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INTERIOR DESIGN



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INTERIOR DESIGN

*Lindsey Adelman's Park Slope Home Doubles as a Constantly Revolving Showcase*

*Commune Design Brings Western Charm to a Spanish Colonial Revival House in Beverly Hills*

*How a Japanese House in Upstate New York Found Its Zen*

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**WHAT'S  
INSIDE?**

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Living Right

Visually Inspired



Lindsey Adelman's Park  
Slope Home Doubles as  
a **Constantly Revolving**  
Showcase

The lighting queen and her family live in a 1920s townhouse, all aglow under artistic chandeliers debuting at Salone del Mobile this year.



*The living room's sectional is by Living Divani, the side table is by Jean Louis Iratzoki for Retegui, the vintage sconces are Italian, the mirror and mantel are original, and the leather Simon Hasan vase is from the Future Perfect. The walls are in Paper White by Benjamin Moore.*

Artists often choose to live in softly neutral spaces with a soupçon of Zen, the better to swap new works in and out to see how they resonate and glow in a real setting. So perhaps it's no surprise that such an approach has been embraced by lighting designer Lindsey Adelman, whose fixtures have, in the past decade, moved modern illumination into the territory of sculpture.

She has turned the Park Slope, Brooklyn, townhouse she recently moved to with her husband, Ian—chief creative officer at New York magazine—and their 14-year-old son, Finn, into a subtly minimal background for a revolving array of chandeliers and sconces, many of them one of a kind. Some are displayed for weeks or months; others, only a day or two.

“Changing out lighting all the time is not like rehanging paintings,”

she says. “It’s amazingly complicated. You almost need to have an electrician move in with you. But for me, it’s part of my creative process. I love to see things in context, in real life—to live with them.”



*Adelman at home with her son, Finn.*



*A vinyl-record collection belonging to Ian, who used to be a DJ, is displayed on Vitsoe shelving.*



*In the living room, the Eames lounge chair and ottoman are by Herman Miller, the malachite table light is by Adelman for Nilufar, and the artwork is by Matt Clark.*

In recent years, Adelman has experimented with jewelry, mirrors, and porcelain tile, and she constantly coaxes her staff to cross aesthetic boundaries. "I don't want them to feel stuck," she says. "Making something really good is a mysterious process. You have to nurture that."

At home, she has surrounded herself with rich and sober hues—deep blues, grays, and whites that give an

unexpected twist to the home's 1920s detailing. Friends and fellow designers assumed Adelman and her husband would gut the townhouse when they moved in. The former owners had inserted walls that threw off the symmetry, including the balance of the plaster ceiling medallions where Adelman's chandeliers would, of course, take center stage.

But the couple decided a major redo was unnecessary. In the end, the entire renovation “cost about the price of a BDDW sectional,” Adelman says, laughing. They even kept the 1960s pink-tiled bathroom and not only the existing kitchen cabinets, but the hardware as well, which they sent off to their metal plater for a vintage brass patina. “We thought the house had the perfect amount of ‘undone,’” she says. “I love a little bit of awkwardness. That’s my thing.”



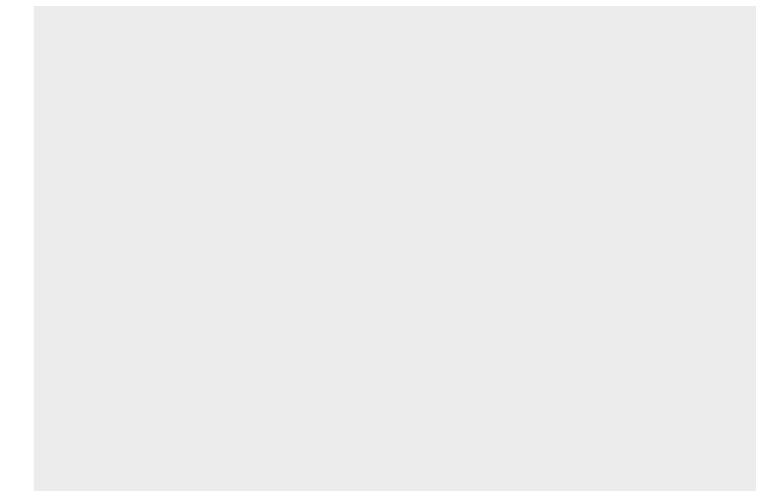
*A BDDW dining table is surrounded by vintage Hans Wegner side chairs and a Saarinen chair in a Jim Thompson fabric. The Drop System chandelier is by Adelman, the candlesticks are by Ted Muehling for E.R. Butler & Co., the parquet flooring is original to the house, the walls are painted in Midnight by Benjamin Moore, and the artwork is by Jared Rue.*

Her newest collection, Drop System, to be introduced in April at the Salone del Mobile in Milan, consists of infinite combinations of perpendicular intersecting rods—in finishes like tarnished silver and hand-dipped mottled brass—studded in seemingly random patterns with 2½-inch

handblown-glass globes. Unlike traditional chandeliers, the lights creep all the way up the stem, creating the effect of a floating sculpture; the sconces are infinitely configurable and lend a gentle graphic glow, reminiscent of a backstage makeup mirror.



*In the movie room, the vintage sectional is by Mario Bellini for B&B Italia, the leather love seat is by Michel Ducaroy for Ligne Roset, the cocktail table is by Dimore Studio for the Future Perfect, and the vintage credenza is Danish. The Cherry Bomb Fringe chandeliers are by Adelman for Nilufar, the curtains are from Ikea, and the rug is from West Elm. The prints are by Sol LeWitt (left) and Robert Ryman (above mantel), and the walls are in Overcoat by Benjamin Moore.*



One combination of Drop now hovers over Adelman's BDDW dining table, which is topped with a black-stained, heavily gured wood slab. A set of vintage Hans Wegner chairs lends a warm edge to the room. One of the couple's favorite paintings, by Jared Rue, dominates the far wall.

