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HOMES AND REAL ESTATE NEWS

THEMOHINDU

COVER

Rooshad Shroff's balancing act

The Mumbai-based architect and designer is now experimenting with metal and luxe fabrics such as cashmere to create gravity defying objects for the home

Lesley Simeon

ooshad Shroff's latest collection, lance, wasn't meant to be one at all. "When we began with a single piece, a side table, back in 2021, it was a simple exploration of form," says the Mumbaibased architect and designer, for whom working with furniture is more of an exercise to test ideas and crafts, than an endeavour to come up with a complete collection. "But I always had Balance on my mind; I knew it had potential to grow into something larger."

And grow it did, into a collection that spans across three distinct but bound-by-narrative sections at Shroff's ongoing exhibition at IF.BE in Mumbai his first large format solo since his debut outing, 15,556. Shroff doesn't call out the number of hours that go into the making of his pieces (like he did with the



title of his debut show) since he thinks the practice is commonplace now. But he's more than happy to discuss it with eager visitors at his show. For example, the nearly 4,000 hours invested in the making of his hand-embroidered carpets that adorn the second and third rooms of his showcase.

Creating a meditative space Apart from the pieces themselves (with a starting price of ₹50,000), Shroff also draws attention to the scenography of his exhibition. The venue – an ice factory in Ballard Estate, with a banyan tree at the centre and an overall rustic appeal adds to his vision of presenting his work in a way that's closest to how things are found in

With furniture on display in all three rooms, the first has more of the gravel islands that span throughout the venue, presenting itself as a Zen garden almost,

Designs from Balance, at IF.BE Mumbai; and (below) Rooshad Shroff. SPECIAL ARRANGEMENT



complete with mirrors doubling up as water puddles so that visitors can view the underbelly of the pieces on dis-

Speaking about the designs in his collection, Shroff says, "They appear unstable but are strong enough to hold ground as standalone pieces." These include iterations of his 2021 side table, which was representative of pebbles stacked up on each other, a coffee table (the designer's most challenging piece, technically speaking), a console (which he calls his visual hero piece in this collection), a dining table, a bar cabinet and a credenza, among others. The second room features four 30-ft-high panels large trees embroidered on organza curtains, which took over 4,500 hours to put together, while the third is like an arid landscape, complete with large

A curated playlist featuring the likes of birdsong, flute, and Tibetan bells fills all three rooms, creating, what Shroff calls, "a meditative space".

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Archita Suryanarayanan

hat does bamremind you of? In cities today, its use is mostly restricted to outdoor furniture or for temporary structures such as pavilions and gazebos. It is perceived to be not as strong and durable as more 'permanent' forms of building materials. But if you've been to Northeast India, you would have encountered bamboo structures that are as strong, or even stronger than 'pukka' houses.

With dense forests and rivers, bamboo is plentiful in Assam. A fast-growing material, it has a low carbon footprint. But its popularity here is not just because of its abundance. Lightweight bamboo structures have helped these regions cope with two difficult climate phenomena: earthquakes and

Assam lies in a seismic hazard zone and has witnessed

Bamboo to the rescue

How houses in Assam, made of the flexible perennial grass, withstand floods and earthquakes

several intense earthquakes. Additionally, it is often hit by floods. While the northeastern states have a variable climate depending on their altitude, Assam has hot and humid climate with warm summers. And local houses have found innovative ways to respond to this.

Mat walls

Chang Ghar is a traditional house of the Mising community, made of bamboo and raised on stilts of up to 10 feet or more above the ground. The houses were developed by this community, who have historically lived close to rivers in low-lying and flood prone regions, and their design is a response to the local conditions. The elevated houses kept away the flood water, and the walls made of the interwoven mats helped the house 'breathe', keeping the interiors comfortable in the hot and humid environs of Assam.

In 2017, Delhi-based organisation SEEDS (Sustainable Envi-

ronment and Ecological Development Society) collaborated with local artisans and architects to develop a sturdier version of the Chang Ghar in the low-lying area of Golaghat for the Mising community. Their design used bamboo stilts and followed the traditional model, but with some modern additions such as a concrete base for the stilts and deeper foun-

While Chang Ghar houses were simple and fulfilled basic





Bamboo works best as construction material. GETTY IMAGES/ISTOCKPHOTO

needs, local architecture was also developed for more elaborate needs. Ikra or Ikora houses were single-storeyed houses that used bamboo and local iko- $\it ra$ reeds as a primary building material along with brick and stone. Eventually, these houses came to be known as a distinct 'Assam-type architecture', and became popular in the region.

