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INTERIOR DESIGN



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INTERIOR DESIGN

How Home Design and Architecture Should Adapt to a Post-covid World

An Architect Works Magic in a Cookie-cutter Mold

A Space-age Bungalow With Killer Views Is Reborn

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**WHAT'S
INSIDE?**

How Home Design and
Architecture Should
Adapt to a Post-covid
World

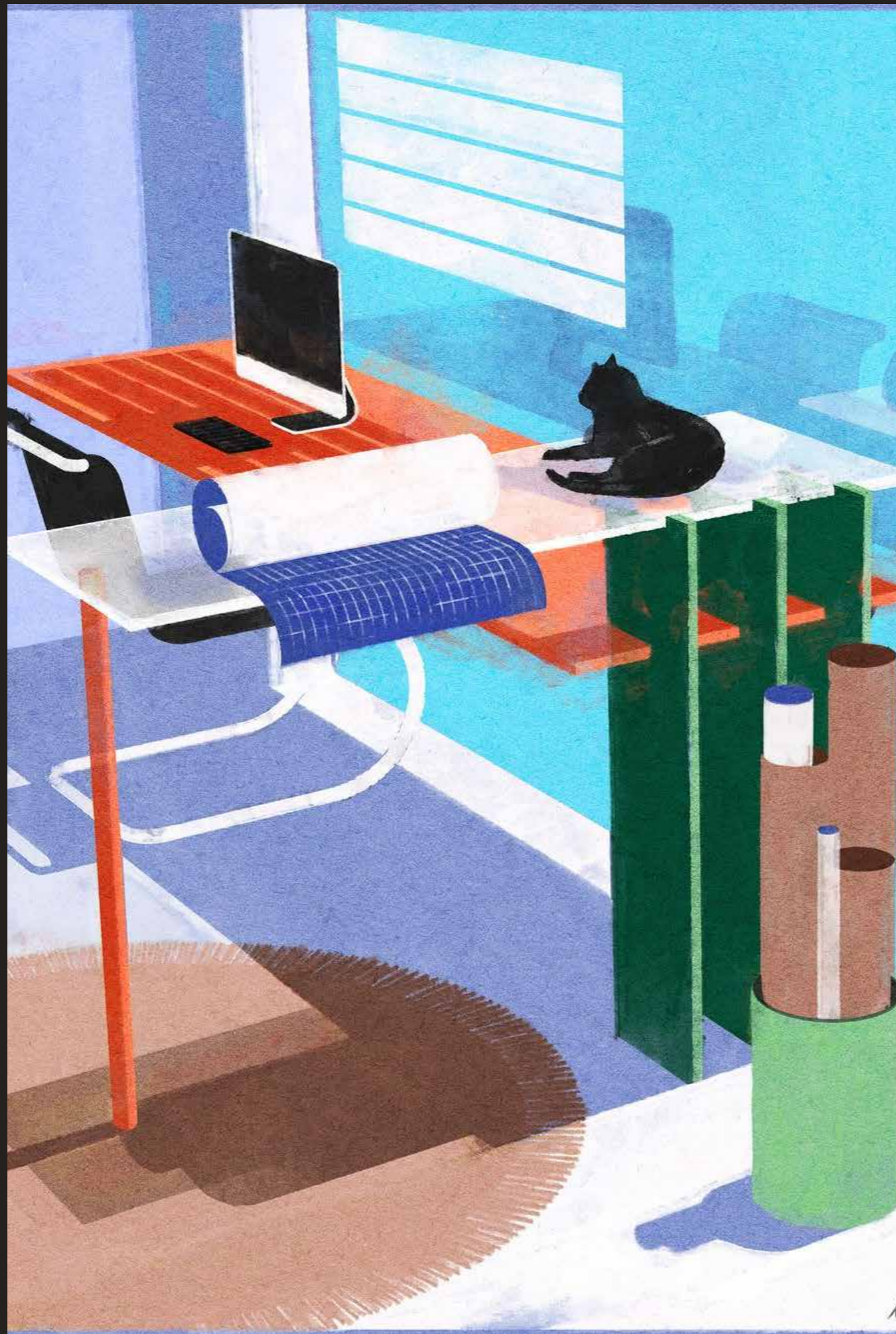
An Architect Works
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Preserving Legacy on
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Best Home Decor Ideas,
According to Designers

Visually Inspired



How
Home
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● In the months since the COVID-19 pandemic began wreaking havoc on our way of life, it's become clear that things may not return to the way they were. And that's not a bad thing. Residential design has always evolved

during times of crisis, meeting the demands of the moment. Here, the experts forecast how our homes will change after the dust settles.

THE NEW HOME

Deborah Berke, Dean of the Yale School of Architecture: Spending more time at home with family, working and learning remotely, being more mindful of the relationship between indoors and outdoors—all of these experiences have implications for how we will design houses going forward. We should focus on use, asking more often, “What three things can happen in this room...?” People need places where they can be together with family, but also places where they can be alone to reflect, to learn, to recharge.

Jenny & Anda French, architects: In a post-COVID world, consider how life might become more multigenerational, with extended family moving in. For us that aligns with the form of collective housing known as cohousing.

Joy Moyler, designer: There will be a return to cork walls for reduction of sound transmission. We'll also use more efficient window-glazing films to reduce screen glare on monitors and enhance video presentations.

Tura Cousins Wilson, architect: COVID hasn't so much changed but reaffirmed the way I think we'll be living in the future. It let people see

they can work remotely and stay in their communities. Even before, people were meeting for work outside of the office in places like cafés. COVID is accelerating these trends.

Toshiko Mori, architect: Architects need to invent improved typologies of houses, and housing that better responds to diverse communities of residents and their accompanying cultures and lifestyles. This must include the potential for shared spaces as well as the ability to isolate within the house compound. In addition, there needs to be greater consideration for artificial and natural ventilation and lighting strategies in order to maintain good interior air quality and mental well-being.

WHERE WE'LL WORK

Thomas Kligerman, architect: With this era comes the end of partners' desks. Often, in the past, a couple living together would share a study, but we're seeing a shift away from that. There is now a demand for two workrooms, one to each person.

Joy Moyler: Large tables will accommodate dining and pod class instruction. Technology will continue to be implemented via smart devices throughout the home.

“We should ask more often:
‘What three things can
happen in this room?’ ”
—Deborah Berke

Deborah Berke: Time spent at home must distinguish between group activities and those that require solitude. Being alone is a good thing that needs to be designed for—a place where you can work by yourself and be acoustically separated from the other activities of the house. Ideally this space will also have a door, and a window with a view outside.

Emily Farnham, architect: I’m as guilty as the next designer of celebrating the open floor plan for its entertaining value, but living in one giant echo chamber is certainly less appealing now, isn’t it? A few well-placed doors might save you from Zooming in your laundry room or podcasting from your closet—and might also give your children a chance to truly focus

during their online lesson.

NEW PLACES TO REST (AND CONVALESCE)

Toshiko Mori: In light of the discovery that the virus is airborne, the ability for a residence to smoothly transition from a collective living environment to a cluster of isolated zones becomes essential to stop transmission. New residential designs must include robust air ventilation and filtration strategies to optimize indoor air quality. The need for natural ventilation and sunlight exposure also becomes an important aspect of well-being, as views to the outdoors can provide respite from

relentless patterns of online work and learning.

Reiulf Ramstad, architect: We’d already observed, before the pandemic, how important well-

being has become in our daily lives. People are more interested now in monitoring their health, in investing in professional services, and in devoting time to physical activity. Personal saunas and cold-water baths are very



popular in most Scandinavian cities. Post-COVID, we expect to see these requests amplified.

Thomas Kligerman: We’re installing a lot of outdoor heaters and heated floors on porches, and they can be screened. If you live in Boston, for example, doing this will extend the time you can spend outside into

the colder months. These spaces could be used as places for ill family members to safely convalesce.

Deborah Berke: As the distinction becomes blurred between home life and work life, we will need to design for respite and provide ways to draw boundaries around some practices. How the home is connected to the

“Everything you used to go out to do for exercise, you can now do at home.”
—Thomas Kligerman



“People are more interested now in monitoring their health.”
—Reiulf Ramstad

outdoors—to views, light, and air—and offers spaces to recharge will become particularly valued.

Tura Cousins Wilson: I think a lot about humanity’s collective health. It doesn’t start or end with COVID. Our buildings and homes must be more eco-friendly. Homes should all be net-zero and buildings should emit lower amounts of carbon. We need to recycle building materials and make everything more sustainable—from appliances and lighting to sources of energy for heating and cooling. That way we can rally.

WHERE WE’LL PLAY

Toshiko Mori: Now that it’s much more common to work from home,

there must be a dedicated area of the home to conduct work, as well as a complementary area to relax. This space doesn’t need to be large, but should be separate enough that one can feel away from work while still being at home.

