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'Carmen Futura'

At the futuristic Cinema City Langham Place in Hong Kong, Alexander Wong Architects creates a landmark inspired by the work of world-renowned local directors including Johnnie To and Wong Kar Wai

HK\$48
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€15



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Right
Pellizzoni says each space was given an individual flavour, while making sure there was continuity between each room through the use of texture, colour and paying careful attention to all the details

Left
The Orangery has large glass doors leading to the garden, while inside, nautical colours of navy and white create a relaxed ambience alongside wickerwork chests and personal ephemera adorning the shelves

Surrey Hills Country Mansion
Interior design by Maurizio Pellizzoni — MPD London
Location: Godalming, Surrey, UK

Going wild in the country

Text: Suzanne Miao
Photography: © Jake Fitzjones Photography / Courtesy of MPD London

In the historic market town of Godalming in Surrey, Maurizio Pellizzoni displays a dazzling breadth and flair across the vast interiors of a 10,000 sq-m mansion — and demonstrates why mutual respect between designer and client is key



More than a century after it was first built back in 1901, a large Edwardian property in Godalming, Surrey, has been reborn. Working closely with the architect to ensure space was used to maximum effect, design studio MPD London extended the original building to add a new double-height formal room, Orangery, three extra bathrooms and walk-in wardrobe for the master bedroom. With the building rooted in the Arts and Crafts movement, the brief was to recreate The Hamptons in the Surrey Hills.

Thus tasked, Maurizio Pellizzoni, founder and creative director of MPD London, set about creating an upscale 'American look' which incorporated the owners' many personal antiques and objets d'art. All the artworks were reframed for consistency and around 20 per cent of the furniture, including the kitchen, the balustrade in the hallway and all the sofas, was custom-made by MPD.

The clients were keen to also incorporate existing pieces of furniture from various family trips abroad into the new design. These pieces were distributed among the rooms in the house, and used as the inspiration for each room's individual colour scheme and feel, creating an eclectic yet personal overall design aesthetic. "As for any other of our projects, it is always my goal to listen to and understand the client's request, but also to incorporate as much as possible of the furniture/accessories they may own from a previous home, which is part of their life," explains Pellizzoni, who was also an interior design judge at *Perspective's* A&D Trophy Awards 2014.

Cataloguing, measuring and recording the clients' collections took nearly a month; as Pellizzoni notes, it was not an easy task given the size of the property. Every item was classified according to origin and style, which made for a more coherent process when it came to creating each room using the existing pieces.

"Since my time at Ralph Lauren, I have always loved the use of animal hides for interiors, as they add an extra layer of luxury to the final scheme of the room/space," the designer says. "The two chairs in the entrance hall are from Ralph Lauren, but were reupholstered in zebra skin. This, for me, was the perfect choice for the formal part of the house, and to go with the colour scheme of the rooms and the marble floor."

A zebra ottoman in the drawing room, Pellizzoni adds, is part of the MPD collection, while the zebra prints in the dining room were a house-warming gift to the client: "I felt they were perfect to go with the rest of the décor and to connect some of the other wildlife details used in other rooms."

At 10,000 sq-m in size, the design concept demanded clear,

consistent thinking, in order to ensure that while each room or space was defined by its own style, the scheme maintained both flow and coherence. Pellizzoni says it is one of the larger projects completed to date: "It is always a challenge to connect so many rooms and to make sure the design flows from room to room. I believe overall we managed to design each space with an individual flavour, while at the same time making sure there continuity between each room — this was done with the use of texture, colours and paying careful attention to all the details," he says.

An example of this would be the Charles Edwards doorknobs used throughout the house: they are the same from room to room, but different colours were chosen to complement each room's scheme. Pellizzoni also points to the Orangery and the formal the drawing room with its crystal chandelier as an example of the visual connections between the spaces: both are very light and fresh, with large glass doors leading to the outdoor of the house.

In such a large space, it would be all too easy to lose track or control of the original design vision. But under Pellizzoni's masterful eye, here there are no inconsistencies — and neither is there too much, nor too little. In essence, precisely the right balance has been struck. "Was it easy? Well, to be honest, this was a massive project, so no, it was not very easy to incorporate all the clients' furniture and accessories as well as the ideas they had for the house," Pellizzoni admits.