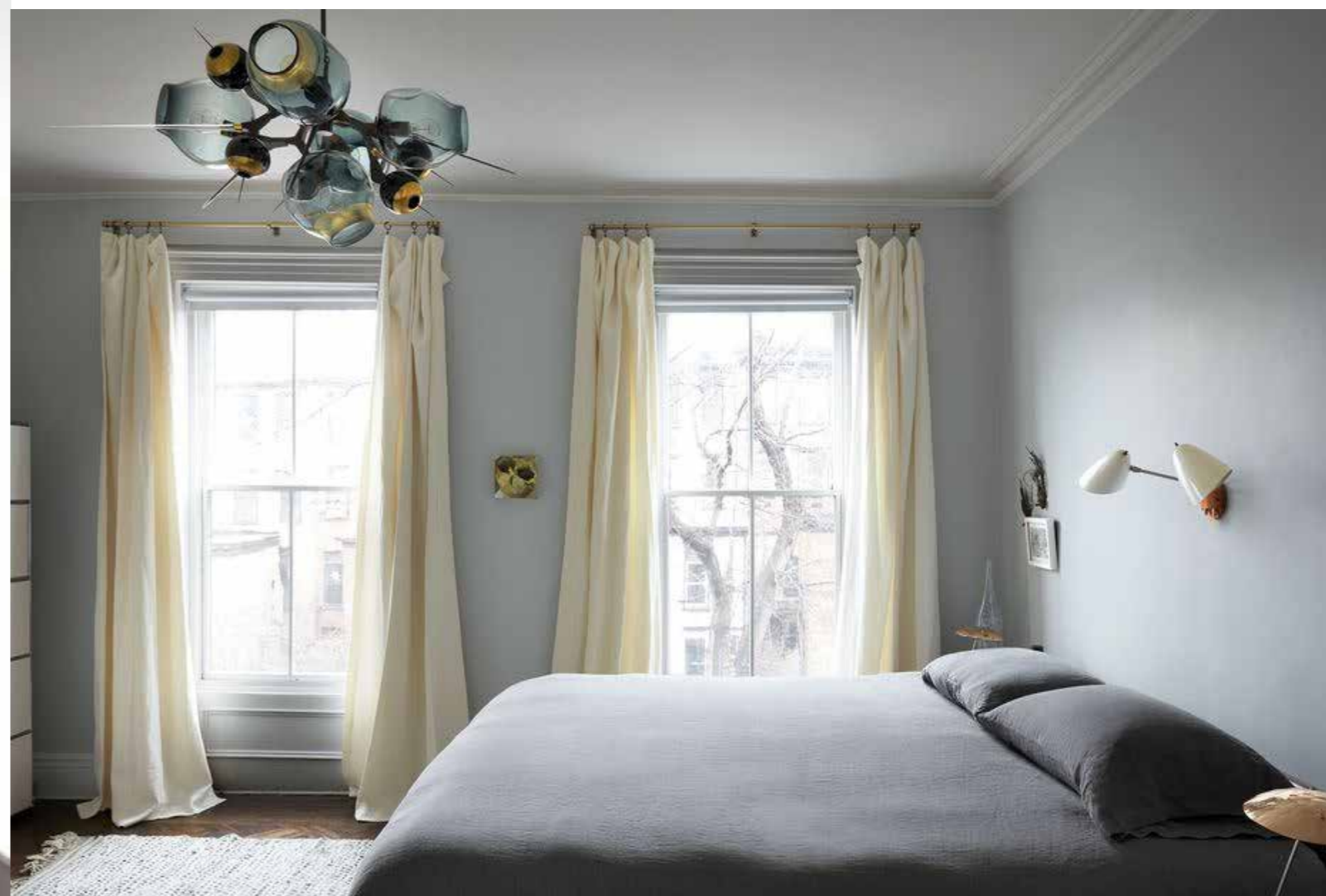


Throughout the house, Adelman's lighting lends an idiosyncratic radiance and a sense of sophisticated coziness. Her custom pieces, especially, reflect her way of working, which is far closer to that of an artist than an industrial designer. What emerges is

often impressionistic. "To me," she says, pointing to the fixture hanging from the ceiling of her son's lounge on the third floor, "this somehow seems like Finn, attenuated and lanky and a little out of balance, yet so perfect."



*In the kitchen's breakfast area, the Eames table and chairs are by Herman Miller, the Clamp pendant is by Adelman, and the photograph is by Rachel Sussman.*



*The master bed is dressed in Matteo linens, the Burst chandelier and table lamps are by Adelman, and the sconce is by David Weeks. The linen curtains are by RH, Restoration Hardware, and the rug is by ABC Carpet & Home.*



To Adelman, a room's purpose need not dictate the lighting that belongs there. For example, in the garden-level movie room (the TV screen is behind a curtain), which is moody and purposefully a touch louche, the ceiling is hung with branches of her Cherry Bomb Fringe, perhaps her most rarefied design, available from Milan's Nilufar gallery.

Despite the luminous and ever-changing experimentation overhead, Adelman insists she brings into production only a tiny fraction of her ideas. "I generate them constantly," she says. "That's why it's so important to have

the time to dream, uninterrupted by the phone or a rendering on the computer. The ideal is for those pieces that rise to the level of being made to enter the world pure, like a craving."

