

Renowned architect Juan Pablo Molyneux in the entry vestibule of his early 17th-century mansion in the historic Le Marais in Paris. (Credit: Antonio Martinelli)



JUAN PABLO MOLYNEUX

Master of the Decorative Arts

重現歷史 讓家具說話

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Embellished with exquisite bespoke furnishings and rare antiques, the residences created by renowned interior designer Juan Pablo Molyneux testify to his harmoniously balanced aesthetic and breadth of skill. Each detail belies a wealth of culture and history, and promotes an awareness of traditional craftsmanship and tastes from specific regions, cultures, and periods, dating as far back as three millennia.

Taking the time to craft the details is, for Molyneux, all about priorities. Each piece, each color, each

走進著名室內設計師胡安．巴勃羅．莫利紐克斯(Juan Pablo Molyneux)的家，猶如進入了一座文藝復興的宮殿，讓人大開眼界！這裡的內部裝飾大氣而不失精緻，宏偉又有細節。當指尖滑過一個又一個散發著藝術氣息的家具與陳設，一種和諧與平衡的穩定感覺在心中蕩漾，自己也彷彿化成一位才華橫溢的儒雅紳士、一名氣質華貴的娉婷公主，在文化的薰陶中，不自覺地優雅起來。

傳世佳作散發藝術的寧靜與和諧

莫利紐克斯與妻子擁有三棟住宅，分別是美國紐約上東區萊諾克斯山豪宅、法國巴黎瑪黑區17世紀別墅、法國

material is chosen to bring tranquility and balance to a space. “The key is to know how to edit. I mean there are so many things we love, we cannot have them all. So we have to edit, or somehow be able to concentrate on the very, most important things,” Molyneux said.

His mansion in the Le Marais historic district in Paris was built in 1619. It saw every room vandalized during the French Revolution, and it was then divided into apartments. Despite the beauty of his mansion’s exterior, the original entry vestibule, which was the last piece of the home that he bought from former residents, had nothing inside, not a single architectural element to restore.

Molyneux recreated the space, adding blue and white tiles to the walls that feature pictures inspired by engravings in the Louvre Museum of historic architectural sites that no longer exist: the Château de Saint-Cloud palace, and the 17th-century fountain garden of Liancourt at the Château de Bénouville, famous for its canals, fountains, waterfalls, and more than 160 water jets. Porcelain shelves on the walls display three antique Chinese zodiac figures from the Victorian period (1850s or 1860s), and each statue is rather large, around three feet tall. The table in the center of the room is supported by carved griffins that act as the wooden legs. Above it all, is an exquisite chandelier. “It’s a mélange, a little bit of everything. I think everything actually comes together in a very nice way,” Molyneux says.

Molyneux has created uber-luxury private residences around the world for important clients, including a sheik in Qatar and important families in Europe. About nine years ago, he completed work on a very large property the size of Belgium in northwest Quebec, Canada. He renovated and restored a protected 1920s Italian villa with a Roman swimming pool in its base on the cliffs overlooking the sea in Sorrento. Unfortunately, he will not speak of many of his projects, because he is a guardian of his clients’ privacy.

Today, he sits on the boards of The American Friends of Versailles, The French Heritage Society,

奧布省12世紀建成的瓦內河畔普伊城堡。這三處住宅的內部裝潢都是莫利紐克斯的經典之作，從沙發到茶几，從雕塑到裝飾物，一件又一件精美的作品，被業界認爲足以傳世。

當您走進莫利紐克斯打造的豪宅，每一件家具似乎都會說話一般，用它的色彩、結構、圖案、材料，甚至細膩的手工製作，向您講述著自己的故事，娓娓動聽，有的可以追溯到 3000 年以前。

「和諧」、「平衡」是莫利紐克斯的設計特點，他的室內設計，每一件物品都與周圍恰到好處地融合成一個整體，讓人身在其中覺得很舒服，呼吸順暢，視線也清透。

「（室內裝潢的）關鍵是知道如何去編輯。我們有太多喜歡的東西，可是我們不能僅將其堆積，所以我們得去編輯，或者從某種程度上說，我們應該關注於那些最重要的事情。」莫利紐克斯介紹，每一個物件的選擇，物件上每一個色彩的選擇、材料的選擇，都需要有優先要素的取捨，首先需要確保被選中的一定是可以與周圍空間平靜又平衡的共生。

