

TIME & STYLE ēdition

タイム アンド スタイル

エディション

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Time & Style édition

Time & Style édition designed for Boffi | DePadova presents a contemporary evolution of traditional Japanese wood artisanship. For over two decades, the Japanese design brand Time & Style has gone to great lengths to promote the country's long-standing traditions and skills linked to carpentry.

In the forests of Hokkaido, the northernmost of Japan's islands, the freezing winters slow the growth of trees, allowing for the production of high quality, dense timber and the development of woodworking techniques. Time & Style taps into time-honored customs practiced by carpenters and artisans involved in the construction of Japanese shrines and temples with a history extending back over a millennium. This legacy is a major source of inspiration for Time & Style as it seeks to create a collection of modern furniture marked by authenticity and a deep appreciation for the past.

Time & Style édition furniture communicates the discreet elegance of traditional Japanese wood artisanship through a contemporary perspective that emphasizes the timeless quality of each design. The collection, including low tables and chairs in solid wood and light fixtures with shades made from traditional Japanese washi paper, offers an eclectic assortment of contemporary Japanese furniture that pairs harmoniously with the sophisticated products by Boffi | DePadova. Individual pieces from the Time & Style édition complement the Boffi | DePadova range of contemporary interior solutions in a symbiotic relationship, wherein every product maintains its own identity while enhancing the overall interior space.

The restrained beauty of the Time & Style édition points to the importance of Japanese artisanship. The design process begins first and foremost with identifying the features of the material. The Time & Style édition focuses on making quality, long-lasting design that cites the language of classical Japanese design and highlights the tactile qualities of solid wood. The attention to detail and emphasis on artisanship is in line with the principles pursued by Boffi | DePadova in its efforts to create a well-curated and distinctive selection of refined modern furnishings to accommodate every corner of the home.

The philosophy of the Time & Style édition aligns perfectly with the interior design concepts developed by Boffi | DePadova throughout its history. Italian and Japanese design cultures have always shown profound respect for age-old handicrafts, sharing a vision to ensure unparalleled quality in products through painstaking efforts and a deep commitment to exquisite artisanship. The timeless aesthetic of the collection meets the demands of contemporary living yet never loses sight of its origins.



Nagoya

Japanese people have been using a traditional Japanese light fixture since around the 1600s (Edo period), which is normally made of washi paper stretched over a wooden frame, and candles and oil are used to create poetic shadows through the washi paper. They could be carried from room to room.

Today, Japan is brightly lit even at night. However, in the olden days, people lived with the passing time, letting natural light into their rooms during the day and living with soft lights that only illuminated their hands at night. Nagoya attempts to bring such type of lighting, which embodies the Japanese sense of beauty and nature, into modern life.

The design of Nagoya was interpreted by a traditional rectangular lamp used in the mid-Edo period out of careful research through many historical books and old tools. The material chosen for the frame, Akita cedar, has a high density of annual rings and delicate grain as it grows slowly in the harsh environment of the Tohoku region which is one of the coldest regions in Japan. With its linear growth, Akita cedar is suitable for making lamp as it does not crack, warp, expand or contract, and is easy to work.

The wood used to make a single unit is made of the same timber as much as possible, in order to create a beautiful aesthetic and a sense of unity in grain and colour. The frame is assembled by a master artisan who specializes in woodwork for lighting, using only elaborate joints and joinery without any metal fittings.

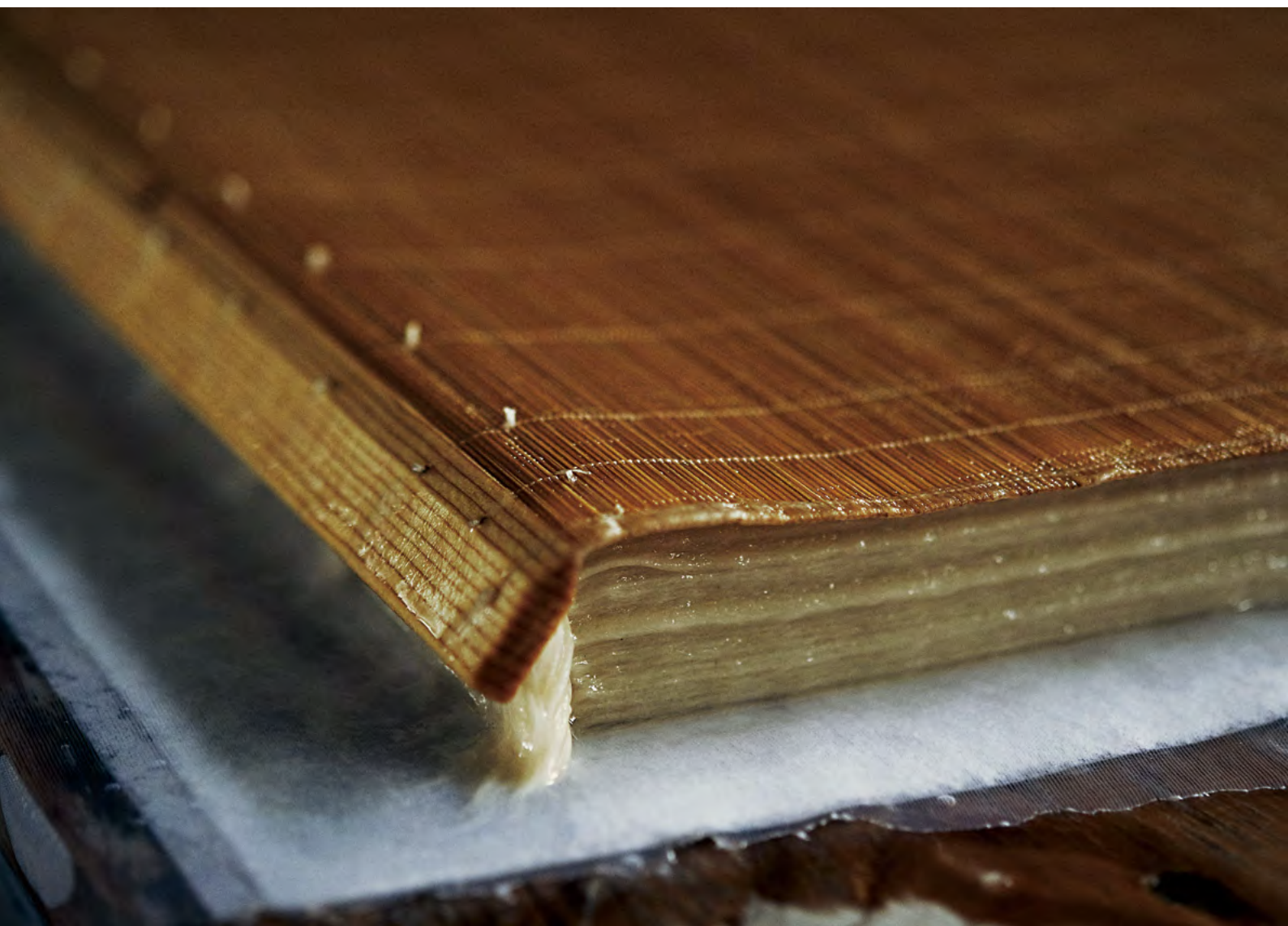
Made of rare and beautiful Akita cedar and Mino handmade washi paper, Nagoya has one of the most exquisite combinations of materials for traditional Japanese lighting. Contrary to today's efficiency-first manufacturing, the time and effort that goes into Nagoya's manufacturing create a value that cannot be compared to mass-produced products.



Nagoya
Light
W24 × D24 × H47
Cedar
Japanese paper
BDTL-401



Light
W24 × D24 × H47
- BDTL-401
Cedar
Japanese paper



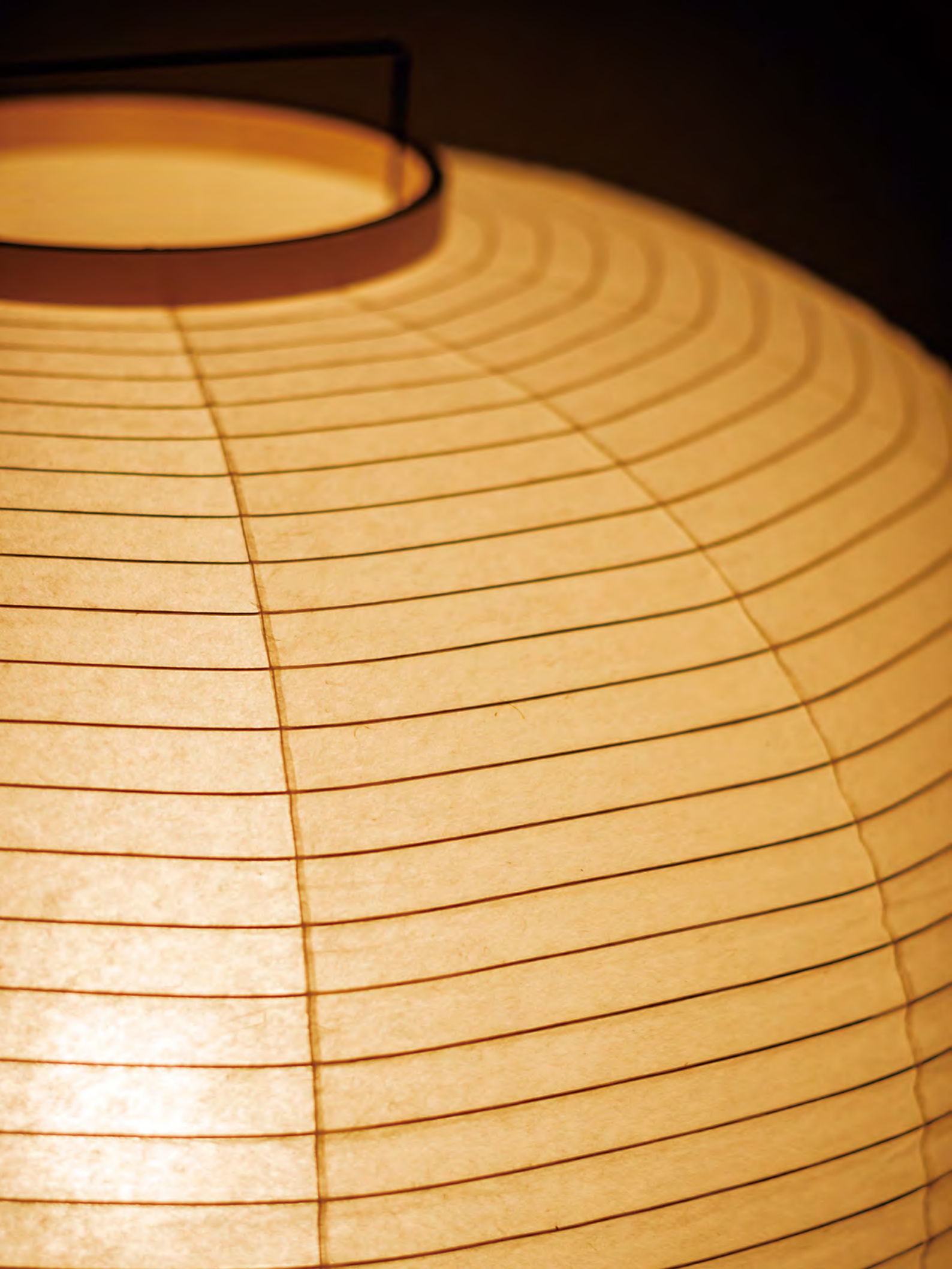
Lantern

A stroll along the old streets of a Japanese town at night evokes the atmosphere of traditional Japan, with the warm glow of chochin (paper lanterns) beneath the awnings of shops, blending into the scenery. Lanterns bearing large lettering or elegant artwork depicting the seasons have become widely used at rituals and festivals held at shrines and temples across Japan. Portable handheld illumination may no longer be common in daily life, but even today, paper lanterns are used at festivals and also in traditional Japanese residences. The most significant characteristic of paper lanterns is the ability to collapse them into a compact, flat form.

The lantern shade is a three-dimensional helix made of a single bamboo strip, covered with sturdy washi paper. Today, the bamboo strip is being increasingly replaced by a flexible metal or plastic wire. To create the shade, wooden or metallic mould in the actual size is required. One of the key skills of lantern-making is that ensuring the lantern's finished shape is preserved whilst extracting the mould. The mould is formed by assembling slats to produce the lantern's spherical shape. Grooves are carved into the slats to facilitate the winding of the strip or wire in a helix. The washi is then cut and glued to the frame one layer at a time. Following the lantern maker's experience and instinct, glue is applied while carefully avoiding excessive overlap between adjacent washi segments. Gently using a blade, the maker removes excess paper. After the shade is assembled, the mould is extracted by disassembling the slats inside the lantern and removing one piece at a time through the small opening. The artisan must be especially careful not to damage the washi during this process.

