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INTERIOR DESIGN



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A Malibu Hacienda Is Utterly Transformed Into a Serene Oasis of Calm

Where Boho Meets Deco: in This Santa Monica House, Opposites Attract

Small (but Mighty) Kitchens to Steal Inspiration From

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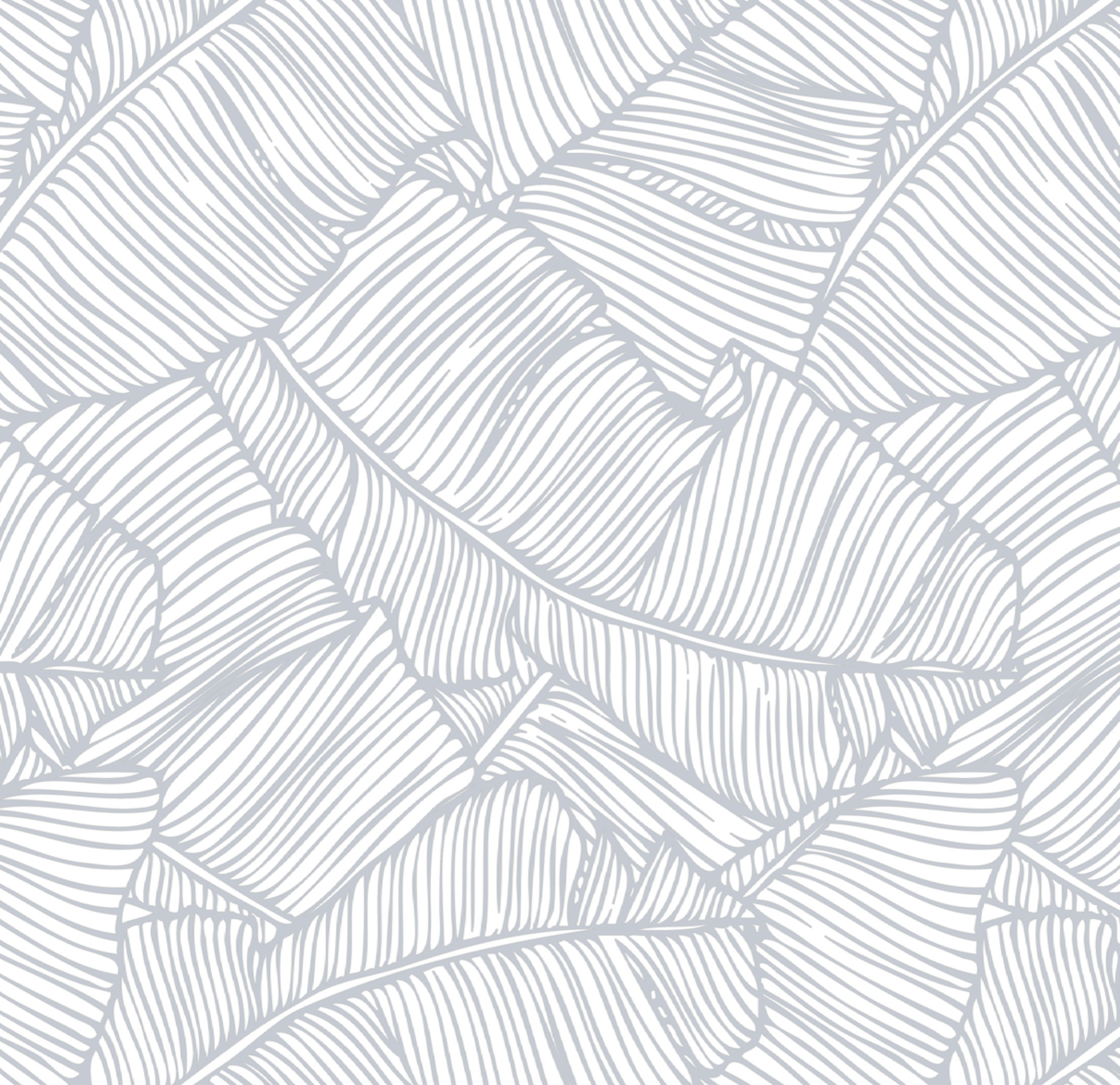


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**WHAT'S
INSIDE?**

A Malibu Hacienda Is Utterly Transformed Into a Serene Oasis of Calm

Where Boho Meets Deco: in This Santa Monica House, Opposites Attract

Small (but Mighty) Kitchens to Steal Inspiration From

This California Cottage on a Lagoon Connects Indoors & Out

Visually Inspired

Designer Steven Gambrel helped two wellness entrepreneurs rethink and restore their 1930s home.



A MALIBU HACIENDA IS UTTERLY TRANSFORMED INTO A SERENE OASIS OF CALM



In 1929, the American movie star William Boyd began building a hacienda-style home on almost 150 acres of land in the Santa Monica Mountains in California. Boyd, who would soon become famous for playing the cowboy hero Hopalong Cassidy, had recently been on location in Spain shooting a movie. There,

he fell in love with the local architecture and realized that the style would work equally well in the dry Malibu climate. He envisioned his house, which was completed in 1932 and overlooks Boney Mountain and the Pacific Ocean, as a place where he could detox from his Hollywood life.



In the great room of a 1932 hacienda-style house in Malibu, California, that was recently renovated by Steven Gambrel, the custom sofa by Dune is in a Cowtan & Tout fabric, and the vintage Spanish chair (left) and armchair are in Arabel fabrics. The artworks include pieces by Lukas Machnik and Claude Lawrence.