Thomas Kligerman: Everything you used to go out to do for exercise, you can now do at home. We’re being asked to create rooms for virtual golfing. The clients don’t cite COVID-19 as the reason they’re making these requests. But what’s implied is that we’re planning on being at home more.

Jenny & Anda French: Hopefully, when the pandemic is over, what we will have learned is that we can still have meaningful connections, and that technology is coming to terms with what that looks like. We need



furniture and environments that are better suited to this. We are designing experimental sculptural pieces that integrate digital media with furniture to create more purposeful and visceral virtual engagement.

Emily Farnham: The pandemic takeaway is that garages should be planned for conversion to recreation rooms. I've just revisited a new-construction project I have on the boards to make sure the required garage has everything it needs to transform it into something more essential in the future. We've added a few windows, created a connection to a side garden, and run future plumbing and HVAC capability to the space so that conversion will be less of an endeavor.

Deborah Berke: We've always thought a lot about how to shape space through light and make connections to the outdoors, but as I've spent more time at home, I've been paying more attention to acoustics and how sound fills spaces. We recently designed a house for a family of music lovers. The open living area was conceived to accommodate a grand piano, so music is at the heart of the family zone. We also designed smaller spots that can be used for practicing.



“The kitchen will continue to grow and dominate as the public space.” —Joy Moyler

NEW AREAS FOR CONNECTION

Tura Cousins Wilson: More homes will become multigenerational. This is in part due to culture: A lot of families come from diverse traditions where generations of a family live together. There is potential for a shared backyard. You might have a triplex home, for instance, with grandparents on one level, parents on another, and children or aunts on another. And everyone gathers in the yard for activities and barbecues.

Joy Moyler: Homes will be divided into more distinct quiet and noisy zones—for entertainment, learning, and relaxation. The kitchen will continue to grow and dominate as the public space; two ovens will accommodate more home cooking. Large rooms will be multipurpose for arts and entertainment.

Toshiko Mori: A screened, well-ventilated porch can serve as an ideal dining and entertaining space. Cooking can migrate outdoors and, by extension, the kitchen becomes a social space of gathering where family and friends come together, cook together, and eat together in an informal setting.

Reiulf Ramstad: Outdoor spaces are attractive and safe for meeting with family and friends. But in some weather they might need a little nudge, like covered sitting areas and firepits.

IN A FORMER NABISCO FACTORY, AN ARCHITECT WORKS MAGIC IN A COOKIE-CUTTER MOLD

Amanda Gunawan baked sculptural simplicity into her downtown L.A. loft.



In 1925, the French-born, Missouri-based architect E.J. Eckel designed a brick-and-steel building in downtown Los Angeles as the West Coast headquarters of the National Biscuit Company (Nabisco). Like many other former Nabisco factories dotting the country, including the Chelsea Market building in New York City, the Kennedy Biscuit Lofts in Cambridge, Massachusetts, and the 1000 West Washington Lofts in Chicago, Eckel's seven-story creation was later converted for another use. In 2006, Aleks Istanbullu Architects turned the L.A. cookie factory into a work-live complex known as the Biscuit Company Lofts.



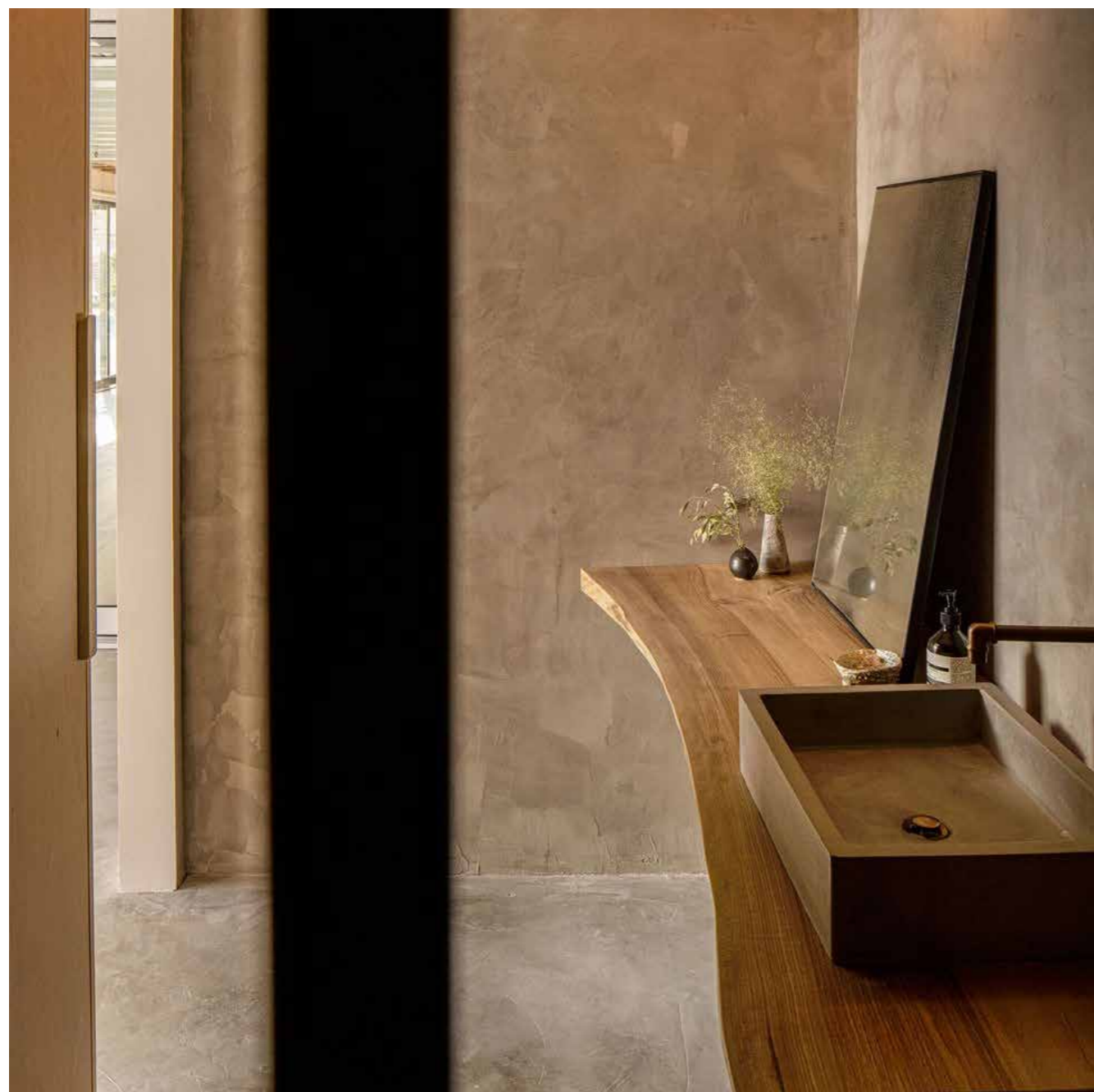
For architect Amanda Gunawan, there could hardly be a more apt location for setting down permanent roots in a city she has called home since moving there to attend the Southern California Institute of Architecture eight years ago. An alumna of Morphosis Architects (Pritzker Prize winner Thom Mayne's firm), Gunawan grew up in Singapore and cofounded OWIU studio in 2018 with Joel Wong, a former high-school classmate. OWIU stands for "The Only

Way Is Up," a phrase that cheekily encapsulates Gunawan and Wong's detailed approach and focus on quality, longevity, and future adaptability. Gunawan had always admired the Biscuit Company Lofts from afar for those qualities and what she calls their "OG" authenticity; when a street-level corner unit became available in 2019, she jumped at the chance to live in a building with such time-tested infrastructure.



