

TIME & STYLE ēdition

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エディション

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 **Boffi** | **ē DePadova**



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Time & Style édition

The Time & Style édition developed for Boffi | De Padova presents a contemporary evolution of traditional Japanese wood craftsmanship. For over two decades, 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 main islands, the freezing winters slow the growth of trees, permitting the development after many years of high quality, dense timber. Time & Style taps into time-honored customs practiced by artisans involved in the construction of Japanese shrines and temples, an important activity 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.

The Time & Style édition of furniture for Boffi | De Padova communicates the discreet elegance of traditional Japanese wood craftsmanship through a contemporary lens that emphasizes the timeless quality of each design. The capsule collection, ranging from low tables and chairs in solid wood to light fixtures with shades made from traditional Japanese washi paper, offers an eclectic assortment of contemporary Japanese furniture that pairs harmoniously with the sophisticated living systems from Boffi | De Padova. Individual pieces from the Time & Style édition complement the Boffi | De Padova range of contemporary interior solutions in a sort of natural symbiosis where each model maintains its own identity while enhancing the overall offer.

The restrained beauty and simplicity of the Time & Style édition, which projects a precise, minimalist style, emphasizes the importance of the Japanese artisan and techniques involving work with one's hands. The design process begins first and foremost with the material. The Time & Style édition focuses on making quality, long-lasting design that references classical Japanese design and highlights the tactile qualities of solid wood. The attention to detail and emphasis on craftsmanship is in line with the principles pursued by Boffi | De Padova 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 | De Padova throughout its history. Over the years, Italian and Japanese design cultures have shown a profound respect for age-old handicrafts, a predisposition to focus in painstaking detail on projects to ensure unparalleled quality, and a deep commitment to making beautifully constructed objects. The understated timeless aesthetic of the Time & Style édition furniture pays homage to all of these. The collection meets the demands of contemporary living yet never loses sight of its origins.

The sensitive light chair



Chair
W450×D519×H780×SH450

- 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



The sensitive light chair



Chair
W500×D519×H780×SH450×AH630

- 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

The sensitive light chair aims to be delicate and compact, exuding a calm and neat presence. It was envisaged as a lightweight chair that combines strength with durability. It is light enough for anyone to carry with one hand from room to room or upstairs to a different floor.

Chair designs are often said to express the identity of their designer or architect. In most cases, those chairs themselves suggest existence. Time & Style believes that a chair should not excessively exert its presence but rather a more modest and low-key air. For the design of The sensitive light chair, they strove to make all the component parts as slim as possible, merging a framework of traditional Japanese buildings with the structure of the European Windsor chair, to ensure the chair's overall sturdiness, in spite of its slenderness. The structure was inspired by the architecture of Shinto shrines and temples, the seat frame, which is the main component of the seat, and the four legs of the chair are assembled into a single piece in a complicated process without using corner blocks as reinforcement. Learning from Windsor chair's construction techniques, the crosspieces connecting the legs are directly mortised into the legs and Nuki joints are employed to balance and distribute the strength to the four slim legs. Through careful hand finishing the chair has a consistent smoothness and not only looks but also feels like a beautiful quality product from all sides and angles.

Chairs only became a part of daily life in Japan about 50 years ago when their production here started in earnest. Other parts of the world, especially Europe, have a much longer history and culture of using chairs, and a multitude of beautiful individual chairs have been designed over time. Considering that this many chairs have already been designed and manufactured throughout the world, they believe it is important to ask how chairs designed by the Japanese should look in the future. The vision of chairs born from the Japanese sense of aesthetic, the composition applying Japanese traditional woodworking techniques, and other traditional and aesthetic points will likely become the themes and particular traits of chairs in years to come. They feel that The sensitive light chair recreates the Japanese sense of beauty and traditional architectural structures on the small scale of a chair.





A chair in the forest



Chair
W497×D517×H761×SH455

- 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 outside the cage



Chair
W497×D517×H761×SH455

- 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 in the forest

The period of Japanese history from 16,000 years ago to 3,000 years ago is called the Jomon period. This was a time when the people lived with very little influence from China or the Asian continent. During this period, the people did not eat cultivated rice, but instead ate nuts from primeval broadleaf forests as their staple food. Their diet also included forest animals and fish from the sea and rivers. Jomon people were very much 'folk of the forest'. Although rice cultivation was introduced to Japan and rice became the staple Japanese food, the people have continued to have a symbiotic relationship with forests until very recently. Many of the things that are necessary for daily life such as houses, tableware, and utensils are made from wood. Forest and enormous trees have had a significant impact on the indigenous Japanese religion of Shintoism. At Shinto shrines there are nearly always enormous trees that are hundreds of years old and they are worshipped as being sacred.

Since forests and trees have always been closely tied to Japanese culture and daily life, they wanted to make a wooden chair with the feel, the presence, and the aroma of trees in the forest. The concept is a solid wooden chair that is simple, well-balanced, comfortable to sit in. The back of this chair is made from a single piece of solid wood. The Hida-Takayama area, where the workshop producing this chair is located, is famous for the technology used to bend the wood. Most commonly, curved backs like this are made from laminated wood, whilst theirs is made from solid material. A flat board is steamed until pliable, then placed in a mould under pressure until 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 grain and quality, and reflects the craftsmanship involved in its making.