Nearly 50 years after Boyd's death, the property now belongs to Alex and Sue Glasscock, who, incidentally, are continuing the actor's vision for the site as a place to unwind from the stresses of modern existence. The Glasscocks are the founders and owners of the Ranch, a wellness and fitness retreat touting rigorous regimes (think 5 a.m. wake-ups, four-hour daily hikes, and a caffeine- and gluten-free vegan diet) and a celebrity clientele (actresses Mandy Moore, Rebel Wilson, and Brooke

Shields have all been guests). When the couple purchased Boyd's former land in 2009, they also bought an adjacent parcel that was being used as a children's camp. The Glasscocks transformed its cabins and grounds into the Ranch Malibu (they have since opened an additional location at the Four Seasons in Westlake Village). They decided to live next door in Boyd's U-shaped house, which retained its original tapestries, Spanish Colonial furniture, and 90-year-old carpets.





The limestone shower has fittings by Zucchetti and a powder coated-steel enclosure. The table is topped with a lamp made from an Eric Roinestad vessel, a 19th-century footed bowl from Balsamo, and a Fratelli Mannelli travertine bowl from JF Chen.



In the kitchen, custom stools with cushions in a Dualoy leather pull up to an island topped with French limestone. The range is by Lacanche, the refrigerator is paneled in reclaimed oak, and the industrial pendants are vintage. The copper table lamp is from JF Chen.

Initially, they reconfigured the main bedroom suite and upgraded the finishes, but otherwise kept the spaces intact. “We had all these dark, heavy carved pieces of furniture,” Sue explains. “In the spirit of the moment, we felt we should keep a lot of it.” As time passed, the decor seemed at odds with their more relaxed, outdoorsy lifestyle. A year and a half ago, they sought help from their friend of two decades, New York-based interior designer Steven Gambrel, though who exactly initiated the

intervention is up for debate.

“‘Maybe your house is a bit dark and monastic,’” Alex recalls Gambrel saying to them.

“Sue said to me, ‘I think the house is a bit gloomy, and the ceiling is so dark,’” says Gambrel. “And I was like, ‘God, I never thought about it.’ Honestly. The coolest thing about this project is that it was so beautiful before.”

He certainly made the most of the house's stellar bones. With an eye toward adding lightness and serenity, Gambrel replastered the walls and painted the exposed ceiling beams white. The couple loves entertaining and hosting dinner parties, so in concert with the landscape designer Scott Shrader, Gambrel revamped the outdoor spaces, adding vintage stone garden furniture and wicker seating to facilitate social gatherings.



In the main bedroom, the custom bed is by Dune, the vintage Giacometti bench has a cushion in a Janus et Cie fabric, and the nightstand is by Kathy Kuo Home; the large painting is by Richard Serra, and the three smaller artworks are by Claude Lawrence.



The arched bar is original to the house. The tray is by Made Goods, and the star pendant is vintage. The walls were reclad in two shades of custom mixed plaster, and the artwork is by David Silka

Indoors, he continued this theme, transforming the great room from an underutilized space into a central hub. Now, vintage and custom sofas and ottomans mix with antique marble tables and contemporary Japanese ink drawings. Glass bell-jar lanterns add expansiveness. In a breakfast nook off the kitchen, Gambrel designed a custom 17-inch-high banquette in a Janus et Cie fabric. It clocks in at two inches lower than the standard, giving the

entire corner a laid-back, easier feel.

Perhaps the most noteworthy changes come from what Gambrel did without: color. The Glasscocks prefer a neutral palette, the better to keep the focus on the natural bounty outside. Gambrel, whose New York projects often feature bold and artful hues, obliged, limewashing walls and layering in shades of taupe, putty, and gray for an aged

finish that still exudes the sophistication for which he is known.

“When you can rely on texture and patina, then color is not as relevant,” the designer explains. “I’m not sure that I’m the first name that comes to mind when you think of California, but I love the vernacular and the freshness.”

For the Glasscocks, Gambrel’s work on their home is not entirely dissimilar from the wellness goals they set for their human clients at the Ranch. “When you look at something that’s beautifully sited and has the right scale,” says Alex, “then it’s fun to make it its best self.”



WHERE BOHO MEETS DECO: IN THIS SANTA MONICA HOUSE, OPPOSITES ATTRACT

Designer Natasha Baradaran makes it work with an emphasis on laid-back luxury.



The designer Natasha Baradaran is a Los Angeles native whose family is Persian by way of Italy. “I am a mix of different things,” says Baradaran, who designs both interiors and her own lines of furniture and fabrics. “I think all of those things show up in my work.

It’s what makes my point of view different.”

That point of view shines in a house she designed recently, a farmhouse-style home for a pair of newlyweds in Santa Monica, California, where she paired Art Deco pieces with a more bohemian

spirit. Her vision comes together in unexpected pairings—an Art Deco dining table from Anne Hauck, for example, is juxtaposed with wicker sconces by Serena & Lily. Custom pieces are given subtle details and finishes—like the cerused finish on a cocktail table—for a feeling of laid-back luxury.





Baradaran aimed to capture a sense of California casualness while resisting the temptation to give in entirely to informality. Her playful use of color in the home helps to maintain that balance; shades of pink stand in for neutrals in the living and family rooms. Elsewhere, she lets loose

with even more surprising color combinations, like the breakfast room's orange and teal palette.

Baradaran also relies on texture to heighten a sense of comfort. In the family room, she retained an existing architectural element, the ceramic faux-wood paneling—an



effect that lends interest to the space without overpowering it—and further softened the room with a shaggy wool rug and curtains in a dip-dyed Rosemary Hallgarten fabric. The walls in the primary bedroom are sheathed in a hemp wallcovering by Phillip Jeffries; it is furnished with a custom bed and a curvy settee that nods to Art Deco but, with its swooping two-toned

upholstery, feels light-hearted and fun.