The paper used in Lantern is Sekishu washi, produced in Shimane Prefecture. The paper is made entirely by the hands of artisans from mulberry tree fibers with epidermis, which makes the paper stronger. Gifu Prefecture is a region known for paper lantern production, where lanterns have long been used in the Buddhist rituals of the Bon Festival held every August to honor the spirits of ancestors. The lanterns exist in various forms, but the Ouchi lanterns of Gifu are considered to be the most distinguished with their elegant form, gradually widening to the top. Measuring an impressive one meter in diameter, Lantern embodies tradition. The light emanating through the delicately textured Sekishu washi of the gigantic lantern envelops us in its gentle beauty.





Pendant light
φ100×H85
- BDTL-301
Japanese paper



Floor light
φ100×H115
- BDTL-302
Japanese paper
Steel – Black

Lantern

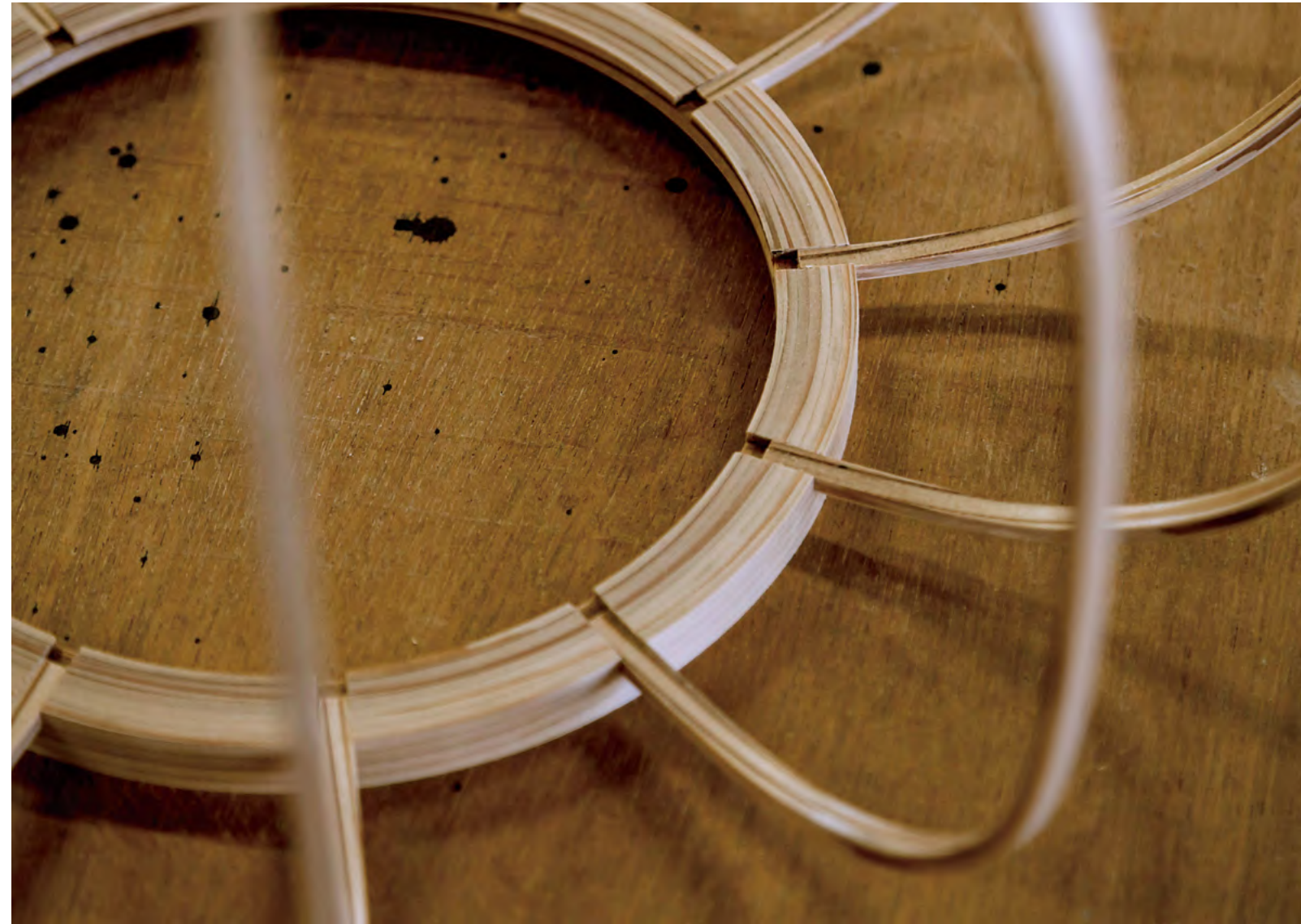
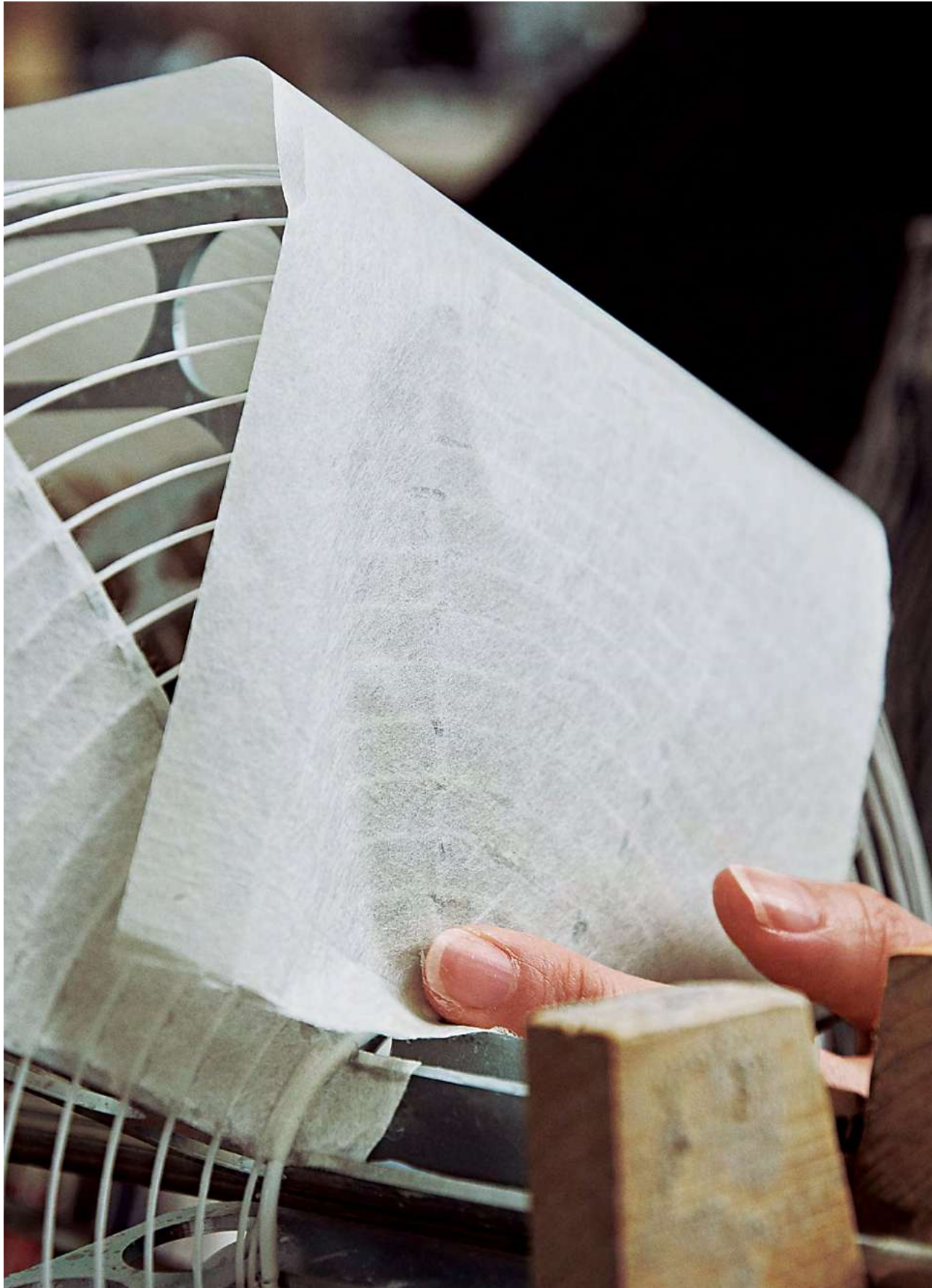
Pendant light
φ 100 × H85
Japanese paper
BDTL-301



Lantern

Floor light
φ 100 × H115
Japanese paper
Steel – Black
BDTL-302





Bombori

Japanese traditional lights with a paper shade had been used in Japan throughout the mid-Muromachi period to the Edo period until modern electric lights became common. Initially, light fittings were only available for the wealthy, but by the Edo period, they had become widespread amongst the ordinary as well. That traditional lamp is made of paper stretched across a wooden or metal frame, covering the light source in an enclosure called hibukuro (a bag of fire). The hibukuro was to prevent the wind from blowing out the fire so that it could also be used outdoors. In Kyoto, they were often round-shaped, while in Edo (now Tokyo) they were more rectangular. In fact, there were various versions of the lamp in each area of Japan. Today, wood-working artisans continue to make it, although they are rarely used in ordinary households, but in a ryokan (traditional Japanese inn) and ryotei (traditional Japanese restaurants) where that traditional lamp with light bulbs are used. Arriving at the entrance of a Japanese ryokan, guests would find the traditional floor lamp, welcoming the guests with their soft and faint reddish light shimmering through the delicate paper. The feeling of nostalgia is evoked by the traditional lamp placed beside pillows, in the corner of rooms, or pendant lights from the ceiling in a traditional Japanese room.

The history of Japanese woodworking dates back to the Heian period, which is when an aristocratic culture flourished. Kyo cabinetwork from Kyoto, alongside Karaki cabinetwork that was brought to Japan during the Nara period by envoys to Tang Dynasty China, was developed with the tea ceremony and a residential architectural model in the Azuchi-Momoyama period. The techniques were then brought to other regions such as Nagasaki and Osaka. In Edo (now Tokyo), the Tokugawa Shogunate gathered cabinetmakers from all over the country to develop Edo cabinetwork. The tradition of exquisite woodworking has survived until the present day, although it is shrinking. A cabinetmaker is an artisan who has the precise woodworking skills to create furniture, wooden fittings for a house, and daily household utensils. They join pieces of wood together to achieve both beauty and strength. Without the fine skills, Japanese woodworking culture could not have developed.

The wooden frame of Bombori uses solid Akita cedar, and the shade is made of handmade Mino washi paper. Apart from the electrical parts, the light only uses authentic traditional materials. Bringing out the essence of the material in every detail, the artisan uses their experience and intuition to create something exquisite, something machine cannot create.



Bombori

Pendant light
φ58×H47
Cedar
Japanese paper
BDTL-111



Bombori

Pendant light
φ78×H65
Cedar
Japanese paper
BDTL-101



Bombori
Floor light
φ78×H85
Cedar
Japanese paper
Steel – Black
BDTL-102



Pendant light
φ58×H47
- BDTL-111
Cedar
Japanese paper



Pendant light
φ78×H65
- BDTL-101
Cedar
Japanese paper



Floor light
φ40×H53
- BDTL-113
Cedar
Japanese paper
Steel – Black



Floor light
φ58×H90
- BDTL-112
Cedar
Japanese paper
Steel – Black



Floor light
φ78×H85
- BDTL-102
Cedar
Japanese paper
Steel – Black

Bombori
Floor light
φ 40 × H53
Cedar
Japanese paper
Steel – Black
BDTL-113



Bombori
Floor light
φ 58 × H90
Cedar
Japanese paper
Steel – Black
BDTL-112





Silent cabinet

Visiting the Japanese Folk Crafts Museum in Tokyo, one can explore the utensils and handicrafts that the Japanese have used since the old times. Inside, the traditional tools and handicrafts beautifully displayed look particularly appealing in natural light. The beauty found in the lacquerware placed in shadow and light, or the impermanence of nature, might be what the Japanese people have cultivated through generations.

