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INTERIOR DESIGN



MAHALLATI
INTERIOR DESIGN

*Design Trends
Fresh from Paris*

*Color Trends
for 2022*

*Bold Designs for
This Spring*

Designed to Be Distinguished

Mahallati is an internationally acclaimed interior design, manufacturing and production firm based in Bali, Indonesia.

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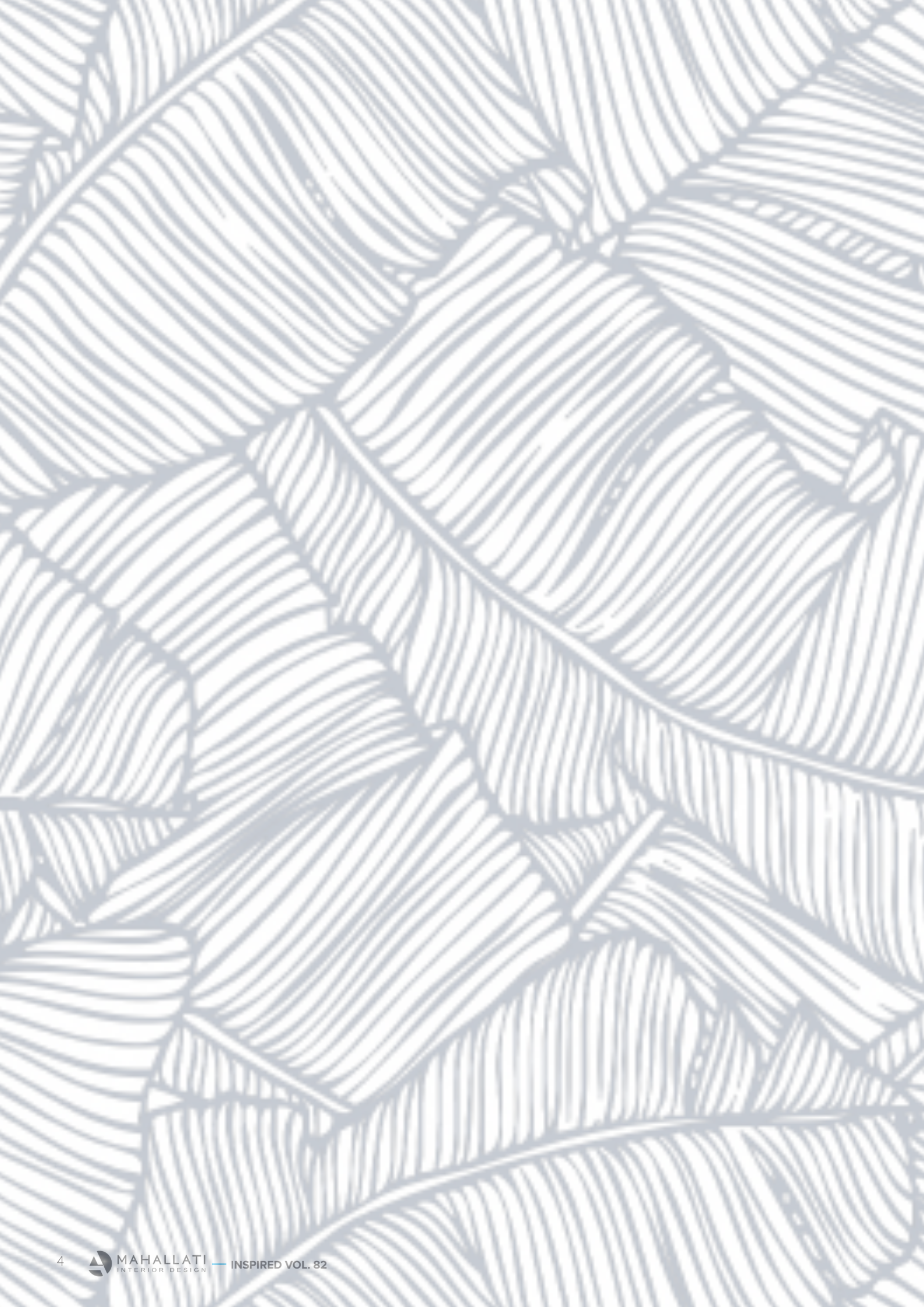


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WHAT'S INSIDE?