“We didn’t want the house to take itself so seriously,” Baradaran says. “The clients are a young couple who are newly married, but it was also a marriage of their styles. And luckily, they are very, very happy with it.”



A cane bench from Maggie Cruz Home is topped with pillows by Alt for Living. The artwork is by Chuck Amaldi.



A bathroom painted in Dimity by Farrow & Ball has a Made Goods stool, a Niba Designs rug, an Arhaus pendant, and Hunter Douglas shades.



SMALL (BUT MIGHTY) KITCHENS TO STEAL INSPIRATION FROM





REFLECTIVE SURFACES

Small yet striking, this Jean Louis Deniot-designed Miami kitchen features custom stainless steel cabinetry that has been laser-printed with an abstract pattern, reflecting the natural light while creating a sense of movement.



STREAMLINED SILHOUETTES

This snug bachelor pad kitchen features big design moments, with a sleek Carrara marble countertop, brass barstools by CB2, and pendants by Tom Dixon, all of which make a statement while taking up minimal visual real estate.

MULTI-FUNCTIONAL PENINSULA

Making the most of your countertops is key to a functional kitchen, and the cook space in Joan Smalls's Miami penthouse offers a place to cook, wash, and dine all in one.





DARK AND SLEEK

In a Monaco apartment abundant with 70s whimsy, the small kitchen table and chairs are by Jeanneret. The oven, cooktop and hood are by Aster Cucine. Meanwhile, sunlight floods into the space, making it appear larger than it really is.

DARK YET INVITING

The kitchen in this neutral NYC apartment features cabinets lacquered in a custom shade by Donald Kaufman Color, proving dark shades don't always accentuate a room's small size.



A MODERN FINISH

A 1930s Connecticut weekend house gets a modern makeover; In the kitchen, the island has a top of honed Carrara marble, the wall tiles are by Waterworks, the stove is Viking, and the stools are by York Street Studio; the 19th-century Windsor chair is a family heirloom, and the 1920s English pendants are from BK Antiques.



BLACK AND WHITE KITCHEN

In a PR maven's glamorous New York City apartment, Sam Still artwork hangs on a wall covered in a Madeline Weinrib wallpaper. The antique birthing chair is from New Orleans and the custom kitchen island has a Carrara marble top.



SMALL STATEMENT BACKSPLASH

While a full backsplash may overwhelm a petite kitchen space, Amanda Seyfried's weekend retreat proves that a little goes a long way. The tiles by Heath Ceramics draw the eye in, while leaving plenty of white space to keep the area bright.

GREY AND WHITE HUES

Grey and white hues add charm to a farmhouse kitchen design featuring a range, hood, and sink by Smeg, fittings by Vola, Carrara marble counters, and cabinetry painted in Farrow & Ball's Cornforth White.



BLUE-FLOORED KITCHEN

In a gorgeous Cape Cod cottage circa 1880, deep blue makes an appearance on the wood floors and door frame, evocative of the nearby sea. A vintage seascape hangs above an antique butcher block, echoing the kitchen's ocean-inspired palette.

PARIS KITCHEN

In a glamorous Paris apartment, the kitchen embraces a fresh vision of luxury with mod pendant lights by Tom Dixon and a custom-made, walnut-veneer kitchen island and cabinetry. The stools are by Mater Design, the ovens and refrigerator are by Gaggenau and the sink fittings are by Franke.



MOODY BLUES

An open-concept kitchen in this Canadian lake house features moody blue cabinetry that extends up to the ceiling, giving the illusion of a larger space while drawing the eye to the statement shades.



WHITE SCULPTURAL KITCHEN

An inviting, all-white kitchen in Michael Bruno's Tuxedo Park home is complete with a custom-made sink and counters and a Fisher & Paykel dishwasher.



MODERN AND UNDERSTATED

In a Moscow apartment designed by Olga Kulikovskaia-Ashby, pendant lights by Tom Dixon hang above a black table in a quaint kitchen. The chairs are by Vitra and the plates on the counter are by Seletti.



OVER-THE-TOP COLOR

This kitchen in a Manhattan apartment doesn't hold back in the color department, and it pays off. The cabinets, walls and table are painted in Benjamin Moore's Courtyard Green; the stove is by BlueStar, and the floor is laser-cut linoleum.

This California Cottage on a Lagoon



Connects
Indoors
& Out

In Marin County,
designer Nicole Hollis
uses the amazing natural
surroundings to her
advantage.