The 1,620-square-foot open-plan apartment was previously the residence of a sound producer who had tricked it out like a 1960s space-age portal. Gunawan stripped it down into an understated space that embraces its factory roots while appealing to her preferred Japanese and Scandinavian aesthetic. She refinished the whitewashed brick walls and installed

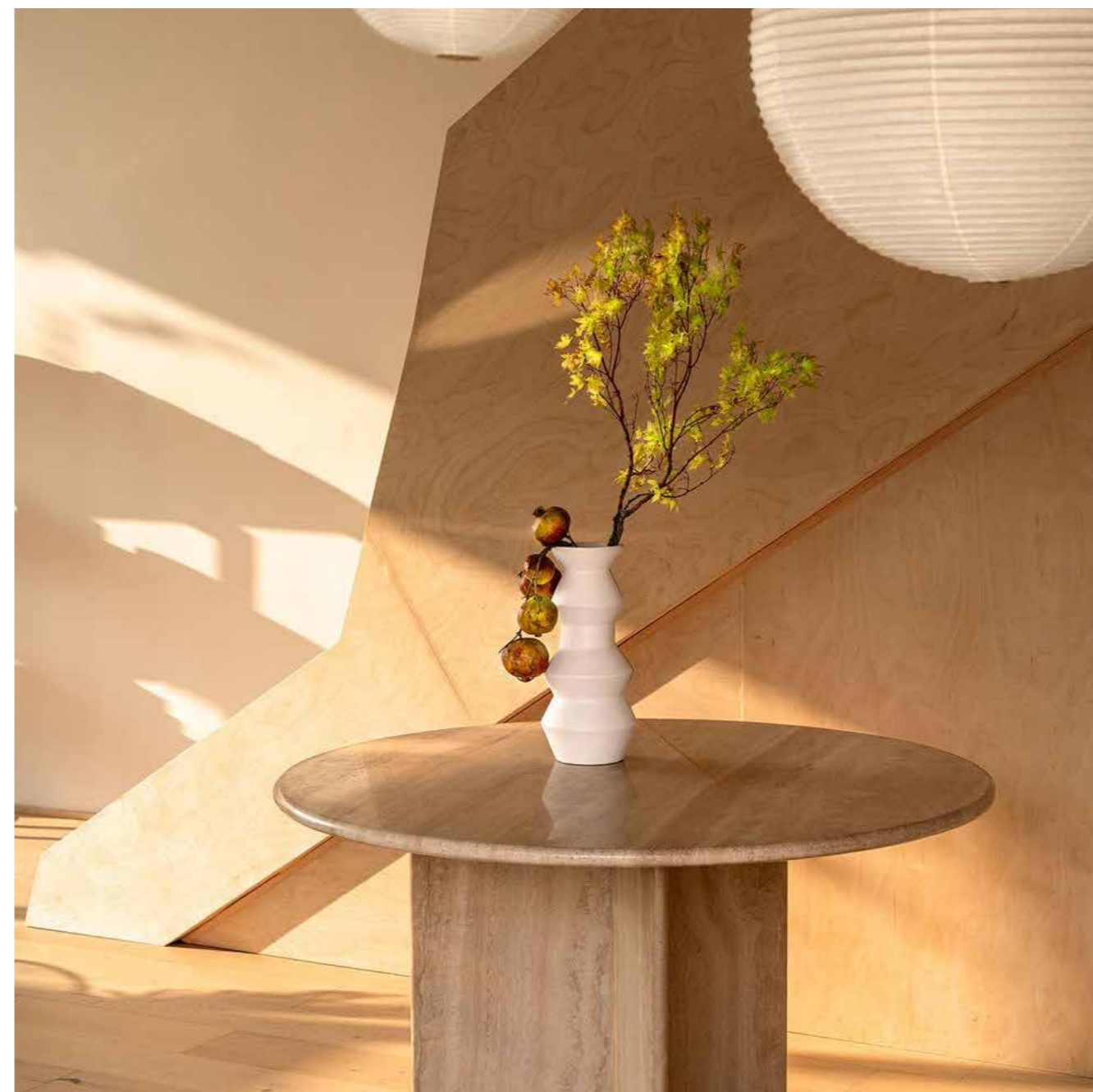
Baltic Birch flooring and built-in storage. Most crucially, she tore down a preexisting functional but pedestrian staircase that connected the kitchen to an upstairs main bedroom and bathroom. Instead, Gunawan created a large mezzanine for a home office and library and designed a sculptural stairwell, in the same Baltic Birch.



“From the flooring all the way up, the staircase looks like one extended fold,” she explains of her origami-like design. She added hidden storage to the stairs’ base and left the mezzanine’s timber beams exposed. “It has an industrial grittiness.”

Two Isamu Noguchi lanterns hang from those beams, dangling above

the dining area’s travertine table and vintage Marcel Breuer chairs. To the right is the living room, grounded by a white CB2 sofa, an Eames lounge chair and ottoman, and a Flos light fixture whose sloping wires hang like a canopy. The kitchen has a custom quartz island and pendant lights by Muuto.





“Your needs are constantly changing. You have to build things that can change with you.”

“If you look at the entire space, even the centerpiece objects don’t grab attention,” explains Gunawan of her decorating M.O. “Everything blends in.”

Off the kitchen is a guest room where, inspired by trips to Japan during which she stayed in traditional ryokans, Gunawan built a custom platform storage bed; its futon disappears when it is not in use.

Since moving into the apartment last May, she has been staying in this guest area while she retools the

main bedroom upstairs. She would like to cast a custom bed frame out of concrete and cover the back wall behind the staircase in floor-to-ceiling shelving for her ever-expanding array of books. True to OWIU’s mission, Gunawan views the loft as a long-term work in progress, built on the backbone of history and lasting craftsmanship. “It’s a necessary approach,” she says. “You are constantly changing and your needs are constantly changing. You have to build things that can change with you.”



A SPACE-AGE BUNGALOW WITH KILLER VIEWS IS REBORN

Expansive vistas aren't easy to come by in Johannesburg, where houses are often tucked behind massive walls. So when Silvio Rech and Lesley Carstens visited a home for sale just two doors down from their own, they were surprised to discover a sweeping panorama overlooking the city below. Perched on a ridge, the property was densely overgrown with non-native wattles and eucalyptus trees—a clue as to why the house had sat on the market for two years after the death of its elderly owner.

Although they had outgrown their home, the couple, both architects, had planned to renovate and expand their former residence. But then they stumbled upon the neighboring house and that magnificent view. "It was the main drawcard," Rech says.

Their vision was to create a dwelling that would serve as an armchair for gazing out over the city, where jacarandas turn deep indigo in the spring and electric thunderstorms roll across the skyline in summer.

The innovative home on the property was also a surprise. Built in the 1950s, it was designed by Eyvind Finsen, a South African architect



who had taught Rech when he was studying architecture at university. Open and airy, the bungalow's design was an anomaly for the neighborhood, the affluent suburb of Westcliff, an enclave best known for its baronial mansions. By contrast, the Finsen house was clearly influenced by California modernists like Richard Neutra and wouldn't have been out of place in the Hollywood Hills.

Architects Silvio Rech and Lesley Carstens updated their midcentury-modern home for a new era

On the terrace of a 1950s bungalow in Johannesburg designed by Silvio Rech and Lesley Carstens, both the travertine table and the Le Corbusier-inspired dining chairs are custom.



In the lounge, the leather sofa is by Flexform, the vintage black leather chair (left) is by Joe Colombo, the cocktail table is custom, and the floor lamp is by Brokis. A vintage Arne Vodder console is topped with brass sculptures from Benin, the leaf chandeliers are by Xavier Clarisse, and the artwork is by Karel Nel.

Rather than demolish the brick structure, Rech and Carstens chose instead to reimagine it. “We asked ourselves, What would the natural progression of a Palm Springs bungalow be today?” Rech says.

The couple, who met while working at an architecture firm in Johannesburg, have been pioneers on the South African design scene for more than 25 years. Their firm, Silvio Rech + Lesley Carstens Adventure Architecture, has designed such award-winning properties as Angama Mara in Kenya, Miavana in Madagascar, and Jao Camp in Botswana. They themselves fancy an adventure: While working on a resort in the Seychelles, they lived on a rubber boat with their two infant children (Gio is now 24, and Luna is 19). A favorite residential project—a futuristic glass-and-concrete home on a mountainside in Cape Town—has been dubbed the “Tony Stark House” for its resemblance to Iron Man’s mansion. “Innovative architecture,” Rech notes, “is what turns us on.”