Silent cabinet was created to express the sensuous Japanese beauty as a modern design free from tradition. Many modern cabinets have LED lighting illuminating the interior brightly yet artificially. However, on the other hand, showcases without lightings is too dark on the lowered shelves and objects become less beautiful. As a solution, the Silent cabinet is designed with five sides made of glass, to let in light naturally and illuminate the goods inside evenly. Sliding doors resembling fusuma and shoji sliding partitions in Japanese houses are installed for the 140 centimeters wide and 220 centimeters wide variations. As sliding doors stay on the rails inside the cabinet, it saves space regardless of the largeness of the doors.

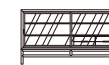
For one side of the cabinet, lattice doors can also be selected. The lattice door references the traditional Japanese designs, with a pattern made from thin and delicate wood pieces. The six millimeter width of the pieces and the spacing between are designed to find a balance that harmonizes with the Japanese tranquility and modern taste. The presence of the material can be perceived on both the front and back of the cabinet.





Cabinet
W140×D48×H170

- BDTC-003
Oak – Snow white
Glass – Grey
- BDTC-003CL
Oak – Snow white
Glass – Clear
- BDTC-004
Oak – Charcoal grey
Glass – Grey



Cabinet
W220×D48×H120

- BDTC-005
Oak – Snow white
Glass – Grey
- BDTC-005CL
Oak – Snow white
Glass – Clear
- BDTC-006
Oak – Charcoal grey
Glass – Grey



Cabinet
W80×D48×H170

- BDTC-001
Oak – Snow white
Glass – Grey
- BDTC-001CL
Oak – Snow white
Glass – Clear
- BDTC-002
Oak – Charcoal grey
Glass – Grey



Cabinet with lattice door
W140×D48×H170

- BDTC-011
Oak – Snow white
Glass – Grey
- BDTC-011CL
Oak – Snow white
Glass – Clear
- BDTC-012
Oak – Charcoal grey
Glass – Grey



Cabinet with lattice door
W220×D48×H120

- BDTC-013
Oak – Snow white
Glass – Grey
- BDTC-013CL
Oak – Snow white
Glass – Clear
- BDTC-014
Oak – Charcoal grey
Glass – Grey

Silent cabinet
Cabinet
W220×D48×H120
Oak – Charcoal grey
Glass – Grey
BDTC-006



Silent cabinet
Cabinet
W80×D48×H170
Oak – Charcoal grey
Glass – Grey
BDTC-002



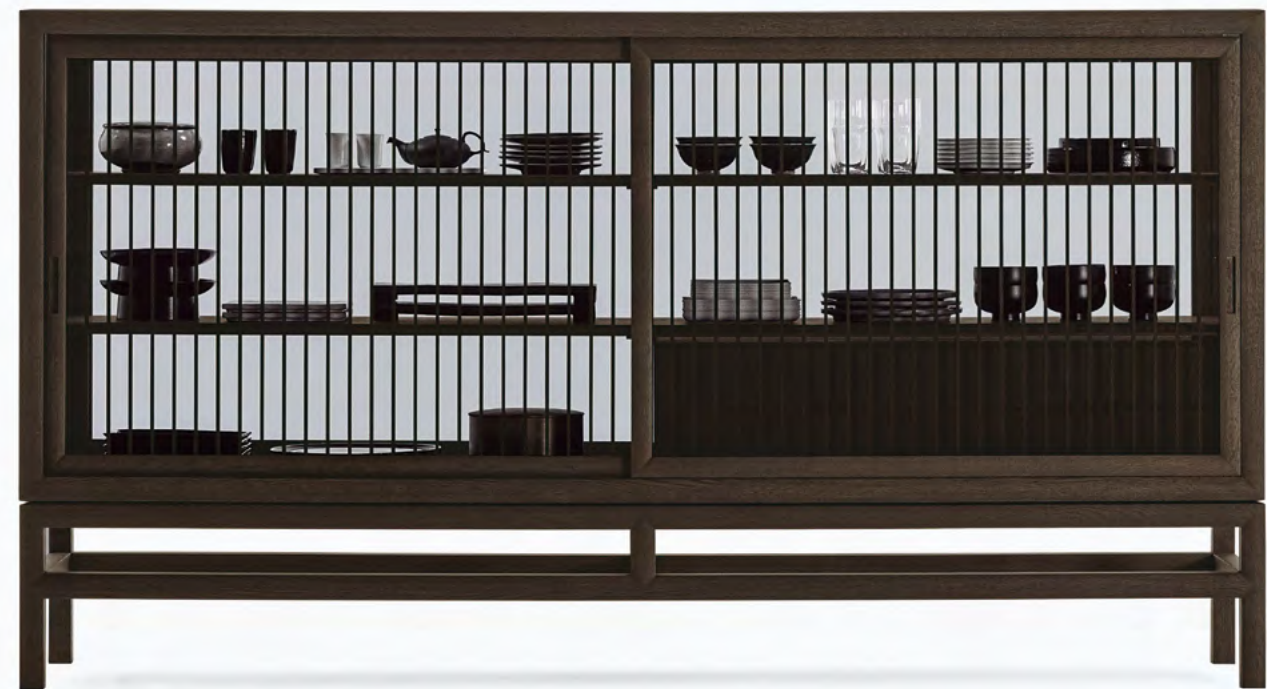
Silent cabinet
Cabinet
W140×D48×H170
Oak – Charcoal grey
Glass – Grey
BDTC-004





Silent cabinet

Cabinet with lattice door
W220×D48×H120
Oak – Charcoal grey
Glass – Grey
BDTC-014



Silent cabinet

Cabinet with lattice door
W140×D48×H170
Oak – Charcoal grey
Glass – Grey
BDTC-012





Silent drawer

Silent drawer series embodies Time & Style’s philosophy of harmonizing pieces with the interior roomscape. Furniture items are made to be arranged alongside a variety of designs and styles, therefore should be able to transform to match the sensibilities of the inhabitants. Time & Style believes that creating a sense of universality without any fancy decoration, and pursuing simplicity and function should be essential in furniture making.

Silent drawer is designed neutrally to adapt to diverse different purposes such as storing clothes, tableware, household articles, or documents. Like our kitchen items, the cabinet adopts carved handles and sliding rails to shoulder the heaviest of items. As cabinets store heavy items for a long time and are frequently opened and closed, functionality and durability are both required. Like Silent cabinet, the surface of the solid wood frame is gently contoured, softening the impression of the overall structure. Here they have adapted the composition of traditional Japanese architecture into the scale of furniture. By surrounding the drawer with a frame, Time & Style aims to design the storage of the cabinet like the living space inside a building.





Cabinet
W160×D48×H95

- BDTC-101
Oak – Snow white
- BDTC-102
Oak – Charcoal grey



Cabinet
W220×D48×H95

- BDTC-103
Oak – Snow white
- BDTC-104
Oak – Charcoal grey



Cabinet
W160×D48×H170

- BDTC-105
Oak – Snow white
Glass – Grey
- BDTC-105CL
Oak – Snow white
Glass – Clear
- BDTC-106
Oak – Charcoal grey
Glass – Grey

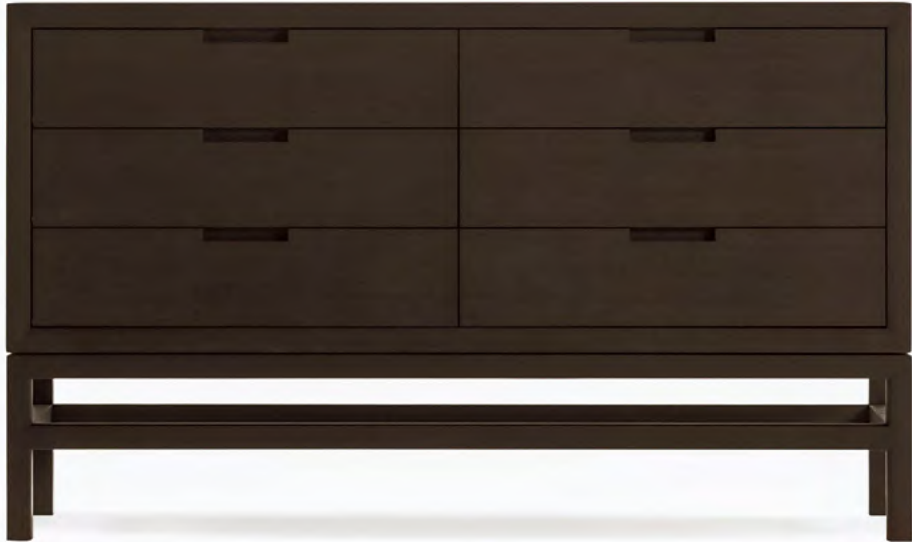


Cabinet
W220×D48×H170

- BDTC-107
Oak – Snow white
Glass – Grey
- BDTC-107CL
Oak – Snow white
Glass – Clear
- BDTC-108
Oak – Charcoal grey
Glass – Grey

Silent drawer

Cabinet
W160×D48×H95
Oak – Charcoal grey
BDTC-102



Silent drawer

Cabinet
W220×D48×H95
Oak – Charcoal grey
BDTC-104



Silent drawer – cabinet

Cabinet
W160×D48×H170
Oak – Charcoal grey
Glass – Grey
BDTC-106



Silent drawer – cabinet

Cabinet
W220×D48×H170
Oak – Charcoal grey
Glass – Grey
BDTC-108



Silent wardrobe

When opening your front door and inviting friends in, their coats will be hung on hangers and placed in Silent wardrobe. The door quietly closes. His brown coat and her yellow coat will leave only a deep grey silhouette. Made with this image in mind, this wardrobe cabinet was designed.

The oak frame is gently contoured, and light grey smoke glass is used for all glazing. The sliding doors have a classic and simple structure that has been used extensively in traditional Japanese homes, such as fusuma and shoji to divide rooms. Two grooves are carved on the top and bottom of the frame to carry the doors snugly. By utilising typical Japanese classic sliding doors in their modern wardrobes and cabinets, Time & Style proposes the space efficiency of sliding doors together with a contemporary feel. The drawers below have been designed to store keys, bags and other small objects. As for hanging coats when there are visitors, the one-door type that is of a smaller size might be better for compact spaces like entrances. It is a cabinet that they would like customers to involve in their daily lives. The wardrobe can be used in various situations to store any kind of clothes with a quiet presence.





Cabinet
W65 × D65 × H190

- BDTC-203
Oak – Snow white
Glass – Grey
- BDTC-203CL
Oak – Snow white
Glass – Clear
- BDTC-204
Oak – Charcoal grey
Glass – Grey



Cabinet
W120 × D65 × H190

- BDTC-201
Oak – Snow white
Glass – Grey
- BDTC-201CL
Oak – Snow white
Glass – Clear
- BDTC-202
Oak – Charcoal grey
Glass – Grey

Silent wardrobe
Cabinet
W65×D65×H190
Oak – Charcoal grey
Glass – Grey
BDTC-204



Silent wardrobe
Cabinet
W120×D65×H190
Oak – Charcoal grey
Glass – Grey
BDTC-202





Moon

Moon table was born from a process of shaping wood by hand, understanding its unique characteristics by touch until the form is discovered with. Time & Style strived to create a style that could harmonize with any type of space, with the soft curve of the solid wood existing with the presence of sharp modernity. Previously, all products were based on simple cuboid shapes to create a balance following a simple and clean design ethic, which is characteristic of Japanese design. Inevitably, this cube-based design structure produced sharp corners where three faces of the cube met, giving the product's appearance a solid presence. On the other hand, furniture with sharp corners can also create stress when it is used. Although it was a difficult decision to move away from the design vocabulary, the time had revealed its limits.

The tabletop of Moon slopes gently as it nears its perimeter, naturally flowing to create an edge with organic curves. Even when drawing out on paper, Time & Style had a clear understanding that a product with such organic beauty could not emerge from mechanical processing. However, the previous cube-based design method may have guided a solution to figuring out how to connect the surfaces to create an elegant yet intense product with a beautiful curved surface.

To design a dining table, there were limitations to constructing a wholeness in design of solid wood tabletop and four legs at corner. The properties of the material have a large influence on the limitations. As the tabletop made from solid wood would expand and contract with temperature and humidity change, discrepancies would inevitably emerge in the joins between the top and legs. Therefore a narrow space was inserted between the tabletop and the frame, creating a certain floatiness. The tabletop edges curve to join with the frame and the corners of the legs, giving a feeling of unity. Thus they realized in creating a solid wood table with a gentle sense of timeless presence and the feeling of unison.