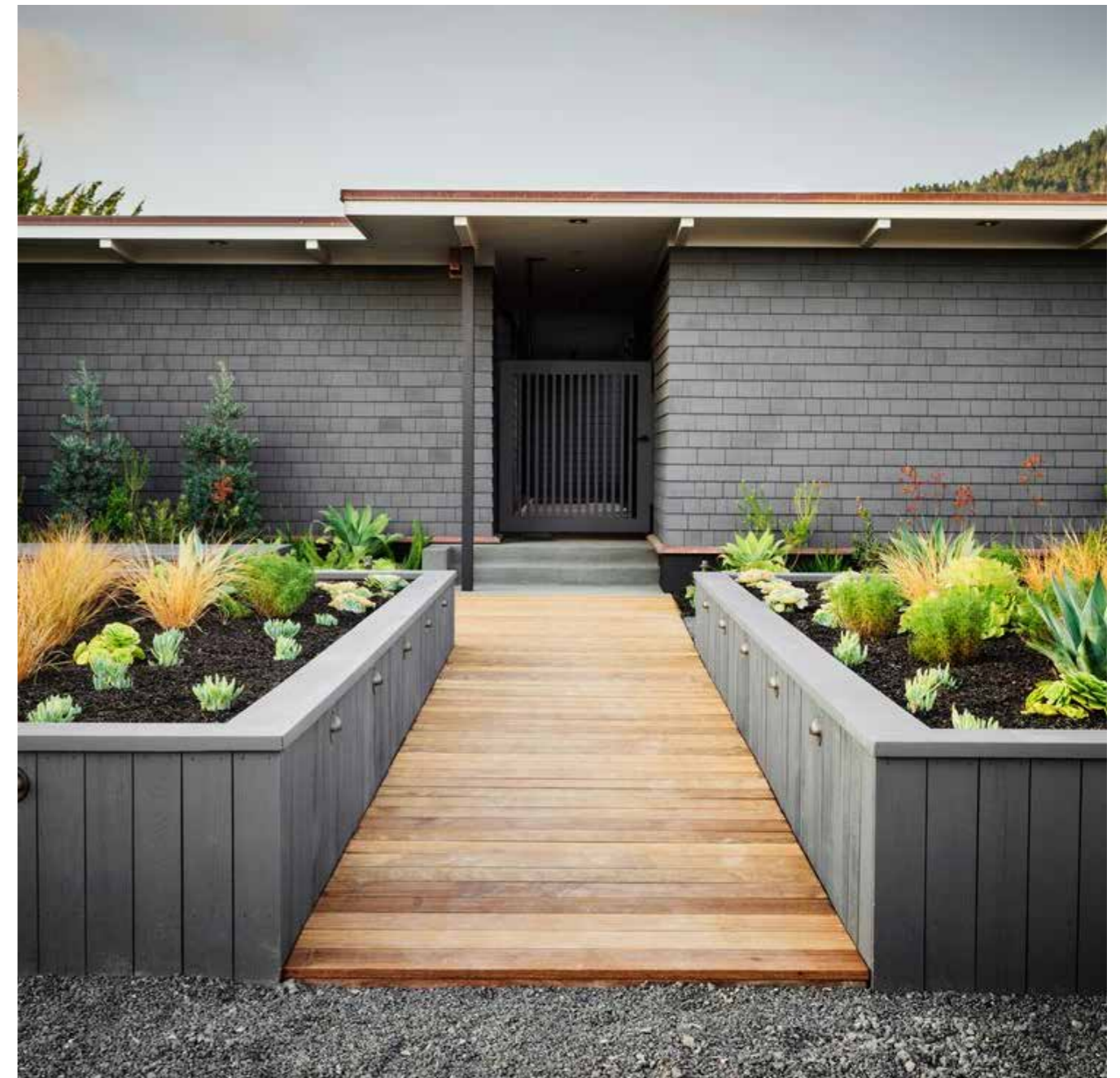
San Francisco-based designer Nicole Hollis is always trying to unify the interiors of the homes she designs with the great outdoors. “Everything,” she says, “is connected to the outside.”

That spirit animates her new book, *NICOLEHOLLIS: Curated Interiors* (Rizzoli), which features residences designed by Hollis in Hawaii and California. For one project, a 1970s

cottage she recently finished with architect Cass Calder Smith, Hollis took her cues from the home’s natural surroundings—set above a lagoon, the house has floor-to-ceiling windows that look out onto the Marin Headlands. The fog that regularly engulfs the area finds a mirror in the cool, white interiors. Natural materials abound, most strikingly in the primary bedroom’s giant walnut headboard, inspired by the redwood trees just up the road.



Hollis custom-designed bunk beds and cabinets in the children’s room to help maximize the space.



Her approach is also reflective of the home's setting and its owners. "I love the connection to nature, and the fact that the house is right on the water, but it's also just so much about the family," Hollis says. The designer turned the 2,200-square-foot space into a getaway that could contain four active boys, who sleep on bunk beds in two bedrooms,