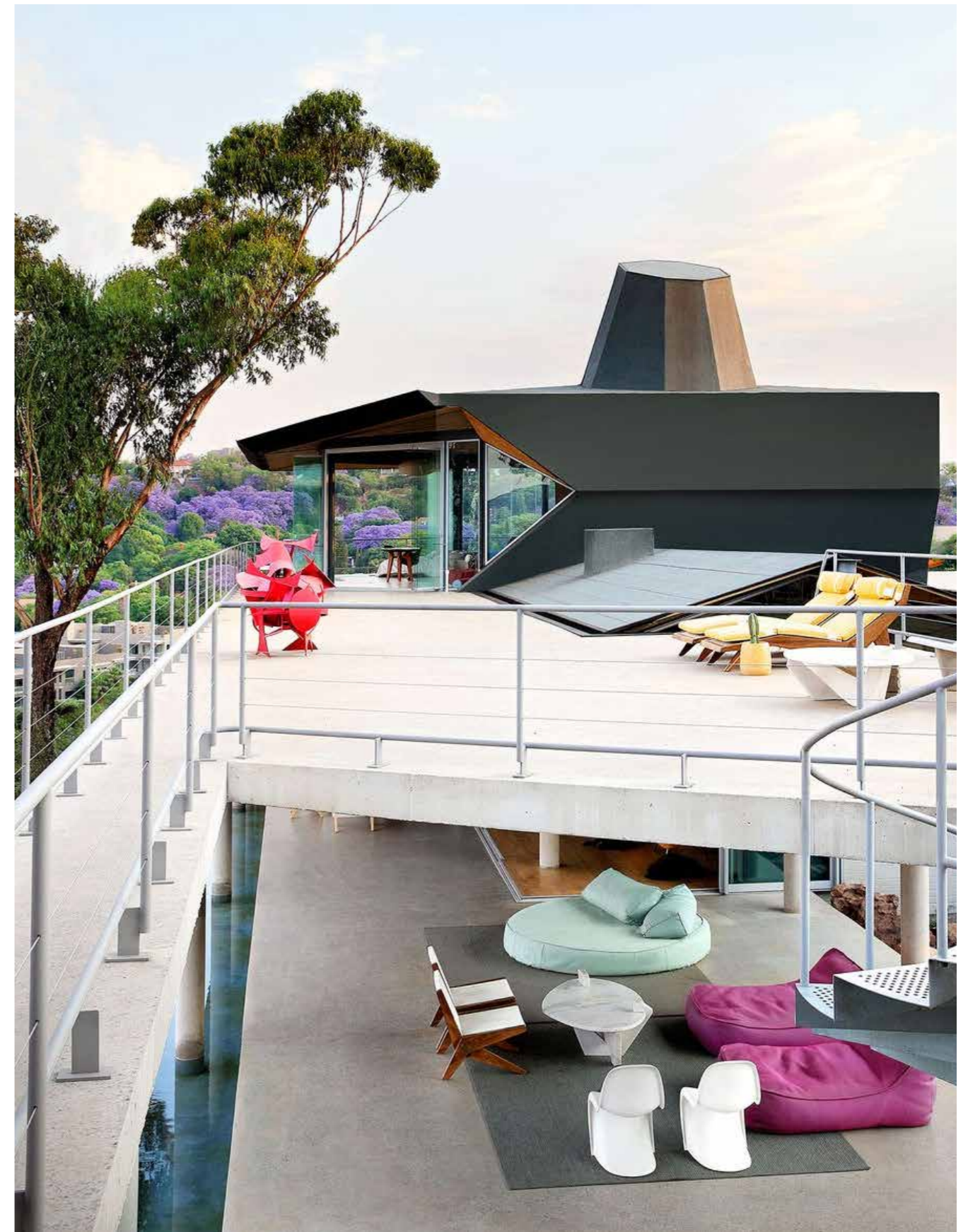
Rech (left), seated in a chair by Gabriele Mucchi for Zanotta, joins his wife and daughter Luna in the living room. The leather chairs are by Gamma, and the silver storage table is by Kartell. Rech and Carstens designed and applied a sculptural concrete motif to the original fireplace chimney.

Honoring Finsen’s aesthetic, the pair maintained the house’s neat geometries, re-creating the original limewashed-plaster effect on the brickwork. They also preserved original elements like the fireplace,

the kitchen’s stone and terrazzo tiles, and the Aga stove. But from there, they allowed themselves freedom to experiment. “With a client, you have to sell it,” Rech says. “Here we could say, ‘Let’s just do it.’”



In the main bedroom, the bed is custom, the chaise is by Cassina, and the ceiling is clad in white oak.



The veranda as seen below the roof deck



The walls are a polycarbonate paneling that allows light to shine through.



Rech and Carstens designed their son Gio's bedroom around a set of reclaimed Oregon pine beams they found in a local antiques shop. The cane chair is from Madagascar, and the side table is by Kartell.

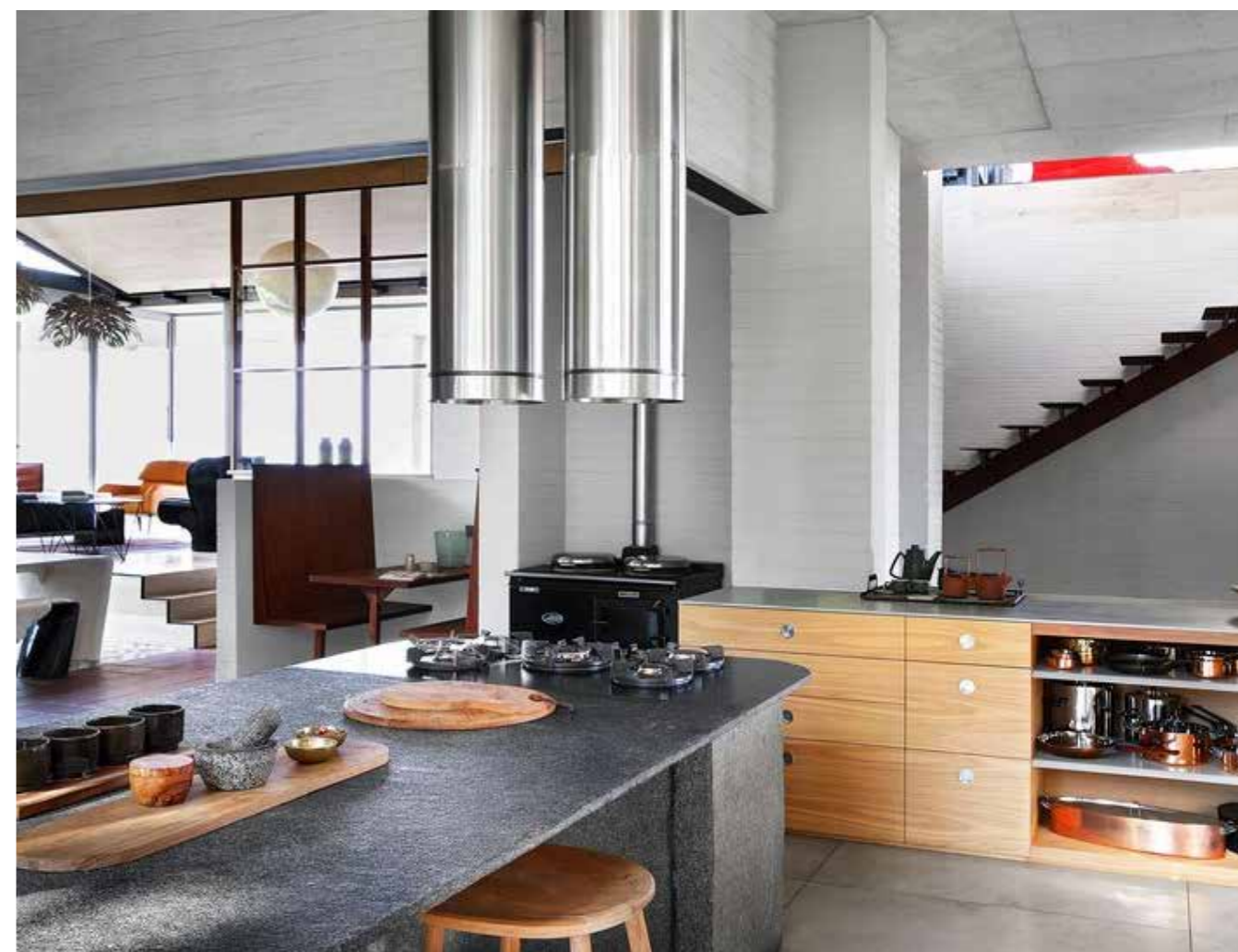
A trip to Japan had sparked an interest in that country's architectural use of concrete. Here, they chose to deploy the muscular material in abundance. The decks, made from thick slabs of cement, give the house a sharp Brutalist look. "The house

is quite simple but it has some interesting lines—it has a sculptural feel," says Rech, noting that they also looked to John Lautner and the futurist Googie style for inspiration.



While the interior and exterior have a distinctly midcentury-modern feel, the garden reflects its environment. Working with local landscape architect Dawid Klopper, the couple removed most of the non-native foliage and replaced it with

indigenous plants more typical of South Africa's veld, or grassland, like aloes and red grass. They even steam-cleaned the blackened rocks to reveal their natural orange color. "We wanted to bring back the birds," Rech says.



It's no wonder that, pre-COVID, the couple was constantly being approached to lend their home as a setting for parties. They often did—and hope to again. "It's fantastic!" Rech says. "It's a party house, and it influences the way you feel about life."