*In assortment of hand blown vases by William Gudenrath are displayed on the master bedroom's original mantel. Reflected in the mirror are drawings by Evan Hecox and Finn.*

Commune Design Brings  
Western Charm to a

# SPANISH COLONIAL REVIVAL HOUSE

*in Beverly Hills*



On a street with a star-studded past, Steven Johanknecht imbues a 1920s home with Hollywood glamour and Wild West motifs.



*The family room's sofa in an Edelman leather and armchairs in a Kravet stripe are by Ralph Lauren Home. The other armchairs are by A. Rudin, the custom walnut cocktail table is by Commune Design, the sconces are by Paul Ferrante, the custom rug is by Amadi Carpets, and the Roman shades on the original leaded*

*windows are in a Colefax and Fowler fabric. The Thomas C. Molesworth-inspired motifs on the ceiling beams and custom cabinetry were painted by artist Nic Valle, the ceiling is sheathed in a Ralph Lauren Home grass cloth, and the cowboy ink drawings are by Edward Borein.*

As a cofounder of Commune Design, the Los Angeles firm known for its savvy mixing of vintage chic with high-end handicraft, Steven Johanknecht might be expected to know his Neutras from his Navajo rugs.

But ask him about this renovation of a 1920s Spanish Colonial Revival house in Beverly Hills, and Johanknecht — a former store

designer for Barneys New York and design director for Studio Sofield — starts enthusing about his latest obsession: Thomas C. Molesworth. "You've got to check him out," he says. "He did all these interiors and furnishings in the cowboy style in the 1930s and '40s. He designed lodges in Montana and Wyoming. His furniture was just incredible."



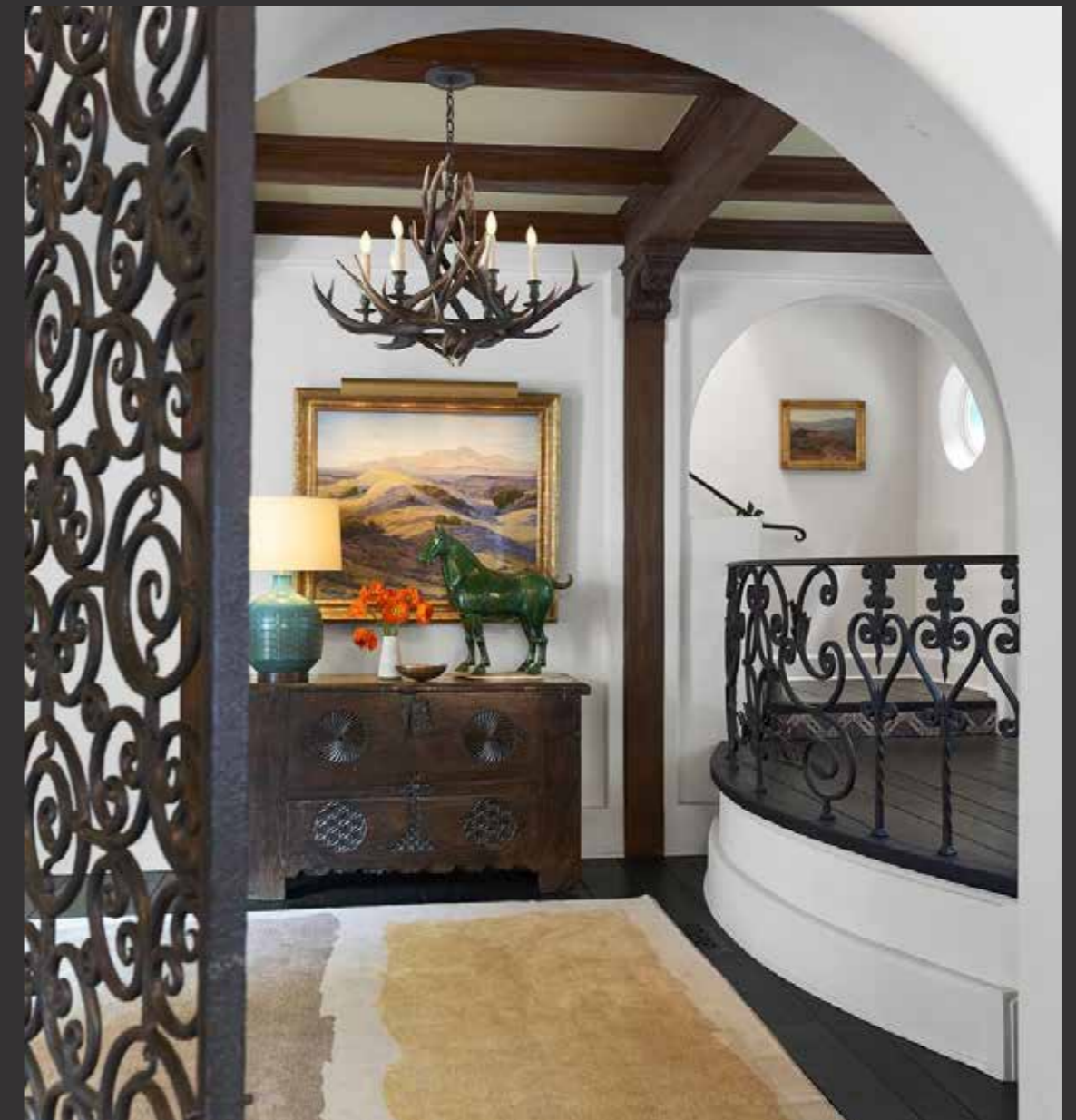
What pushed Johanknecht down the rabbit hole of classic Western design were his cowboy style-aficionado clients, a couple for whom he has designed several homes, most recently one near the ocean in the Pacific Palisades section of L.A. "I have always been enchanted by the West," the wife says. "I buy cowboy art and plein air landscapes, old Western blankets, and furniture in that style. And my husband and I adore old Molesworth."

