



Nahm Chaise Longue

# THE LUXURY OF IMPERFECTION



Jaya Ibrahim and Bruce Goldstein

**A**fter designing luxury hotel interiors for more than 20 years, Jaya Ibrahim, principal of Jaya International Design, and business partner Bruce Goldstein are charting their new territory in luxury lifestyle with The Jaya Brand. Positioned as an Asian-inspired luxury label, The Jaya Brand will comprise three categories – The Jaya Collection, Jaya Environments and Jaya Lifestyle.

The duo has revealed plans to launch a luxury furniture collection, Jaya-branded boutique hotel, Jaya-branded residences, branded destination spas and luxury lifestyle products within 10 years. While Ibrahim and Goldstein envision The Jaya Brand to be on the same rank as Louis Vuitton, Hermes and Giorgio Armani, the designer is quick to emphasise maintaining quality over trendiness. "The whole point of luxury is that it's not available to everybody. You have to earn it."

Venturing into The Jaya Brand is a daunting change for Ibrahim. "When you supply to hotels, you are slightly removed from the product. It's up to the hotel to maintain it," he explains. "But when you sell something, the only people who can control the quality is yourself. And this is a huge challenge for us."





Teja Pendant Lamp 2




Nahm Coffee-table



Asri Sofa

Having completed numerous projects for international clients like Aman at Summer Palace, The Capella and Park Hyatt, Jaya remains receptive to new ideas. "Design might be easy, but when it comes to production, it is not that easy," he remarks. "A good design is such that the overall is strong enough to take in any little mistakes. Accidents always happen. It's natural."

Jaya's latest furniture line features Makassar ebony; only 36 pieces are produced for each model in the range due to the limited supply of that particular wood. Ibrahim avoids using teak despite its popularity in Indonesian furniture, aware that the stock of the material in Indonesia is diminishing. Using recycled teak, meanwhile, is out of the question for the designer because of its inconsistent quality.

His decision to present timbre furniture in its rawest form bucks the trend of coating them with lacquer. "To cover these pieces with lacquer is akin to saying, 'This is not good enough until I cover it with a layer of plastic.'" Ibrahim's advocacy for the environment has a philosophical bent. He encourages people to trace the random textures of timbre and renew their relationship with the furniture as they discover new details each time. 

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