PRESERVING LEGACY ON THE COAST OF URUGUAY

*They're maintaining
the legacy of the
late architect Mario
Connio, at his former
seaside retreat.*



Once a remote getaway, the beachfront town of Punta del Este, in southern Uruguay, has met a fate similar to the world's other ocean-facing utopias. Decades ago, private homes began to sprout along the coast, followed by small hotel developments and, eventually, the inevitable towers that rose to fix their silhouettes on the horizon. A

few miles away, in Punta Piedras, one residence has so far been able to retain the charm afforded by seclusion. Initially designed as a personal vacation home by the late Argentine architect Mario Connio, the house was sold more than two decades ago to a couple who use it as a retreat from their home base in San Francisco.



On the outdoor dining terrace of a vacation home on the coast of Uruguay designed by the late Mario Connio, the tablecloth is by Simrane and the tableware is by Astier de Villatte.



In the living room, the striped sofas and armchairs, cocktail table, and rug were all designed by Connio; the wicker chairs are from Uruguay, and the pink stucco wall finish was matched by the architect to a bottle of sand from Petra in Jordan. The artwork along the back wall is a vintage map of South America.

It is an unimposing structure, washed in a pale ocher hue reminiscent of the sand that seems almost to engulf the project. Viewed from afar, it bears little hint of what it harbors. The home's lavish interiors feature an array of patterns and textures; most objects were selected and arranged by Connio.

"It was so spectacularly beautiful, Mario's own house that he built for himself," says the wife, who left the property mostly intact. Between two bookshelves, one piece—a map of South America—is her most cherished, perhaps because she herself was raised in Argentina. "We said if we couldn't have the map, we

wouldn't buy the house," she says with a smile, recalling their first visit. "That was where we put our foot down."

Though there is a unifying aesthetic, the mood is set by a backdrop of color—varied and muted hues of pink, green, blue, and gray. The eclectic decor consists of vintage pieces, curios procured from travels, and striking sofas upholstered in a bold pattern of white and seafoam-green stripes. Made in England, the distinctive "Connio stripe" had been discontinued, but the couple convinced the manufacturer to run the pattern again, so they could reupholster.

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In his personal life as well as in his oeuvre, Connio favored a nonchalant sort of excess and extravagance;

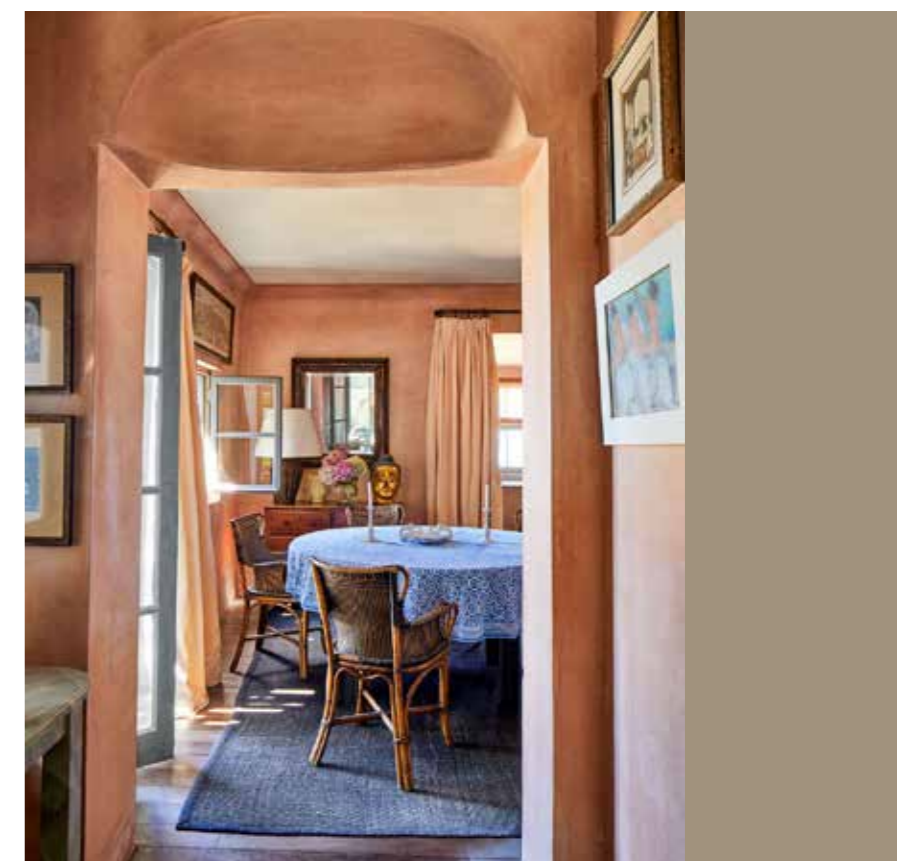
spaces overflowing with color but tempered by areas that show more restraint, in which abundance is expressed through light. “He was a devout aesthete, an extremely refined person,” recalls his friend, photographer Ricardo Labougle. Having never married or had children, the architect—whose main residence was in Madrid—hosted guests often, and with pleasure. “He would cook simple meals, but always with good wine and something special—truffle oil or a beautifully arranged charcuterie board,” Labougle recalls. “Those were rituals that were always present.”





The house in Punta Piedras echoes its architect's view that spaces should dictate a way of life: multiple dining areas in exteriors and interiors; a panoramic ocean view reserved for the intimacy of the primary bathroom, itself a grand space for easy lounging; an enclosed pool area embraced by lush vines that crawl up and cascade down its surrounding columns.

For the current owners, adopting the lifestyle that the house encourages has been a pleasure. "No matter where the wind is coming from, there's always a place to be outside, where we can set up a meal," the husband says.





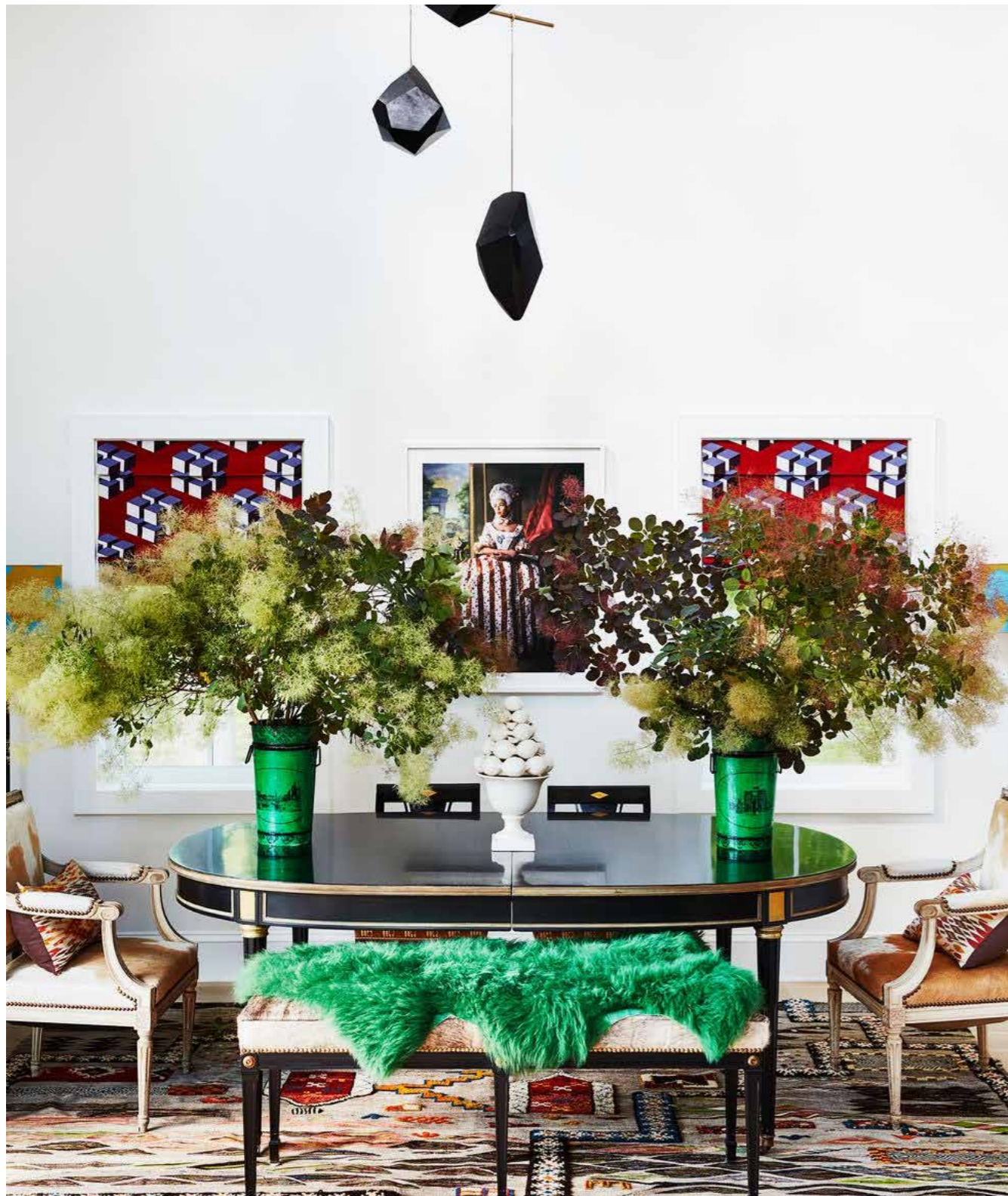
The couple's time in Punta Piedras serves as a pause from the hectic flow of city life: breakfasts eaten in the courtyard, afternoons lying by the pool, and evenings watching the sunset from the front deck. Most

important, in normal times, Connio's penchant for entertaining remains. "We always have people over," the wife says. "The house is always full to the brim."