Rectangular table
W180×D80×H73

- BDTT-501
Oak – Snow white
- BDTT-502
Oak – Charcoal grey



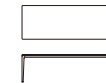
Rectangular table
W200×D80×H73

- BDTT-503
Oak – Snow white
- BDTT-504
Oak – Charcoal grey



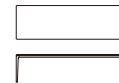
Rectangular table
W220×D90×H73

- BDTT-505
Oak – Snow white
- BDTT-506
Oak – Charcoal grey



Rectangular table
W250×D90×H73

- BDTT-507
Oak – Snow white
- BDTT-508
Oak – Charcoal grey



Rectangular table
W300×D90×H73

- BDTT-509
Oak – Snow white
- BDTT-510
Oak – Charcoal grey



Square table
W110×D110×H73

- BDTT-511
Oak – Snow white
- BDTT-512
Oak – Charcoal grey



Square table
W160×D160×H73

- BDTT-513
Oak – Snow white
- BDTT-514
Oak – Charcoal grey



Square table
W200×D200×H73

- BDTT-515
Oak – Snow white
- BDTT-516
Oak – Charcoal grey



Round table
φ100×H73

- BDTT-517
Oak – Snow white
- BDTT-518
Oak – Charcoal grey



Round table
φ120×H73

- BDTT-519
Oak – Snow white
- BDTT-520
Oak – Charcoal grey



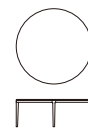
Round table
φ140×H73

- BDTT-521
Oak – Snow white
- BDTT-522
Oak – Charcoal grey



Round table
φ160×H73

- BDTT-523
Oak – Snow white
- BDTT-524
Oak – Charcoal grey



Round table
φ200×H73

- BDTT-525
Oak – Snow white
- BDTT-526
Oak – Charcoal grey

Moon

Rectangular table
W300×D90×H73
Oak – Charcoal grey
BDTT-510



Moon

Square table
W200×D200×H73
Oak – Charcoal grey
BDTT-516



Moon

Round table

φ200×H73

Oak – Charcoal grey

BDTT-526





Sea of tranquility

The structure and design of this table are inspired by the torii gates that stand at the entrance of shrines. The gates symbolize the boundary between the ordinary world and the holy precinct. Generally, torii gates have a simple yet beautiful design that is durable to the strong winds, rains, and earthquakes that occur often in Japan. The materials are primarily Japanese conifers, hinoki cypress, or cedar, whose logs are used as columns. The larger ones have columns wider than 60–80 centimeters in diameter, with the age of the tree ranging between 100–500 years old. The two thick columns are horizontally tied with beams called kasagi and shimaki at the top. Under the beams, a strengthening brace called the nuki pierce connects the two columns.

Looking from the sides, it is apparent that the structure and design adopts that of shrine gates. All of the edges have been slimmed down so that the thickness of the table itself does not overwhelm. The back of the tabletop has been shaved from the center to the edges so that it gradually becomes thinner. In fact, the tabletop is made from 35 millimeters thick solid wood that is only 10 millimeters thick at the edges, retaining its sturdiness. Resembling the torii's structure, a single board connects the two legs and the table, reinforcing stability. The two legs of the table are shaped in streamlines like plane wings, to create lightness. The cross beam, which braces the two legs, is also shaped with a streamline. Thus the table takes on an overall unified design and a light impression.

Sea of tranquility is named after the place where mankind first landed on the moon on July 20th, 1969. By overlapping the serenity brought about by the simplicity of Japanese design with the image of the moon's quiet sea, we have created a table made of solid wood, yet light and filled with refined tranquility.





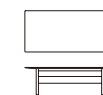
Rectangular table
W200×D110×H73

- BDTT-701
Oak – Snow white
- BDTT-702
Oak – Charcoal grey



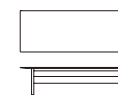
Rectangular table
W220×D110×H73

- BDTT-703
Oak – Snow white
- BDTT-704
Oak – Charcoal grey



Rectangular table
W240×D110×H73

- BDTT-705
Oak – Snow white
- BDTT-706
Oak – Charcoal grey

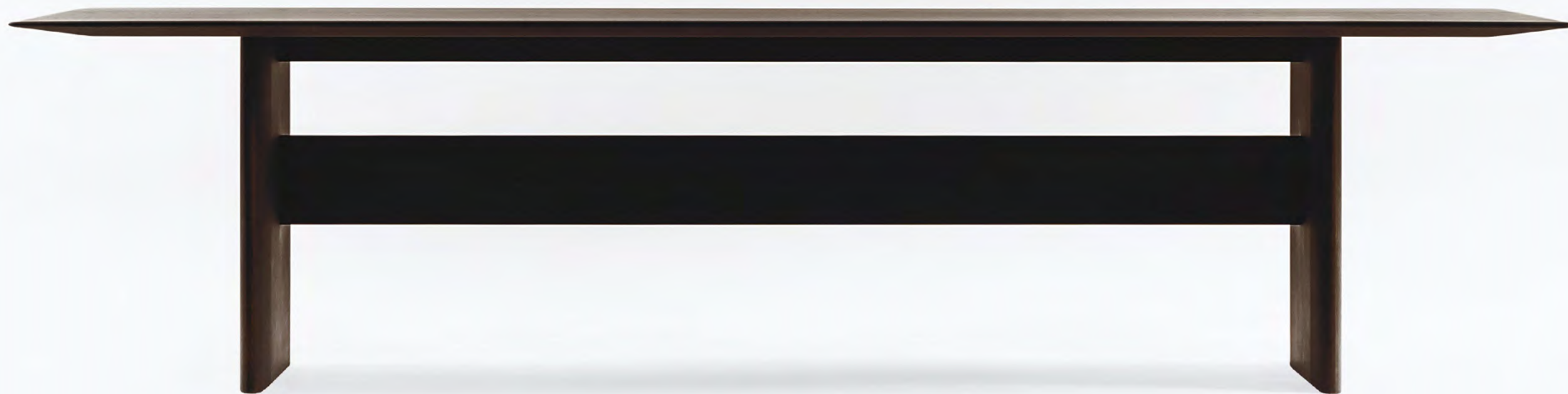


Rectangular table
W300×D110×H73

- BDTT-707
Oak – Snow white
- BDTT-708
Oak – Charcoal grey

Sea of tranquility

Rectangular table
W300×D110×H73
Oak – Charcoal grey
BDTT-708





The sensitive light chair

Delicate and compact, The sensitive light chair exudes a calm and neat presence. Conceived as a lightweight, durable, and sturdy chair, it is light enough to carry with one hand from room to room and even to a different floor.

Chair designs are often regarded by designers and architects as a medium to express themselves, and in most cases, such chairs have a strong presence. Time & Style believes, however, that a chair should not excessively exert its presence but express a more modest yet graceful air. For the design of The sensitive light chair, they aimed to make all the parts as slim as possible, thus adopting and merging the structures of traditional Japanese architecture and the Windsor chair from the west, to ensure the chair's overall sturdiness, despite its slender silhouette. The delicate and graceful structure was inspired by Shinto shrines and temples. The seat frame and the four legs of the chair are assembled into a single piece without using corner blocks as reinforcement. By adopting Windsor chair's construction techniques, the crosspieces connecting the legs are directly mortised into the legs, and the nuki joints are employed to balance and distribute the load to the four slim legs. Through careful hand finishing, the chair has a consistent smoothness on all sides enticing for the eyes and the sense of touch.

Chairs only became a part of daily life in Japan about 50 years ago, which is when full-scale production of chairs started. Other parts of the world, especially Europe, have a much longer history and culture of using chairs, where a multitude of beautiful individual chairs have been designed. Considering that countless chairs have already been designed and manufactured throughout the world, it is important to ask how chairs designed in Japan should look in the future. They believe that The sensitive light chair embodies the Japanese sense of beauty and reinterprets traditional architectural structures on the small scale of a chair.





Side chair
W45 × D52 × H78 × SH45

- BDTI-001
Beech – Snow white
Fabric – Grey
- BDTI-002
Beech – Snow white
Leather – Dark brown
- BDTI-003
Beech – Charcoal grey
Fabric – Grey
- BDTI-004
Beech – Charcoal grey
Leather – Dark brown



Chair with armrests
W50 × D52 × H78 × SH45 × AH63

- BDTI-005
Beech – Snow white
Fabric – Grey
- BDTI-006
Beech – Snow white
Leather – Dark brown
- BDTI-007
Beech – Charcoal grey
Fabric – Grey
- BDTI-008
Beech – Charcoal grey
Leather – Dark brown

The sensitive light chair

Side chair
W45×D52×H78×SH45
Beech – Charcoal grey
Fabric – Grey
BDTI-003



The sensitive light chair

Chair with armrests
W50×D52×H78×SH45×AH63
Beech – Snow white
Fabric – Grey
BDTI-005



The sensitive back chair

Developed from The sensitive light chair as a new model, The sensitive back chair was designed with a more comfortable back seat while maintaining the exquisiteness and simplicity of its predecessor. The wood parts are carved to extreme thinness and delicacy. The result is a chair retaining the lightweight, sturdy, and durable design of The sensitive light chair, which stands quietly while exuding a sense of dignity in space and scenes of daily life. To improve the feel when one sits back in the chair, we renewed the backrest from the two rods to a curved board.

The backrest was made as thin as possible while ensuring sturdiness, and the surface that touches the back was trimmed to highlight the pillars that extend upwards from the back legs. The backside of the backrest has a smooth finish, with the stile and the board seamlessly connected for an elegant look. The backside of the seating surface, which one touches when they sit down, is also designed for comfort with a frame naturally fitting in their hands.





Side chair
W45 × D52 × H78 × SH45

- BDTI-011
Beech – Snow white
Fabric – Grey
- BDTI-012
Beech – Snow white
Leather – Dark brown
- BDTI-013
Beech – Charcoal grey
Fabric – Grey
- BDTI-014
Beech – Charcoal grey
Leather – Dark brown



Chair with armrests
W50 × D52 × H78 × SH45 × AH63

- BDTI-015
Beech – Snow white
Fabric – Grey
- BDTI-016
Beech – Snow white
Leather – Dark brown
- BDTI-017
Beech – Charcoal grey
Fabric – Grey
- BDTI-018
Beech – Charcoal grey
Leather – Dark brown

The sensitive back chair

Side chair
W45×D52×H78×SH45
Beech – Snow white
Fabric – Grey
BDTI-011



The sensitive back chair

Chair with armrests
W50×D52×H78×SH45×AH63
Beech – Charcoal grey
Fabric – Grey
BDTI-017





Sunset

The seat comprises two layers of thick tanned leather stitched together to form a single sheet. This process is done in Toyooka, Hyogo Prefecture, renowned for the production of bags. As the angle and sinkage of the seat depend solely on the tension of the leather, the hardness and comfort of the seat cannot be adjusted as easily as urethane cushions or spring-loaded chairs. Sunset chair offers a comfortable sitting experience with the delicate balance of optimal tension of leather. For it is a natural material, the tanned leather seat will eventually adapt to the body over time.

The oak frame is carved out at a chair factory in Hiroshima Prefecture. The thick tanned leather made in Himeji is cut and sewn in Toyooka, all in Hyogo Prefecture. This product is a new type of chair that shows the potential of Japan's regional characteristics, created carefully by artisans featuring the aspects of each regional industry in Japan.





Stool
W47 × D51 × H90 × SH65

- BDTI-516
Oak – Snow white
Tanned leather – Dark brown
- BDTI-518
Oak – Charcoal grey
Tanned leather – Dark brown



Side chair
W50 × D57 × H80 × SH45

- BDTI-512
Oak – Snow white
Tanned leather – Dark brown
- BDTI-514
Oak – Charcoal grey
Tanned leather – Dark brown



Chair with armrests
W63 × D57 × H80 × SH45 × AH63

- BDTI-502
Oak – Snow white
Tanned leather – Dark brown
- BDTI-504
Oak – Charcoal grey
Tanned leather – Dark brown

Sunset
Stool
W47 × D51 × H90 × SH65
Oak – Snow white
Tanned leather – Dark brown
BDTI-516



Sunset

Side chair
W50 × D57 × H80 × SH45
Oak – Snow white
Tanned leather – Dark brown
BDTI-512



Sunset

Chair with armrests
W63 × D57 × H80 × SH45 × AH63
Oak – Charcoal grey
Tanned leather – Dark brown
BDTI-504







A chair in the forest

Jomon period, from 16,000 years ago to 3,000 years ago, was a time in Japan when the people lived with very little influence from China or the Asian continent. During this period, people did not cultivate rice but instead lived on berries and nuts from primeval forests of broad-leaved trees. Their diet also involved hunting forest animals and fish from the sea and rivers. Jomon people were what we would call 'forest people' today. Although rice cultivation was introduced to Japan and rice became the staple diet, people have continued to have a symbiotic relationship with the forest. Many necessities of daily life such as houses, tableware, and utensils have been all made from wood. Forest and trees have had a significant impact on the indigenous religion of Shintoism. At Shinto shrines, there always have been enormous trees that are hundreds of years old, worshipped as sacred trees.