A longtime friend of Johanknecht's, she became one of his first clients after he founded Commune Design in 2004 with Roman Alonso and Pamela and Ramin Shamshiri (the siblings have since left to found their own firm, Studio Shamshiri). She had been looking for a home that felt more "old Los Angeles"

when she discovered this one for sale on Roxbury Drive, a legendarily star-studded street whose former residents include Lucille Ball, who used to hand out Halloween candy from her front door here, and Jimmy Stewart, who grew sweet corn in his backyard.



*The custom dining table is by Shop Now, the Dessin Fournir chairs are in a Myung Jin mohair, and the 19th-century chandelier is original. The walls are in Benjamin Moore's Dinner Party.*



The exterior — carved-plaster facade, wood-spindle entry door, clay roof tiles, and leaded-glass windows — was charmingly intact. "Right away, we asked Steven to come in and bring the house back to its Spanish roots," she says. "He is so good at mixing. He brings his fashion background and uses color in such an unusual way."

Inside, too, the house retained many of its original features,

from hand-carved ceiling beams to wrought-iron chandeliers and arched doors. But previous renovations had altered the flow of the home, with some rooms chopped in two, and the 1920s tile flooring had been replaced with a patchwork of mismatched materials. "We wanted to make it feel more holistic while still honoring its heritage," the designer says.

A typical Commune project involves a deep dive into history. For this house, Johanknecht did extensive research into the Spanish Colonial Revival tradition in L.A., working with a tile company in Malibu to create authentic-looking octagonal terra-cotta pavers with

decorative insets painted in custom motifs of white and blue. The new tilework begins in the entrance courtyard and continues through the kitchen and dining room and out to the patio in the back of the house.

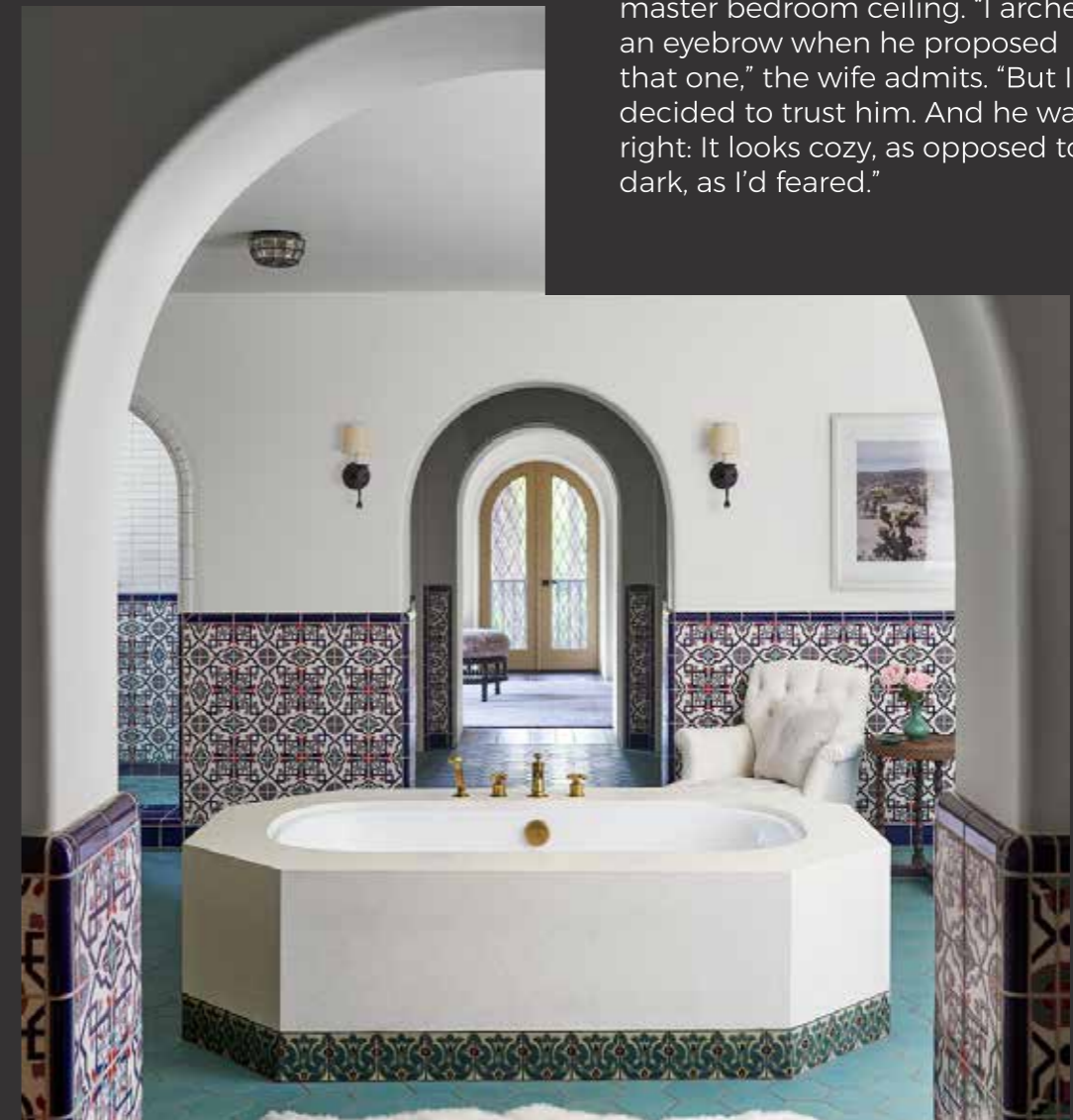


“One of the great things about California homes is that indoor/outdoor experience,” he says. “It was really important to me that everything feel connected.” The home’s palette, which ranges from

vibrant hues of pink and green to more dramatic shades, such as the dining room’s earthy red, was a balancing act. The wife is “a very happy person who loves color,” Johanknecht says.

