

Home Jewels

Lara Bohinc leverages her industrial-design and metal-work expertise to create distinctive luxury pieces for the home.

by Allison Malafronte



STAR LIGHTS

Bohinc's Stargazer Candleholders (marble and brass) are inspired by 18th-century orreries—mechanical models of the solar system.

PHOTO BY XXXX XXXXXXX



OVER THE MOON

The Collision Console (marble and brass, 33x59x14½) is part of Bohinc's Lunar Collection, inspired by the orbital movements of planets. On top of the table is the Venturi Tooth Fairy Pink Vase (Murano glass and metal, 13½x9x9 vase on a 5x5 base) and the Stargazer Candleholder Multi (buiscardo marble and brass, 9½x8½x2½).

PHOTO BY KATE MARTIN



approximately four years ago, Slovenia-born Lara Bohinc made an impressive splash when she gracefully segued from jewelry design to furniture/object design. Fueling the effortless transition was the fact that Bohinc's highly sculptural and geometric aesthetic translates naturally to other genres, specifically interiors. With an emphasis on high-quality materials—marble, bronze, iron, ceramic and glass—and sleek, modern metal-work techniques, Bohinc and her studio create one-of-a-kind items that are as much works of art as they are functional pieces of furniture or ornamental objects.

CONFLUENT DESIGN

Bohinc, who professes to be “obsessed with the deconstruction and reconfiguration of form,” received her B.A. in industrial design at the Academy of Fine Arts and Design, in Ljubljana, Slovenia, and an M.A. in metalwork and jewelry design at the Royal College of Art, in London. Upon graduation, Bohinc won the British Fashion Council's New Generation Award and began working as a jewelry consultant for such luxury brands as Gucci, Montblanc and Cartier. In her own studio, she birthed a new way of designing jewelry with her signature shapes and futuristic sensibility. Fast forward to 2014, when she designed her first piece of furniture—the Solaris Kinetic Table, created in collaboration with tile and stone specialist Lapidica for the Wallpaper* Handmade exhibition at the Leclletico gallery, in Milan. The artist's odyssey of creating otherworldly “jewelry for the home,” as she describes it, was officially underway.

Her successful debut in the world of furniture design led Bohinc to create two additional collections of marble furniture and interior accessories. One of them, the Lunar Collection, converged the designer's penchant for celestial-themed sphericity with such luxury materials as precious jewels and Venetian marble. For this collection, Bohinc was inspired by historic buildings in Venice, where complex marble-inlay methods have been a decorative-art tradition for centuries. For the Lunar Collection, Bohinc juxtaposed richly colored marbles such as Persian Gold, Verde Guatemala, Red Wine and

INTERLOCKED SHAPES

The Fortress Vase series includes, from left to right, the Column, Tower and Pillar designs.

PHOTO BY XXXX XXXXXXX



CURVES AND ANGLES

As is characteristic of Bohinc's designs, the Celeste Chair (steel, verdigris copper on aluminum and wool fabric; 31½x22¼x20½) plays with contrasting shapes, materials and textures. Beside the chair is the Fortress Castle Vase (ceramic with bronze glaze, 17½x8¼x8¼).

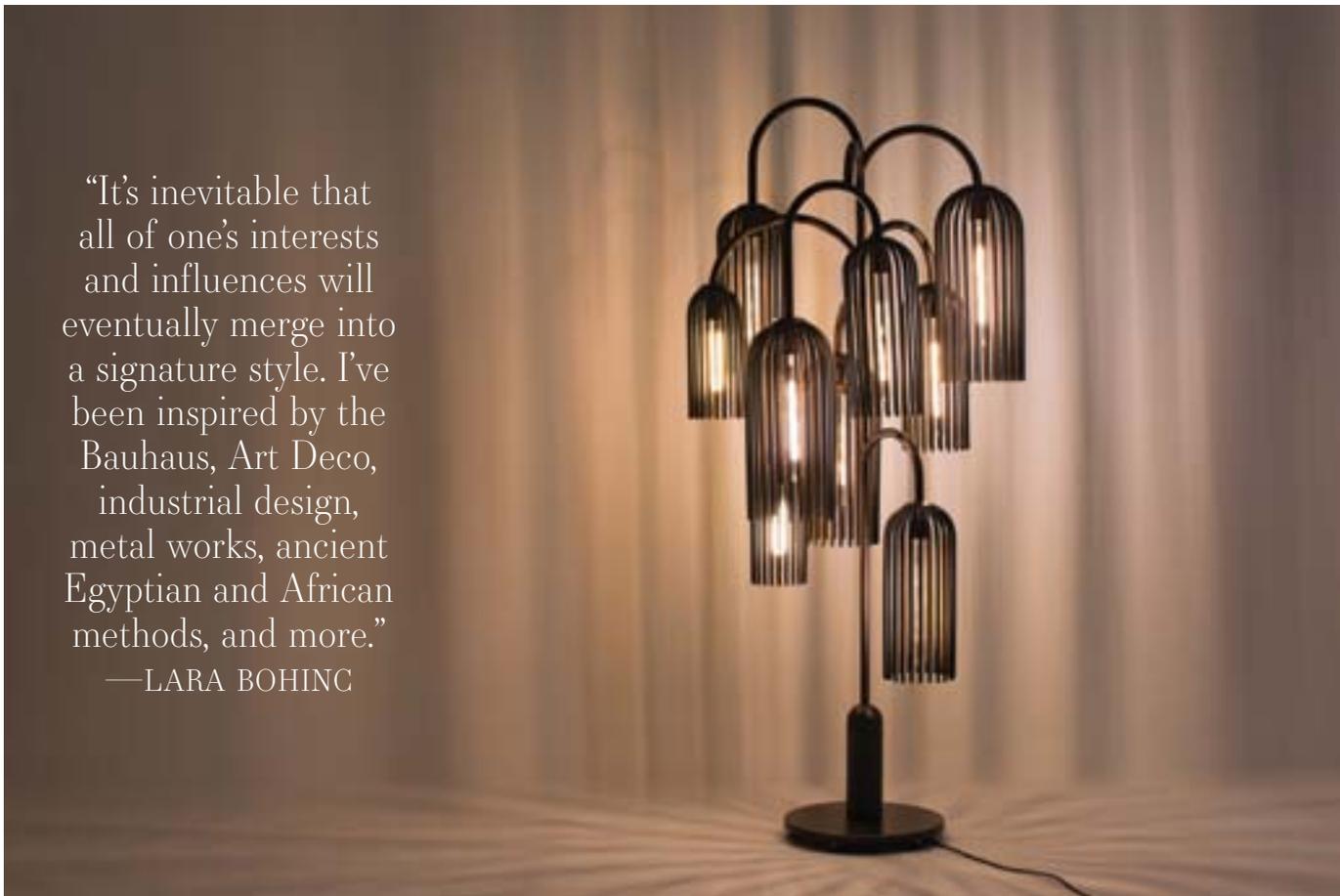
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“Bohinc describes her style as a ‘mix of contradictions,’ in that it comprises boldness and light, angular geometric form with feminine line, and graphic precision with fluidity.”