As forests and trees have always been closely tied to Japanese culture and daily life, we aspired to create a wooden chair with the feel, the presence, and the aroma of trees in the forest. The concept is to make a solid wooden chair that is simple, well-balanced, and comfortable to sit in. The backrest of the chair is the bentwood from a single piece of solid wood. The Hida-Takayama area, where the workshop is located, is famous for the technique of bending wood. Generally, such bentwood is made from laminated wood, whilst this chair uses solid material. A flat board is steamed, then pressed into a mould until it is formed. Bending a solid wooden board in a way that preserves and makes use of its innate characteristics requires equipment and woodworking techniques that have been passed down for generations in the area. Each component of this chair was carefully selected for its grain and quality, reflecting the artisanship involved in its making.





Side chair
W50 × D52 × H76 × SH46

- BDTI-101
Beech – Snow white
Fabric – Grey
- BDTI-102
Beech – Snow white
Leather – Dark brown
- BDTI-103
Beech – Charcoal grey
Fabric – Grey
- BDTI-104
Beech – Charcoal grey
Leather – Dark brown

A chair in the forest

Side chair

W50×D52×H76×SH46

Beech – Charcoal grey

Leather – Dark brown

BDTI-104



A chair outside the cage

Although A chair outside the cage has the same form as A chair in the forest, instead of a solid backrest it utilizes a lightweight rattan material. Characterized by its wide backrest and seat, the chair incorporates rattan to become lighter in both appearance and weight. The material adds a modern twist to the colonial style, which creates a slightly nostalgic atmosphere. The fusion of styles also illustrates the connection between Japan and Southeast Asia.

By retaining the overall form of the chair and changing only the material, the chair gains its presence and functionality. Making a light chair is one of the major challenges pursued in many chair designs. Chairmakers have been making attempts by thinning wooden parts, adopting simpler structures, and using frames made of materials such as resin, plastics, and aluminum. In addition to its strength, the chair also needs to meet functional requirements for comfort based on ergonomics. Aspects including materials and the angles of the backrest against the seat must be considered well for people of various heights and weights to sit on. Design is essential, but only after fully meeting these basic requirements.

Across Japan, there have been countless delicate crafts passed on from ancient times. The Hida-Takayama area, where this chair is manufactured, is known for its artisanship with many woodworkers and carpenters. Nihon-shoki, known as one of the oldest books on the history of Japan, and The Tale of Genji, a novel written a thousand years ago, both indicate how Hida artisans were hard-working, skilled technicians. It is not only found in the furniture industry, but also in the intricate skills of itto-bori (angular carvings with a single knife) and Hida Shunkei lacquerwares that have been passed down the generations in the area until today. The passionate craftsmanship never disappears in Hida-Takayama.





Side chair
W50×D52×H76×SH46

- BDTI-105
Beech – Snow white
Fabric – Grey
Rattan
- BDTI-106
Beech – Snow white
Leather – Dark brown
Rattan
- BDTI-107
Beech – Charcoal grey
Fabric – Grey
Rattan
- BDTI-108
Beech – Charcoal grey
Leather – Dark brown
Rattan

A chair outside the cage

Side chair
W50×D52×H76×SH46
Beech – Snow white
Fabric – Grey
Rattan
BDTI-105





Liku Japanese chair

Originally, chairs were not used in Japanese homes. The floors inside houses were covered with tatami mats woven from rushes, where Japanese people used to sit directly. Furniture was introduced around 150 years ago when Western-style chairs and tables began to be used in public buildings during the cultural shift that accompanied the Meiji Restoration. For the next few decades until the early Showa period, items like chairs and tables were not used in ordinary homes. However, as flooring materials transitioned from tatami to hardwood during the rapid economic growth following World War II, the Western lifestyle with chairs and tables became more widespread. Although the number of tatami rooms in Japanese houses has decreased, the tradition remains. Even now, the Japanese custom of removing one's shoes at the entrance of a home and sitting on the floor continues.

Zaisu is a legless chair with the seat sitting directly on the floor, which is unique to Japan. It incorporates some of the modern comforts of the chair whilst staying true to the traditional custom of sitting on the floor. Very few zaisu have a design that harmonizes with traditional-style spaces. Many are basic, consisting of a single piece of formed plywood that acts as both a seat and a backrest. Time & Style has created a zaisu that blends tradition with modernity and refinement. Comfort and strength have been increased by raising the seat above that of a normal zaisu. Crossbeams have been added to the sides to support the short legs and chair frame at three points. The structure and design of these side struts are new elements unprecedented for a zaisu, creating a certain lightness. The square edges of the vertical bars in the back are sanded down individually by hand to give them slightly rounded edges for extra comfort.

For the future of Japanese culture, Time & Style believe it is essential to not only pass on traditional culture but also to create new products by breathing life into traditional forms.





Legless chair
W60×D58×H51×SH12×AH30

- BDTI-089
Beech – Snow white
Leather – Dark brown
- BDTI-090
Beech – Charcoal grey
Leather – Dark brown



Legless chair with 1 right armrest
W56×D58×H51×SH12×AH30

- BDTI-091
Beech – Snow white
Leather – Dark brown
- BDTI-092
Beech – Charcoal grey
Leather – Dark brown



Legless chair with 1 left armrest
W56×D58×H51×SH12×AH30

- BDTI-093
Beech – Snow white
Leather – Dark brown
- BDTI-094
Beech – Charcoal grey
Leather – Dark brown

Liku Japanese chair
Legless chair
W60×D58×H51×SH12×AH30
Beech – Charcoal grey
Leather – Dark brown
BDTI-090



Liku Japanese chair
Legless chair with 1 left armrest
W56×D58×H51×SH12×AH30
Beech – Charcoal grey
Leather – Dark brown
BDTI-094





Stoneware sculpture

Stoneware sculpture was created using the techniques of Iwami-yaki pottery from the Iwami region of Shimane Prefecture. Iwami region is renowned for the production of durable pottery. The local clay used for the pottery is resistant to moisture and salt, making it suitable for tiles, water jars, and pickle jars. In its heyday, the area was bustling with more than a hundred pottery producers. However, with the spread of chemically manufactured and metal products, demand for Iwami tiles and pottery has decreased, and now there are only a few kilns that maintain the traditional methods.

The potteries are produced by artisans who handcraft every step of the process, from making the clay to moulding and firing. The experienced potter can make large items such as jars and water jars, and those largest in size can be over two meters high and one meter in diameter.

Using Shinozukuri, a unique pottery technique of Iwami-yaki famous for the scale of products, a clay stretched into a string rope is piled up in circles, and is formed by artisan using their whole body while rotating the potter's wheel. It requires great strength and skill to swiftly shape the clay without hesitation.

Each Stoneware sculpture gives a different expression and has a unique character and presence that of pottery. The transparent glaze, which shows the colour of the original clay, reveals the simplicity and texture of the material and blends silently into versatile spaces. The clay is semi-porcelain, which has both the characteristics of porcelain and ceramic. It is hard and moisture-proof, suitable for outdoor use such as in gardens and terraces.

Stoneware sculpture utilizes pottery techniques while Bronze casting sculpture incorporates casting techniques, and they share the same form. Together they express the uniqueness of products born from different materials with traditional Japanese manufacturing techniques.



Stoneware sculpture

Stool
φ36×H42
Ceramic
BDTI-601



Stool
φ36×H42
- BDTI-601
Ceramic



Bronze casting sculpture

The beginning of the casting technique in Takaoka, Toyama Prefecture, dates back to approximately 400 years ago. It started with the production of agricultural tools such as hoes and sickles. It later came to be used to make Buddhist statues and fittings. Thus, the casting technique is still used to make art objects and monuments today.

Bronze casting sculpture is a product that uses Japanese casting techniques, which is unprecedented in the furniture world. The product fully utilizes the workability which is characteristic of casting. Bronze has higher specific gravity compared to light metals such as aluminum, which makes it heavier even in small size. By casting bronze without gloss and fully expressing the heaviness of the material, Time & Style realized the strength, sharpness, and delicacy to coexist in the sculpture.

The bronze is melted at 1,200 to 1,300 degrees Celsius and poured into a mould made of sand for natural cooling. When the temperature drops and the bronze hardens, the sand mould is broken with a hammer, and the cast metal is taken out to be carefully polished. This entire process is done by hand, just like that of a sculpture.

The bronze oxidizes, darkens, and is verdigrised, changing its expression with time. The product reflects the sensibility of finding beauty and value in the ephemeral nature of decay and transition. Not only does it function as a side table or stool, but it also has an independent presence as an object.



Bronze casting sculpture

Stool
ϕ36×H42
Bronze
BDTI-701



Stool
ϕ36×H42
- BDTI-701
Bronze



Oke

Richly endowed with a humid environment, the Yoshino forests of Nara Prefecture are home to Yoshino cedars with straight, dense grains. Traditionally used as building materials for castles and temples, Yoshino cedar has been a part of people's lives for hundreds of years.

Oke (bucket) and taru (barrel), ranging from small ones to draw and hold water to larger ones to brew sake and soy sauce, have been deeply rooted in the Japanese culture until today. The oke buckets are made by a craftsman who makes the materials and an okeyuishi who uses the materials to make the buckets and barrels. After the characteristic of wood is carefully identified and hand shaved to maximize its beauty, the wood panels are handed over to the next process done by okeyuishi, who then assembles them together to make the side panels, then builds them up, wraps a taga (hoop) around to tighten them. Inserting the bottom panel tightens the taga and completes the process. Its sensibly designed structure allows the tool to be repaired and used for a long time.

Whereas furniture is generally made of hard, durable hardwoods such as oak, Time & Style transformed Japanese cedar, a softwood found throughout Japan, into Oke, a modern everyday product, using traditional Japanese techniques. While the product adopts traditional techniques, its unique construction, with the lid covered at the top and bottom with clasps, is a characteristic different from traditional ones, and requires a very high degree of precision and skilled wood planing techniques. The panels are precisely hand-assembled by craftspeople with no gaps between them.