She chose the raspberry upholstery on the living room’s armchairs and the striking turquoise hue of the floor tiles in the master bath, which were inspired by the color of a piece of Bauer pottery she picked up at a flea market.

Johanknecht countered with such choices as the deep plum — Farrow & Ball’s Pelt — on the beamed master bedroom ceiling. “I arched an eyebrow when he proposed that one,” the wife admits. “But I decided to trust him. And he was right: It looks cozy, as opposed to dark, as I’d feared.”



*The limestone tub in the master bath has unlacquered-brass fittings by Waterworks. The armchair is by George Smith, the custom sconces are by Paul Ferrante, the 1960s Austrian ceiling lights are from Orange Los*

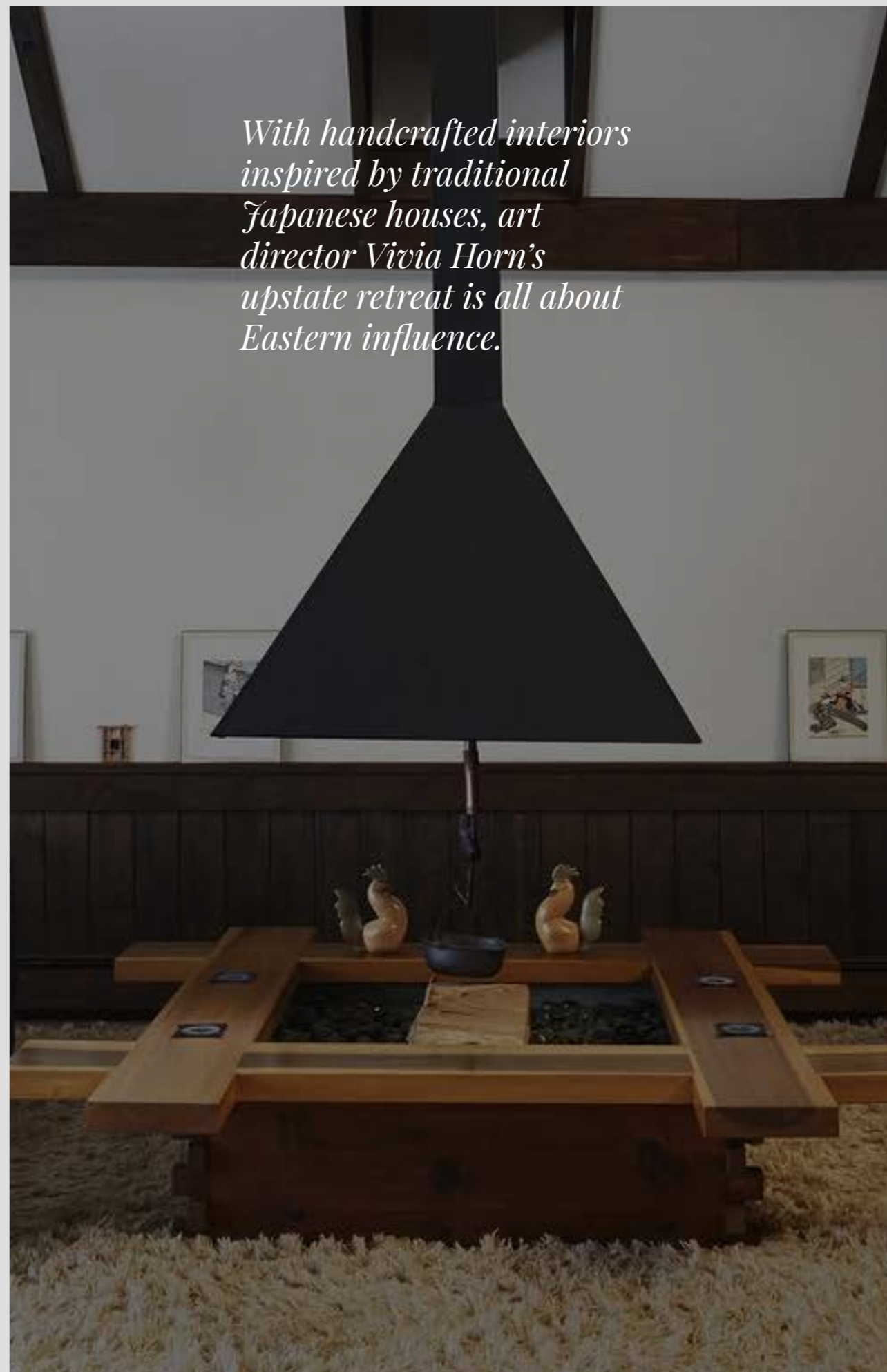
*Angeles, and the sheepskin rug is from Grand Splendid. The custom tiles are by Malibu Ceramic Works, and the photograph is by John Michael Riva, Jr.*

HOW A

# JAPANESE

House in Upstate  
New York Found Its  
Zen

*With handcrafted interiors  
inspired by traditional  
Japanese houses, art  
director Vivian Horn's  
upstate retreat is all about  
Eastern influence.*



"I call it Beauty and the Beast," says Vivia Horn of her vacation home in New York's Catskill Mountains. On the outside, the house, if not quite beastly, is certainly unremarkable, with black-and-white siding that is more akin to a garage exterior than a gorgeous oasis.