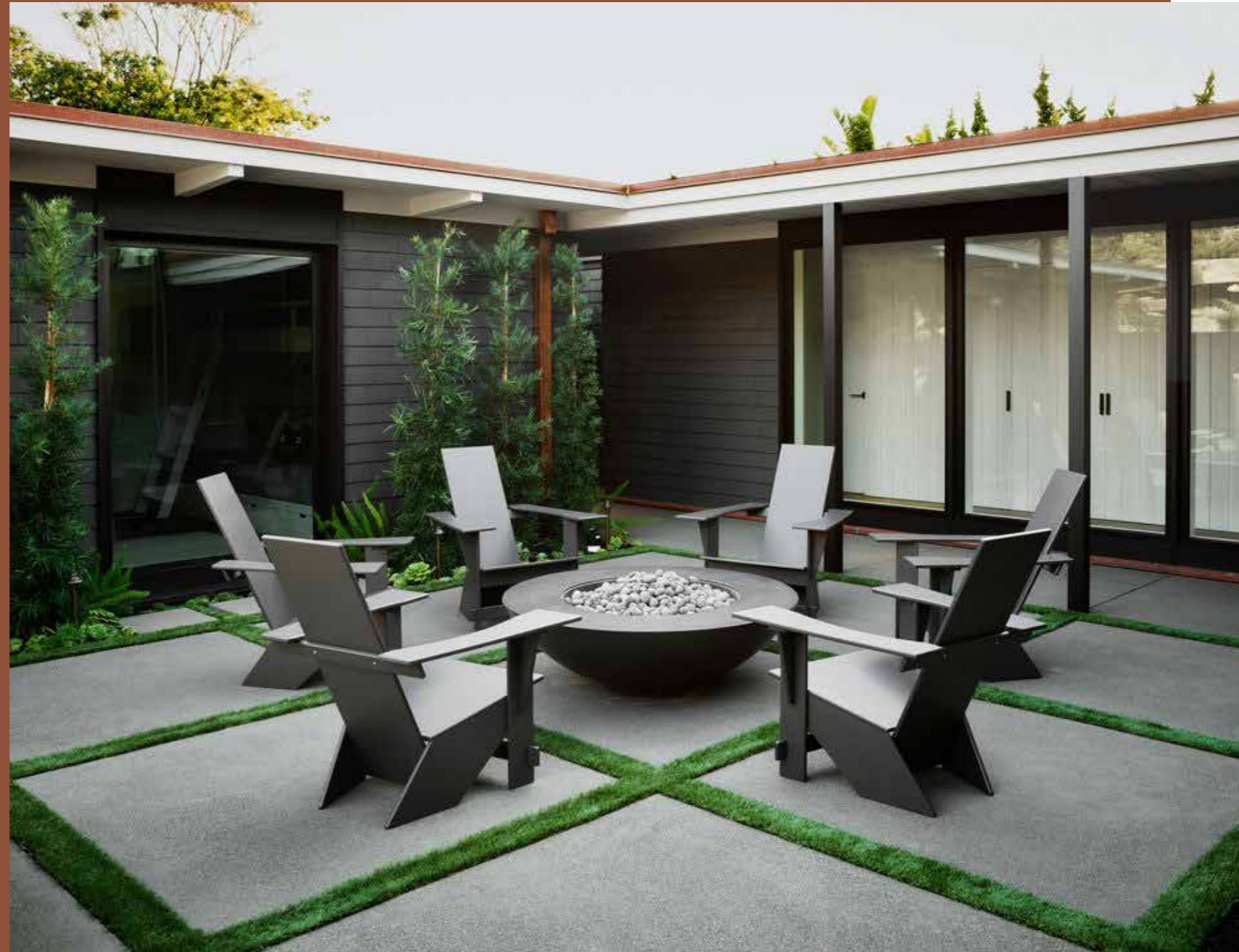
one of which was converted from the original garage. She kept places where the family could wind down top of mind, including an intimate courtyard complete with a firepit for gathering once the sun sets and the temperature goes down.



The dining table and bench are both custom designs, and the vintage chairs are by Hans Wegner. The artwork is by Tara Donovan.



The artwork outside the luxuriously tiled bathroom is by Shara Hughes.



Lounge chairs surround a fire table by Concrete Works for gatherings on cool evenings.



To balance out the dramatic surroundings, Hollis kept the color palette neutral. And the white background provides a canvas for the client's colorful art collection, such as the ceramic stool by Reinaldo Sanguino and a Technicolor work by Sheila Hicks in the living room. A bright painting by Stanley Whitney hangs in one of the bedrooms above a Jeff Koons Balloon Dog.

Hollis says her style is informed by artists, too, especially those who focus on light, form, and material, citing Donald Judd—the daybed in the courtyard is an homage to his work—and James Turrell as inspirations.

Their approach to shape and form echoes throughout. "I've never worked as a 'decorator' so a lot of my interiors are sort of lacking in decoration," Hollis says. "They are more curated or assembled, but very precise."

Most of all, what Hollis prizes in the Marin home is its sense of journey and its embrace of the unexpected, how it moves from closed to open. At the front of the home, for instance, there are no windows, leaving visitors surprised by the interior courtyard that follows. From there the home expands, until its back windows reveal the water and a wide vista. "That," she says, "is what I really love about the house."



visually inspired.