5 Design Trends You
Should Know, Fresh
from Paris

5 Color Trends That Are
Going to be Everywhere
in 2022

6 Bold Designs That Will
Reign Supreme This
Spring

The 8 Interior Design
Trends We Spotted at
Milan Design Week

5 DESIGN TRENDS YOU SHOULD KNOW, FRESH FROM PARIS







SATURATED COLORS WERE EVERYWHERE

All week long, color was vibrating off the walls—and on the streets. Oversize floral prints and tie-dyed fashions were on display at the SANAA-renovated Samaritaine department store, along with sherbet-tinted oranges, hot pinks, and minty greens. According to London-based interior designer Linda Boronkay, a deep Yves Klein blue was also omnipresent, while an eclectic range of textiles for the home included the inescapable animal patterns Gattopardo and Thaiger from Tony Duquette’s Dawnridge line for Jim Thompson, as well as a classic camouflage tapestry from Dedar called Erbaluce. New York fabric showroom Studio Four presented the Paris Elemental collection by artist and textile designer Wayne Pate whose geometric cubist forms on natural linen hark back to the bohemian Paris of Braque and Cezanne. “Years of simplicity have ushered in a new opulence, where color, pattern, and layering dominate,” says New York designer Danielle Colding about the decor she encountered around town.

NEW YORK RETREAT



RATTAN HAS RETURNED

A more mod take on the reed was presented by Popus Editions, a French company whose cocktail table incorporates bright orange leather panels and detailing, giving it real sex appeal. And on Rue de Beaune, museum-worthy 19th-century wicker pieces were shown at a pop-up at Galerie Vauclair, curated by Lizzie Deshayes, one half of the British wallpaper company Fromental; here, she juxtaposed the rare samples against the brand's own Japanese Kiku floral-patterned paper.



History does indeed repeat itself. Case in point: The old and the new iterations of rattan furniture that were everywhere in Paris. Rattan was woven on consoles, on pendants, and on tables and chairs and produced by a wide roster of international brands. Historic companies such as the Parisian Maison Drucker have been manufacturing stylish bistro chairs since 1885, but they have recently pivoted toward the more contemporary rainbow-woven style. Denmark-based Sika-Design has manufactured furniture for iconic Italian designers like Franco Albini and also for the national Danish hero Arne Jacobsen, whose 1929 Paris and 1937 Charlottenborg lounge chairs are still in production and are available in outdoor versions.



ELABORATE PLACE SETTINGS ARE BACK

All around the city, this year's product previews were accompanied by cocktails and often by seated dinners, some of which were served in the most unlikely spaces. From the former residence of French intellectual François Sagan to the Twenty-Two Club, a private home overlooking the Palais Royal, design companies created intimate settings in which to socialize and dine.



A formal table setting was de rigueur for French designer Laura Gonzalez, who hosted friends and the press in her new showroom on Rue de Lille, which was installed with her signature furniture upholstered in Schumacher fabrics; the Japanese-inspired meal was served on a table created in collaboration with Waww La Table. At Pinto, founded by French decorator Alberto Pinto, a dinnerware line called Jaipur was offered in a wide range of hues, while ABCDior plates, designed by Dior creative director Maria Grazia Chiuri as a nod to a toile de Jouy of the four seasons, were on display at the brand's flagship on Avenue Montaigne. Finally, the French brand Gien presented La Favorite, an homage to the Ottoman Empire and Iznik Turkish ceramics designed by Yaz Bukey.



