



HOME / Bali

Moonrise Kingdom

Bali's Ubud holds an enduring charm for visitors and expatriate residents alike, thanks largely to German painter Walter Spies, who made the northern town his home in the 1920s and 30s and captured its folklore and mysticism on canvas. For nine years, Spies lived in a bungalow in the Campuhan area that played host to an all-star line-up of guests including artists, musicians, movie stars and royalty. The paintings of Bali that Spies produced during this period undoubtedly helped shape the vision of 'paradise on earth' that endures in the popular imagination.

On a small piece of land just a short walk from Spies's former residence sits Rumah Purnama, or House of the Full Moon. A small, unassuming *angkul-angkul* (entry door) marks the entrance to the home that Venezuela-born, Paris-trained architect Maximilian Jencquel bought two years ago. Back then, the existing two-storey house, a traditional pagoda-like structure known as a *wantilan*, was in an uninhabitable state of disrepair. Not one to shy away from a challenge, Jencquel stripped it back to its bare bones and started from scratch. The main structure was made from stone and local *bangkirai*, an affordable but durable hardwood, and Jencquel extended the structure using the same materials. The traditional thatched roofing (*alang alang*), crafted from bamboo rafters overlaid with hand-layered native grass of the same name, was painstakingly repaired

where necessary and added to the extension in a year-long renovation and restoration process.

It's clear what drew Jencquel to the shanty in the first place. Its hillside location affords breathtaking views of the sacred Campuhan ridge and Mount Agung, the highest peak on the island, and while most villas in Bali are built to take in the spectacular sunsets, this one is positioned for cinematic views of the moon, hence its name. The lush, dense jungle that surrounds the home is visible from each of the main rooms, providing a splash of verdant colour that contrasts with the otherwise earthy palette. Inside, natural materials take precedence, with a palette dominated by timber, abaca and linen, resulting in cosy, unpretentious spaces that have been simply furnished. Early in his career, Jencquel spent time working for Christian Liaigre, and the legendary French designer's influence is apparent, especially in the custom-made pieces — many of which were produced by Jencquel's team of carpenters using offcuts from the reconstruction process.

While it's modest in size, there's a sense of generosity to the home. Its amply sized rooms, plump sofas and ten-seater dining table are all signs that the home was designed to accommodate family and friends, harking back to the bohemian heyday of Spies's residency and its stream of guests.

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Architect

Maximilian Jencquel transformed a two-storey hillside home in Ubud by stripping it back to its bones and rejuvenating it with great sensitivity to the structure's heritage and original materials. The traditional thatched roofing was painstakingly repaired over the year-long process

Facing page

The infinity pool is shaded by a traditional *alang alang* canopy and looks out over the lush Campuhan ridge





Facing page
The dining table and chairs were designed by Jencquel and produced by his team of carpenters, who crafted them from timber left over from construction. An earthy painting by Jencquel is complemented by rustic ceiling pendants from a street vendor in Bali

This page
Jencquel worked with Christian Liaigre for many years, and carries the influence of the design icon



A custom-made sofa with cushions sourced from Seminyak boutique Fern sits below a painting by Bali-based Italian artist Filippo Sciascia. The coffee table, standing on an abaca fibre carpet from Sumatra, is a repurposed Balinese bed topped with marble, and displays a selection of books and ceramic and terracotta vessels



The outdoor deck is complete with a picturesque infinity pool and views of Campuhan Ridge and Mount Agung, both considered sacred by the Balinese



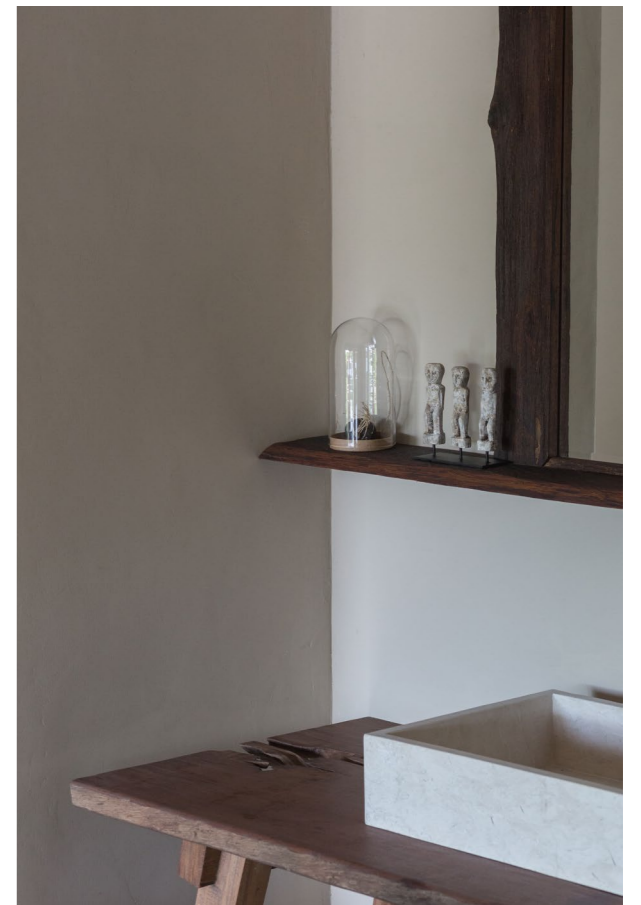
A Buddha statue at the entrance and rattan statuettes in the upstairs family room are just some of the many artefacts from the Indonesian archipelago that decorate the home. The family room is lined with the same *bangkirai* timber used for the house's frame





Facing page
In the ground-floor bedroom, mosquito netting is draped romantically around the bed, above which hangs a photograph taken by Jencquel. The bedside lamp was sourced from Ubud-based interiors brand Cloth by Medina

This page
The adjacent en suite is outfitted with a tamarind wood side table and freestanding resin bathtub, both designed by Studio Jencquel





The upstairs master suite is decorated with a cardboard lamp, painting by Jencquel and peach-toned bed clothes from Cloth by Medina, topped by a woven rattan ceiling



A second en suite offers an outdoor shower and a bathroom with a view. The same hue of marble is repeated throughout the home, here in the basin and shower floor, while the vanity countertop is crafted from salvaged ironwood from another of Jencquel's projects