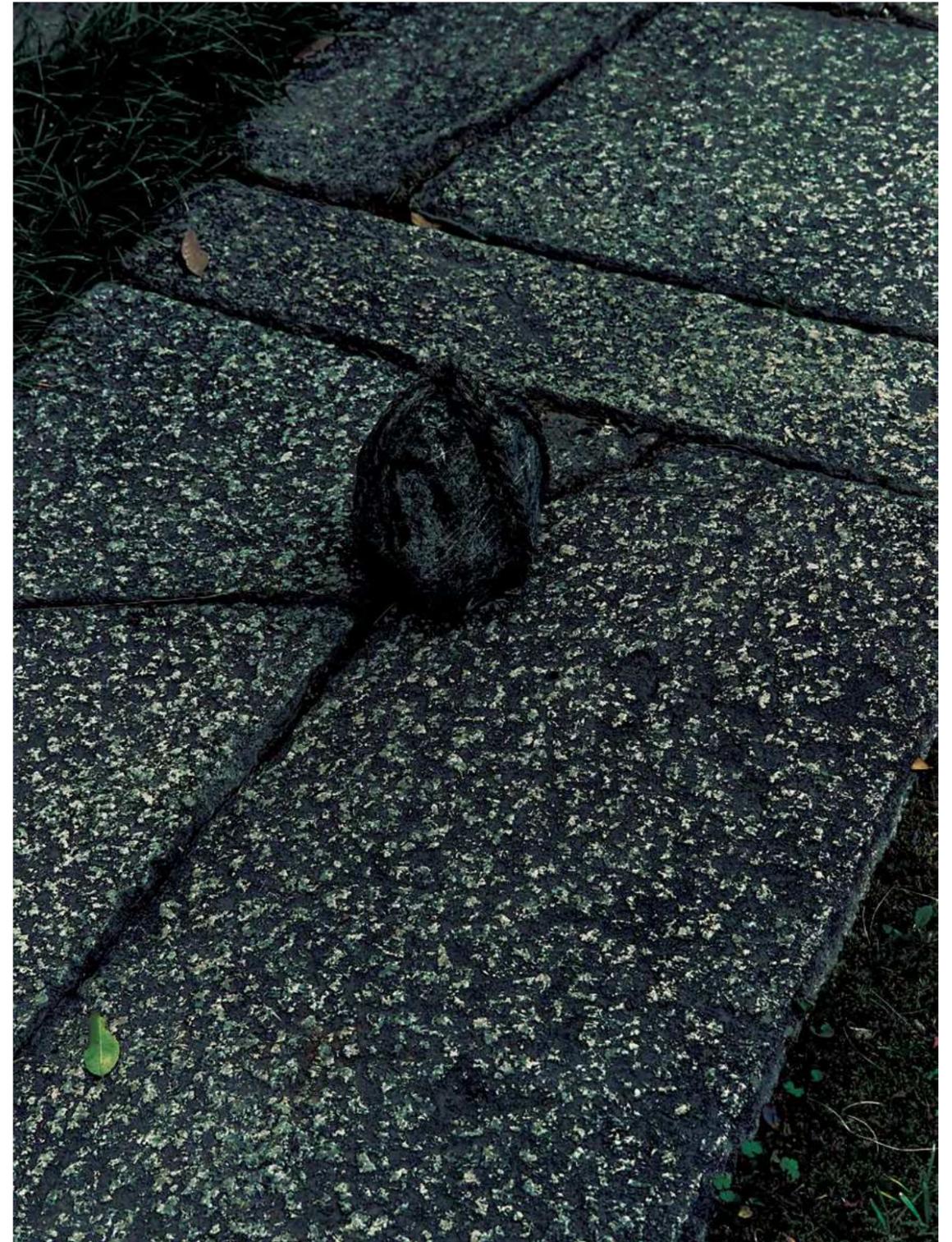
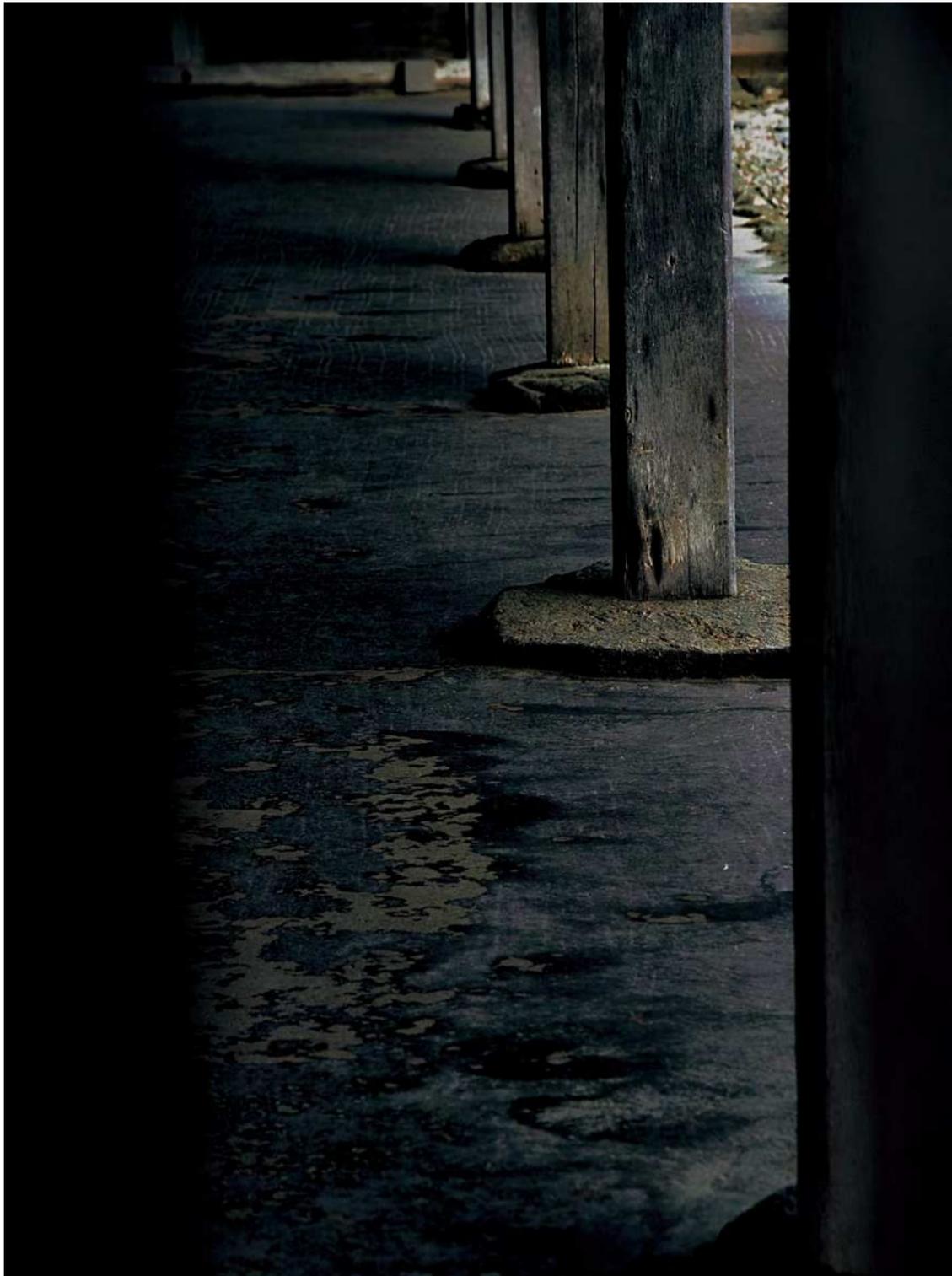
A chair outside the cage

Whilst the outline is the same as A chair in the forest, A chair outside the cage utilises a rattan panel in the backrest to instill it with lightness. The characteristics of this chair is wide space of the backrest and the seat but by incorporating rattan, it becomes lighter in both appearance and weight. It has a modern colonial feel and creates a slightly nostalgic atmosphere. The fusion of styles also illustrates the connection between Japan and South-east Asia.

By keeping the overall chair outline and changing only the material, the theme of this chair is the combination of presence and functionality. One of the major challenges pursued in many chair designs is to make the chair light. To do this, there have been many initiatives like making wooden parts thinner, making simpler structures, and using processed frames made of resin, plastics, and aluminium. Although a chair needs to be strong enough, other important challenges for the chair's necessary function of comfort are based on ergonomics, like the angles of the seat and the backrest, as well as the materials used, expecting different people of various heights and weights sitting on it. Design is considered a need only after fully meeting these basic requirements.

From ancient times, there have been various delicate crafts passed on across Japan on a small scale. The Hida-Takayama area, where this chair is manufactured, is known for its skilful artisans with many woodworkers and specialists in architectural joinery. Japan's oldest history book, Nihon-shoki, and a novel written 1,000 years ago, the Tale of Genji, both indicate how Hida artisans were serious and skilled technicians. Aside from the furniture industry, the intricate skills of ittobori (angular carvings with a single knife), and Hida Shunkei lacquerwares have been passed down the generations in the area until today.





Moon



Rectangular table
W1800×D800×H730

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



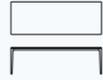
Rectangular table
W2000×D800×H730

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



Rectangular table
W2200×D900×H730

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



Rectangular table
W2500×D900×H730

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



Rectangular table
W3000×D900×H730

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



Moon



Square table
W1100×D1100×H730

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



Square table
W1600×D1600×H730

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



Square table
W2000×D2000×H730

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



Moon



Round table
φ1000×H730

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



Round table
φ1200×H730

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



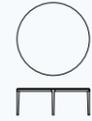
Round table
φ1400×H730

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



Round table
φ1600×H730

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



Round table
φ2000×H730

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



Moon

This table was born from a process wherein they shaped the wood by hand, understanding its unique characteristics by touch until they discovered the form within. Time & Style wanted to create a style that could harmonise with any type of space, the soft curve of the natural wood existing in concert with the presence of modernity. One of the characteristics of Japanese design was the presence of these simple cubes, and that gave birth to a balance, a simple and clean design ethic. Crucial to this cube-based design structure were the sharp corners that formed where three faces of the cube met, that sharpness giving the product's appearance a feeling of solidity. However, furniture with sharp corners can create some feeling of stress when it's used. They had determined that it would be difficult to move away from their design creed but with the passage of time they would come face to face with the limits of that design philosophy.

Moon's top slopes gently as it nears its perimeter, naturally flowing to create an edge with organic curves. Even as they charted out the outline on paper, Time & Style had a clear understanding that a product with such organic beauty of curve could not emerge from the mechanical processing. Because of their cube-based design sense, they may also have asked themselves the question: Given a curved surface with a comparable sense of tension where its planes meet, how should they form those connecting points in such a way that would allow them to create a product with beautiful curved surfaces?

For the design of a dining table, they had felt limitations to constructing a table where four corners of the tabletop are directly joined to the legs. The properties of the material have a large influence on those limitations, and as a table top made from natural materials will expand and contract, moving with temperature and humidity change, it is inevitable that discrepancies will emerge in the joins between top and legs. By inserting a narrow space between the tabletop and the frame, they were able to provide a sense of presence and, through the way its edges curve to join with the frame and the corners of the legs, give the piece a feeling of unity. The result is the creation of a solid wood table with a gentle sense of ubiquity and the feeling of presence exist in unison.





