

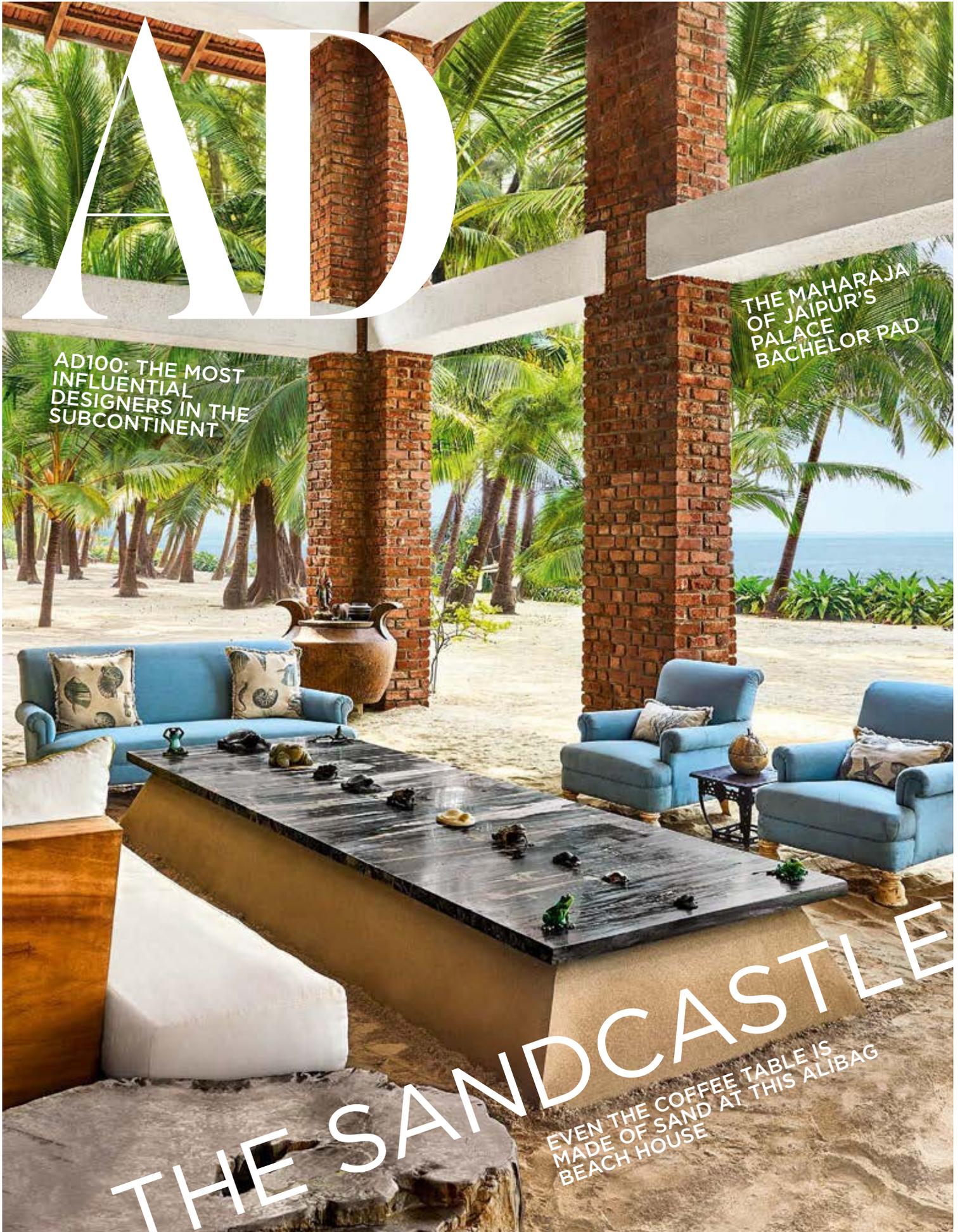
AD

THE MAHARAJA  
OF JAIPUR'S  
PALACE  
BACHELOR PAD

AD100: THE MOST  
INFLUENTIAL  
DESIGNERS IN THE  
SUBCONTINENT

THE SANDCASTLE

EVEN THE COFFEE TABLE IS  
MADE OF SAND AT THIS ALIBAG  
BEACH HOUSE



MAISON &amp; OBJET

## DAMAGED GOODS

*Design guru Murray Moss, in collaboration with Viennese glassware experts Lobmeyr, celebrates the considered, contrarian spirit of wabi-sabi with his latest collection, aptly titled Crack*

WRITER PALLAVI PUNDIR

Among the many subversive philosophies that dictate the compelling forces of art and design is the centuries-old Japanese concept of *wabi-sabi*. Every crack, crevice and blemish becomes an embellished trait of the artwork, merging with its history and celebrating the imperfect, incomplete and transient. Over the years, Murray Moss, American designer and co-founder of Moss Bureau, has been thinking about what it means for something to be “damaged” or “ruined”. “In my own house, I have a shelf in my pantry where I keep broken things: a chipped or cracked glass, a broken porcelain teacup and so on,” says the 68-year-old Connecticut-based designer.

He began looking at some of the iconic symbols of this aesthetic: the Liberty Bell in Philadelphia, created in 1752, which cracked during installation; Japanese pottery in which gold has been used to repair cracks; or the 18th-century fad of adding beauty spots on faces. “There are Moroccan weavers who weave ‘flaws’ in their masterworks too. These gestures relieve us from the fear of using beautiful objects,” says Moss. And so he came up with a response: Crack is a collection of four ‘designed cracks’ that required the handwork of

Viennese engravers to reflect Moss’s inquiry. The design was executed after Moss was honoured by the Manhattan-based Storefront for Art and Architecture. As a tradition, the honoree creates an artwork to be auctioned off at the benefit gala. And thus came the limited edition of 24 sets of four tumblers, which went on to be a part of January’s Paris edition of Maison & Objet.

The design is also a continuation of Moss’s long-time association with Viennese glassware brand Lobmeyr, one that goes back to 1999. “Because I have been so close to Lobmeyr, reviewing their history and their personal passion for glass, we share an outlook, which allowed us to develop and execute the Crack pieces very quickly.” He adds, “My idea of Crack is to transform what we have been taught to regard as ‘flawed’, ‘ruined’, into something that is now embellished, something even more precious. It reminds us to take care of these objects, to temper our brutishness, and to enjoy the opportunity to become, if even for a moment, more graceful.” ❖

Murray Moss’s ‘Crack C’ engraved on a goblet from Drinking Set No.4, made by Ludwig Lobmeyr in 1856.

