

[ART] [FASHION] [LITERATURE] [MUSIC] [DESIGN] [FILM]

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PLATFORM

CREATIVE LIFESTYLE



The Powerhouse

Kiran Nadar

Raghu Rai
Shireen Gandhi
Subodh Gupta
Pooja Sood
Dinesh Vazirani
Lekha & Anupam Poddar
Girish Shahane

★
Pankaj Kapur
Nadeem Aslam
Lior Suchard



[DESIGN]

Rooshad Shroff

Architect & Product Designer

Text Radhika Iyengar

Photography Cyrus Dalal

Clockwise from top left:
Rooshad Shroff, Embroidered
sofa for Maximiliano Modesti,
C-Series Chair, C-Series Table



Rooshad Shroff's background is a formidable one. Not only does he belong to a family of architects, but his design vocabulary has been moulded and sharpened by his education at *Cornell University* (where he was honoured with the *Edward Palmer York Memorial Prize* for Outstanding Performance in Design) as well as *Harvard University*, where he pursued his Masters in Architecture. He has worked on projects with design demigod, Zaha Hadid, has functioned as a Teaching Assistant for the illustrious Spanish architect, Inaki Abalos and was even involved with working on the stunning *Dee and Charles Wylie Performing Arts Center* in Dallas.

After spending a decade beyond Indian shores, Rooshad was driven towards initiating his own design practice, and decided to return to his homeland. Slightly over a year old, his studio does not limit itself to drawing blueprints for buildings; rather it is an extension of Rooshad's interest in the field of design. The studio explores the realm of furniture design and produces exclusive, handmade products. The *C-Series* is the young multi-disciplinarian's signature collection. It is a range of furniture that overlooks the modern phenomenon

of nuts, bolts and power tools, and embraces traditional joinery techniques like the 'dovetail joint', which gives each piece the liberty to be dismantled, transported and reassembled without a hiccup. The products have been sculpted out of old Burma teak rescued from construction sites and old bungalow debris, which lends an environmentally conscious edge to the collection.

Surging against the customary vein of regurgitating products through mass-production, Rooshad is seduced by the idea of handcrafted goods. 'The individual piece loses a certain sense of authorship, and every piece then begins to mimic a prescribed aesthetic - one that follows an ease of production through technology. The piece therefore, also loses a sense of place, as machines could be situated anywhere in the world,' he says.

Working 18 hours a day, the architect-cum-designer's schedule is swamped with projects, as he is currently fashioning a new range of furniture in marble, as well as designing the interiors of a residential space and working with luxury brands. p