Sea of tranquility



Rectangular table
W2000×D1100×H730

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



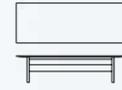
Rectangular table
W2200×D1100×H730

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



Rectangular table
W2400×D1100×H730

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



Rectangular table
W3000×D1100×H730

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



Sea of tranquility

The structure and design of this table is inspired by the torii archways that stand at the entrance of shrines. They signify the boundary between the everyday world and the holy precinct. The commonly encountered torii gates are a beautifully simple design that is impermeable to the strong winds, rains, and earthquakes that occur often in Japan. The materials are primarily the Japanese conifers, hinoki cypress or cedar, whose logs are used as the columns. The larger ones have columns wider than 60–80cm in diameter, with the age of the tree between 100–500 years old. The structure consists of two thick pillars which hold at their uppermost point a cap piece that curves at both ends, and a little below it a horizontal tie beam called the shimaki. A strengthening element called the nuki connects the two pillars further down.

This table is inspired by the structure and design of the torii. It is readily apparent that its construction is the same as that of shrine gates. All of the edges have been slimmed, so that the size of the table's components are not overwhelming. The table top edges have been chamfered so that the thick natural-wood countertop appears slender. In fact, the 35mm thick solid wood has been pared down to 10mm at the edges, preserving the sturdiness of the top. Echoing the torii's shimaki, a single board connects the two legs, maintaining stability. The two legs of the table are streamlined in a way that recalls shapes such as a plane's wings. With this the table takes on an overall unified design and airy feeling.

The Sea of tranquility is the place where man first landed on the Moon on July 20, 1969. They sought to embody both the purity of Japanese design and the quiet sea on the moon in this table. The table has been carefully developed to transform it from the heavy image of a natural-wood table to a refined serenity and nimble universal presence.





Temple



Square low table
W600×D600×H420

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



Square low table
W600×D600×H600

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



Square low table
W1000×D1000×H360

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



Rectangular low table
W1200×D600×H420

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



Rectangular low table
W1500×D750×H360

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



Rectangular low table
W1800×D900×H300

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



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's shores some 1,500 years ago. Japan sent many emissaries to China to learn about its culture and ideologies. They returned to the country and spread architecture, art, crafts, and other technologies. Much of the Buddhist architecture acquired during that era remains beautiful in form even to this day. Touhaku District in Shimane Prefecture is the location of Mt. Mitoku Sanbutsuji Temple, built from 706 to 849 AD. At the deepest recesses of the temple grounds, clinging to a sheer cliff, lies Nageiredou, one of a number of temples on the site, which is built using a method called kakezukuri. One can imagine how incredibly dangerous and difficult an undertaking it must have been to build in such an inaccessible place. Two other temples on the site, Jizoudou and Monjudou 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. Keeping in mind these temples such as, Mt. Mitoku built among the beautiful natural surroundings of sheer cliffs and steep mountains, they crafted this collection of low tables.

The basic structure of these low tables was made to allude to such classical Japanese wooden architecture, with four long, thin legs supporting a tabletop. They thinned the legs to their lower limit and at this point the balance of the whole piece came together, echoing the temple framework. The legs are jointed with the vertical legs and horizontal tie beams, that of the mortise and tenon joint frameworking, connecting the vertical and horizontal piece of wood in detailed quality. Hand finishing of the joint is necessary, to make it precise and strong. 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 lip like a lily pad, formed by carving away the interior of the solid piece of wood, giving it a unique expression. The tabletops consist of a variety of sizes from large to small. The heights are also varied, allowing the surfaces to be layered on top of each other. By combining them, various interior landscapes can be created. They feel that incorporating a classical wooden architectural feature into the structure of these low tables lends them a structural beauty.







Imperial family



Round low table
φ450×H420

- BDTT-401
Oak - Snow white
- BDTT-402
Oak - Charcoal grey



Round low table
φ450×H600

- BDTT-403
Oak - Snow white
- BDTT-404
Oak - Charcoal grey



Round low table
φ600×H360

- BDTT-405
Oak - Snow white
- BDTT-406
Oak - Charcoal grey



Round low table
φ600×H600

- BDTT-407
Oak - Snow white
- BDTT-408
Oak - Charcoal grey



Round low table
φ750×H420

- BDTT-409
Oak - Snow white
- BDTT-410
Oak - Charcoal grey



Round low table
φ900×H360

- BDTT-411
Oak - Snow white
- BDTT-412
Oak - Charcoal grey



Round low table
φ1100×H300

- BDTT-413
Oak - Snow white
- BDTT-414
Oak - Charcoal grey



Imperial family

The Japanese Imperial family has existed for 126 generations and 2,700 years as unbroken imperial line, from Emperor Jimmu, the legendary first Emperor of Japan, to the present day monarch. The Emperor of Japan represents both the history of the country and the origin of its people. This unbroken 2,700 year dynasty is the intrinsic context in which much of modern Japanese culture and craftsmanship exists, and as such cannot be avoided in any discussion of those.

While each table may differ in size and height, the placement of a series of these round tables can create a beautiful, orderly series of connections in an otherwise disorderly space. Because of their different heights, they appear to overlap when placed in series, with each table becoming part of a great flow, much like each individual Emperor was part of a much larger dynasty. Whilst each individual piece can be used on its own as a side table or coffee table, when used together, a diverse range of configurations becomes possible. All parts of this table are made from solid wood. It is important to reduce the potential change of expansion and contraction to the timber, due to temperature and humidity. The edge of the tabletop forms a subtle rim much like a dinner plate, and helps to contain spills, as well as giving the impression of a sacred lotus leaf.





Moon



Square low table
W1100×D1100×H350

- BDTT-201
Oak - Snow white

- BDTT-202
Oak - Charcoal grey



Square low table
W1300×D1300×H350

- BDTT-203
Oak - Snow white

- BDTT-204
Oak - Charcoal grey



Square low table
W1600×D1600×H350

- BDTT-205
Oak - Snow white

- BDTT-206
Oak - Charcoal grey



Moon



Round low table
φ1200×H350

- BDTT-207
Oak - Snow white

- BDTT-208
Oak - Charcoal grey



Round low table
φ1600×H350

- BDTT-209
Oak - Snow white

- BDTT-210
Oak - Charcoal grey



Moon

Perhaps the most widely used piece of furniture in modern Japanese households was the zataku—a traditional low table and 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 China's Ming dynasty, where furniture used to display bonsai and flower arrangements also originated. Bonsai itself also has its roots in China, whilst a uniquely Japanese bonsai culture began to bloom here. Many aspects of Chinese culture made their way to Japan to develop into new forms that Japan could call their own in this way.

Japanese-style houses would have a large room with tatami flooring called a zashiki that was for entertaining guests, and it is in the centre of this room that a zataku would usually be placed. You would also find a small, raised space known as the tokonoma. This did not serve any practical purpose; displaying a beautiful flower arrangement or perhaps a hanging scroll for guests to admire, it was a unique element of traditional Japanese architecture that would showcase the host's tastes and personality or embody a message to the guest, whilst following the traditions of the time or season. The choice of scroll, flowers, or bonsai provided a window on the host's character and sensitivity. Most of these zataku have given way to Western dining tables and chairs in contemporary Japanese interiors, and the role of the zashiki has shifted towards living rooms with sofas. Some Japanese homes still have one traditional tatami room, often for the purpose of entertaining guests.