"This took time and patience from me as a designer, but also from the clients, who were not in a rush to finish the house. They were happy to wait and, most importantly, trusted me with the design, and were happy to discuss and examine each point with me and accept my expertise."



Clockwise from above

A corner doubles up as a snug study with the American 'Stars & Stripes' emblazoned on a classic Egg chair. Most of the joinery in the home, such as these bookcases, was custom-designed by MPD London • The 'Chinoise' bathroom in black and gold is the main guest cloakroom, with a vanity designed by Pellizzoni and a Drummonds lion head tap in the sink, normally used as a bath tub fixture • Contemporary art and a zebra-print towel blend easily with a classic claw-footed bathtub, beautifully highlighted by natural light flooding the room • In the kitchen, the colours, wall tiles, lighting and marble top details were carefully designed to work together to create what is probably the largest custom-made piece in the house



10 minutes with Maurizio Pellizzoni 與 Maurizio Pellizzoni的10分鐘對話

Text 撰文: Teresa Chow

A self-professed dreamer, A&D Trophy Awards 2014 international judge Maurizio Pellizzoni tells *Perspective* how he made those dreams come true

去年擔任「亞洲建+設大獎」評判的Maurizio是位夢想家，他跟《透視》詳談自己如何把夢想成真

How would you describe yourself?

I am a dynamic person. I start early every morning at the gym, then I will be running around on design projects, meeting clients and finding inspiration.

Why did you choose London as your base?

London is the centre of the world. When I first arrived, I didn't speak English at all, so I worked at McDonald's and that's when I learned it very quickly. I didn't go back home for the first eight months, because I knew if I went back home, I would never return. I missed home, but I knew London was where I wanted to stay.

How did you come to work at Ralph Lauren?

After McDonald's, I worked for H&M for a while, then moved to Calvin Klein, where they liked me a lot and promoted me. Not long afterwards, Ralph Lauren approached me, so I began working on the Polo Sport line. I love Ralph Lauren a lot because it is not just selling you fashion or furniture, but a lifestyle.

Why is Lake Como one of the biggest influences on your work?

It's where I am from. When you visit Lake Como, everyone will be like 'wow'. The scenery there is just like in the postcards... It

changes from season to season, and nothing can beat the beauty of it. I grew up with all these inspirations.

What about your family?

My family never stops me from being who I am — they encourage me to be who I am. I was a graphic designer back in Italy and one day I told my mother that I will move to London, even though I spoke only Italian and no English... I am a dreamer and I always will be.

How would you sum up MPD in three words?

Modern, timeless, elegance.

What were your experiences at the A&D Trophy Awards 2014 and visiting Hong Kong for the first time?

It was a great party! The Awards brought me here to meet new friends and see the city. There are many design opportunities Hong Kong has to offer.

你會怎樣形容自己?

我是一個很有活力的人，每朝一早起來到健身室運動，然後開始一天的設計工作，與客戶會面和找尋靈感。

為何選擇在倫敦發展?

倫敦是世界的中心。當我第一次踏足倫敦時，我不懂英語，因此我到麥當勞工作，令自己很快就學會說英文。最初的八個月我不會回去意大利，因為我知道我

一旦回家，就不會再回來。我是很想念家的，但我也知道倫敦才是讓我發展的地方。

後來為何到Ralph Lauren工作?

在麥當勞工作後，我到了H&M工作了一陣子，然後是Calvin Klein。在Calvin Klein的日子裡，我學會很多而且公司很喜歡我，很快便升了職。不久，Ralph Lauren主動接觸我，就這樣我在他們旗下的Polo Sport工作。我很喜歡在Ralph Lauren工作，因為我不只是在賣衣服和家具，而是生活態度。

為何Lake Como給你最大設計靈感?

這是我的家鄉。當你說要到Lake Como遊覽時，人人都會「嘩」的一聲。那兒景色怡人，猶如明信片上的風景。每個季節的變更都是獨特而美麗的。因此我很多設計靈感都是源自Lake Como。

你的家人呢?

他們從來不阻止我的發展，成就了今天的我，他們更鼓勵我當一個自己喜歡的人。在意大利時我是個平面設計師，一天我跟母親說我要去倫敦，就算我不諳英語只懂意大利話... 我就是一個夢想家，從來都是如此。

MPD是意思是甚麼?