“It’s inevitable that all of one’s interests and influences will eventually merge into a signature style. I’ve been inspired by the Bauhaus, Art Deco, industrial design, metal works, ancient Egyptian and African methods, and more.”

—LARA BOHINC



Black and Gold—a design practice similar to that of her jewelry, in which she often contrasted divergent stones into complementary unions.

CONVERGENCE OF CONTRADICTIONS

As one might imagine, an eclectic combination of influences, inspiration and education informs Bohinc’s unique creations. “It’s inevitable that all of one’s interests and influences will eventually merge into a signature style,” remarked the designer in our recent interview during the London Design Festival, where she was exhibiting. “I’ve been inspired by the Bauhaus, Art Deco, industrial design, metal works, ancient Egyptian and African methods and more.” The designer picks up additional international inspiration from her travels abroad. A two-week artist residency in Wajima, Japan, for instance, resulted in her lacquer-and-wood Urushi box collaboration with Gallery FUMI, in London, while her Willow Light was

▲ NATURE’S DESIGN

Bohinc describes the form of the Willow Light ([xmedia TKx, XXXXXXXX](#)) as “close to Mother Nature’s own geometry, which always creates harmony from combinations of regularity and random asymmetry.”

[POSSIBLE CREDIT TK]

▼ OUT OF THE URUSHI BOX

We Are Family 2 (katsura and ginkgo wood, cotton fabric, gold leaf and urushi lacquer; [XXXXXXXX](#)) consists of interconnected Japanese-inspired urushi-lacquer boxes, designed by Bohinc in collaboration with Gallery FUMI, in London. Master Nakakado developed the lacquer shades.

[POSSIBLE CREDIT TK]





FINE ART DÉCOR

The showroom of the Bohinc Studio, in Notting Hill, London, resembles an upscale art gallery.

[POSSIBLE CREDIT TK]

geometric? Next, I explore visual ideas, often with simple line drawings on Post-Its that I stick to my computer. I next work with Illustrator, as my work is very graphic, and then I move into three dimensions by testing a prototype using a three-dimensional printer.” Although the three-dimensional printer has become popular among consumers in recent years, for designers such as Bohinc, it has been an integral part of their process for well over a decade.

SHOWROOM AS GALLERY

With a time-intensive process, precious materials and conceptual creativity pouring into each Bohinc design, it's no wonder that the finished products are appreciated as collectible treasures. Although the majority of Bohinc's clients are interior designers, she's often called upon to collaborate with major design galleries to exhibit her works at high-end art-and-design fairs and festivals in Milan, London, Miami and other cities. Along these

inspired by an ancient Japanese garden full of wonderfully overgrown wisteria and weeping willows.

Bohinc describes her style as a “mix of contradictions,” in that it comprises boldness and light, angular geometric form with feminine line, and graphic precision with fluidity. The creative process involved in bringing these disparate elements together cohesively is as varied as the sources from which they derive.

“The beginnings can be quite abstract or specific,” Bohinc explains. “It can start with a single idea or an image, such as a beautiful constellation drawing or, perhaps, a question or challenge: How does one transform the two-dimensional line of a circle into a three-dimensional object, or how do I create a chair that is both delicate and

lines, in 2015, she opened Bohinc Studios in West London, a showroom featuring her furniture, objects and accessories in gallery-like fashion. Located in a Victorian-style townhouse in upscale Notting Hill, Bohinc Studios is an elegant environment for viewing the designer's latest collections. Currently, that's predominantly furniture and decorative objects—or, in Bohinc's apropos words, jewelry for the home. ♡

Allison Malafronte is an arts and design writer, editor and curator based in the greater New York area.



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