more about the platform and its attempt to bring forward work of Indian designers expressing the idea of being inherently 'Indian', it essentially brings me to the central argument of this essay, which builds upon Ramanujan's question regarding Indian thinking: "Is there an Indian way of designing?"

Spread over two days and housed in the iconic ATMA Building designed by Le Corbusier, Raw Collaborative was a tribute to this structure celebrating Indian contemporary architecture and design. With an idea to present Indian design, the show spanned various products — furniture pieces, home furnishings, and lifestyle accessories — all true to the core Indian aesthetic.

The show witnessed around 22 participants responding to the brief of the event. While it would take longer to deconstruct the design philosophy and understand the 'Indianness' in design, let us look at few of them closely here.

Roshad Sheff presented his collection titled 75,556 showcasing a series of partitions, seating elements, tables, and so on, which used the traditional 'Indian' techniques of craft, thereby re-actualizing the handmade. The exhibit attempted to integrate the Indian knowledge resource with a wide pool of highly specialised and exclusive objects, making their way to the international market. Here the idea of Indian design was looked at with the aim of exploring traditional craft with new materials and giving it a global appeal.

Ayush and Geetanjali Kasliwal from ARFD and Anantaya Deco, a studio practice based in Jaipur, exhibited furniture and lifestyle accessory products. They used local, sustainable, and repurposed material, combining ancient techniques with high-tech modeling. The product range was a convergence of India's past and present, activated by the efforts of awarded designers collaborating with skilled artisans. The idea of Indian design here is looked with an attempt to embrace the craft sensibilities in modern design.

The work of Ranika and Jwalant Mahadevwal from Andblock Design Studio represented a way of thinking that involves marrying emerging technologies with craft traditions. The use of parametric tools and physical modeling is seen in the way the design manifests itself. Taking a huge



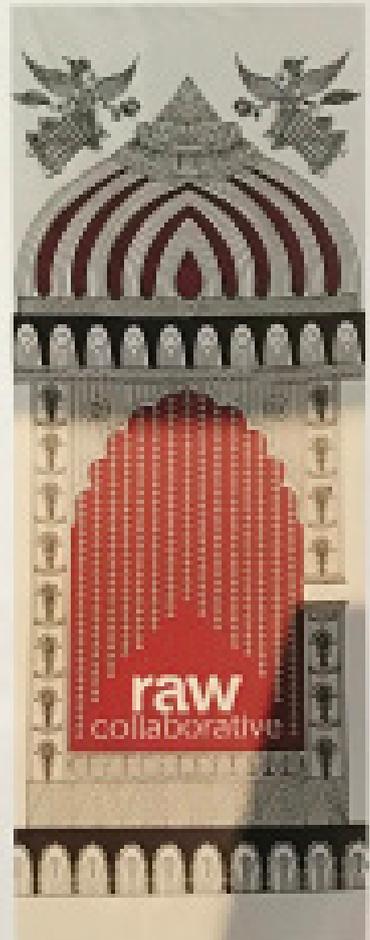


This spread: the two-day long exhibition of furniture design, contemporary design studio practice, and experimental and bespoke interior products – an endeavour of the Raw Collaborative in Ahmedabad – over several events

rational; Indians have no philosophy, only religion; no positive sciences, not even a psychology." Though the question will need a larger discourse in the field of design and architecture, one definitely needs to question the presence of huge glass facades in a moderate climate zone, the blind use of modern materials and buying of furniture from the west for a vernacular dwelling. The question of what we know about design and what it means to us as Indians is beyond the scope of this essay, and is a debate for another time. Ananya Sati, in his essay on the Indian identity, discusses that such diverse nations "share an inclusive reading of an Indian identity that tolerates, protects and indeed celebrates diversity within plural India". It remains to be seen whether these culturally diverse and regionally grounded practices can have a sufficient following among both consumers and fellow designers to represent a renewed cultural resistance, in the context of the current market forces, loss for local and regional designs to the increasingly expanding arena of international-global design practices across the world. And as William Koster says, "Perhaps no nation is as impossible to characterize, to summarize in a few stock phrases, as is India. Thus categorising a particular architectural work