Stool
φ 38 × H50
- BDTT-771
Cedar – Natural white



Stool
φ 41 × H43
- BDTT-772
Cedar – Natural white



Stool
φ 45 × H37
- BDTT-773
Cedar – Natural white



Stool
φ 60 × H35
- BDTT-774
Cedar – Natural white

Oke
Stool
φ38×H50
Cedar – Natural white
BDTT-771



Oke
Stool
φ41×H43
Cedar – Natural white
BDTT-772



Oke

Stool

φ 45 × H37

Cedar – Natural white

BDTT-773



Oke

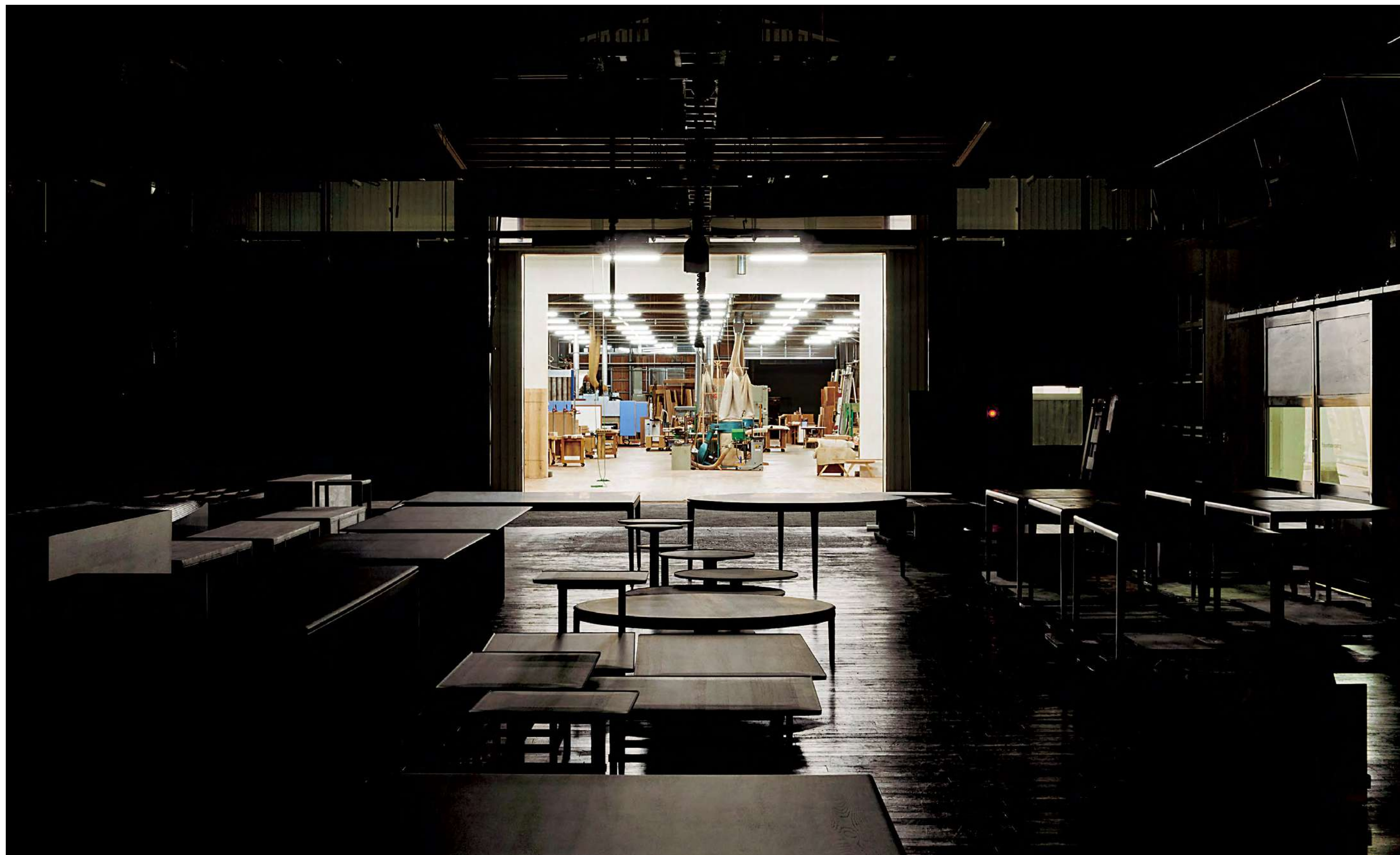
Stool

φ 60 × H35

Cedar – Natural white

BDTT-774





Temple

Japan has more than 70,000 Buddhist temples. Buddhism originated in India and blossomed in China and Korea before making its way to Japan 1,500 years ago. Japan sent many envoys to China to learn its culture and philosophies, who later returned to the country and propagated Chinese architecture, art, crafts, and other technologies. Much of the Buddhist architecture built during the era remains admired even to this day. Of particular importance are an array of temples and halls of the Mitokusan Sanbutsuji Temple complex in the Touhaku District in Shimane Prefecture, built from 706 to 849 AD. At the deepest recesses of the temple grounds lies Nageiredo Hall, clinging to a sheer cliff, which is built using kakezukuri, a construction method that forms a latticed frame by combining pillars and beams for the platform of the building. One can imagine how dangerous and difficult it must have been to build in such an inaccessible place. Two other temples on the site, Jizodo and Monjudo, have pillars supporting their main buildings. These vertical supports are connected by horizontal tie beams with mortice and tenon joints, which give them a structural aesthetic. Inspired by these temples of Mt. Mitoku built among the beautiful natural surroundings and sheer cliffs, Time & Style crafted this collection of six differently-sized low tables.

The basic structure of the low tables alludes to classical Japanese wooden architecture, with its four long, thin legs supporting a tabletop. After careful investigation, the width of the legs and tie beams is decided to 27 millimeters. The legs are jointed with horizontal tie beams by adopting the mortise and tenon joinery technique to echo the temple framework. Hand finishing is crucial to make the joints fit precisely and achieve durability. This form of assembly is many times more time-consuming than the dowel assembly process widely used in most everyday furniture. The edge of the tabletop has a slightly rounded raised edge reminiscent of a lily pad, formed by carving away the solid piece of wood and giving the tables a unique look. The tabletops come in a variety of sizes, from large to small. The heights are also varied, allowing the tabletops to be layered on top of each other. Various interior landscapes can be created by arranging the tables. Time & Style believe that incorporating the architectural features of classical Buddhist temples into these low tables lends them an exquisite structural beauty.





Square low table
W60×D60×H42

- BDTT-901
Oak – Snow white
- BDTT-902
Oak – Charcoal grey



Square low table
W60×D60×H60

- BDTT-903
Oak – Snow white
- BDTT-904
Oak – Charcoal grey



Square low table
W100×D100×H36

- BDTT-905
Oak – Snow white
- BDTT-906
Oak – Charcoal grey



Rectangular low table
W120×D60×H42

- BDTT-907
Oak – Snow white
- BDTT-908
Oak – Charcoal grey



Rectangular low table
W150×D75×H36

- BDTT-909
Oak – Snow white
- BDTT-910
Oak – Charcoal grey



Rectangular low table
W180×D90×H30

- BDTT-911
Oak – Snow white
- BDTT-912
Oak – Charcoal grey



Temple

Square low table
W60×D60×H42
Oak – Charcoal grey
BDTT-902



Temple

Square low table
W60×D60×H60
Oak – Charcoal grey
BDTT-904



Temple

Square low table
W100×D100×H36
Oak – Charcoal grey
BDTT-906



Temple

Rectangular low table
W120×D60×H42
Oak – Charcoal grey
BDTT-908



Temple

Rectangular low table
W150×D75×H36
Oak – Charcoal grey
BDTT-910



Temple

Rectangular low table
W180×D90×H30
Oak – Charcoal grey
BDTT-912





Imperial family

The Japanese Imperial family has been continuing for 126 generations, spanning over 2,700 years. The imperial line is said to be unbroken from Emperor Jimmu in the mythical age, to the present-day monarch. It could be stated that the Emperor of Japan represents both the history of the country and the origin of its people, and that the unbroken 2,700 years royalty is the context in which much of modern Japanese culture and craftsmanship exists.

As each table differs in size and height, the placement of a series of round tables creates beautiful, orderly connections in an otherwise disorderly space. The different heights allow the tables to overlap when placed in a group, with each table becoming part of a greater flow much like generations of Emperors comprises a much larger lineage. Whilst each piece can be used on its own as a side table or coffee table, it can also create a diverse range of configurations when it is used together. All parts of the tables are made of solid wood. It is important to minimize the potential expansion and contraction of the timber due to temperature and humidity changes. The edge of the tabletop is sharpened to form a fine, tableware-like rim and to help contain spills while resembling a sacred lotus leaf.



Imperial family
Round low table
ϕ 45 × H42
Oak – Charcoal grey
BDTT-402



Round low table
ϕ 45 × H42

- BDTT-401
Oak – Snow white

- BDTT-402
Oak – Charcoal grey



Round low table
ϕ 45 × H60

- BDTT-403
Oak – Snow white

- BDTT-404
Oak – Charcoal grey



Round low table
ϕ 60 × H36

- BDTT-405
Oak – Snow white

- BDTT-406
Oak – Charcoal grey



Round low table
ϕ 60 × H60

- BDTT-407
Oak – Snow white

- BDTT-408
Oak – Charcoal grey



Round low table
ϕ 75 × H42

- BDTT-409
Oak – Snow white

- BDTT-410
Oak – Charcoal grey



Round low table
ϕ 90 × H36

- BDTT-411
Oak – Snow white

- BDTT-412
Oak – Charcoal grey



Round low table
ϕ 110 × H30

- BDTT-413
Oak – Snow white

- BDTT-414
Oak – Charcoal grey



Imperial family
Round low table
φ 45 × H60
Oak – Charcoal grey
BDTT-404



Imperial family
Round low table
φ 60 × H36
Oak – Charcoal grey
BDTT-406



Imperial family

Round low table
φ60 × H60
Oak – Charcoal grey
BDTT-408



Imperial family

Round low table
φ75 × H42
Oak – Charcoal grey
BDTT-410



Imperial family

Round low table
φ90×H36
Oak – Charcoal grey
BDTT-412



Imperial family

Round low table
φ110×H30
Oak – Charcoal grey
BDTT-414





Moon

Perhaps the most widely used piece of furniture in modern Japanese households is the zataku, a traditional low table. It has been an indispensable part of Japanese culture, where one would sit directly on a tatami floor to use it. Many zataku designs came to Japan from Ming Dynasty China, in which furniture for displaying bonsai and flower arrangements also originated. Bonsai itself also has its roots in China, whilst a uniquely Japanese bonsai culture subsequently took shape here. Many aspects of Chinese culture made their way to Japan to be evolved into new forms that we would call our own.

Japanese-style houses have a large room with tatami flooring called a zashiki for entertaining guests, and a zataku would usually be placed in the center of this room. There typically is also a small, raised space known as the tokonoma, which did not serve any practical purpose but to display a beautiful flower arrangement or perhaps a hanging scroll for guests to admire. It has been a unique element of traditional Japanese architecture that showcases the host's taste and embodies a message to the guest, whilst following the traditions of cherishing the season. The choice of scroll, flowers, or bonsai provided a window on the host's character and sensitivity. Today, most of the zataku have given way to Western dining tables and chairs, and the role of the zashiki has shifted towards living rooms with sofas. Some Japanese homes still have one traditional tatami room, often solely for entertaining guests.

Moon is a low table where one can find within its modern presence the gentle appearance and feel of wood. The soft yet modern look is suitable even as a zataku in a traditional house.





Square low table
W110×D110×H35

- BDTT-201
Oak – Snow white
- BDTT-202
Oak – Charcoal grey



Square low table
W130×D130×H35

- BDTT-203
Oak – Snow white
- BDTT-204
Oak – Charcoal grey



Square low table
W160×D160×H35

- BDTT-205
Oak – Snow white
- BDTT-206
Oak – Charcoal grey



Round low table
φ 120×H35

- BDTT-207
Oak – Snow white
- BDTT-208
Oak – Charcoal grey



Round low table
φ 160×H35

- BDTT-209
Oak – Snow white
- BDTT-210
Oak – Charcoal grey

Moon

Square low table
W160×D160×H35
Oak – Charcoal grey
BDTT-206



Moon

Round low table
φ160×H35
Oak – Charcoal grey
BDTT-210





Branch of the maple

In designing a supplemental product to an interior, like a hanger, the natural appearance in a space is as important as its functionality. To ensure that each product is used for a long time, the design emphasizes its original beauty of each material, without over-decorating.

Branch of the maple hanger is made of carefully cut out solid maple wood. The smooth texture of the maple and the tanned leather strap will give an additional charm as it ages. Its lightweight nature ensures a high level of storability, as it can be easily folded and propped against a wall when not in use, and taken out only when in use, while its portability makes it versatile enough to be easily carried to the bathroom, bedroom, living room, entryway, and other locations. The frame is rounded at the ends, including the leg tips, for a soft and comfortable touch against the skin.





