

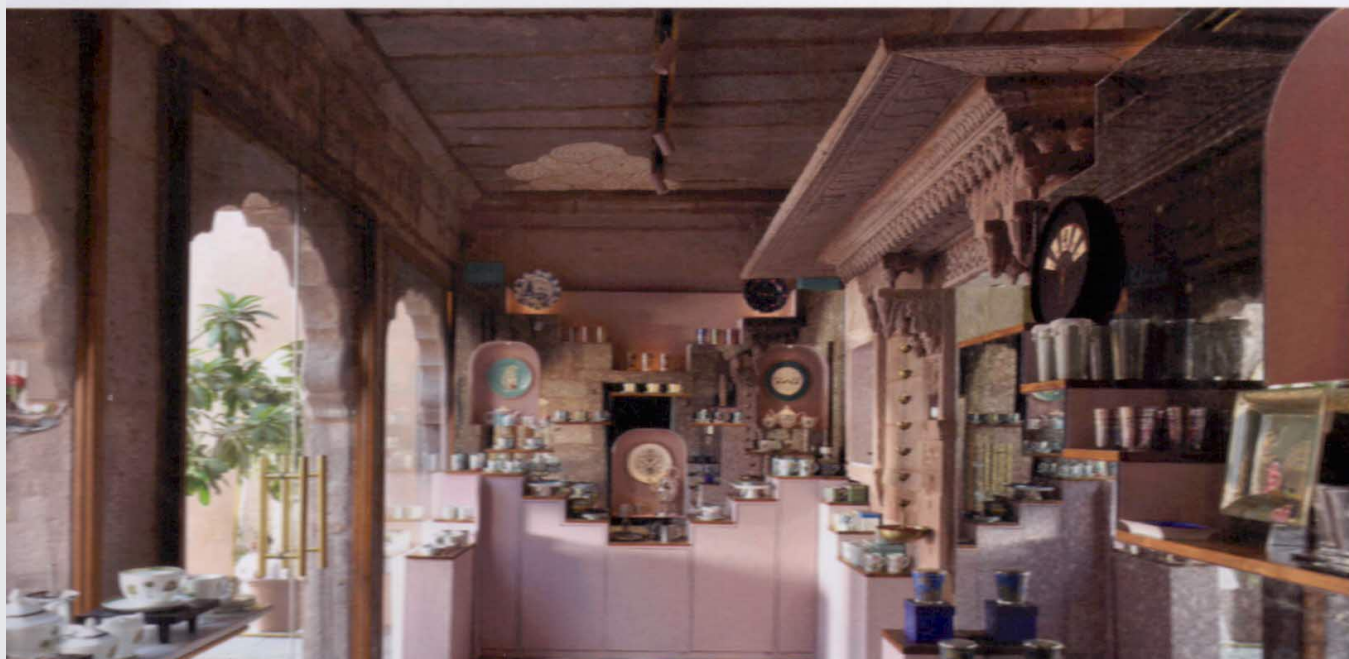
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SEPT-OCT ₹200



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.’