PREPARE FOR NOT-SO-MELLOW YELLOWS

To celebrate the 50th anniversary of the ubiquitous smiley face, the Art Nouveau Galerie Lafayette flagship was plastered with neon-yellow grins in its windows and on the clothes themselves. The optimistic yellow hue was also dominant on fabrics, furniture, and lighting.



Designer Sebastian Herkner's new Blume Chair by Italian manufacturer Pedrali was upholstered in yellow, while a reissue of Italian designer Gae Aulenti's 1968 Ruspa lamp by Martinelli Luce comes in a sunny finish as a single fixture or grouped in four. In her Saint-Germain showroom, French designer India Mahdavi showcased both her Oedipe sofa and Jardin Intérieur rug by Cogolin, in versions of the same bright, happy hue. Or just ask New York interior designer Rayman Boozer what he thought of the "decadent yellow velvets" he scouted at Pierre Frey: "They put me in the mood to party!"

ART DECO IS HAVING ANOTHER MOMENT

Designer Ghislaine Viñas was struck by the plethora of periods, from Art Deco to Memphis, she saw at showrooms and at the Musée des Arts Décoratifs. “If you didn’t think that Memphis would have a lasting second round, you may be wrong,” she says. “Not only am I still paying attention to the original Memphis designers, but I’m also struck by how much color is being pulled from that movement.”





The 1930s were represented as well, from large-scaled Bauhaus-patterned rugs and fabrics by Jean Paul Gaultier at Lelièvre to Rinck's partnership with Fromental, featuring its Ornaments capsule collection that highlights the blood-red petit point needlework Elysée Chair with a cushion and back in a sunburst pattern. More Deco inspiration was showcased at the centuries-old Féau Boiseries workshop, with an armchair by Oitoeponto edged in black lacquer and upholstered in Dedar's Tiger Mountain. And at Élitis, an homage to the legendary Italian architect and designer Ettore Sottsass was presented in a printed velvet from its Milano Collection.