But upon stepping through the entry's wooden sliding doors, one

discovers a veritable temple of Japanese design, complete with customized interiors. An art and creative director, Horn designed the getaway in the skiing and hiking town of Hunter with her now-ex-husband, lawyer C. Steven Horn. Of the reticent exterior, she adds: "I've been up there as a single person, and I want to keep a low profile."



*An antique Satsuma vase (far left), an antique gold fish vessel, and a wooden pillar purchased at Manhattan's 26th Street flea market decorate the cocktail table in the living room.*



Horn was born in Taiwan and grew up in a Japanese-style house there, sleeping on futons and bathing in a traditional wooden soaking tub. When she was 16, she moved to Benghazi for a couple of years — her mother was a doctor employed by the Libyan government. Later, she studied marketing in New York, worked as an art director for Estée Lauder and Avon, and started her own consultancy with such clients

as Clarins, Revlon, Aramis, and Prescriptives.

Her country home, which she affectionately calls Hunter House, is a product of both her own artistic, cross-cultural background and Steven's deep passion for Japanese culture. His mother bought the house in the 1970s as a summer retreat. A decade later, the Horns, avid skiers, spent six months gut-renovating its interiors.

*A Japanese-style staircase in solid mahogany, framed by Douglas fir beams, leads to the mezzanine; the antique Chinese ceramic container at the foot of the stairs was originally used for preserving eggs.*



An early client of Steven's was a certain Mr. Kobayashi, a Japanese artisan whose full name they no longer recall ("We think he retired and moved back to Japan," Vivia says). They enlisted him to transform the 1950s ranch into a Western-inflected, traditional Japanese space.

After the demolition that created a huge, open living-and-dining area with a mezzanine, Kobayashi and his team began the meticulous work of customizing the space, armed with reference books lent to them by the Horns on Japanese architecture and interior design.



*In the living room of Vivia Horn's Japanese-style retreat in Hunter, New York, the leather-and-plastic Italian sofas, cocktail table, and wool shag rug were purchased in the 1980s at Bloomingdale's. The Japanese-style*

*fire pit and tin range hood are custom, the floor lamp is from the '70s, the sisal carpet is by Stark, the ceiling beams are Douglas fir, and a series of color lithographs from Japan are displayed along the pine wainscoting.*



In the living room, they installed a dramatic black ventilation hood above a custom maple-and-Douglas fir fire pit, which was modeled after a traditional irori, or sunken hearth; a 100-year-old example is displayed as decoration in the mezzanine tea area. Many of the ceilings are fashioned with tiny, thin lines of bamboo sticks. The couple noticed an ad for a cache of Brazilian hardwood in the New York Times and ordered it; the Japanese craftsmen painstakingly cut the wood for the kitchen counter and floor.



*fire pit and tin range hood are custom, the floor lamp is from the '70s, the sisal carpet is by Stark, the ceiling beams are Douglas fir, and a series of color lithographs from Japan are displayed along the pine wainscoting.*

“Something I’ve truly admired my whole life is great collaboration,” says Vivia, happily recalling how she and Steven swapped ideas for the design of the space with their team of artisans. The couple searched

far and wide for the home’s furnishings. “We are shopaholics,” she says. “Once the project started, we went to all the piers and antiques shows.”



*An embroidered-silk obi lies next to a lacquered-wood tea set from Japan.*

Among the treasures unearthed was a Japanese tansu chest that now resides in a guest bedroom. A friend gave them a wooden footbridge, and a handrail from it now displays Vivia’s collection of vintage obis in the living room. And

the late wrestler and restaurateur Rocky Aoki gifted a hibachi from Benihana. During the demolition, it was accidentally thrown out, but the Horns rescued it, the craftsmen refurbished it, and it now serves as a breakfast table.



Up a custom Japanese-style mahogany staircase to the mezzanine, Vivia has created something of a sanctuary, with a seating area where she likes to have afternoon tea and “little sweets.” An attic guest room with two daybeds

doubles as her “artisan room.” Ever creative — she has taken classes in silk-screen printing, weaving, and leather-handbag making, among many others — Vivia uses the space for painting and designing and assembling jewelry.



“She’s all about maximizing potential, which is why she’s always tweaking,” explains Xian Horn, Vivia’s 33-year-old daughter, a teacher and disability-rights activist. “As great as it is, my mom always thinks the house can be better. At the same time, she brings this authentic hominess.”



Indeed, though Vivia frequently entertains friends at Hunter House, the retreat mainly serves as her year-round respite from New York’s high-octane pace. “Every time I come back from the house, my daughter will say to me, ‘You

should stay up there more often — you look so tranquil,’” Vivia says. “I have a girlfriend who invites me to the Golden Door [spa in California] every year. I tell her, ‘I have a Japanese house. I don’t need to go to the Golden Door.’”

# Blue Bathroom Ideas

Whether you're craving dynamic, Moroccan-inspired tiling or a peaceful patch of sky, these blue-tiful designs will have you feeling relaxed faster than you can say "bubble bath."