例如莫利紐克斯的巴黎別墅，內部裝潢在法國大革命期間被摧毀殆盡，格局都被打亂，所以當他買下這棟房屋時，外觀很美，但裡面沒有任何建築性元素存留。莫利紐克斯重新塑造別墅內部結構，用藍色和白色的瓷磚重整牆壁，圖案則是從羅浮宮展示的歷史建築中獲取靈感。例如聖克勞德宮殿城堡、17 世紀貝努維爾城堡的良庫爾噴泉花園等，其中良庫爾噴泉花園中密布運河、噴泉、瀑布和超過 160 個噴水水道。牆壁上的架子則選用了 3 個 3 英呎高的中國生肖雕塑瓷器，這些雕塑造型可以追溯到維多利亞時代（1850、1860 年代）。房子中間桌子，用的是木頭雕刻的格里芬（鷹頭獅）造形做支撐，正對著天花板上垂下來的枝形吊燈。「這是一個集合體，用一種美好的方式，集合了很多元素。」莫利紐克斯介紹。

於古老城堡中重現歷史

「每一個時期，世上都有卓越的人們，留下了非凡的作品。」莫利紐克斯善於汲取各個歷史時期的設計精華，讓作品兼具文化與歷史意義。

例如莫利紐克斯對整座瓦內河畔普伊城堡進行了重新裝修，其中在城堡的花園房有個淺色柚木銅藝沙發。「它是一個非常簡單的木製家具，採用了金屬拐角，綠色、藍綠色的銅。」莫利紐克斯介紹，這款沙發非常適合戶外，因爲柚木歷經風吹日晒，顏色會褪成美麗的灰色。



Teak Sofa with Bronze inspired by Greek furniture from about the fourth century B.C. (Credit: Xavier Bejot)

and The World Monuments Fund. His passion for preserving and restoring the beauty of the past for future generations to cherish has allowed him to work on major institutional projects that include the Pavilion of Treaties at the Konstantinovsky Palace in St. Petersburg, Russia; the Russian Rooms of the Palais des Nations, which houses the headquarters of the United Nations in Geneva; and the salons of the Cercle de l'Union Interalliée in Paris.

Molyneux maintains offices in New York City and Paris, and is often traveling. His New York studio was established in the early 1980s, and his Paris studio in the late '90s. Molyneux studied architecture at the Universidad Católica of Santiago in his motherland, Chile, and later attended the École des Beaux-Arts in Paris, and the École du Louvre.

RECREATING HISTORY IN HIS ANCIENT CASTLE

Molyneux is not restricted by any period of culture. "In every period you have extraordinary things happening, because you have extraordinary people," he says.

His 12th-century castle, the château at Pouy-sur-Vannes, is located two hours' drive southeast of Paris.

此外，沙發的設計靈感來自西元前四世紀的古希臘文化，具體元素取自法國南部沿海靠近尼斯和蒙特卡羅的凱伊洛斯別墅（也譯作翠鳥別墅）。凱伊洛斯別墅是20世紀初法國考古學家西奧朵·雷納克的作品。雷納克致力於研究希臘文化，他大量研究館藏於義大利那不勒斯國家考古博物館、雅典博物館和柏林的博物館中古希臘的家具，在這一領域造詣很深。

獲封「法國建築師」的莫利紐克斯

莫利紐克斯出生在智利，父親是一位銀行家，從小接受英、法、西班牙三種語言的薰陶，長大後先後就讀於智利天主教大學、法國美術學院、羅浮宮美院，是業界著名的設計師。現在，他是「凡爾賽宮美國之友」、「法國遺產協會」和「世界紀念碑基金會」董事會成員，致力於保護並修復歷史上的美麗，例如：聖彼得堡康斯坦丁諾夫斯基宮條約館、聯合國日內瓦總部的萬國宮俄羅斯館、巴黎盟友聯盟俱樂部等。