THESE 5 COLOR TRENDS ARE GOING TO BE EVERYWHERE IN 2022



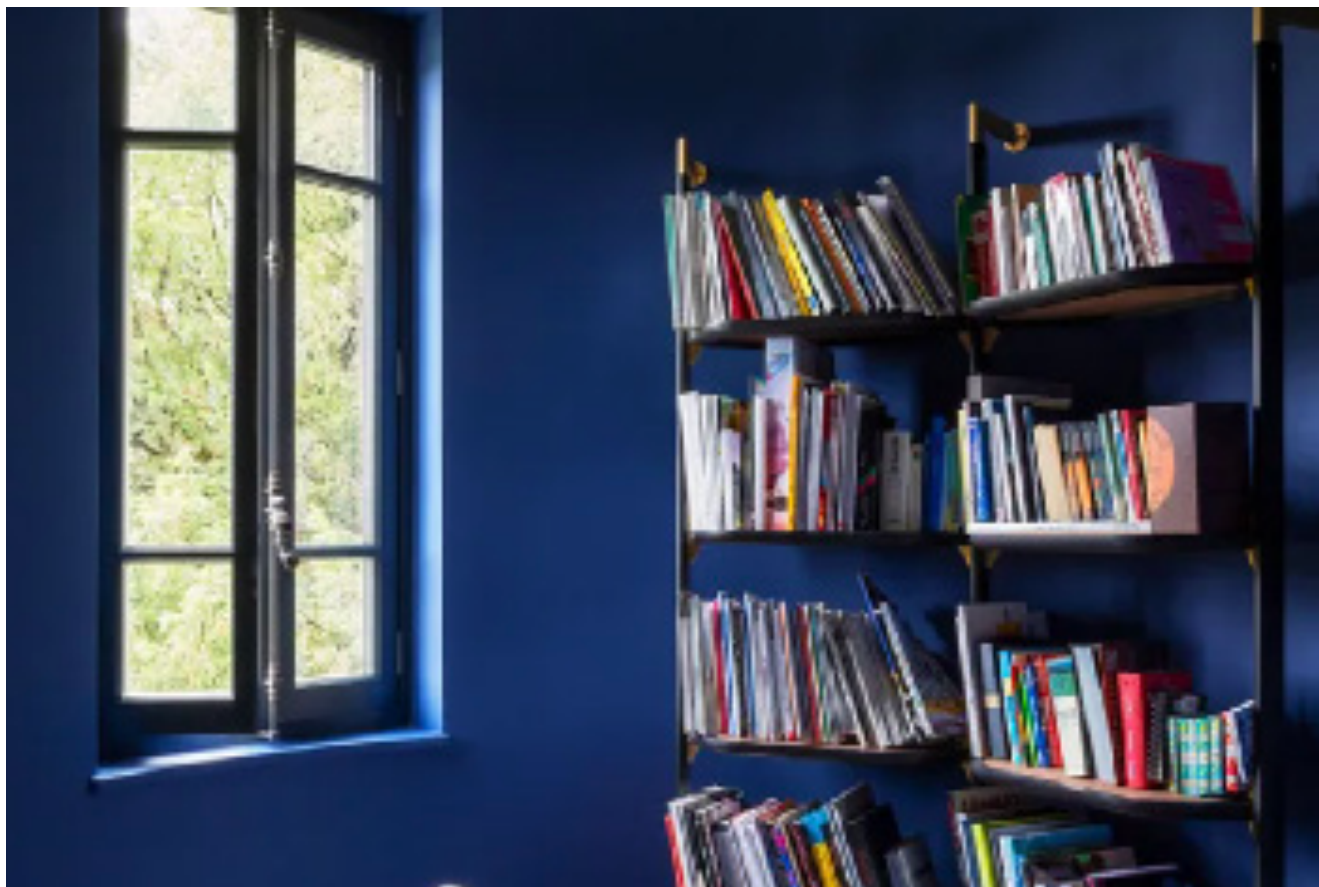


EASY BEING GREEN

Green has been trending for a couple of years now, and 2022 will see the hue continue to rule as we seek to feel closer to nature. “You can always count on a rich shade of green to evoke the calming, enveloping spirit of the great outdoors,” says Nicole Gibbons, founder of the direct-to-consumer paint company Clare. Gibbons cites Clare’s deep forest-green Current Mood as a customer favorite and Matcha Latte, a brighter emerald hue that is “perfect for energizing any space with a burst of color that draws from natural greenery.”

“If you’re looking for the perfect balance of boldness and versatility, green is certainly for you,” she adds.

And then, of course, greens were ubiquitous in annual color of the year designations. Benjamin Moore named the sage-toned October Mist as the 2022 color to watch: “It’s incredibly adaptable and versatile and creates a canvas for experimentation, encouraging the use of color in the home,” Magno says. “Green sits between the warmer yellow color family and cooler shades of blue on the color wheel, making it easy to create combinations no matter what your personal style is.”



MOODY BLUES

“Shades of blue are going to be the go-to for dining rooms for those who want to stay away from neutral paint tones in this room,” Gibbons says. “A shade such as Goodnight Moon, a strong midnight blue hue, is dark and alluring and the perfect saturated tone for a dramatic dining area.”

Riberti, of WGSN, also sees 2022 bringing about a decidedly blue period, in particular, “a luminous midtone blue, cool and warm at the same time as it evokes the lightness of clear skies,” she says. “It works well to complement the naturals or other midtones with a reassuring simplicity yet positivity that resonates well with consumers.”



COMING UP VIOLET

Pantone’s recent unveiling of Very Peri as its 2022 color of the year is indicative of a more generally welcoming attitude toward undertones of violet and purple—once pariahs of the interior color world.

This is in line with WGSN and Coloro’s prediction for the dominance of Digital Lavender all the way through 2023, though the duo’s equally vibrant pick for 2022—Orchid Flower—falls on the more magenta end of the scale.