Liku Japanese chair



Legless chair
W596×D578×H513×SH118×AH303

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



Liku Japanese chair



Legless chair
W563×D578×H513×SH118×AH303

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



Legless chair
W563×D578×H513×SH118×AH303

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



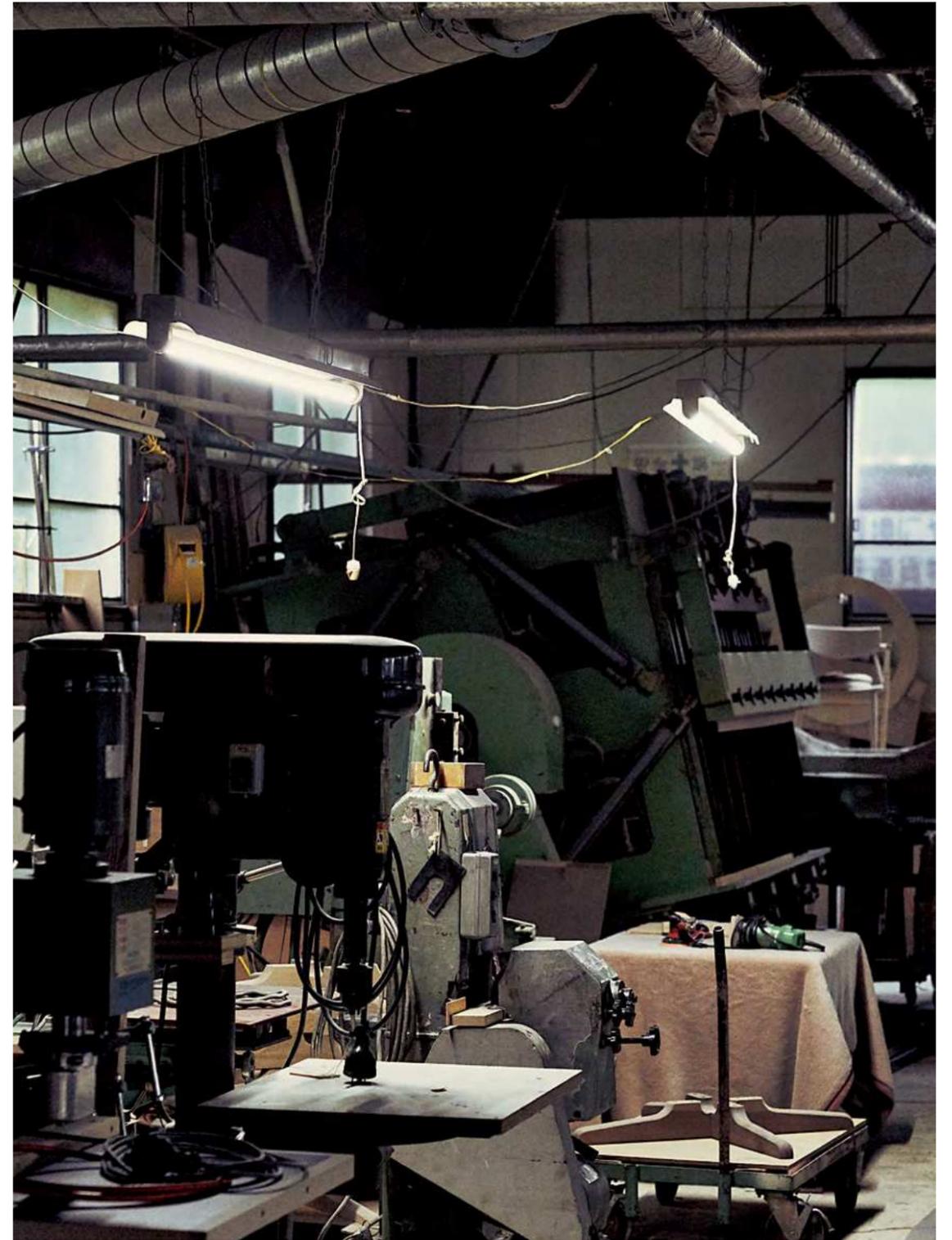
Liku Japanese chair

Originally, chairs were not found in Japanese homes. The floors of such homes were covered in springy mats called tatami, which were woven from rushes. In their day-to-day lives, Japanese people would sit directly on top of the tatami. Furniture was introduced around 150 years ago, after 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, but as home flooring transitioned from tatami to hardwood during Japan's period of high growth following the Second World War, Western lifestyle habits that made use of chairs and tables became more widespread. Although the number of tatami rooms in Japanese homes decreased, old habits did not die out, and even now the Japanese custom of removing one's shoes at the entrance of a home and sitting on the floor continues.

The zaisu is a legless chair where the seat sits directly on the floor, and it is unique to Japan. It incorporates some of the modern comfort of the chair whilst staying true to the traditional custom of sitting on the floor. There are few zaisu that has a design that harmonises with traditional-style spaces. Many are basic, consisting of a single piece of formed plywood that acts as both a seat and a back. Time & Style has tried to create a zaisu that blends tradition with modernity and refinement. By raising the seat above that of a normal zaisu, they increased its comfort and strength. They then added crossbeams 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 not to be found in any zaisu that has come before, lending a certain lightness to the overall feeling of the chair. The square edges of the vertical bars in the back are sanded down individually by hand to give them slightly rounded edges, adding comfort.

They believe that, in addition to passing on traditional Japanese culture, creating new things by breathing new life into traditional forms, whilst also drawing on the essence of the culture, is essential for Japanese culture in the future.





Sunset



Chair
W626×D570×H786×SH450×AH625

- BDTI-501
Oak – Snow white
Tanned leather – Camel
- BDTI-502
Oak – Snow white
Tanned leather – Dark brown
- BDTI-503
Oak – Charcoal grey
Tanned leather – Camel
- BDTI-504
Oak – Charcoal grey
Tanned leather – Dark brown



Sunset

In 1959, Danish designer Børge Mogensen designed the iconic Spanish chair for his residence, featuring a solid-wood frame paired with thick tanned cowhide. The chair was modelled after a similar piece used by Spanish nobles, which utilised a single piece of leather. There have been countless examples of classic chairs serving as models for contemporary interpretations, including Hans J. Wegner's China chair and Y chair, both timeless pieces inspired by the Ming Dynasty. Considering this history, they wanted to create a modern, Japanese take on the classic Spanish chair. The frame is constructed in oak, and manufactured in our chair factory in Hiroshima Prefecture. The cowhide is processed in Himeji in Hyogo Prefecture, while the cutting and sewing process takes place in Toyooka nearby. Finally, the chair is put together in the Hiroshima factory.

On first glance, the arms seem uniform, but they added subtle contours to create a gentle overall texture. The seat features two thick sheets of leather sewn together to create one tailored finish. With every use, this sturdy tanned hide will slowly mould to your body. This type of thick leather cannot be easily made: the whole process, from cutting to sewing, was custom-delivered for them at Toyooka's famous bag factory, a place where, amongst others, flight cases used by airplane pilots are made. Toyooka's history in bag manufacturing can be traced back over 1,200 years. The single leather sheet is stretched from the back over the seat. They adjusted and altered the leather countless times, in an effort to find the level of stretch most perfectly suited to sitting comfort. The chair aims to be with a sense of calm presence, and keep you comfortable for a long time.