Best Home Decor Ideas, According to Designers

While designing your home is no doubt exciting, the process can also be overwhelming. Trying to achieve the right balance of form and function has its challenges. Regardless of your style, the big picture and the small details are equally important.



DRAPE A BRIGHT RUG

A-list designer Sheila Bridges added texture and color to her home in New York's Hudson Valley with an emerald green sheepskin throw rug.



USE YOUR WALL SPACE

A suzani hangs high above an Indonesian rattan sofa bed in this Cartagena home. The gorgeous textile adds interest to the white walls and mixes well with other prints.



GO BOLD IN SMALL SPACES

Graphic prints can have major impact in a small space such as a powder room. Here, an Ellie Cashman floral wallpaper is the star in a New Orleans manse designed by Sara Ruffin Costello.



EMBRACE THE FEAR OF COMMITMENT

To avoid being locked into a single style, lighting designer Lindsey Adelman switches up the fixtures in her Park Slope home on a regular basis. “It’s part of my creative process,” she explains. “I love to see things in context, in real life—to live with them.”



MIX YOUR TIME PERIODS

“You mix things up with old and new,” suggests textiles and interior designer Kathryn M. Ireland, as she did in the living room of her Santa Monica home—a room where the furnishings include 17th-century French chairs, an 18th-century Mexican console, and a cocktail table from her furniture line.



LOOK AT THE BIGGER PICTURE

Looking at your home from a holistic perspective—seeing how each room works in balance against the others—can help craft a welcome variety in your spaces, like this emerald-and-charcoal dining room that adds a touch of formality to an otherwise contemporary Los Angeles home.



ADD PLAYFULNESS WITH REPURPOSED ITEMS

Art director Vivia Horn's Zen upstate New York home makes use of an unexpected gift to give her traditional kitchen a dose of fun. This breakfast table is made of a refurbished hibachi, a present from the late wrestler and Benihana restaurateur Rocky Aoki.



CREATE MOODY CONTRAST WITH COLOR

Instead of meshing a color scheme with a sense of place, designer Irakli Zaria used rich gold and turquoise as an antidote to gloomy London days in this chic pied-à-terre. “In a place where there are such cloudy skies, it makes no sense to have a gray interior,” he says.

GROUP ANTIQUES BY COLOR



There's a fine line between kitschy and curated. Rebecca Robertson unifies vintage and new pieces by grouping them by color.

DEPLOY COLOR ON THE FLOOR

A bright blue rug brings the color of the ocean inside this glass house in the Hamptons. The otherwise white palette creates a bold contrast.





INVITE NATURE INDOORS

The best way to balance out sleek lines and contemporary furniture is by adding a few unique natural elements, from driftwood to greenery. “I don’t like to look around a house and not see touches from the outdoors,” interior designer Tamara Magel says.



DON'T UNDERESTIMATE THE POWER OF HIGH-LOW DESIGN

Kate Reynolds, co-owner of Studio Four NYC, believes in pairing big-ticket items with budget finds. “I think a room balances out better when you have different levels of price and craftsmanship,” she says. “It helps you notice the statement piece more.”



DON'T SACRIFICE COMFORT

Sure, your eyes may want the most modern, chic couch in the showroom. But your back may not. “In my experience, it’s really better to test out seating and take the time to look at the dimensions,” says Sharon Blaustein. If you’re tall, for instance, you might want to opt for a depth of between 40 to 42 inches for a sofa (rather than the standard depth of 36 inches).



BALANCE NEW AND OLD

When renovating a building that already has plenty of character, like this 1920s Spanish Colonial home in Los Angeles, it's all about striking the balance between what you add and what you leave. "We wanted to make it feel more holistic while still honoring its heritage," designer Steven Johanknecht says of the decision to keep the original hand-carved ceiling beams and wrought-iron chandeliers while removing mismatched materials from previous renovations.

USE YOUR WALLS AS A CANVAS

Rather than art, a high-impact wallpaper can give a subdued room some wow factor. The 19th-century wallcovering from this luxe Milan apartment was purchased at auction in France and adapted to the room. "We created the missing parts—the plinth and the ceiling frame—to depict an Italian capriccio, a fantastical and bucolic landscape with architectural features," says Laura Sartori Rimini of Studio Peregalli.



LET A LOCALE INSPIRE YOUR SPACE

“Just like when you walk into a café in Paris, and you see all the details and the golds, silvers, and light blush tones, all of these elements in this space really sing to me,” says Cipoletti. This lets you travel to your favorite destination without stepping outside.



INSTALLING SHIPLAP? GO HORIZONTAL (USUALLY)

If Chip and Joanna Gaines have convinced you that your abode needs shiplap, you're usually best off installing the boards horizontally rather than vertically. “It can really expand a space, making it feel larger than vertical boards can,” says Jason Arnold. “Horizontal boards also feel more contemporary.” Vertical boards, however, can be ideal for rooms with high ceilings.

UPHOLSTER ANTIQUE FURNITURE WITH A MODERN FABRIC

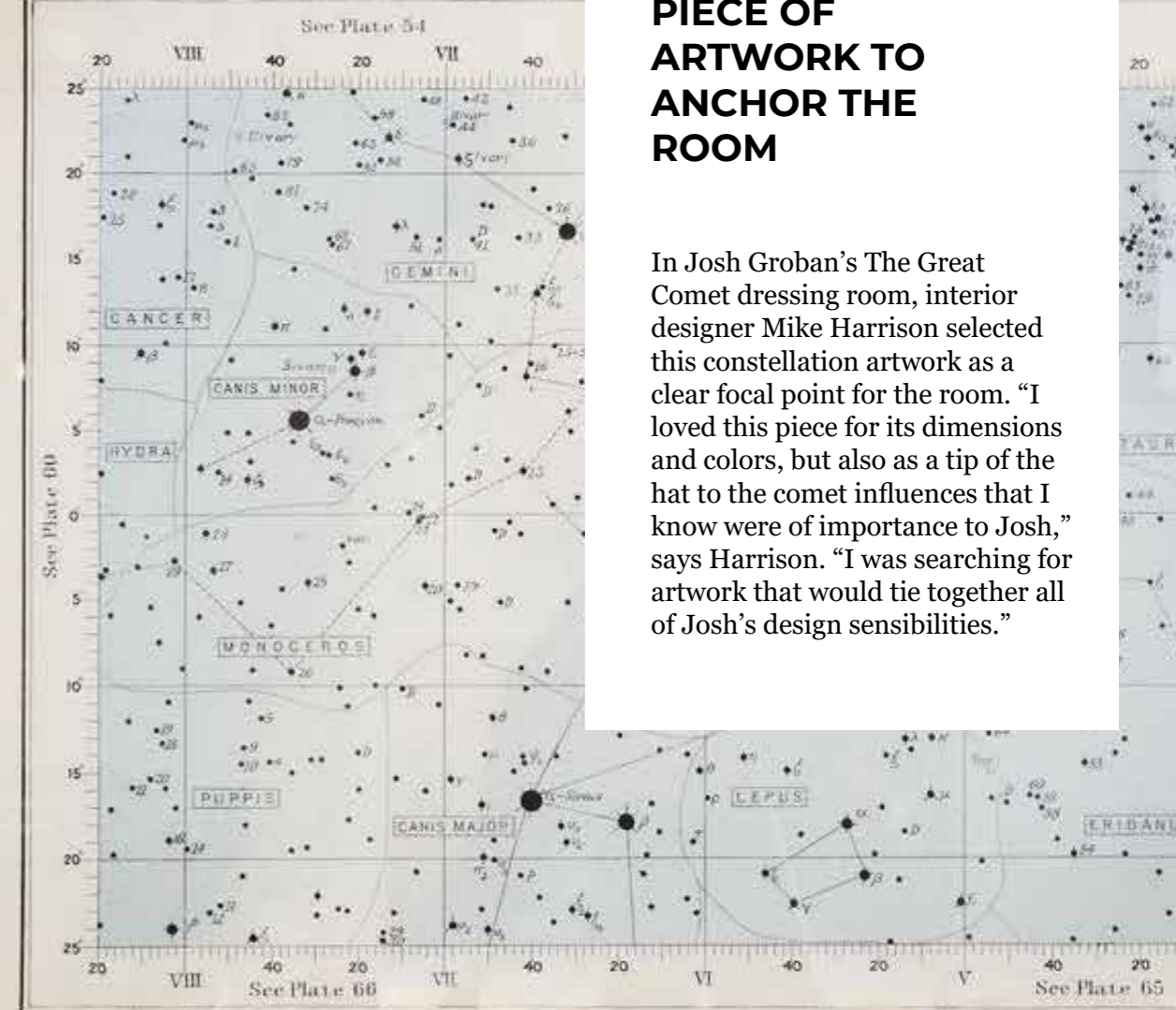
“Maharam is a very modern, contemporary fabric company, with velvets that are really bright in color,” says Bikoff. “That color was such a pop of freshness and youthfulness on these old chairs.”