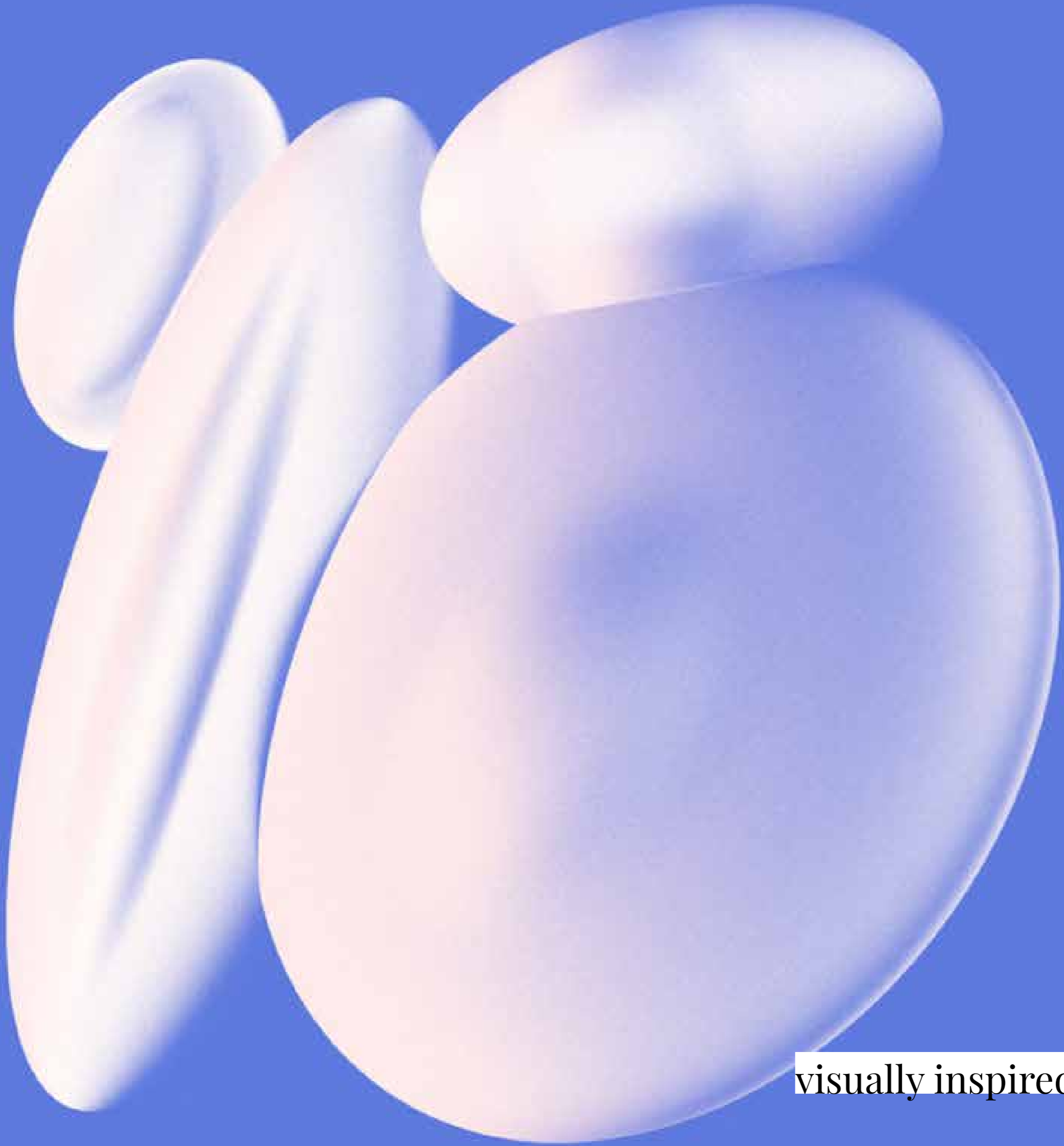
ABSTRACT // ARCHITECTURE

DREAMSCAPES II