Coat hanger
W70×D47×H155

- BDTH-001
Maple – Snow white
Tanned leather
- BDTH-002
Maple – Charcoal grey
Tanned leather



Towel hanger
W70×D39×H80

- BDTH-003
Maple – Snow white
Tanned leather
- BDTH-004
Maple – Charcoal grey
Tanned leather

Branch of the maple

Towel hanger
W70 × D39 × H80
Maple – Snow white
Tanned leather
BDTH-003



Branch of the maple
Coat hanger
W70×D47×H155
Maple – Charcoal grey
Tanned leather
BDTH-002



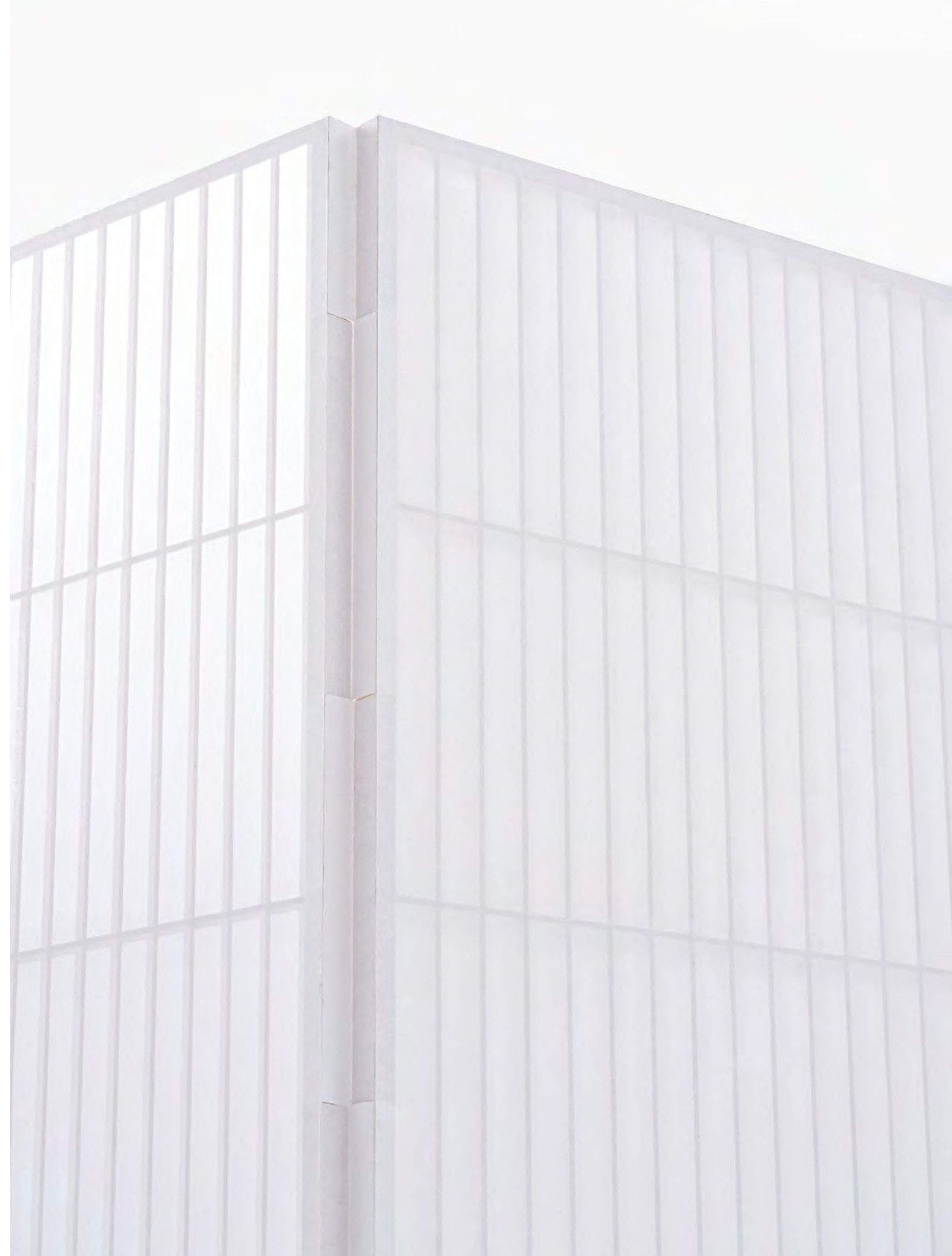


Shoji

In traditional Japanese wooden houses from medieval to modern times, spaces were created with mobile partitions, shoji or fusuma screens, situated between pillars. Byobu (folding screen) is also a daily tool used to separate a single interior space according to the lifestyle or purpose, and over time, it has developed as decorative elements in a large interior space, with beautiful natural landscapes and scenes from Japanese stories painted on its surface, many of which have become masterpieces of Japanese art.

Shoji is assembled into a fine lattice using Akita cedar with straight grain and finished without painting to bring out the original texture and aroma of cedar. It is covered with Fukui Prefecture's Echizen washi paper, one of Japan's top three traditional papers, on one side. With a history of about 1,500 years, Echizen washi is a durable paper generally used in large sheets that can be applied seamlessly to large fittings such as fusuma (sliding doors) and byobu (folding screens). The three panels are joined together by paper hinges glued with washi paper. Using a traditional Japanese process, these partitions are made solely from Akita cedar and Echizen washi paper, without any metal fixings.

The height of the partition is 135 centimeters, slightly lower than typical ones, just high enough to hide one's eyes when seated on a chair. The soft light filtering through the washi paper creates a rich depth to the space, despite its modest size. Available with Japanese paper or only with a frame made of Akita cedar, the elegant tension of Shoji's latticework creates a rhythm in the space.





Partition
– washi paper on one side
W235×D2.5×H135

- BDTP-001
Cedar
Japanese paper



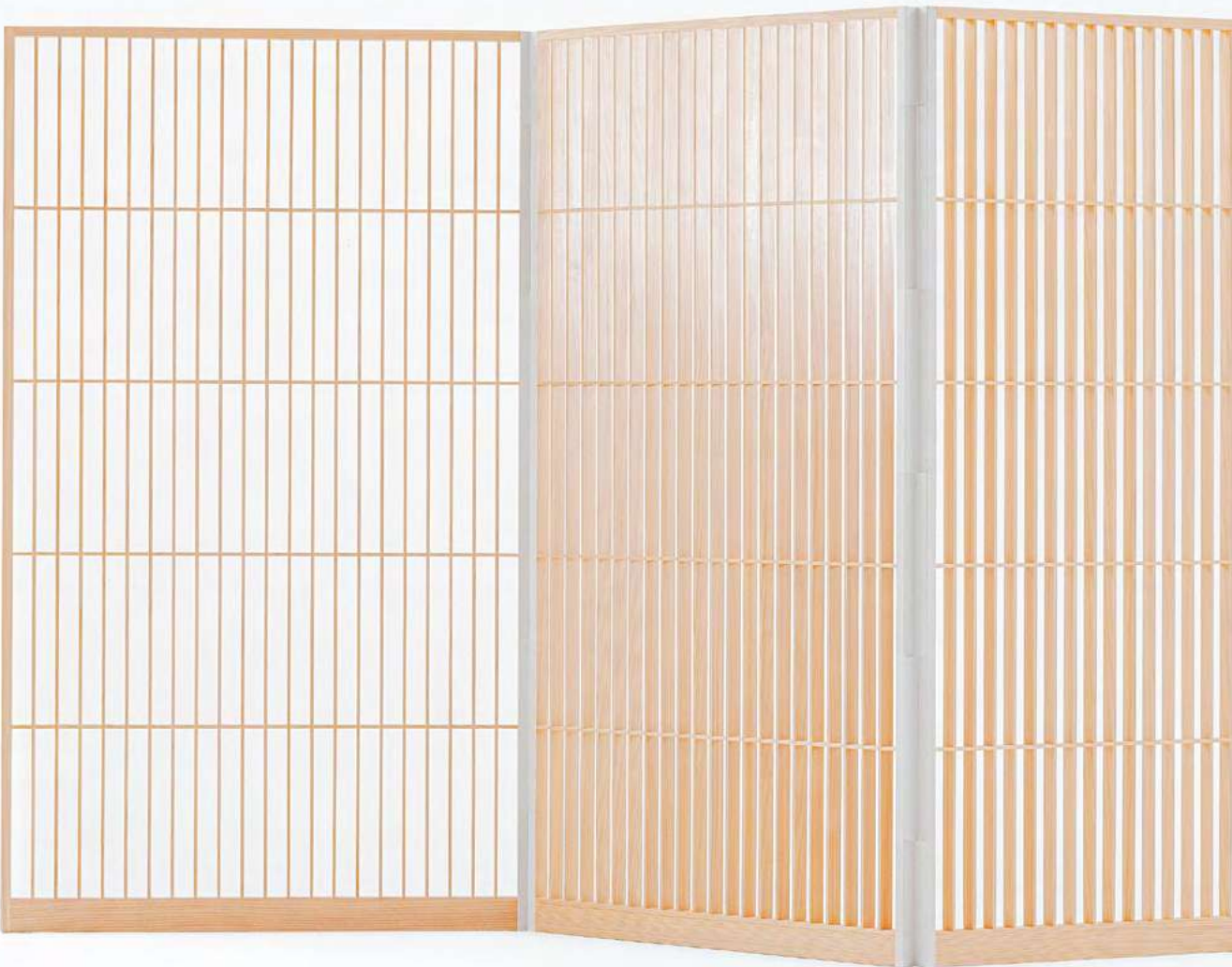
Partition
– lattice frame
W235×D2.5×H135

- BDTP-002
Cedar
Japanese paper (only hinges)

Shoji
Partition – washi paper on one side
W235×D2.5×H135
Cedar
Japanese paper
BDTP-001



Shoji
Partition – lattice frame
W235×D2.5×H135
Cedar
Japanese paper (only hinges)
BDTP-002





Komorebi

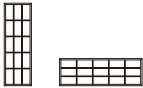
Japan is known for its humidity and rain, and the roofs are generally extended to create deep eaves to protect buildings from the severe winds and rains. Wooden shrines and temples, which were built using techniques imported from the Asian Continent, have roofs with even longer eaves than the original, as they adapted to the harsher climate in Japan. Such components have become the characteristics of Japanese architecture.

Until recently, Japanese homes had a garden no matter how small the home or plot was. Trees were planted, large and small rocks were arranged, and ponds were placed for koi carp to swim. They were not solely to provide scenery. In fact, Japanese people preferred to avoid inviting direct sunlight into the room. Homes were built to draw in indirect light reflected off of the garden. Inside the home, shoji screens, sliding partitions made of thin Japanese paper pasted onto delicate latticed wooden frames, were commonly used to divide rooms. When the weather is mild, only one layer of shoji was needed to separate the interior space from the exterior. Sunlight reflected off of the garden is filtered through the paper screens, and gently diffused light is drawn in, whilst sunlight passing through the trees in the garden flickers as it shines on the shoji, creating a dream-like scene inside the room. Shoji's wooden framework is made using coniferous trees with delicate grain such as cedar and cypress. Various types of design were made across the era, ranging from those with decorative wooden latticework to plain designs. They can be found in historical buildings as well as residential homes all over Japan.

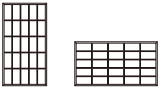
Komorebi was created imagining the tranquil image of sunlight filtering through the washi paper and playfully bringing light and shadows inside the room. The lattice of this shelf, reminiscent of a traditional shoji screen, brings the Japanese beauty of simplicity into your space.



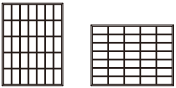
Komorebi
Open cabinet
W60×D42×H182
Oak – Charcoal grey
BDTC-302



Open cabinet
W60×D42×H182
- BDTC-301
Oak – Snow white
- BDTC-302
Oak – Charcoal grey



Open cabinet
W97×D42×H182
- BDTC-303
Oak – Snow white
- BDTC-304
Oak – Charcoal grey



Open cabinet
W134×D42×H182
- BDTC-305
Oak – Snow white
- BDTC-306
Oak – Charcoal grey

Komorebi
Open cabinet
W97×D42×H182
Oak – Charcoal grey
BDTC-304



Komorebi
Open cabinet
W134×D42×H182
Oak – Charcoal grey
BDTC-306





5
BARS & RESTAURANTS
DO NOT GO TO THE RESTAURANT

NATURAL POP TEXTURES VOL. 1
S O M A I
L'ART DÉCÉDÉÉ NÉCESSAIRE

vol. 1
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La République de Venise Regarde

House
Modern/Venice
BERNAR VENET

GO THE POP TEXTURES VOL. 1
DO NOT GO TO THE RESTAURANT

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L'ARTE MINIMA IN ITALIA

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COVA
DESIGN III

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CHANEL
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HERBERT BRAUN