*for a Serene and  
Stylish Space*





## BOLD CERULEAN TILE

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## NAVY STRIPES

Architect Achille Salvagni transformed this Roman Palazzo into a storied bathroom, featuring tub fittings by Lefroy Brooks, a heirloom 1750 Italian stool, and a 1930s Venini chandelier. The striped wallpaper is by Ralph Lauren Home.



## SHADES OF THE SEA

Designer Bill Willis gave each of the six bathrooms at Dar Es Saada, the guesthouse at legendary couturier Yves Saint Laurent's Marrakech home, its own style by employing an array of shades, including these dreamy blues and greens.



## CORNFLOWER BLUE

Vintage ship lights, an antique sink, and a medicine cabinet made of reclaimed barnwood give this bathroom in an Upstate New York home a rustic touch. The blue walls are waterproof Venetian plaster, and the floor is polished concrete.



## AQUAMARINE FLORAL

This aquamarine blue powder room makes a splash with its bold wallpaper from Secondhand Rose in a New York City home decorated by interior designer Katie Ridder. The sconces are from Liza Sherman Antiques and the sink is custom-made.



## SMOKEY BLUE MARBLE

The blue Bardiglio marble in the master bath of this Northern New Jersey home mimics the soothing ripples of ocean waves. The tub by Kohler has fittings by Dornbracht.



## CREAM AND SKY BLUE

In a historic English estate, a beautiful guest bath has a tub and fittings reclaimed from another part of the manor; the curtains are of a James Hare silk, and the carpet is by Ryalux.



## COBALT TILE ACCENTS

Deep blue tiles by Artistic Tile add focus in Andy Cohen's Manhattan duplex. The master bath's tub is by Wooden Baths Ltd. The sinks, fixtures, and sconces are by Waterworks. The counter and window surround are in Statuary White marble and the hexagonal floor tiles are by Artistic Tile.





## BLUE AND WHITE PATTERN

The bold pattern of this blue and white wallpaper turns the small powder room of this Brooklyn townhouse into a statement piece. The shibori wallpaper is by Amber Interiors for Studio Four NYC and the mirror is by Rejuvenation.



## BLUE STRIPED BEACH HOUSE

Blue-and-white striped Almagiva tiles amplify the turquoise glow of the subterranean bathroom room in this Ibiza beach house designed by Cabinet Alberto Pinto. A porthole over the Villeroy & Boc sinks provides an underwater view of the pool.



## GLAMOROUS TEAL

Gold accents look extra luxurious against the grey-toned teal of the master bath of this French home is by Jacob Delafon. The tub fittings are by Waterworks, the sconces are by Niemann Weeks.



## BLUE MOSAIC

One of two master baths at Prince Emanuele Filiberto di Savoia's 1970s home near Geneva, Switzerland, features eye-catching blue, gray, and silver mosaic glass tiles, which cover the shower surround and tub. The custom-made sofa is upholstered in a pleated silk.



# Gorgeous Homes

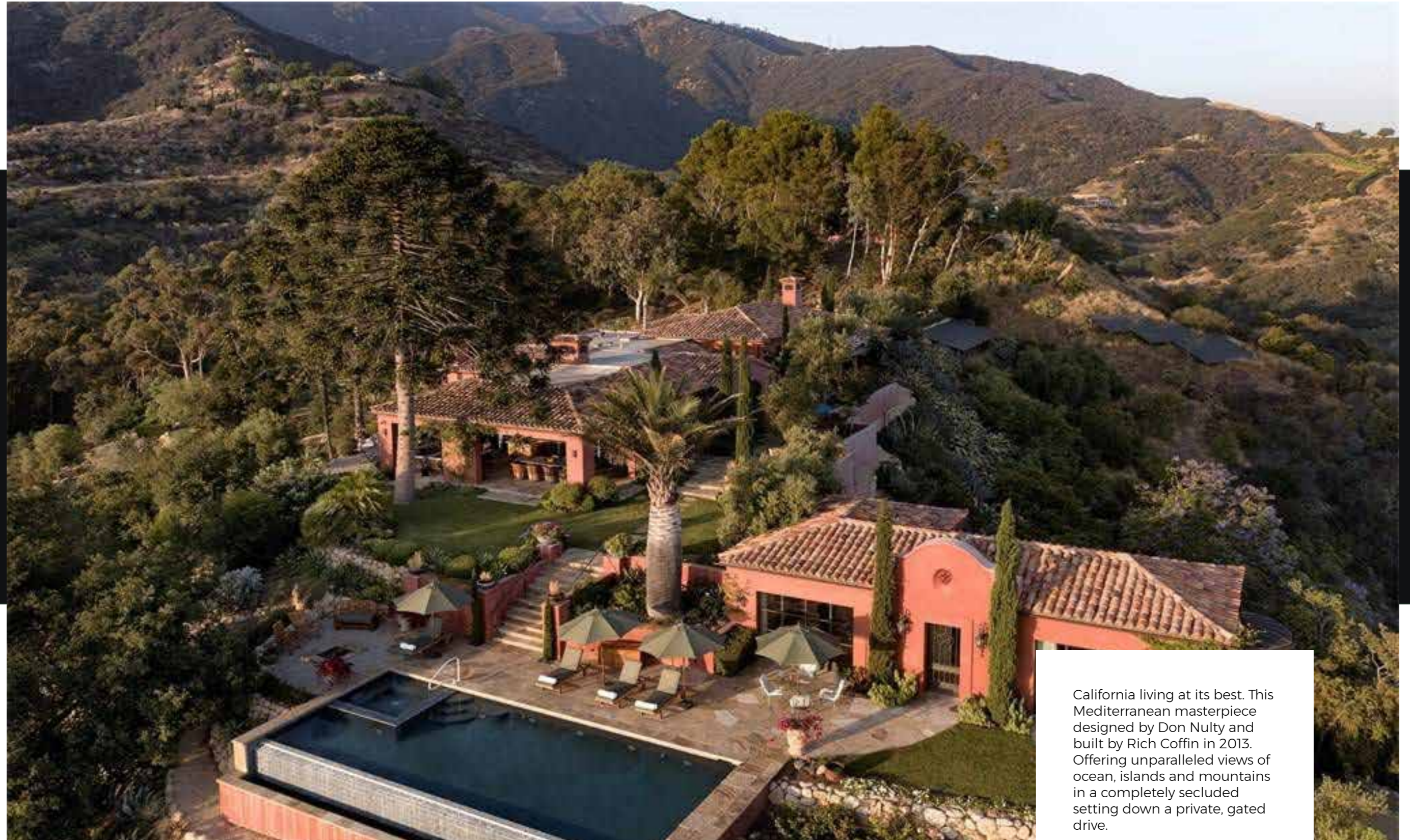
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California living at its best. This Mediterranean masterpiece designed by Don Nulty and built by Rich Coffin in 2013. Offering unparalleled views of ocean, islands and mountains in a completely secluded setting down a private, gated drive.