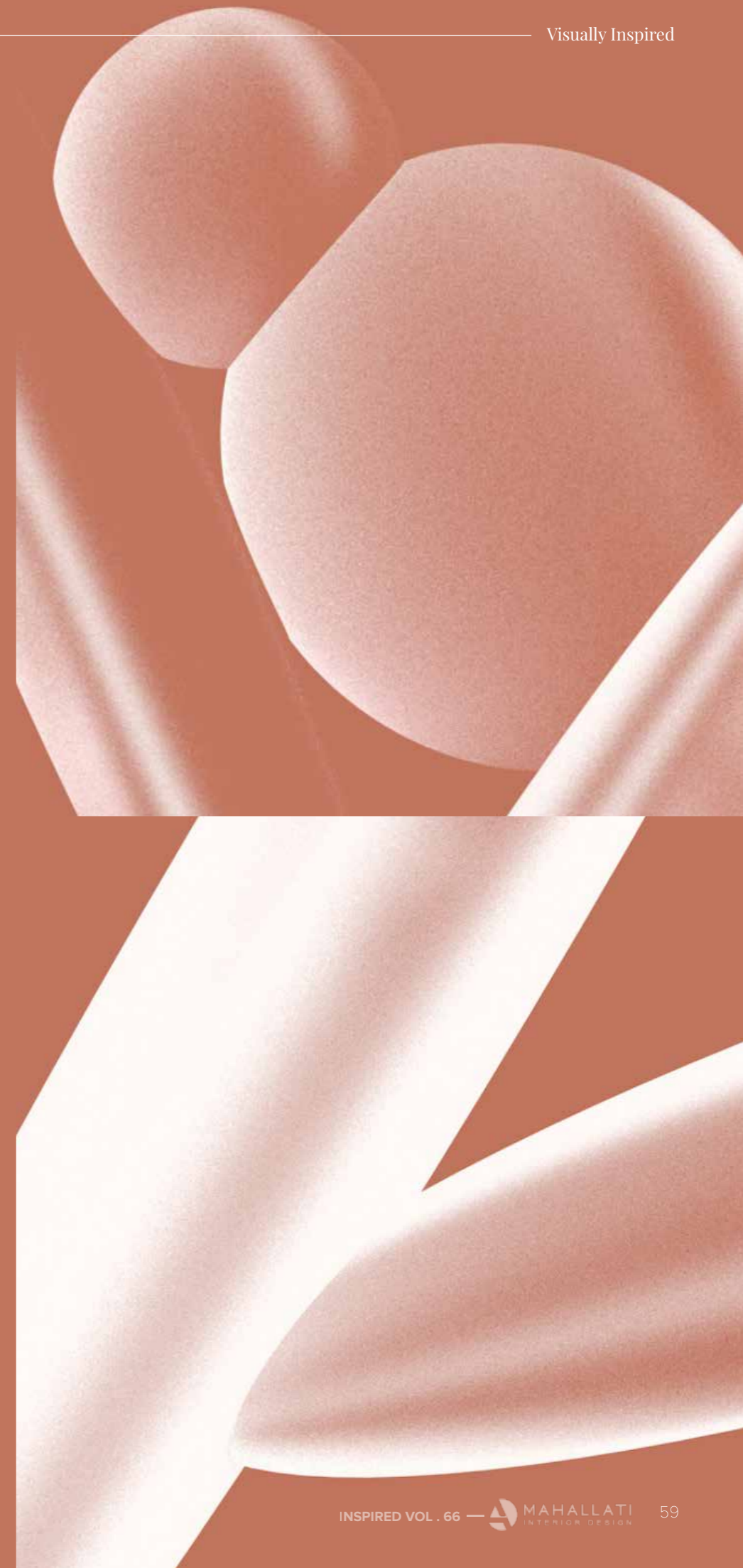
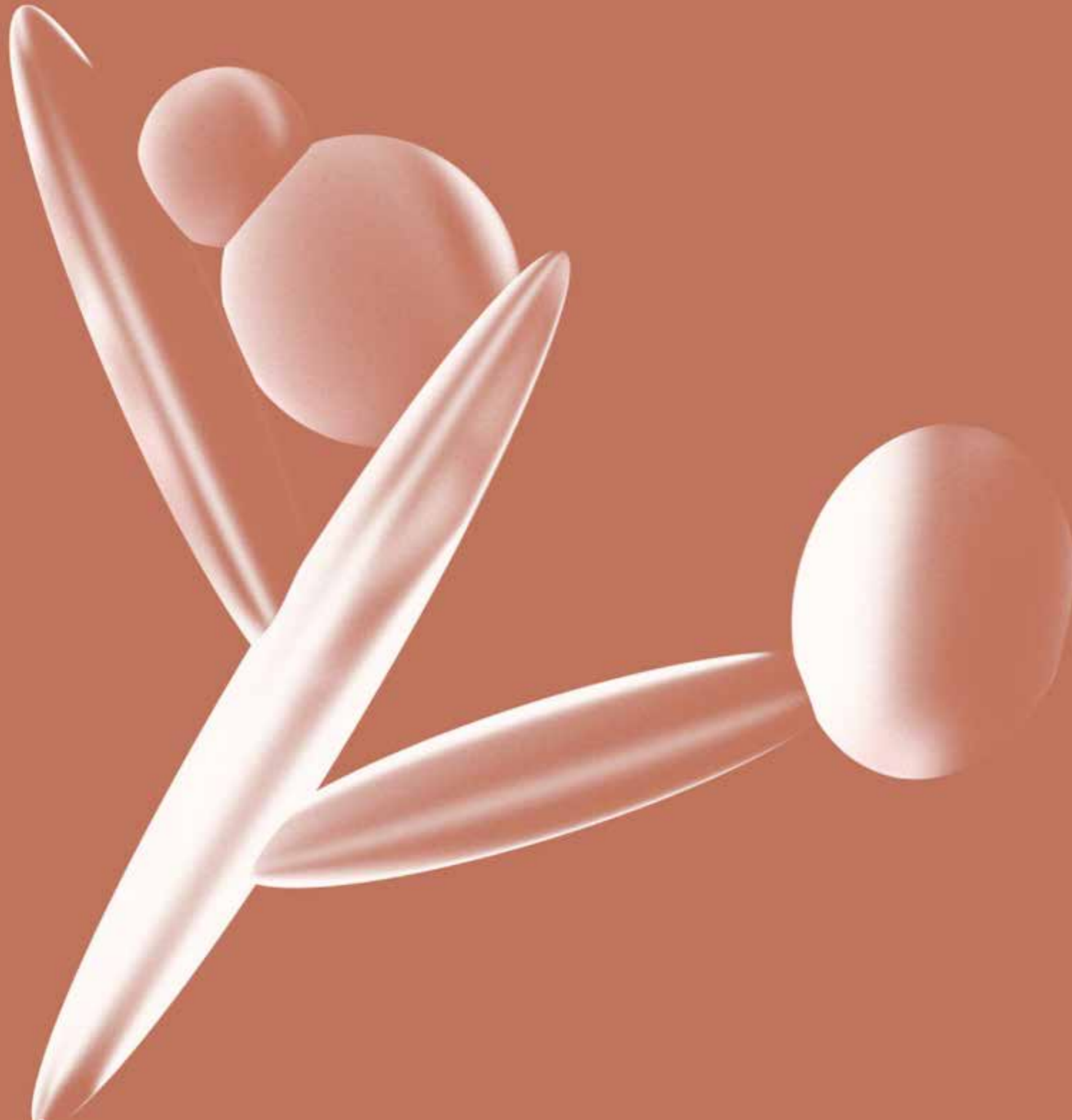