The choice, WGSN and Coloro described in an announcement, was based on the saturated color’s “sense of positivity and escapism [that] embodies the dopamine brights trend that has been peaking across industries as we navigate toward a post-COVID world.”

If you aren’t ready to be quite so bold with your color choice, Magno says that Benjamin Moore’s Hint of Violet is a “playful and invigorating pale” that will enliven a space with “effortless whimsy and charm.”

NATURAL TERRITORY

Despite the popularity of bold color statements, some people are still looking to imbue their spaces with as much calm and serenity as possible.

“Warm neutral paint colors are having a moment as well, and it’s not hard to see why,” says Gibbons. “Along with bringing warmth and versatility to a space, a neutral paint palette can instantly make a room feel cozy and comforting.” She recommends neutrals for your most used spaces, such as hallways and living rooms, a move that will “work with a variety of decor styles while creating a more inviting ambience.” Among Gibbons’s favorite neutrals are Clare’s On Point, an off-white that can read warm or cool depending on your lighting conditions, and creamy Neutral Territory.

For a neutral with added warmth, Riberti predicts a proliferation of terrestrial tones. “New organic hues are growing increasingly nuanced, from natural earthy tones such as clay and plaster to richer pigments that tap into the warm tactility of terra-cotta.”



TEXTURED WHIMSY

It's not just the colors themselves that are being used to inject personality. "Another statement we're seeing is color washing, a faux-finish painting technique that gives you a very soft, textured color application—much like the transparent look of watercolors," says Magno. "It harks back to the romance of the Old World and elegant interiors with sculptural plaster walls."

Riberti agrees that textural washes and surfaces will also have a strong presence in the year ahead. "Achieving or enhancing tactility to create spaces that have a natural, lived-in, and comforting feel is definitely driving a lot of interior designs," she says.



These observations tie into a broader trend: a return to the craft and time-honored methods. "This includes limewash and clay plasters, and the appreciation for traditional techniques such as tadelakt and adobe finishes," Riberti notes. "Alongside this, brush, sponge, spatula, comb, or popcorn techniques—whether more abstract and rough or more rhythmical and controlled—all are being reexplored to deliver dimensionality to the space."



THESE 6 BOLD DESIGN TRENDS WILL REIGN SUPREME THIS SPRING



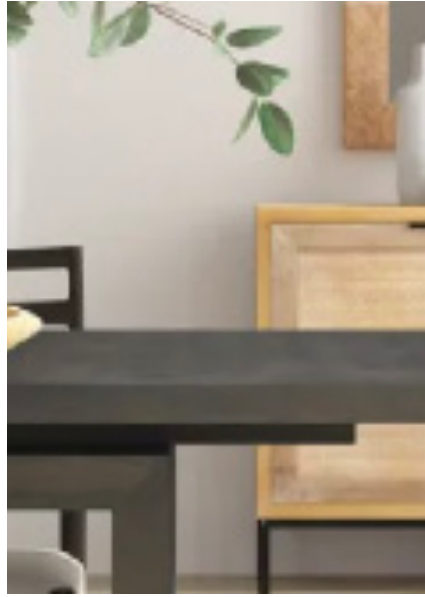
EXPRESSIVE SILHOUETTES

“Curves are making a big comeback in 2022,” says Adrienne Brown, head of Joss & Main.

“Originally popular in the ‘70s as part of the mid-century modern movement, curved furniture silhouettes bring a new modern-meets-feminine energy to today’s spaces.” Be on the lookout for soft edges and sculptural forms like these finds, which are as inviting and style-enhancing as they come.



GRAPHIC & GROUNDED



Yes, black is moody and chic, but when combined with natural materials, it can be a calming presence. These pieces are proof.