DO NOT GO TO THE RESTAURANT

ATLAN
La Seta di San Michele

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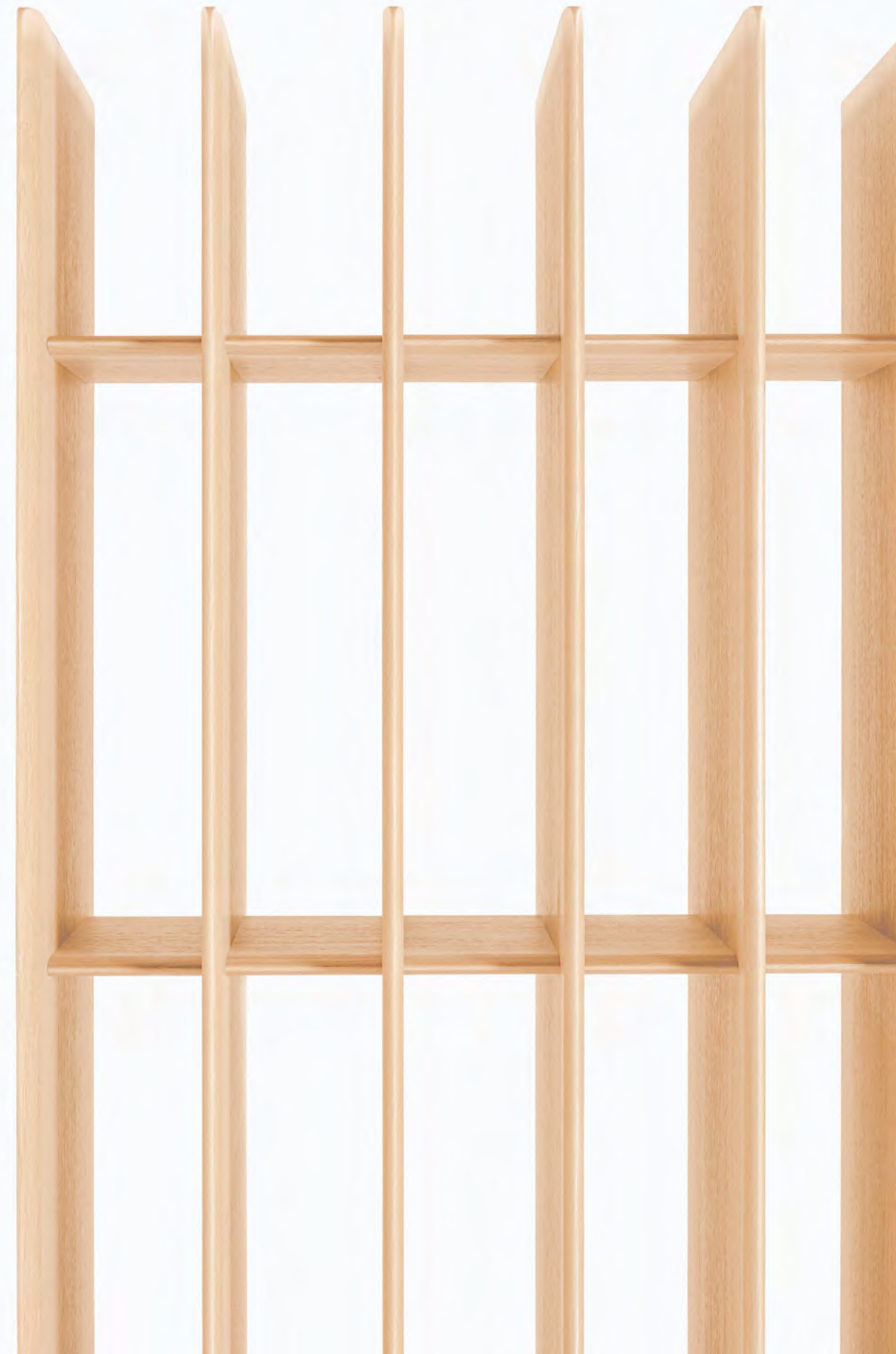
Vertical layer

The regular sequence of pillars, beams and other structural elements in buildings often exudes a sense of grace and power. In what we find beautiful, we can find a certain order in the assemblage of forms and colours. Such is called the 'elements of compositional beauty' which include symmetry, repetition, rhythm, balance, and proportion. Based on these elements, the Vertical layer cabinet is carefully constructed by combining vertical and horizontal panels.

Time & Style determined the shelf dimensions using shakkan-ho, an ancient Japanese measuring system based on body measurement. Every culture has its own standards for length and weight that suit their body shapes and lifestyles, originating in the long history. In Japan, the shakkan-ho system has been handed down for centuries but has been replaced by the metric system for most things. However, curiously, the shakkan-ho system is still widely used in Japan for units related to architecture and a few other aspects of daily life, including the 'sun' and 'shaku' units for length, and the 'tsubo' and 'chou' units for area. In the structure based on these ancient ideas, this cabinet has subtle appearances of the Japanese consciousness and emotion.

The open shelf undergoes a different production process than ordinary furniture making, requiring the components to be painted before assembly. Assembling the finished parts requires precise work and a deft sense of speed. The vertical and horizontal panels are processed to be as thin as possible to give a delicate impression, while the unique assembly technique ensures the strength of the shelf.

Inspired by a graceful high-rise building, Vertical layer quite literally emphasizes its vertical panels by setting back the horizontal shelf boards. When the books are placed, this open cabinet with an elusive presence disappears and reappears depending on the viewing angle.





Open cabinet
W103×D45×H181

- BDTC-403
Oak – Snow white
- BDTC-404
Oak – Charcoal grey



Open cabinet
W144×D45×H181

- BDTC-401
Oak – Snow white
- BDTC-402
Oak – Charcoal grey

Vertical layer
Open cabinet
W103×D45×H181
Oak – Charcoal grey
BDTC-404



Vertical layer
Open cabinet
W144×D45×H181
Oak – Snow white
BDTC-401





Philosophers lounge

Philosophers lounge is a lounge chair with a solid wood frame shaped to elliptical cylinder, wide arms and cushions. Compared to a one-seat sofa, it can be easily moved because of its lightness in weight. Time & Style aimed to create the comfort of the seat for relaxation and using long hours.

The arms are wide and have a slight hump in the hand resting area, and the sharp outline leads smoothly to the leg frame, where all the parts intersect seamlessly. The frame composition created by the intersection of the back column and the seat frame, and the contact point between the rear legs and the crosspiece that supports it, shows structural beauty. The elliptical cylinder shape of the wooden frame gives the overall appearance of softness and a sense of dignified tension.

The cushions attached to the delicately carved wooden frame are made of urethane that firmly supports the body, and feather bags wrap around the cushions to ensure a moderate loose feeling and seating comfort. The gusseted cushions create a classical impression and give the entire chair an elegant look. The flat louvers that support the cushions are carefully chamfered one by one for a high-quality finish. The louver also has the role of ensuring breathability and wrapping the belt attached to the cushion to fix it.

The personal comfort of the lounge chair offers a richer time in a variety of ways in the living room.





Lowback armchair
W83 × D86 × H82 × SH43 × AH59

- BDTI-111
Beech – Snow white

- BDTI-112
Beech – Charcoal grey



Highback armchair
W83 × D91 × H106 × SH43 × AH59

- BDTI-113
Beech – Snow white

- BDTI-114
Beech – Charcoal grey

Philosophers lounge

Highback armchair

W83 × D91 × H106 × SH43 × AH59

Beech – Charcoal grey

BDTI-114



Philosophers lounge

Lowback armchair

W83 × D86 × H82 × SH43 × AH59

Beech – Snow white

BDTI-111





Sunset

Designed by Danish designer Børge Mogensen in 1959, Spanish Chair is one of the masterpieces created with a solid wood frame and thick tanned leather. It was named so for it was modeled after the chairs that use a single leather piece common among the Spanish aristocrats. Just like Hans J. Wegner paved a path for the modern chair design by modeling the China Chair and the Wishbone Chair after Ming Dynasty chairs, chair-makers have always taken inspiration from the classics. Passing on this legacy, Time & Style decided to take Mogensen's Spanish Chair as a motif to create a new chair design that occurs naturally to the Japanese mind. The chair is composed simply of two materials: a wooden frame and thick tanned leather. The oak frame is processed at a chair factory in Hiroshima Prefecture, and the thick tanned leather produced in Himeji, Hyogo Prefecture, is cut and sewn in Toyooka, Hyogo Prefecture. By taking advantage of the characteristics of local industries in Japan and combining the materials tailored in each region, we designed a new chair made possible only in Japan.

The wide arms, which appear flat at first glance, have a slight bulge to give them a gentle touch. The seat comprises two layers of thick leather sewn together to form a single surface. From cutting the leather to sewing, the whole process is done at a bag factory in Toyooka that manufactures flight cases for pilots. The bag manufacturing industry originated from willow basketry that emerged about 1,200 years ago. It is now a significant industry in the region, with more than 300 bag-related companies operating side by side. The seat, which uses a single piece of leather from the backrest to the seating surface, has been repeatedly modified to find a balance between the aesthetics and comfortable seating experience. Time & Style aimed to create a chair with an effortless air of elegance that can be cherished for a long time.





Armchair
W85 × D75 × H78 × SH41 × AH58

- BDTI-506
Oak – Snow white
Tanned leather – Dark brown
- BDTI-508
Oak – Charcoal grey
Tanned leather – Dark brown

Sunset

Armchair

W85 × D75 × H78 × SH41 × AH58

Oak – Charcoal grey

Tanned leather – Dark brown

BDTI-508







Time & Style Factory

Japan is one of the most forested place among developed countries around the world. Since ancient times, there have been several professions related to wood-work, including carpenter specializing in temple and shrine, cabinetmaker, joiner, lacquerer, and furniture maker. They have existed for so long that Japanese culture is often described as a culture of wood. Although it has been almost 150 years since furniture became a common feature for ordinary homes, the memories of the ancestors living with the forest still live on within the hearts of modern Japanese people. Extraordinary skills of furniture making were developed in many regions across Japan, and today they are found in Hida-Takayama, Shizuoka, Tokushima, Fuchu in Hiroshima, Okawa in Fukuoka, and Asahikawa in Hokkaido which is where Time & Style Factory is located.

Situated in the far north of Japan, Asahikawa is blanketed with snow for nearly half of the year. Despite the harsh climate with temperatures as low as minus 20 degrees Celcius in the coldest winter, the area is rich in forest resources. The majority of the land in Asahikawa has never been cultivated during the development of Hokkaido, and a large area of primeval forest remains untouched. Thus around 130 years ago, people started to make use of the land by making furniture. Hokkaido is located at 43-45 degrees north latitude within the global temperate broadleaf forest belt, where magnificent broadleaf trees grow worldwide. As well as regions within the belt in Europe, North America, China, and Russia, northern Hokkaido is abundant with such resources. In the needleleaf-broadleaf mixed forest, there are many different ages and species of trees, including the Mongolian oak, Japanese white birch, wild cherry, Japanese larch, and Sakhalin fir. The forest has an ecosystem of diversity.

In 2008, Time & Style Factory was established amid the ample nature in Asahikawa, Hokkaido, to renew the production system that relied on partner factories scattered all over Japan. Although they were accumulating experience in design and product development, they had not been able to accumulate experience in manufacturing themselves as it was commissioned entirely to each factory. To create products that they could truly call their own, Time & Style needed a factory where manufacturing is done themselves.

There were significant obstacles in the opening of the factory. However, as a complete newcomer to manufacturing, they also had no preconceived notions of how a manufacturer should be, nor did they incline to put efficiency above all else. That was why they were able to prioritize quality from the start. Opening the factory has allowed them not only to develop skills and techniques but also to take on the challenge of rebuilding the production process from the ground up. Beginning with the development of new materials, they have thus realized products that were once deemed impossible to manufacture without compromises. Although Time & Style is now able to source and process wood materials in-house, they are building even stronger relationships with their partner factories through sharing the knowledge.

Wood is processed from the start to finish at the factory: from the sourcing of logs to sawing, seasoning, converting, joining, sanding, and finishing. When logs are delivered from the mountains, they carefully count the rings of each tree and record the area it came from. Accumulating such information, they source high-quality materials with confidence. Most commercially available timber is sold in standardized lengths and thicknesses. Processing wood themselves allows them to cut logs into precise dimensions they need with minimum waste. It is an essential factor for both humans and the environment today.

At Time & Style Factory, team members work together, ranging from young apprentices in their teens to seasoned artisans in their 60s, learning from the traditional craft techniques. Combining artisanship and the newest equipment, they strive to manufacture high-quality products from the finest materials.



Finishes



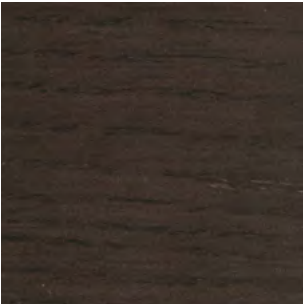
Beech
Snow white



Beech
Charcoal grey



Oak
Snow white



Oak
Charcoal grey



Maple
Snow white



Maple
Charcoal grey



Fabric
Grey



Leather
Dark brown



Tanned leather
Dark brown

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