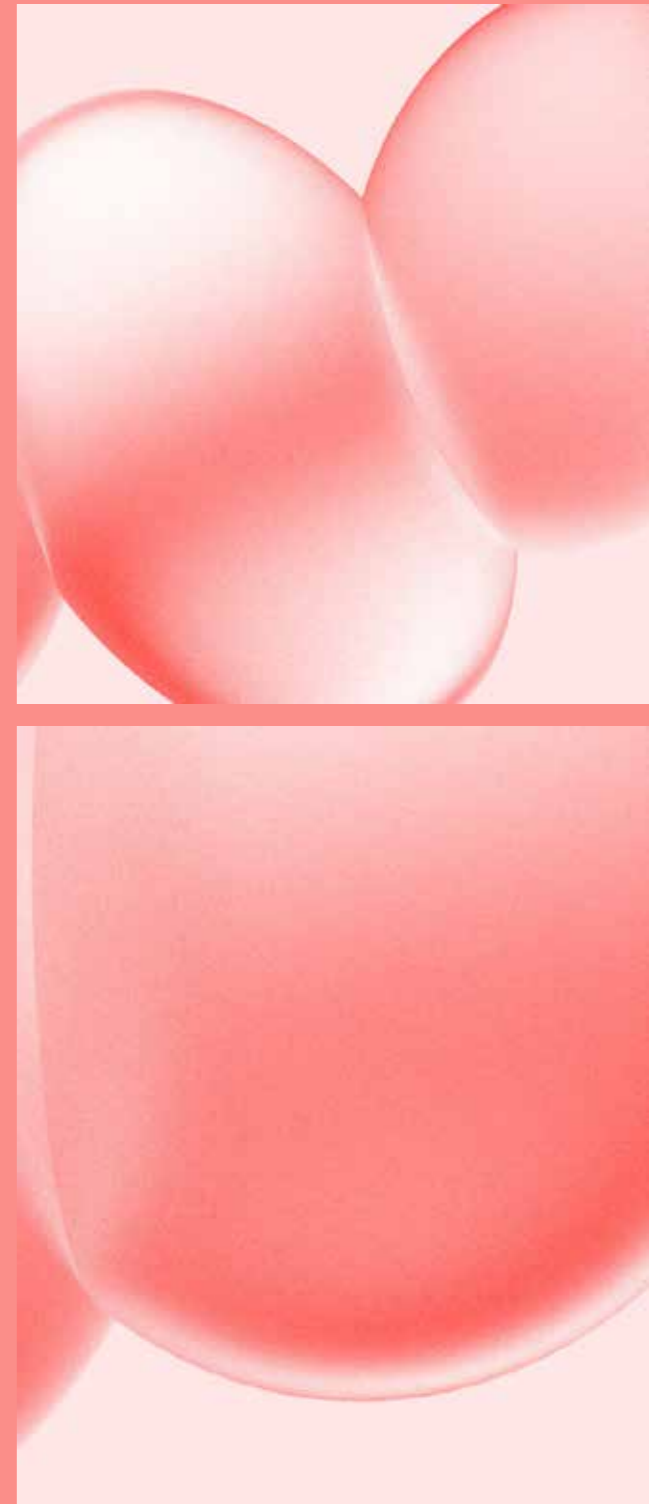
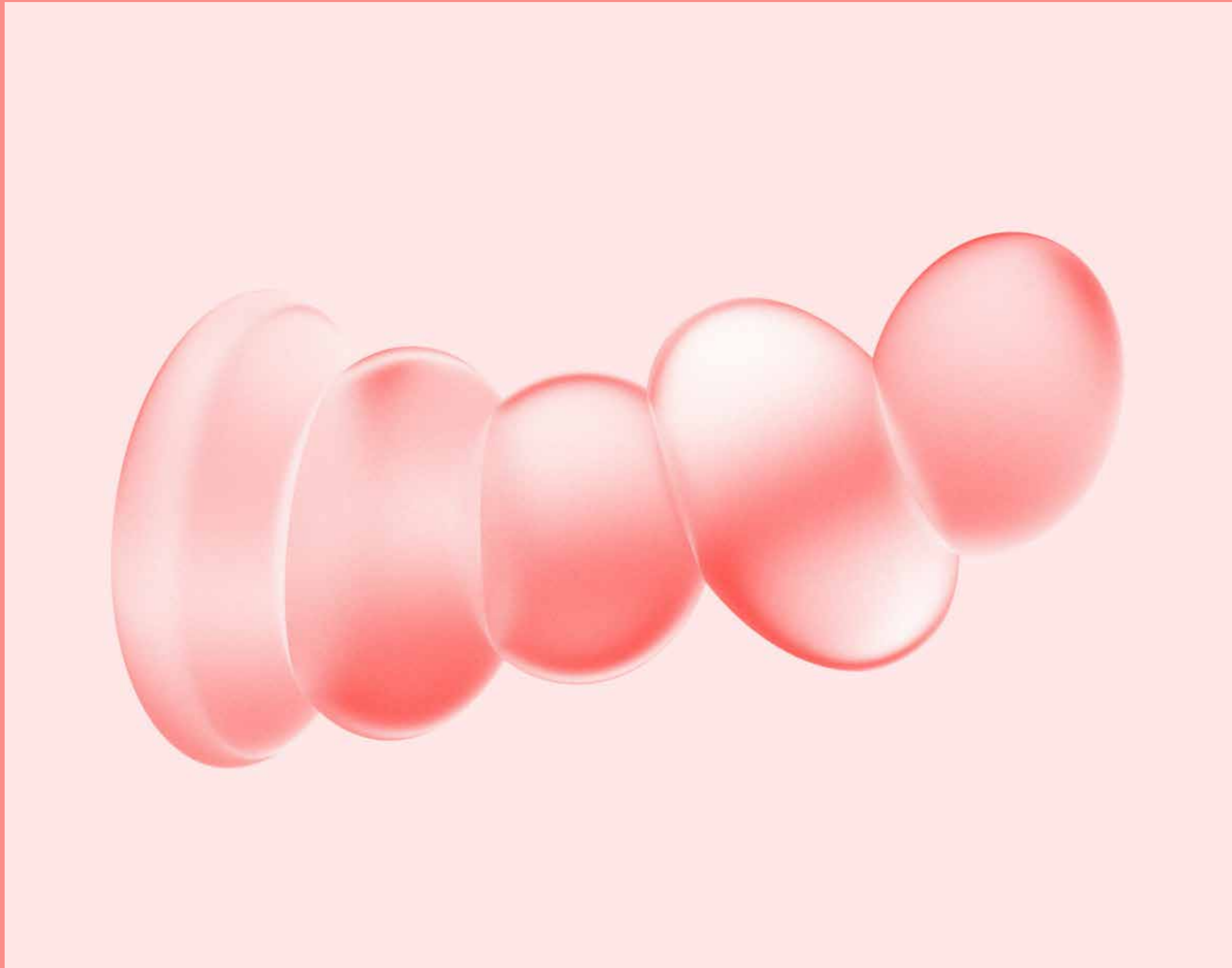
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visually inspired.

ABSTRACT







66 INSPIRED