In an analysis of Assam-type houses, Avnibesh Sharma, a heritage enthusiast who writes about the state's forgotten past, states that after the Great Earthquake of Assam in 1897, experts were brought in to propose improvements. On studying the local environment and materials, they suggested a method of building that uses lightweight bamboo structural members, ikora reeds, along with earthquake-resistant techniques developed in Japan. These willowy structures would stand even when pukka houses may collapse. The buildings gradually became more elaborate with colonial influences such as verandas, porches and gabled roofs, and are seen in many public buildings in neighbouring Shillong,

Cross-braced structures

So, how does bamboo work well during earthquakes? According to a study from IIT Guwahati, the Assam-type house can withstand lateral deformation because of the flexible joints of the framing system, and the lightness of the infill walls made of ikora reeds. The bamboo joints allow for some swaying, and the absence of rigid joints helps the building

stand. Cross-braced timber framed structures are common across the world as a response to earthquakes. In a previous instalment of this series, we looked at 'Dhajji Dewari' houses of Himachal Pradesh, which fulfil a similar purpose.

Bamboo is a common material among other northeastern States, too. "As part of our work, we travelled to remote villages in Manipur, Meghalaya, Assam and Tripura, and studied bamboo house typologies. The common features were smaller, cosy rooms and a comfortable indoor environment. The skin of the house made of woven bamboo mat makes it breathable," shares Avneesh Tiwari, founder of Mumbai-based firm at Architecture. The firm designed the Northeast Pavilion at the Surajkund Craft Fair

The pavilion was a tribute to bamboo, and this permanent exhibition space showcases the eight northeastern states to promote Indian handicrafts and provide a platform for arti-

"In the absence of professional architects and builders, locally built structures reflect the collective wisdom passed down through generations," says Tiwari. To adapt traditional techniques to modern longspan structures, he adds that India still needs to invest in skill development and training to make it mainstream.

Unlike city buildings that are built by architects and engineers, these traditional structures are crafted by artisans and the local community drawing on generations of wisdom. Their ingenuity can continue to influence modern architecture in its quest for sustainability.

(This is the fourth in a series on finding inspiration in climate responsive architecture around the world.)

The writer is an architect and freelance editor.

IN STORES

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Lights and furniture inspired by a bygone era



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Reincarnating Victorian splendour of dark cabinetry and brass accents, Rosabagh's Reve Royale collection features sofas, armchairs, office desks, coffee tables, beds, mirrors, chandeliers, and Chester pieces. By using mahogany veneer, leaf embellishments with golden finishes, and carved brass detailing, they have introduced an artisanal mixture of antique and contemporary. @rosabaghofficial

Fos Lighting

With brass, aluminium, and woven patterns in raffia and cane, Fos Lightings' collection of handcrafted wall lamps, chandeliers, and pendant lights tells the stories of local artisans from all over India. One of the first lighting stores in Delhi's Chandni Chowk, the 70-year old brand has European, Tibetan-Nepalese, Indian and Italian style lighting collections. foslighting.in





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Rooshad Shroff's balancing act

CONTINUED FROM

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Utility is far from the sole factor defining the collection. Luxury competes, and Shroff's choice of mediums (white, green and pink onyx, semi-precious red jasper, and lapis lazuli, to name a few) testify to this. "We've made a niche for ourselves in the uber luxury segment, and so we wanted to ensure the materials we work with reflect that as well. While our sofas and chairs are available in regular fabric too, they are upholstered in 100% cashmere," explains the 43year-old, touching upon his foray into upholstered pieces, created in collaboration with Gurgaon-based interior design firm, DeMuro Das.

Tech will sustain craft

Upholstered pieces aren't the only first Balance marks for Shroff. It's also the first time he has worked with metal – the console has a bronze base, for instance.

Tech makes its debut as well. While he asserts that craft continues to be the backbone of everything they do and stand for, it will not survive without the undeniable influence of technology. "With Balance, we've used tech like 3D printing and 3D scanning to get better precision. It allows the pieces, especially where we've used metal and stone, to stand by themselves," he explains.

Allowing tech to aid the process is by no means digressing from the craft, he states. It's simply a tool that "allows us to prioritise quality", stay true to craft and adapt to changing time. "It's the only way in which craft can be sustained, revived. Just because certain things were done in a certain way in the past, it doesn't mean it can't be aided with new technology," says Shroff, who's also been researching tarkashi (a form of metal inlay in wood) for the past two years.

As for Balance, while some pieces may find a spot in a gallery in Mumbai, the rest will be listed on the designer's website.

> Catch Balance at IF.BE Mumbai till October 12.