TACTILE TEXTURES

Who says rough around the edges is a bad thing? With their mix of natural elements and earthy textures, these must-haves give you the trifecta: beachy, relaxed, and unmistakably gorgeous.





NATURAL CONNECTION

Pay homage to Mother Nature in every room, with accent pieces that deliver the beauty of the great outdoors straight into your home.



**FLEXIBLE, NOT
FINITE**

Think of these multitasking pieces as the equivalent of the little black dress for your home. Dress them up or down, use them in numerous ways and spaces—they're functional, stylish, and completely clutch.

HANDCRAFTED ACCENTS

With their artisanal details and unexpected palettes, these accessories look like they came right out of an artist's studio.



THE 8 INTERIOR DESIGN TRENDS WE SPOTTED AT MILAN DESIGN WEEK





PREPARE FOR PURPLE AND GREEN

Color alert: Purple is making a comeback. Deep sapphire, elegant lavender, and playful periwinkle—shades we associate more with the 1980s than the 21st century—all reared their heads at the fair.



It showed up in locations as diverse as the showroom of Italian luxury furnishings brands Baxter and Poltrona Frau to Nilufar Gallery, where a show of designer Audrey Large's 3D-printed works—including shelves, fountains, and bowls with amorphous forms—bridged design object and sculpture in vivid shades of amethyst and lilac. Green, too, seemed to be everywhere. Shades of emerald ruled the roost, rendered in leather, velvet, marble, and more. A slightly more confrontational acidic green has been trending in interiors and fashion for some time now, but this year's Milan Design Week made a strong case for more soothing earthy, jewel-like tones. —Asad Syrkett





THE '80S ARE HERE TO STAY

Are you young enough to remember the '80s, when mauve was modern, Italy's Memphis school ruled in design, and Madonna was living in a material world? Well, just like the Material Girl, the '80s were (still) back in Milan this year. Also at the influential Nilufar Gallery, the English designer Bethan Laura Wood exhibited a range of furniture whose tubular frames, curves, and primary hues seemed a clear nod to the Memphis Group, made fresh with bold ikat patterns inspired by her love of Meissen kimonos. Speaking of Memphis, the movement's cofounder, George Sowden, debuted his eye-catching new lighting line, SowdenLight, in tutti-frutti silicone. —Ingrid Abramovitch





A ROOM OF ONE'S OWN

Sectionals with low profiles popped up all over town: B&B Italia, Minotti, Molteni, Cassina, Flexform, Edra, and more showed off new releases in nubby bouclé, supple suede, and luxurious velvet. They were largely low to the ground, which meant you wouldn't want to leave—and you'd probably find it easier to stay put anyway. The proportions were generous; in the hands of the city's most prominent furnishings brands, the sectional became a room unto itself, more akin to a conversation pit than a sofa. —A.S.

DESIGNERS USHER IN A NEW STONE AGE

It was somehow appropriate that Italy—home to some of the world’s most beautiful marbles—was the setting for what we’re calling the “new stone age.” Stone was everywhere, from the deeply veined tabletops in Patricia Urquiola’s Senga table for Cassina to the Carrara marble surfaces of Ini Archibong’s dramatic tables for Se Collections (exhibited at Rossana Orlandi’s innovative space). But no firm made a bigger statement than stone specialists Antolini, whose new bilevel flagship by designer Alessandro La Spada in the heart of Milan exhibits its wares (marbles, crystals, quartzites, and precious stones from around the globe) to spectacular effect, from bathtubs in solid stone to microthin veneers backlit to magnify the stone’s amazing natural patterns. —I.A.