莫利紐克斯的作品遍及美洲、歐洲、中東等，客戶包括卡塔爾的酋長、歐洲尊貴家族等。大約9年前，他受委託在加拿大魁北克西北完成了一個面積相當於比利時大小（3.05萬平方公里）的大項目。他曾在義大利修復重建了一個受保護的莊園，莊園底層有一個建在懸崖上的羅馬游泳池，而且面向索倫托海。還有很多宏偉的項目，因客戶有私密性要求，並未向外界公開。



Mahogany and Bone Console with Silver Frieze inspired by the work of one of the earliest exponents of French Neoclassical architecture, Claude-Nicolas Ledoux, who used very particular columns made up of cylinder and cube shapes on important buildings. Considered a modernist in his time, Ledoux's style was infused with neo-Roman and neo-Greek elements. (Credit: Xavier Bejot)







He has beautifully renovated and restored it, filling it with exquisite, beautiful decor. In his garden room, a curving sofa crafted from light-colored teak wood employs a Greek design from the period four centuries before Christ. “It’s a very simple wooden furniture with metal corners, verte-green, a green-blue bronze,” Molyneux explains.

The sofa is suitable for outdoor use. Because it is teak, if it is left outside, the wood will change color and become a very beautiful gray. Molyneux drew inspiration from the furniture pieces in the Villa Kérylos, along the shoreline in the south of France near Nice and Monte Carlo. The Villa Kérylos is a Greek-style property that was built by wealthy French archaeologist Theodore Reinach in the early 1900s, designed by an architect who had studied Greek architecture from the second century B.C. Reinach had furniture for the property commissioned after intensively researching furniture and artifacts kept in museums such as the National Archaeological Museum in Naples, and others in Athens and Berlin.

Molyneux says his matching reclining armchairs are not part of the ancient Greek design. “We’re going to the 21st century now,” he said, laughing.

Molyneux credits French architects Louis Le Vau (1612–1670), Ange-Jacques Gabriel (1698–1782), and Claude-Nicolas Ledoux (1736–1806) for his initial induction into historical styles.

Architect Claude-Nicolas Ledoux’s work served as inspiration for a striking console Molyneux had commissioned from mahogany and bone with silver frieze. Ledoux was renowned for his columns made up of cylinder and cube shapes, like those Molyneux employed in his console. The console stood for a time framed by a magnificent Chinese lacquer panel on the landing of Molyneux’s former townhouse on the Upper East Side of Manhattan.

Ledoux was considered a modernist in his time, with his use of neo-Roman and neo-Greek elements, but is now considered one of the earliest exponents of French Neoclassical architecture. His most famous building is the Saline Royale d’Arc-et-Senans, a UNESCO monument in France.

Specially trained artisans are required to craft Molyneux’s furniture using traditional methods that have stood the test of time. An exquisite writing desk housed in the master bedroom of his château is no exception. The 17th-century tapestry with gold threads in the tabletop was too delicate to hang on a wall, so Molyneux repurposed it, protecting it under the glass of the tabletop and encasing it in the table’s steel frame that resembles carved wood.

A pair of twin bronze side tables were based on icons that date to a civilization before both the Greek and Roman empires in the northern part of Rome. They are Etruscan sculptures of feminine figures, and they are supporting a plateau. “They’re very, very beautiful. They look very contemporary, but the original art that they are based upon is from 3,000 years ago,” says Molyneux.

He is particularly fascinated by fish skin—the material that has featured in at least two of his tables—sturgeon skin to be precise. “Other people aren’t that interested in it; I’m fascinated by it,” he said, laughing. He commissioned an eye-catching coffee table embellished with a bright blue sturgeon skin top, supported on masculine lion legs. At first glance it appears to be contemporary, but in reality the legs were molded in bronze from a marble sculpture designed in the 1400s or 1500s. “These legs are very typical lion’s rear legs, very Renaissance, when sculpture was enhanced with masculinity,” he says.

Molyneux puts himself into everything he designs and says his attention to detail all come down to his priorities, which are the first step of destiny: “When you say, ‘my priorities are these,’ then you really start navigating through a route that takes you somewhere.”



Juan Pablo Molyneux's 12th-century castle, the château at Pouy-sur-Vannes, is two hours southeast of Paris. (Credit: Xavier Bejot)