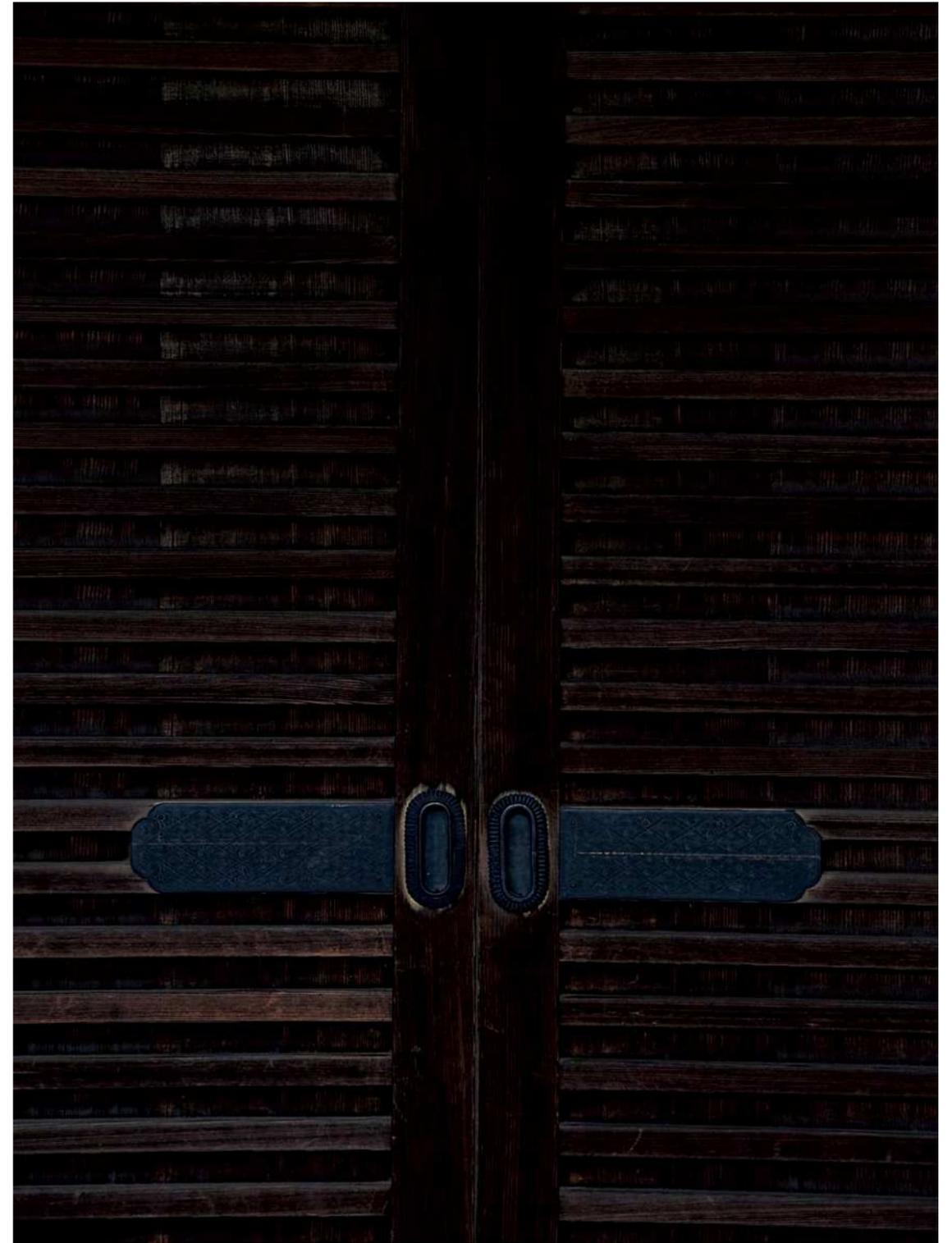
Sunset



Armchair
W854×D724×H783×SH409×AH575

- BDTI-505
Oak – Snow white
Tanned leather – Camel
- BDTI-506
Oak – Snow white
Tanned leather – Dark brown
- BDTI-507
Oak – Charcoal grey
Tanned leather – Camel
- BDTI-508
Oak – Charcoal grey
Tanned leather – Dark brown





Silent cabinet

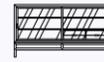


Cabinet
W800×D480×H1700

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



Silent cabinet



Cabinet
W2200×D480×H1200

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



Silent cabinet



Cabinet
W1400×D480×H1700

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



Silent cabinet

When visiting the Japanese Folk Crafts Museum in Tokyo, you can see a large number of utensils and handicrafts that Japanese people have used in their daily lives since ancient times. Old tools and handicrafts are beautifully displayed at the Museum and when bathed in natural light, look particularly appealing. Particularly in dim light, there is beauty in the expression of glossy lacquer ware that emits elegance, in the expressions made by the light and shadows which reflect onto natural materials, and in the beauty of dying light, which can be Japanese unique sense of beauty.

Silent cabinet was created to express the sensuous beauty of Japan, a cabinet with a presence which emits a calm, simple beauty whilst it sits humbly in modern living spaces. Most modern cabinets have LED lighting built into them. This creates a system where the contents are then illuminated brightly and 'artificially'. Showcases which are not fitted with lighting become darker the lower you go down the shelves with the bottom one being so dark objects become less beautiful. All of the oak frames of the cabinet, except the bottom, were filled with glass to help invite natural light in without the need for artificial lighting, allowing for all shelves, even the bottom one, to be illuminated evenly. Sliding doors have also been installed on the front and back faces of the cabinets for W1400 and W2200 echoing the fusuma and shoji that are typically used in Japan. Large spaces are required for doors that are pulled out towards you, but sliding doors have no need for such space. Since you can access both sides, it can also be used in the middle of a room.

The construction of the cabinet is the oak, being raised under the brutal winter in Hokkaido. By creating a gentle profile on the surface of the frame, a coexistence was created between soft expression and hard materials. The frame is assembled using the traditional three-way mitre woodworking technique. Its finished in ink black so that you can just barely see the wood grain. As a wooden facades of building become darker colour over time, the ink black is inspired by ink brush paintings. The glazing is smoke glass, used to envelope the entire cabinet in a light grey colour, bringing unity. A two-column drawer has been installed on the bottom shelf where you can store cutlery and other small objects, which can be also as a separate box drawer.





Silent drawer

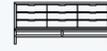


Cabinet
W1600×D480×H950

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



Silent drawer



Cabinet
W2200×D480×H950

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



Silent drawer – cabinet

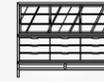


Cabinet
W1600×D480×H1700

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



Silent drawer – cabinet



Cabinet
W2200×D480×H1700

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



Silent drawer

Silent drawer – cabinet

This series of storage embodies Time & Style's philosophy of harmonising their pieces with the interior roomscape. Furniture items are arranged alongside a variety of designs and styles and should be able to transform to match the sensibilities of the inhabitants. They believe that having a sense of universality, without any fancy decoration, stressing simplicity and function, should be in essence a vital part of any furniture item.

The Silent drawer has been made so as to be adaptable for a variety of different purposes depending on the place and occasion, be it storing clothes, tableware, household articles, or documents. Like our kitchen items, the cabinet is easy to use, with simple carved handles and sliding rails able to shoulder the heaviest of items. The cabinet stores heavy items for an extended period of time, and in many cases is opened and closed frequently throughout the day, so it is necessary to keep in mind usability and durability when constructing it. Like the Silent cabinet, the surface of the solid wood frame is gently contoured, with this welcoming frame composing the overall structure of the cabinet. Here we have adapted the composition of traditional Japanese architecture into the scale of furniture. By surrounding the drawer with a frame, they aim to design the storage of the cabinet like the living space of buildings.