## SANTA BARBARA, CALIFORNIA



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## STRATTON, VERMONT



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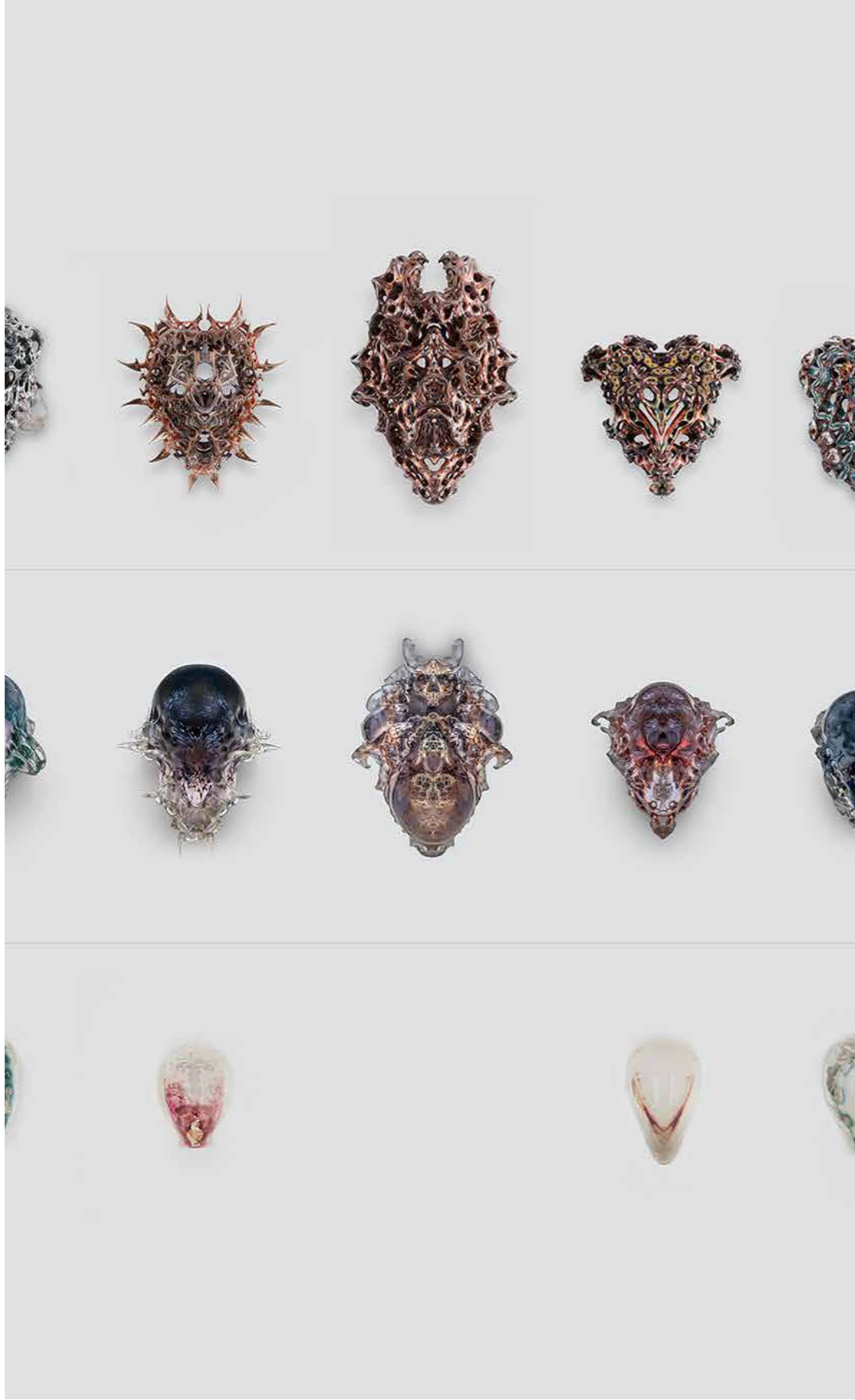
Christoph Bader

**NERI OXMAN - VESPERS - SERIES 3**



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**NERI OXMAN - VESPERS - SERIES 3**



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Creativity is just connecting things;  
Creativity is intelligence having fun.

“ *Steve Jobs & Albert Einstein*