時尚、永恆、高貴。

參與「亞洲建+設大獎」的感想為何?你對首次來港的印象又是怎樣?

「亞洲建+設大獎」頒獎禮是個很好的派對，它讓我認識了新朋友和了解這個城市。在香港，實在有很多設計的機會。

www.mpdondon.co.uk



Oversized mirrors with gold and silver leaf frames are another statement piece custom-designed and made by MPD London



A double-height hallway creates a grand entrance, complete with an elegant, contemporary birdcage chandelier

自由奔放

撰文: Suzanne Miao 攝影: © Jake Fitzjones Photography /由 MPD London 提供

Maurizio Pellizzoni在英國薩里郡的一個歷史市集鎮內，為一間1萬平方呎大宅賦予耀眼的姿彩；同時展現出客戶與設計師的彼此信任是創造過程的關鍵

這

位於英國薩里郡Godalming的愛德華式大宅於1901年建成，而經歷了一個世紀。倫敦MPD設計事務所與建築師緊密合作，務求善用每吋空間，在大宅加建兩層高的房間。設計採用鮮豔的顏色，三個加建的浴室和主人房的開放式衣帽間塗上橘色鮮紅。隨著大宅落成於藝術與工藝美術運動期間，是次設計的大綱是要重現出薩里山上漢普頓的風格。

MPD設計事務所創辦人兼創作總監Maurizio Pellizzoni決定為大宅設計成「美式高尚住宅」，把屋主很多獨特的收藏展現眼前。所有藝術收藏重新裱裝，務求統一完美；大約兩成的家具、包括廚房的、走廊的欄杆和所有沙發，統統由MPD度身設計。

屋主渴望將家庭旅遊期間所購的家具放在新設計上，於是Maurizio把它們逐一擺放在不同的房間中，再而成為每間房間的顏色和氣氛的靈感來源，創造出別樹一格的風味。去年擔任「亞洲建+設大獎」評判的Maurizio解釋道：「一如事務所的其他項目，我必定細聽客戶的要求，然後盡量加入他們之前用過的家具和裝飾品，因為這些物件是他們生活的一部份。」

將客戶的用品和收藏一一編目、量度和記錄都花了整整一個月的時間，但Maurizio指出因為大宅的面積令這工序變得有難度。每件物件根據來源和風格來整理，為使設計每個房間時都可順著這些有條理的安排重新使用這些物件。

「因為我曾在Ralph Lauren工作，因而培養出喜歡用動物獸皮為室內環境增添

額外貴氣。」Maurizio說。「玄關的兩張椅子來自Ralph Lauren，然後改斑馬皮。我認為這個搭配很適合大宅中講究形式的地方，同時襯托顏色和雲石地板。」

Maurizio以MPD的斑馬腳墊擺放在書房中，而餐廳的斑馬圖是送給屋主的入伙禮物。「我覺得這個裝飾跟其他搭配絕得很，為室內增添野外的感覺。」

大宅面積達1萬平方呎，設計要求清晰，務求令每個房間有獨特的風格，但不失整體協調感。Maurizio指出現時為止這個項目是他的事務所完成的最大工程：「要那麼多房間都流露一絲協調的感覺其實不易，我們要確保各種風格的流暢。但我們最終也完成了，使每個房間各具特色，再透過質料、顏色及對細節的處理加強聯繫。」

以全屋的愛德華式門把為例，每個房間用的門把都是同款式的，但不同顏色來配合房間本身的色調。Maurizio又說橘色和書房的水晶吊燈是營造連接空間的視覺效果：光亮通透，而大型玻璃門把室外景觀引入大宅中。

要處理面積如此大的房子，會容易失去方向，脫離原來的設計藍本。但在Maurizio的監督下，一切都變得順利，每個細節的處理都恰到好處。他承認說：「容易嗎？坦白說，這麼龐大的工程當然不易，不是每件屬於客戶的家具和裝飾，還有屋主的意思都能互容的。」

「作為設計師便要有耐性和付出時間，而客戶亦不要要求趕工完成項目。這次屋主很合作，不但給予時間，而且對我們很信任。整個過程大家都很快樂，一起討論而且又信賴我的專業。」 ●