Silent wardrobe



Cabinet
W650×D650×H1900

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



Silent wardrobe



Cabinet
W1200×D650×H1900

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

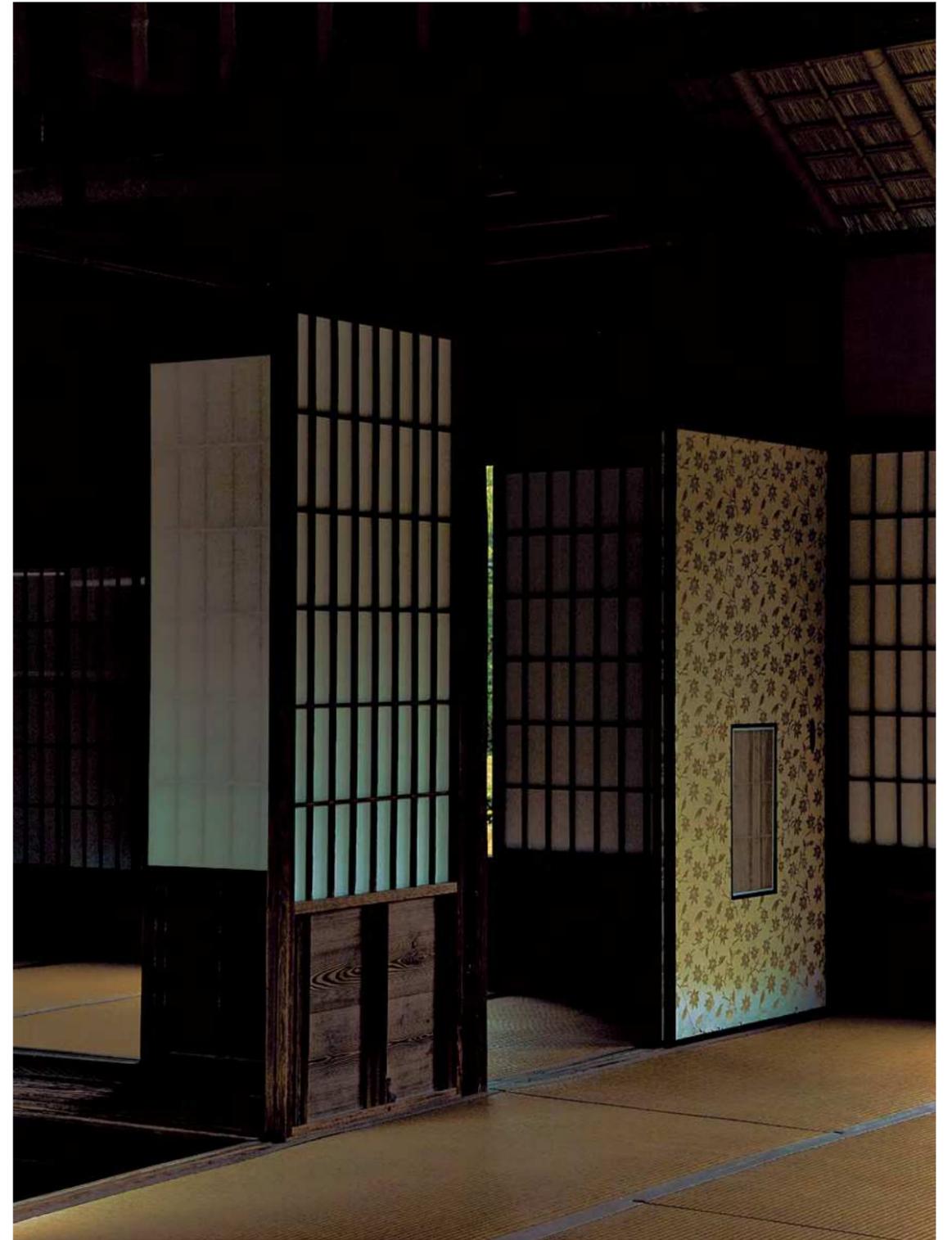


Silent wardrobe

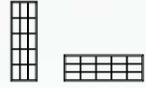
When opening your front door and inviting friends in, their coats will be hung on hangers and placed in Silent wardrobe. The door quietly closes. His brown coat and her yellow coat will leave only a deep grey silhouette. Made with this image in mind, this wardrobe cabinet was designed.

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.





Komorebi

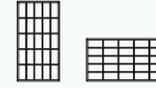


Open cabinet
W600×D420×H1820

- BDTC-301
Oak - Snow white
- BDTC-302
Oak - Charcoal grey



Komorebi

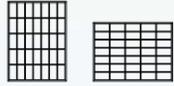


Open cabinet
W970×D420×H1820

- BDTC-303
Oak - Snow white
- BDTC-304
Oak - Charcoal grey



Komorebi



Open cabinet
W1340×D420×H1820

- BDTC-305
Oak – Snow white
- BDTC-306
Oak – Charcoal grey



Komorebi

In Japan as a rainy country, the roofs of houses were extended to create deep eaves as a feature to protect buildings from the severe winds and rains. Wooden shrines and temples, which were built using techniques brought over from the continent, have roofs with even longer eaves than those on the continent because they were constructed with Japan's harsh climate in mind. These components, which protected buildings from elements, became characteristic of Japanese architecture.

Until recently, Japanese homes have a garden no matter how small the home or plot of land. Gardens had planted trees, large and small rocks arranged, and small ponds where koi could play. They were not made only to provide scenery. Japanese people did not like sunlight to come directly into the room. Homes were built to draw in indirect light reflected from the garden. Inside the home, shoji, sliding door partitions made of thin Japanese paper pasted to delicate latticed wooden frames, was commonly used to divide each room. When the weather is mild, only one layer of shoji can partition and separate the interior space from the outside. Sunlight reflected from the garden is filtered through the paper of the shoji 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 dreamy scene inside the room. Shoji's wooden framework is made using coniferous trees with a delicate grain such as cedar and cypress. For every era, there are various types ranging from those with decorative wooden latticework to plain designs, and they can be found in historical buildings as well as residential homes all over Japan.

Komorebi was created bearing in mind the tranquil image of sunlight filtering through the washi paper and playfully drawing light and shadows inside the room. The lattice of this shelf like a traditional shoji screen bring Japanese beauty of simplicity into your space.

