

# ON

THE  
NEW YORK  
TIMES  
STYLE  
MAGAZINE

Whether giddily  
maximalist or  
hauntingly spare,  
design that pushes  
the boundaries

Design  
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# THE



# EDGE

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But reverence for the past does not preclude innovation. The design principle of *shin, gyo, so*, which translates to “formal, semiformal, informal” and is applied across Japanese arts to differentiate levels of adherence to tradition, suggests that rules should not only be mastered but also stretched, bent and even broken. That outlook prompted Anderson to trade one age-old material for another. “It’s about pushing things forward in a new way,” he says.

Leather is more delicate than bamboo, and so for one of Yonezawa’s three pieces for the project — a 44-inch obelisk of woven red-brown leather strips titled “Jizo,” after the bodhisattva statues said to protect travelers — he had to use an internal armature and take special care not to scratch the surface. That piece will stand alongside works by Shizu Okino and Karen Okino Butzbach, a mother-daughter team based in Berkeley, Calif., whose fanciful interpretation of basketry involves wrapping and tying found stones (Butzbach describes her mother as a “rock hound”) with elaborate rattan, and now leather, knots. With names like Destiny, Cascade and Twisted Butterfly, the knots transform the stones into elegant talismans. “People can feel their energy,” says Butzbach. Additionally, the pair has adapted an open-weave Japanese flower basket.

Loewe also invited Hafu Matsumoto — a disciple of the late Iizuka Shokansai, who was last in the line of Japan’s most celebrated bamboo craft dynasty — to reimagine his work in leather. In his studio amid the bamboo groves of Japan’s Boso Peninsula, Matsumoto makes ethereal sculptures from large, flattened pieces of bamboo: sheets curved to form a cylindrical basin, a wide rectangle molded into a seamless pouch, glossy strips loosely woven into an airy oblong vessel. For him, working with a new material was a welcome challenge. “Tradition is not just about preservation,” he says. “It’s about inheriting a spirit.”

Indeed, he and the other artists, all of whom treat craft as a living, breathing thing, are a testament to creativity itself. Fittingly, Loewe will launch a collection alongside the sculptures that includes a deconstructed leather basket and a braided-leather purse with bamboo handles, inspired by time-honored forms of weaving. It’s a reminder that the past, much like bamboo itself, can be a renewable fount of ideas. — Meara Sharma

## FROM THE ASHES

AFTER A BARN FIRE on her three-acre property in Water Mill, in Southampton, N.Y., the lawyer-turned-entrepreneur Amy Cherry-Abitbol recalled a haiku by the 17th-century Japanese poet Mizuta Masahide: “Barn’s burnt down — / now / I can see the moon.” It also inspired the design for her new venture — Shou Sugi Ban House, a wellness center with 13 guest rooms that will open on the property in May. The center’s name references the Japanese technique of charring cedar to protect it from fire and pests, which was used throughout some of the property’s eight buildings, whose interiors marry Japanese and Scandinavian aesthetics. There are custom-made wooden Kobe-style beds, organic linens and Morihata towels and a clean palette of stone and biscuit that’s illuminated by floor-to-ceiling glass walls. The grounds, meanwhile, are punctuated with Japanese cypress trees. “I tried to treat the land like a living sculpture,” says the landscape designer Lily Kwong, who created a subtly undulating topography and planted it with *rosa rugosa*, climbing jasmine and a cherry orchard. Guests can call the picturesque property home for three-, four- or seven-day stays, spending evenings with sound baths and mornings with communal tea ceremonies. During the day, there are walks along the dunes, plant-rich meals designed by the

Noma co-founder Mads Refslund and movement classes in the open-air pavilion. There’s also a hydrotherapy-focused spa with an outdoor watsu pool for water massages. Cherry-Abitbol is allowing for all-out transformations: “It has to come from within,” she says. “We just supply the environment.” — Nell McShane Wulfhart

**PIECE** THIRTY YEARS AGO, while browsing London’s Portobello Road market, the American jewelry designer Elizabeth Locke spotted a 1.5-square-inch image of the ancient Roman Temple of Vesta rendered in infinitesimal bits of fused glass. It was a micromosaic, an example of the souvenirs Italian artisans began selling in shops around Rome’s Spanish Steps in the late 18th century. Locke purchased it and made it into a 19-karat gold brooch. After years of scouring auctions and antique shops, she now owns over 100 pieces: One (right), consisting of at least 1,400 glass tiles crammed into a frame smaller than a doorknob, depicts the Roman Forum; another, a housefly. Nearly all of her pieces will go on view next month at the Virginia Museum of Fine Arts in Richmond, to which Locke plans to donate the exhibited pieces, even if her search is ongoing.

**BY PIECE** “When you’re obsessed, you’re obsessed,” she says. “I’m always looking for them out of the corner of my eye.” — Judith H. Dobrzynski



BULGARI’S HEADQUARTERS SIT on the eastern bank of Rome’s Tiber River and less than two miles from the Colosseum, whose fluid geometry inspired the brand’s now iconic B.zero1 collection. When it launched in 1999, the collection’s signature ring — composed of a stacked, spiraling ribbon of unadorned gold — was unlike almost anything else on the market. It was also innovative technically: Instead of soldering the metal, the makers wound interlocking tubogas (a flexible tubular chain that resembles a 1920s gas carrier pipe) around a cylindrical base. “You can *feel* the boldness,” says the Bulgari creative director Lucia Silvestri, who’s overseen various tweaks to the ring over the years. In 2010, the brand did a version with a smooth ceramic core; five years later, the Iraqi-born British architect Zaha Hadid began working on a model that did away with the core altogether and crisscrossed the continuous lines of the original so that they resembled her buildings’ trademark futuristic waves and folds. Now, to celebrate the collection’s 20th anniversary, B.zero1 is morphing yet again: Along with reissues of past iterations in white and yellow gold (plus one in rose gold and one with pavé diamonds), Bulgari has taken the late Hadid’s design and reinstated the base, which is now rendered in glossy white or black ceramic. Though a ring, like a building, is ultimately a static thing, Silvestri believes it must have a sense of movement — both on the wearer’s finger and across time. — Sean Caley Newcott

From left: Zaha Hadid’s Heydar Aliyev Center in Azerbaijan; Bulgari’s latest B.zero1 ring.