Marble has indeed been an art, an obsession, and a way of life in Italy. But at this year’s fair, we noticed designers played with the age-old material in a new way: They sliced it very thin to create translucency; where there was once solidity, they created new, graphic shapes. Milanese rising-star architect Hannes Peer, for example, whose apartment design for the CEO of fashion brand Numeroventuno graces our September 2021 style and entertaining issue, showcased new works in marble at his atelier, a converted former beauty shop. Produced in collaboration with the French furnishings and decorative accessories studio La Chance, Peer’s work included a low lounge chair comprising three types of marble, and Lamina, a (frankly, staggering) table in Portuguese Estremoz marble. The tabletop, an oval of thinly sliced marble that subtly lets light through, sat on two monumental-but-elegant legs made of interlocking triangles. Bonus: It all packs flat. Just be prepared to do some heavy lifting. —A.S.







3D PRINTING GLOWS UP

The grand dame of 3D printing, Audrey Large, was on exhibit at Nilufar Gallery; I found her pieces to be discreetly engaged in something of a dialogue with the work of young Greek designer Natalia Triantafylli, whose collection Chimeras of a High Tide, shown as part of the “Lost Graduation Show” at the Salone del Mobile fairground, combined traditional slip-casting techniques with 3D-printed forms. Triantafylli’s material exploration suggests a bright future for the way we conceive of machine-assisted making (especially where polymers are concerned)—one not circumscribed by what has been but playfully engaged with what could be. —Sean Santiago







WASTE NOT

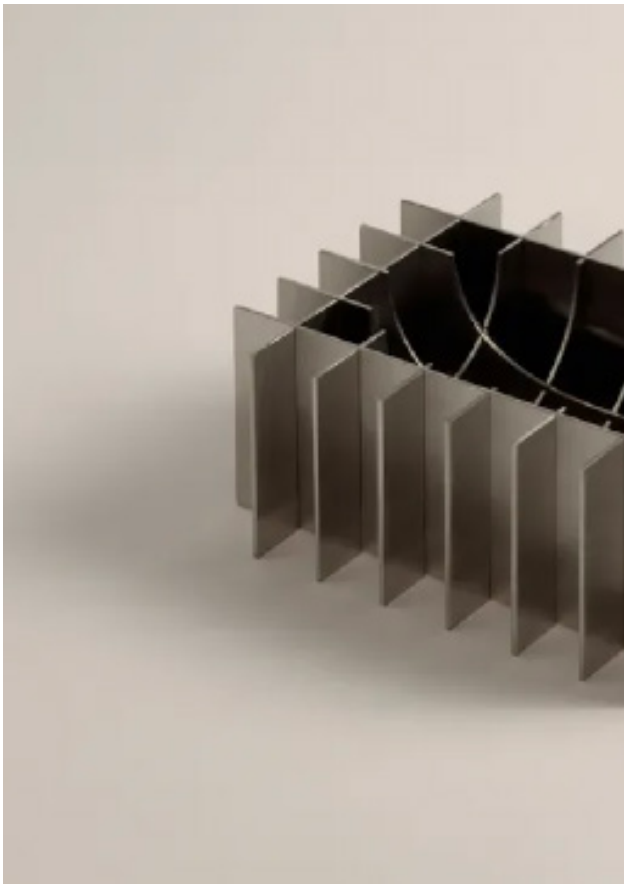
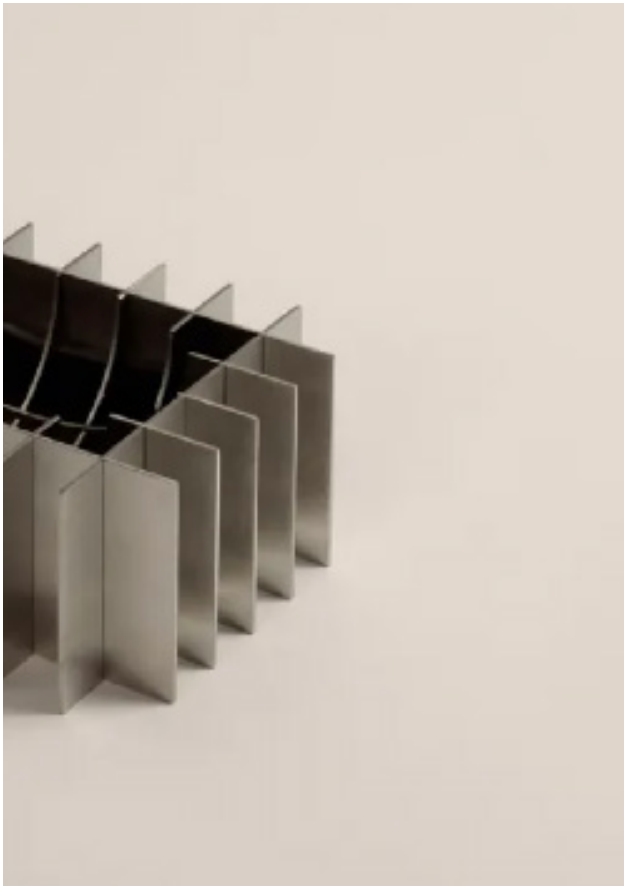
One of the most impressive aspects of this year's fair was the amount of R&D that firms have invested in sustainable technologies. At B&B Italia, Piero Lissoni's first outdoor collection, Borea, was made from recyclable aluminum, with cushions made from recycled PET plastic bottles, while some tabletops had surfaces glazed in enameled lava stone and recycled glass from discarded television and computer monitors. Molteni&C showed its new eco-friendly upholstery in 100 percent recycled and biodegradable polyester for its Paul sofa line. Meanwhile, Milan's reigning queen of sustainability, gallerist Rossana Orlandi, invited Hong Kong designer Elaine Yan Ling Ng of Nature Squared to debut her CARrelé wall and floor tiles made of—no joke—recycled eggshell waste. —I.A.