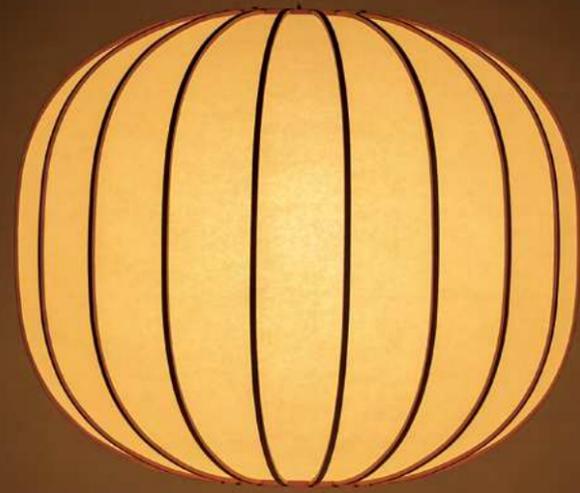


Bombori



Pendant light
φ780×H650

- BDTL-101
Cedar
Japanese paper



Bombori



Floor light
φ780×H847

- BDTL-102
Cedar
Japanese paper
Steel - Black

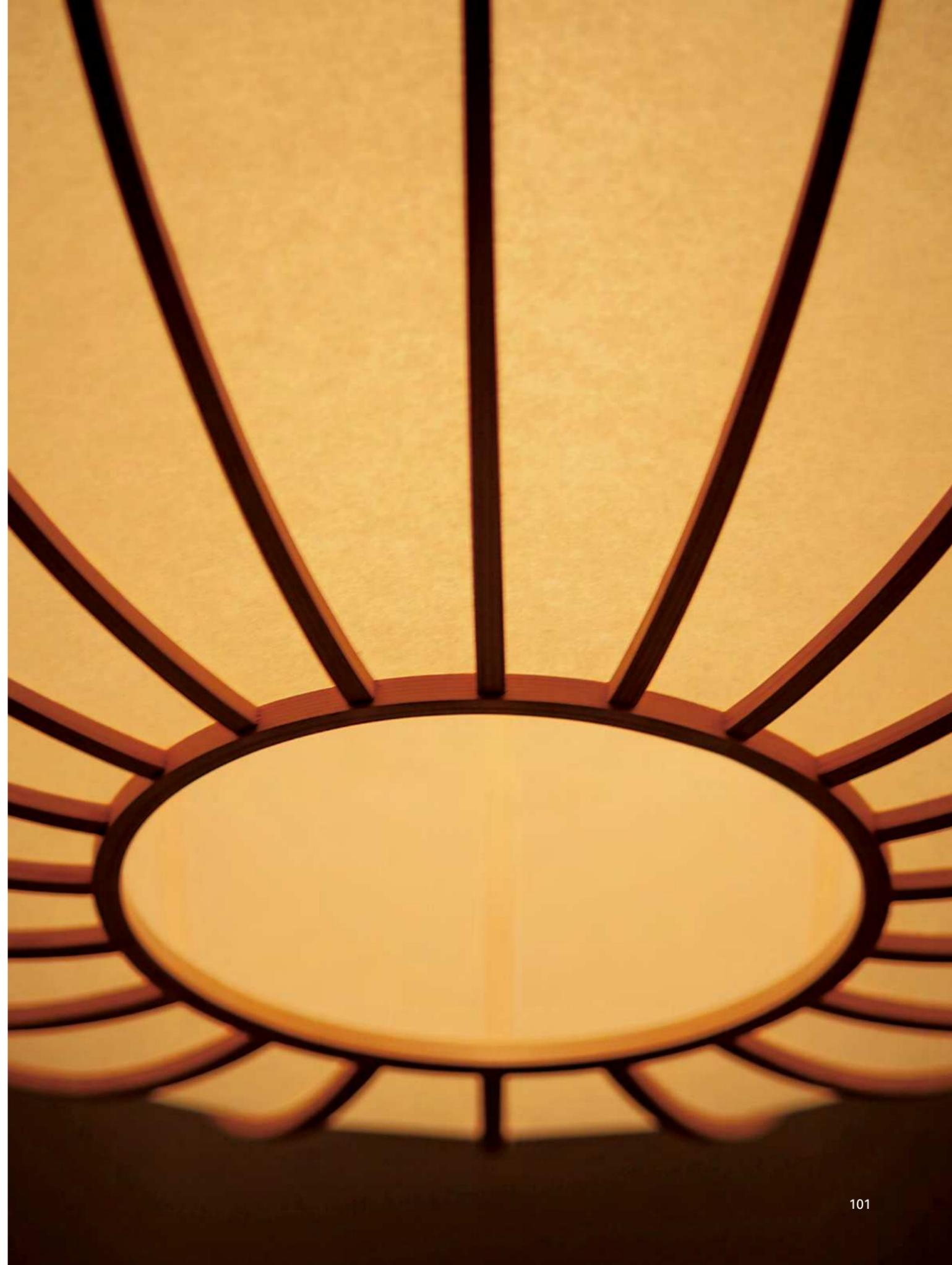


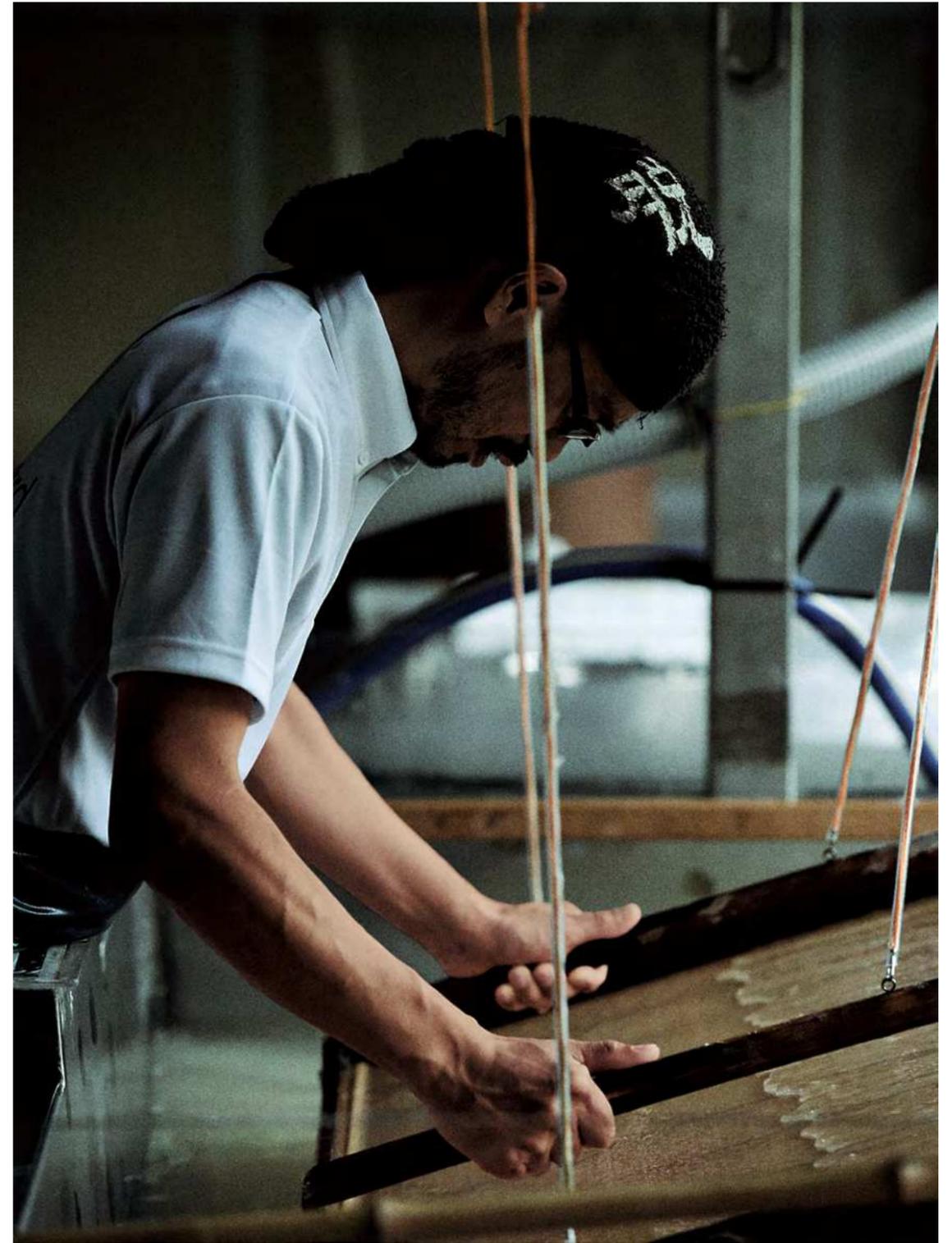
Bombori

The andon, a light with a paper shade, has been used for a long time throughout the mid-Muromachi period to the Edo period in Japan until modern electric lights became common. Initially, light fittings were only available for the wealthy to use, but by the Edo period, it had become widespread amongst ordinary people as well. Andon have a wooden or metal frame to which Japanese paper is pasted, surrounding the light in an enclosure which is called hibukuro (literally, a bag of fire). The hibukuro was there so that the wind doesn't blow the fire out when used outdoors. In Kyoto, they were often round and had soft shapes, while Edo ones were more square. In each area of Japan, andon existed in various different versions. Today, craftsmen in woodworking continue to make andon, although ordinary households rarely use them anymore, and it is just some ryokan (traditional Japanese inn) and ryotei (traditional Japanese restaurants) that use andon with electric bulbs or LED's. When you enter the entrance of a Japanese ryokan, there are Roji andons placed on the earth floor, welcoming the guest with their soft and faint reddish light glittering through the Japanese paper. Andon placed beside pillows and in the corner of rooms, as well as pendant lights hang from the ceiling of the traditional Japanese room, creating nostalgic atmosphere.

The history of Japanese woodworking dates back to the Heian period when there was an aristocratic culture. Kyo cabinetwork, and Karaki cabinetwork that came from the Japanese envoy to Tang Dynasty China during the Nara period, both developed through tea ceremonies and the traditional style of Japanese residential architecture in the Azuchi-Momoyama period. These were then passed on to Nagasaki and Osaka. In Tokyo, the Tokugawa Shogunate gathered cabinetmakers from all over the country and developed Edo cabinetwork. This tradition of exquisite woodworking skills has survived until the present day, although on a much smaller scale. The cabinetmaker is an artisan who has precise woodworking skills and creates furniture, wooden fittings for a house and daily utensils in households. They join pieces of wood together to achieve the beauty and strength of a piece of item. Without those fine skills of cabinetmakers, Japanese woodworking culture could not have developed.

The wooden frame of Bombori uses solid Akita cedar, and handmade Mino washi is pasted onto it. Except for the electric parts, only traditional materials were used to make it. By making use of the essence of objects, and hand making and processing each part, the craftsman's experience and senses create something exquisite, something machine production can not achieve.