CHOOSE ONE PIECE OF ARTWORK TO ANCHOR THE ROOM

In Josh Groban’s The Great Comet dressing room, interior designer Mike Harrison selected this constellation artwork as a clear focal point for the room. “I loved this piece for its dimensions and colors, but also as a tip of the hat to the comet influences that I know were of importance to Josh,” says Harrison. “I was searching for artwork that would tie together all of Josh’s design sensibilities.”

BALL'S POPULAR GUIDE TO THE HEAVENS

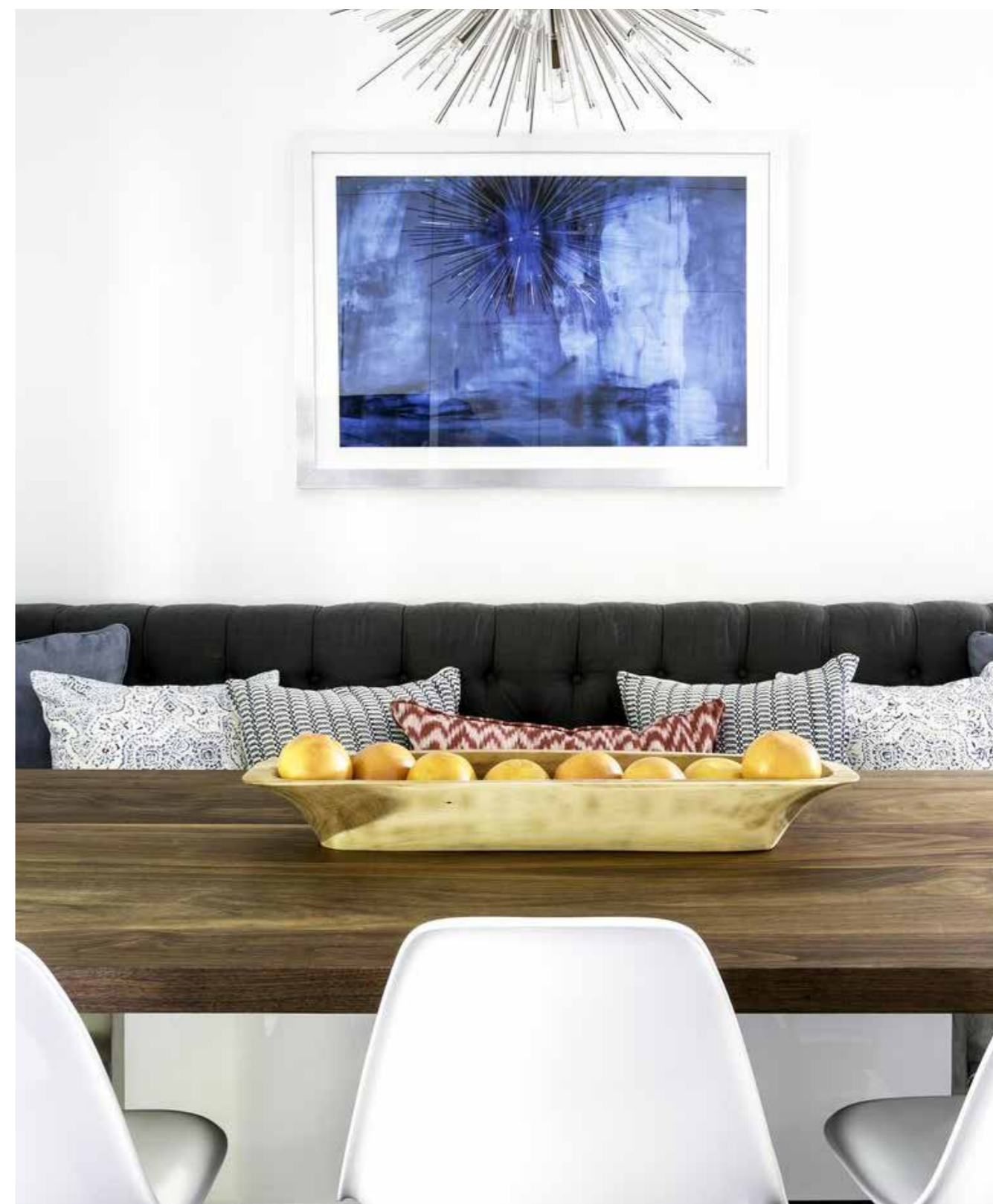


BUY TWO GREAT PIECES A YEAR

Rather than renovating your home all at once, Trip Haenisch recommends buying two quality pieces you love every year. “Good things hold their value, and in 10 years you will have a beautiful collection of 20 things,” Haenisch explains.

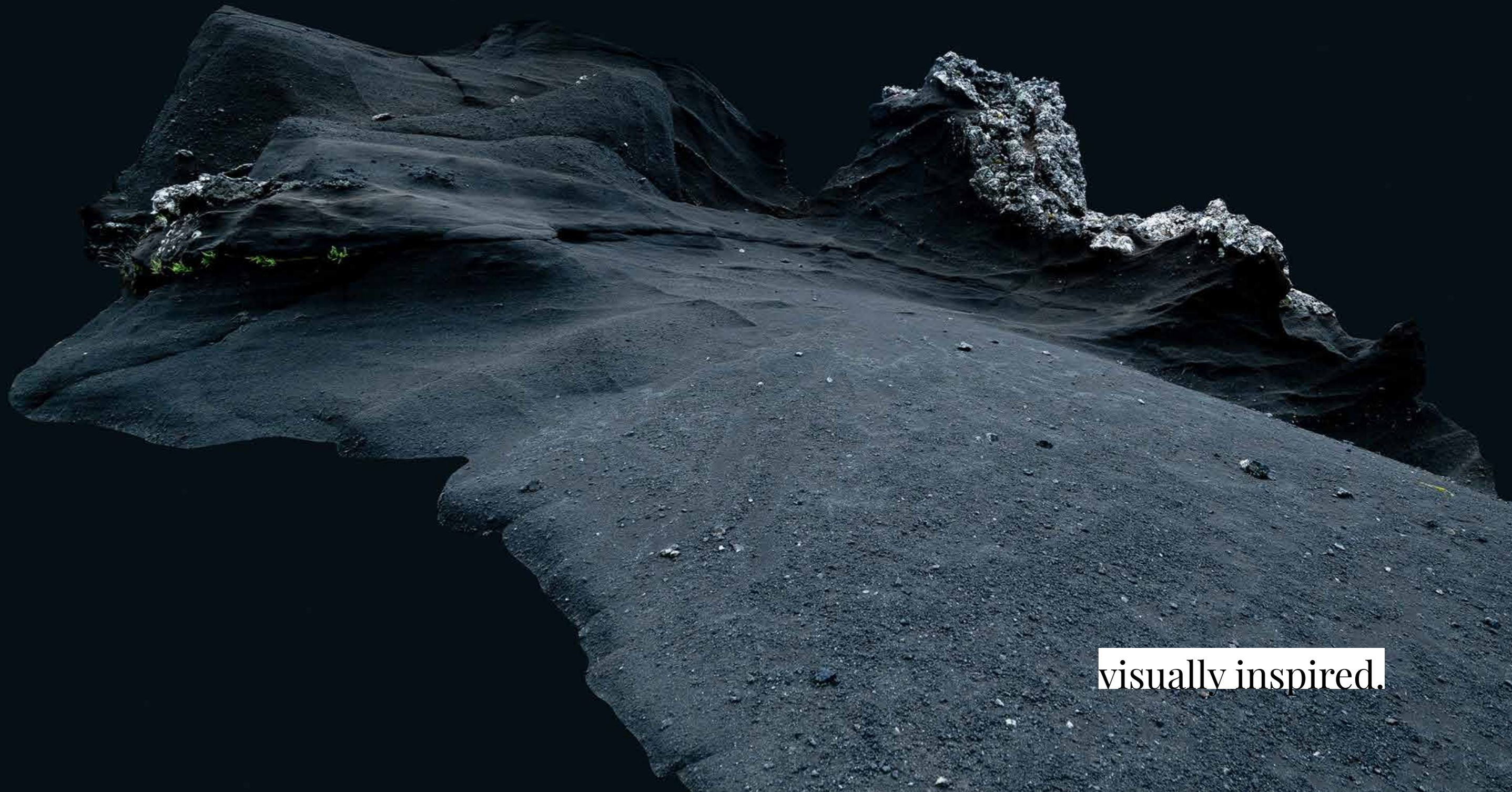
ADD FRUIT

Fresh fruit isn't just a great snack—it adds vibrant color to a room. James Tabb of Laurel & Wolf creates a centerpiece with fresh fruit to bring vibrant color to the kitchen.