— or even an entire urban scheme — as 'Indian' is certainly problematic; the many streams that have washed across India are all part of Indian soil. The soil, however, has tended to break down and assimilate, over time, any foreign architectural influences." 4

The author, proprietor of the Raw Collaborative, and conceptualized by Samir Karia, featured the works of Anshika Design Studio by Manish & Jyoti Maheshwari, APOD by Omprakash and Ayaz-Karim, Ananya Design, Design Clinic India by Parth Parthi, Mysore by Ramesh Ramesh, Roshan Street, and Night by Anshika Pillel. It was held at the Ahmedabad Studio Arts Association building on 9-10 September, 2017.



NOVEMBER 2017

EMMAN

BACHELOR PARTY 2.0
WHERE TO GO

AMAN KHANNA

40, CERAMIC ARTIST, ILLUSTRATOR, GRAPHIC DESIGNER AND FOUNDER, CLAYMEN

Aside from being chosen for the prestigious Pictoplasmia Academy Group show in Berlin in 2014, Khanna's now-iconic Claymen sculptures are based on his feelings—he aims to "sculpt emotions". The resulting works are weird and wonderful chronicles of his observations.

"In India, when it comes to clay, people think of studio potters whose work usually has an ethnic approach, or it's too functional. I use clay, a versatile medium as compared to graphic design, to depict feelings and experiences, through sculptures"

ROOSSHAD SHROFF

36, ARCHITECT AND DESIGNER
With one foot in architecture and the other in furniture design, Shroff's most recent breakthroughs, a marble bulb with inlay work and embroidery on wood, have further cemented his status as one of the country's leading names in contemporary design.
On his art:

"My work is very process driven. I do a lot of investigation and R&D. It was through this that I came up with the embroidery on wood concept, which has now become my signature"



On Malaker: Cotton T-shirt, jeans, leather shoes, metal and leather watch; all Malaker's own. Cotton khadi jacket, ₹ 15,000. Sayantan Sarkar

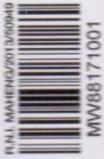
From left on Khanna: Cotton shirt, jeans, leather shoes; all Khanna's own. On Shroff: Wool sweater, price as request. Corneliani. Jeans, metal watch, both Shroff's own. Leather shoes, price as request. Dior Homme



HOME & DESIGN

VOLUME 5 NO 5 ₹ 250

TRENDS



FORM
AND
FUNCTION

STARRING

- AANCHAL GOEL
- ADVAITA MATHUR
- AJAY SHAH
- AKSHAY SHARMA
- AMBALAL BROTHERS
- ANJALI MODY
- ARADHANA ANAND
- ASHISH JAIN
- AVENISH JAIN
- AVNI SEJPAL
- AYUSH KASLIWAL
- BOBBY AGGARWAL
- GAUTAM SINHA
- GUNJAN GUPTA
- HARDIK GANDHI
- HARKARAN GREWAL
- JOSHUA HISHEY
- KALLOL DATTA
- MANISH JAIN
- MIHEER FYZEE
- MIKE KNOWLES
- NAVYA AGGARWAL
- NEERAJ AJWANI
- RANJAN BORDOLOI
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- VRINDA MATHUR
- & MORE

DESIGNERS' DIGEST

*make
for India*

WITH DIVYA THAKUR,
ROOSHAD SHROFF & SOME
MORE OF INDIA'S BEST
PRODUCT DESIGNERS



20,000 SQUARE FEET OF STRIKING
CONTEMPORARY SPACES

motifs, but to make the object with the know-how specific to India, which could then morph into any aesthetic."

TEXTURAL INTERPLAY

While he shies away from artificial materials that are forced to look real, he loves the feel of leather and prefers the texture of hand-woven fabrics over silk. Matte finishes and stone as a form, play the trump cards in his design language. Not particularly impressed with Post Modern design style, he says, "I wish I was born in the Art Deco period."

With every project he takes on, Shroff has both inspirations and aspirations. "My favourite corner in a space is the balcony. Watching the sunshine cast its stories on the balcony inspires me." He follows no standard, no specific colour palette, but loves to play with shades of grey to build his canvas on.