Lantern



Pendant light
φ1000×H850

- BDTL-301
Japanese paper



Lantern



Floor light
φ1000×H1145

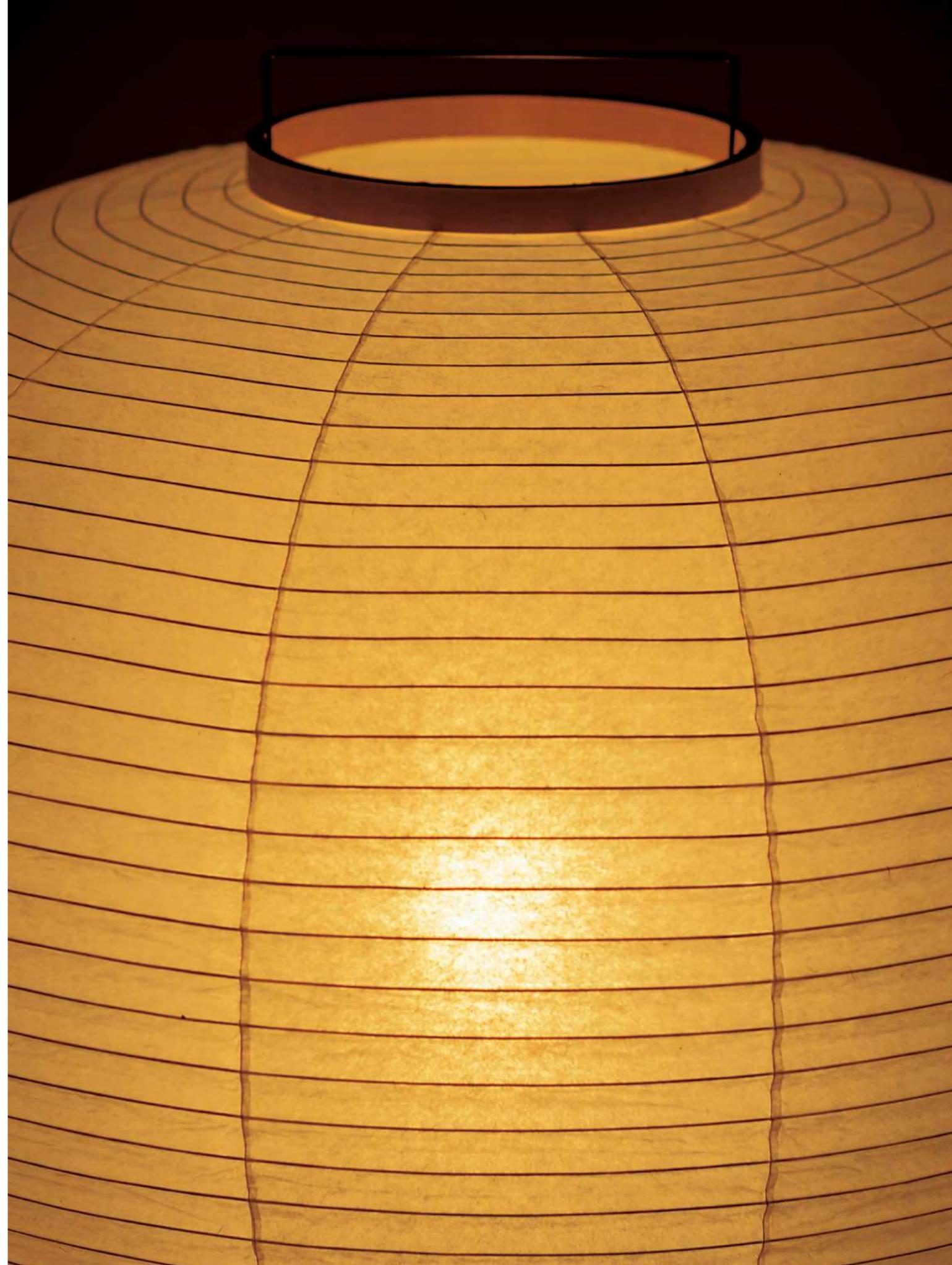
- BDTL-302
Japanese paper
Steel - Black

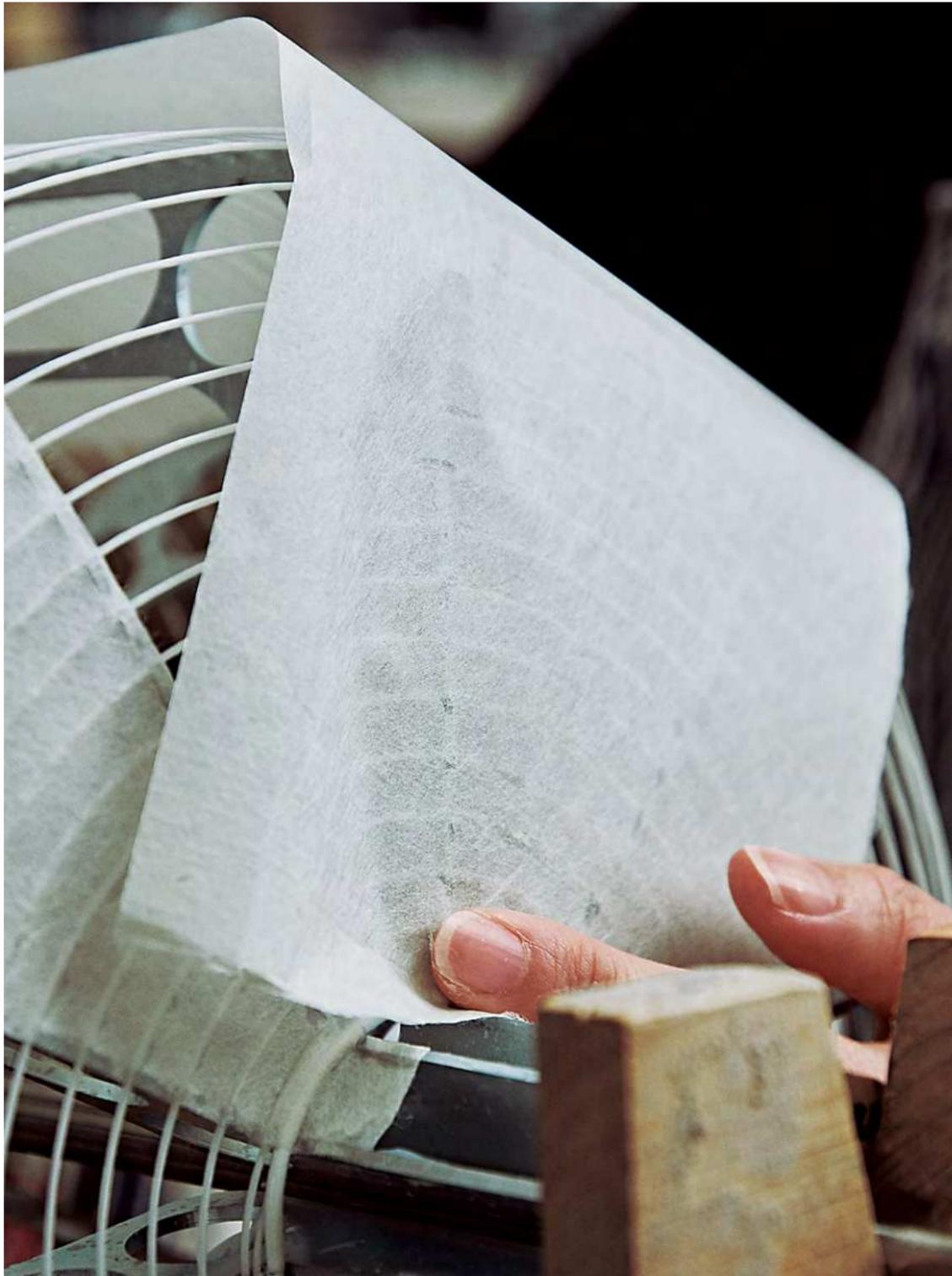


Lantern

When you walk along the old streets of Japanese towns at night, the warm glow of chochin (paper lanterns) beneath the awnings of shops blends into the scenery, evoking the atmosphere of traditional Japan. 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 commonplace in daily life, but even today paper lanterns are used at festivals and in traditional Japanese residences. The most significant characteristic of paper lanterns is the ability to collapse them into a compact, flat form. The housing is created by fashioning a single bamboo strip into a three-dimensional helical form and covering it with sturdy washi (Japanese paper). In modern times, the bamboo strip was increasingly replaced by a flexible metal or plastic wire. In order to cover the housing, wooden or metallic mould in actual size must be used. One of the key skills of lantern-making is ensuring the lantern's finished shape is preserved whilst allowing the mould to be extracted. The mould is formed by assembling the slats to produce the lantern's spherical shape. Grooves are carved into the slats to facilitate winding the framing strip or wire in a helical manner. The washi is then cut and glued to the frame one layer at a time. Following the lantern craftsmen's experience and instinct, they will apply glue while carefully avoiding excessive overlap between adjacent washi segments, gently using a blade to remove the excess paper. With the frame housing now assembled, the production mould is extracted. The mould's slats are disassembled inside the lantern housing and removed one piece at a time through the small opening. Care must be taken not to damage the washi as they are removed.

The paper used in Lantern is Sekishu washi, produced in Shimane Prefecture. This paper is made by all artisan's manual process from the fibres of paper mulberry trees including inner bark fibres, which makes the paper strong. In Gifu prefecture, where is known for paper lantern production, lanterns have long been used in the Buddhist rituals of the Bon Festival held each August to honour the spirits of ancestors. These lanterns exist in various forms, but the Ouchi lanterns of Gifu are considered Japan's most distinguished. They have an elegant form, gradually widening down to the base. Measuring an impressive one metre in diameter, they embody classic and traditional form. The light emanating through the delicately textured Sekishu washi of these huge lanterns envelops us in its gentle beauty.





Finishes



Beech
Snow white



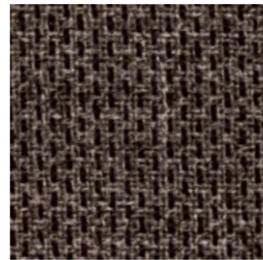
Beech
Charcoal grey



Oak
Snow white



Oak
Charcoal grey



Fabric
Grey



Leather
Dark brown



Tanned leather
Camel



Tanned leather
Dark brown

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De Padova Srl

Via Santa Cecilia, 7

20122 Milano, Italia

Tel +39 02 27 43 971

info@depadova.it

www.depadova.com

Exclusive Japan

Time & Style

Prestige Japan Inc.

4-27-15 Minamiaoyama, Minato-ku,

Tokyo, 107-0062 Japan

Tel +81 3 5464 3208

info@timeandstyle.com

www.timeandstyle.com

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Shinji Hosono

Masatoshi Mori

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