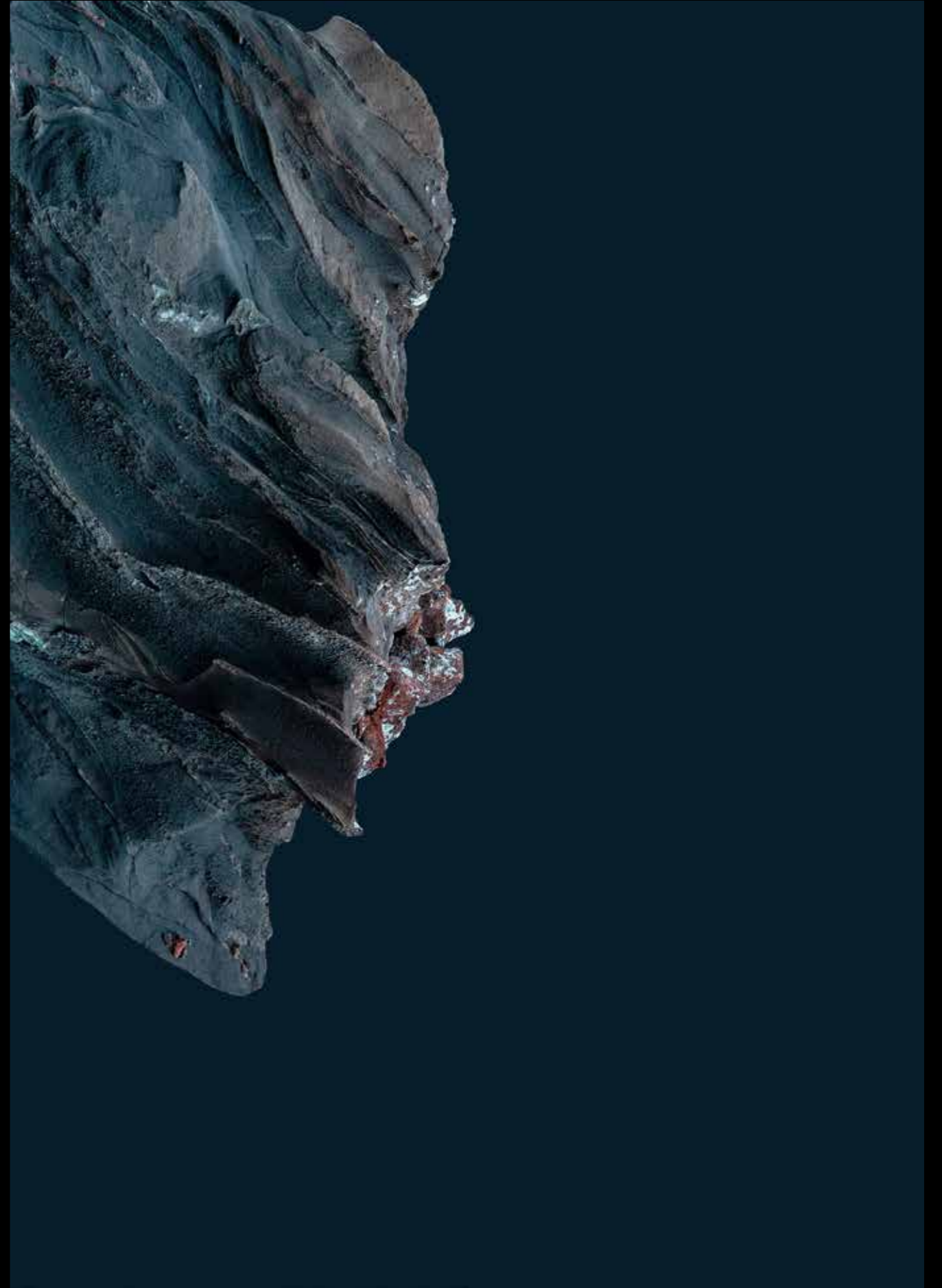


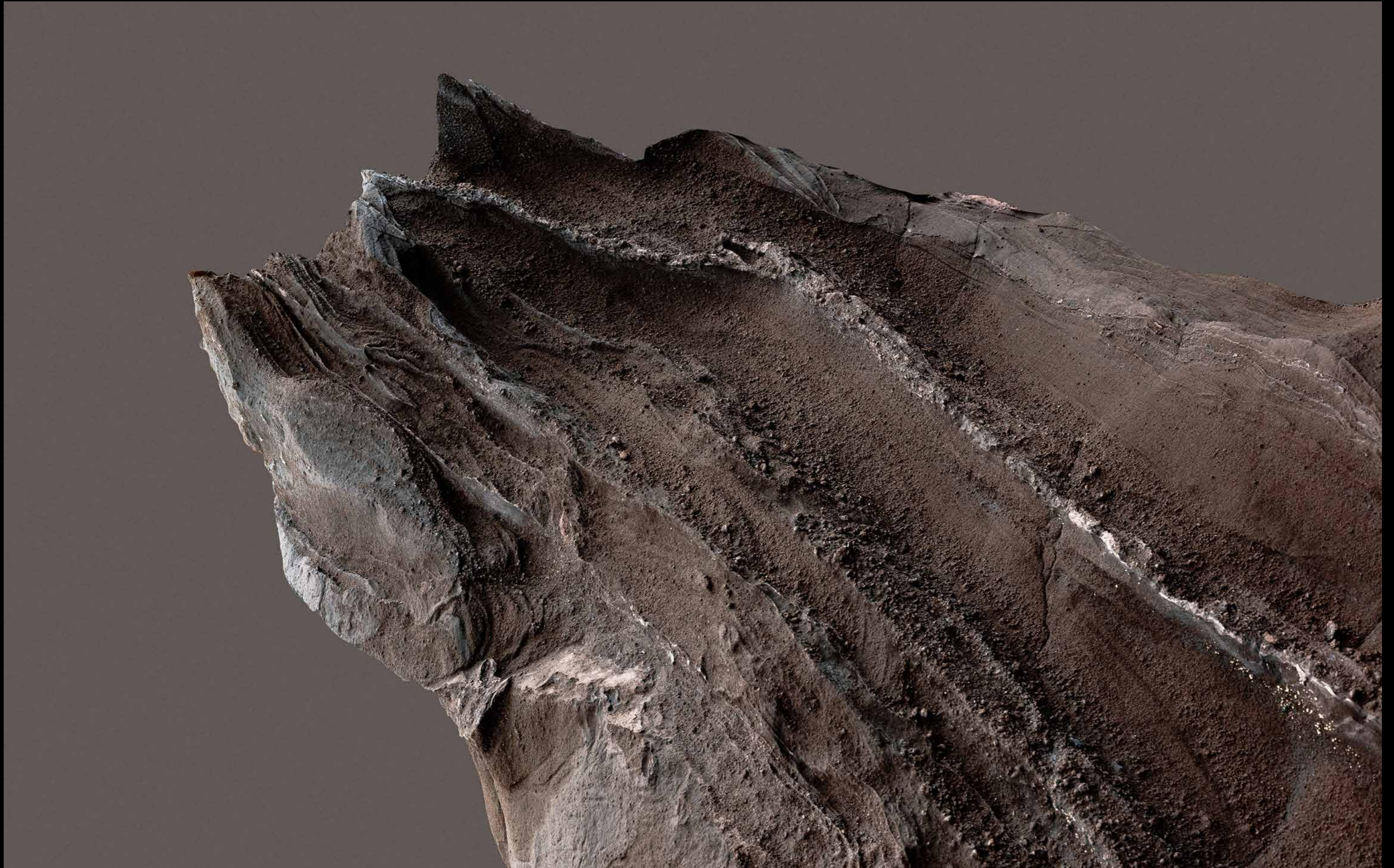
LAVASTRUCK

PHOTOGRAPHY FINE ARTS



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