Billy O'Tea: Tuticorin, Tamil Nadu Built-up area: 5,000 sq.ft. Cost: ₹2.3 crore Timeline: September 2020 -March 2023

Nidhi Adlakha

hen Swathi Ihunihunwala and Sumit Srimal, both professionals with backgrounds in marketing for the home decor industry, approached Madurai-based STO.M.P Architects to design their home in Tuticorin, they had a clear vision. "Rooted in the rich cultural heritage of Kolkata, they sought a design that would not only reflect their lifestyle but also celebrate their family traditions. From the outset, it was clear that this home would be a vessel for stories passed down through generations," says Vignesh Sekar, Principal Architect, STO.M.P, who decided to blend designs from the

The result is a spacious 5,000 sq.ft. house personified as a docked ship that comprises multiple communal spaces including an internal courtyard, an amphitheatre, a roof embedded with shells, among other nautical-inspired features. "When we started working on the project, the song 'Wellerman' by Nathan Evans was released. We felt a fascinating connection," says Sekar, of the sea ballad featuring a ship, Billy O'Tea, that they went on to name the project. "The song evokes a sense of community and togetherness, much like how the villa's design aims to create spaces that bring people together."

As a practice, "context is something we always draw inspiration from", he says, explaining how it made sense to draw from Tuticorin, known as the Sea Gateway of Tamil Nadu, and for its pearl fisheries and shipbuilding industries. "For a city that expe-

> riences a hot semi-arid climate, we were certain that we should take

a climate-sensitive design approach. The introduction of courtyards and lounges in the spaces that receives maximum heat radiation, and the placement of the bathrooms in the periphery, acts



Tuticorin's nautical nest

Crafted using underwater coastal wood and other nautical elements, the Billy O'Tea House is an ode to the coastal town

as a buffer between the sun and the habitable spaces, thus making the living environment naturally comfortable," he says, adding that the firm is also collaborating with Southern Railways on several public projects.

Another factor that led to the home's "open" design was the fact that it commenced in 2020, amidst the pandemic. "The second wave was a stark reminder of how our relationship with our homes had changed. It became essential to rethink the design of living spaces – focusing on creating environments that promote mindful living, openness, and connection."

Participatory spaces

Which is why the clients, who come from a joint family, were keen on inclusive, participatory spaces. "Rather than opting for enclosed areas like a traditional home theatre, we designed an open space inspired by the concept of a ship's deck. The multipurpose den becomes a lively



hub, transitioning seamlessly into an internal courtyard where light and air flow freely. Beyond, an external lawn stretches out, complemented by an amphitheatre," explains Sekar, whose recently-completed project in Theni, Western Valley House, has made it to the first list for the

Kyoorius Design Awards 2024. Over 50% of the Billy O' Tea house features reclaimed and sustainable elements, starting from

derwater coastal wood to the staircase that features similar wood. The main joineries of the house were made from a 15-yearold salvaged Burma teak tree procured from the city's harbour yard. The accents and artefacts were largely sourced from the Tuticorin coast, he adds.

The entrance from the road, for instance, features a transition space with the steps recessed

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DINESH ELANGOVAN, STUDIO F8



from the site boundary. "The entry is made in the concept of a padippura, a traditional arched gateway, as seen in Kerala architecture. The entry of the living room has a wooden door with joinery made of marble slabs and fluted glass," he says. Among the most treasured possessions in the house, he adds, are heirloom 100year-old antique plates and delicate ivory decor

Curved beam for air flow

Addressing the project's challenges, he explains that things got tricky when the monsoon arrived, "reminding us of Nature's unpredictable power".

He explains how the once-solid ground softened into swampy, waterlogged soil, preventing the team from digging deeper than three feet. "The soil, now loose and unstable, forced us to rethink our foundation entirely, adapting our approach to match the shifting landscape beneath us. A curved beam on the ground floor, resembling the curve of a ship's hull, was designed not just for structure but to guide air movement, encouraging the hot air to rise and cool breezes to flow in. This use of the stack effect allowed the house to cool naturally in the region's hot climate."

Over time, the house evolved. "It became more than just a structure - it transformed into a docked ship, anchored to its surroundings, balancing the land and sea, and embracing the challenges of its environment," concludes Sekar.

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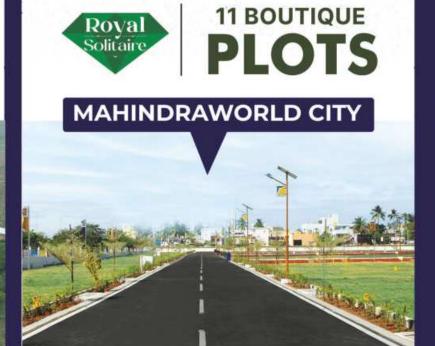
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