Heavily invested in the national architecture and design discourse, Shroff emphasises the need of a contemporary arts museum in India. He says, "We need a museum that can be an architectural expression, and much more."

IF YOU HAD TO RESTORE ONE HERITAGE PROPERTY, IT WOULD BE...

The Art Deco buildings along Marine Drive.

ONE DESIGN STUDIO YOU WANT TO BRING TO INDIA

Campana Brothers



The embroidered C-Chair, with cantilevered wood, and the marble Bulb, with a 6mm thin bulb for light to pass through, push the limits of materials, and also create a new technique of production.



“

The design principle that has been part of my language is process and material investigation.

“

The modern-India design sensibility is about embracing Indian roots and developing a unique narrative, where traditional craftsmanship meets contemporary brilliance.



AD

OCTOBER 2017
INDIA
₹200

ARCHITECTURAL DIGEST THE MOST BEAUTIFUL HOMES IN THE WORLD



THE STYLE ISSUE

ROOHI JAIKISHAN
SHAMINA TALYARKHAN
VIREN BHAGAT

ADdiscover

'009' woven black leather mat (above), Embroidery Aura Design Studio. 'Mutation' (ermine) fabric, Sarita Handa. Clockwise from top: 'Pepa' metal bowl by Lluís Clotet, Alessi. Poker suitcase trunk with 250 poker chips, Trunks Company. Glass by LSA (red), Trésorie. Oval amethyst ring (amongst chips), Gem Palace. 'Vide Poche Moongold' tray, Hermès. Silver charm with leather strap (on tray), Ravissant. White porcelain dish from the White Elements collection, Royal Copenhagen.

On her: 22-carat gold ring with moonstones, 22-carat gold bracelet with moonstones and sapphires, Gem Palace. On him: 'Luminor Due 3 Days Acciaio-42mm' watch, Panerai. Cardigan in natural glove lambskin, Hermès.

'ArchiDeck' cards designed by Rooshad Shroff.

Production Assistant: Shreya Basu.
Production: Temple Road Productions.
Models: Vinati Kokal, Talib Chitalwala.

For details, see Stockists

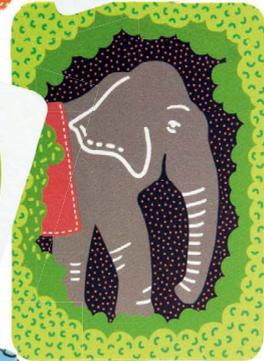


AD *discover*



ROOSHAD SHROFF
Architect and designer
'ArchiDeck'

Architect and designer Rooshad Shroff celebrates handmade techniques and traditional manufacturing skills through his eponymous multidisciplinary practice. In his 'ArchiDeck', Shroff shows a previously unseen sense of humour, paying homage to stalwarts of architecture and design, with cards featuring signature motifs of Le Corbusier, Zaha Hadid, Rem Koolhaas, Peter Marino and Karim Rashid. For example, the Le Corbusier-inspired cards feature his pipe (ace of spades) and glasses (2 of hearts), and his Open Hand monument in Chandigarh (5 of diamonds); Zaha Hadid is represented as the queen of spades. The card faces are embroidered in cut-felt appliqué, and the chevron backs in leather. The joker? Karim Rashid, of course. rooshadshroff.com



SAFOMASI
Graphic designers
'Animal Kingdom'

Its name a portmanteau of Sarah Fotheringham and Maninder Singh, the brand's founders, Safomasi is a New Delhi-based furnishing and accessories label known for its playful aesthetic. When making their creations, the designers focus on detail, decoration and colour—an ethic that is obvious from their 'Animal Kingdom' deck of cards. Inspired by their own travel-themed collections—Tiger Safari, Kawaii and Pushkar—they reinterpreted the animal motifs to create a range of colourful cards. From a langur in the trees to a tiger hidden in the foliage, the cards are a tribute to the country's fauna. "Illustration and storytelling is at the heart of our work so we approached the project from that point of view," says Fotheringham. safomasi.com

PHOTOS: SEBASTIAN ZACHARIAH (ROOSHAD SHROFF), NEVILLE SUKHIA (SARAH FOTHERINGHAM & MANINDER SINGH)