Studio Stefan Scholten, formerly half of the duo Scholten & Baijings, exhibited his Stone House as a part of the exhibition “Masterly—The Dutch in Milano” at Palazzo Turati, featuring striking furniture made entirely of marble and travertine waste. Similarly, Studiopepe's Ritagli tables, auctioned at the CTMP Design Auction, curated by Milanese design studio Mr. Lawrence and hosted by Cambi auctioneers, were produced from marble scraps. I found both to reflect a vogue for quilting and patchwork, but also to serve as a meditation on value and how—and to what—we assign it. —S.S.

HOMEWARES GET

Echoes of the work of Riccardo Bofill are to be found in the daring young homewares brand Gilda Editions, which includes tableware pieces by eight different designers including Jamie Wolfond and Rio Kobayahsi. Sammi Cherryman's unforgiving Slot bowls, composed of individual stainless steel pieces that fit together like a violent puzzle, are a highlight. Cara/Davide's petite Archivio table, two versions of which were exhibited at the CTMP Design Auction and at Galerie Philia's "Rick Owens – Dialog with Emerging Designers" show, also engages the visual power of voids. Made of a single sheet of granite or marble in collaboration with Mille997, the table looks like the maquette for a post office from hell—and I mean that in a good way. —S.S.





FASHION STEPS INSIDE

At Milan Design Week, nesting was the height of fashion. Brands like Hermès, Dior, Armani, and Versace have all expanded their home collections and were out in force at the global design fair. In a massive and stunning display in Milan's teeming Brera district, Hermès took over a jai alai sports center and exhibited its burgeoning home line in a series of monumental plaster pavilions designed by set designer Hervé Sauvage. A highlight was Studio Mumbai's Sillage d'Hermès armchair, handmade in Puglia in recycled materials using a papier-mâché technique. Dior's iconic Medallion chair—a pared-down version of the Louis XVI dining chair that furnished the designer's midcentury Dior salons—was reinterpreted by 17 artists and designers in a massive installation. At Armani/Casa, the offerings included a leopard-print velvet armchair, a home gym, and a blanket that doubles as a chess set; meanwhile, Versace Home debuted buttery leather sectionals and pastel bedding sets. —I.A.

82 INSPIRED