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Clients: John R Schlesinger / Michael Childers

Photography by Clive Frost



A CAPITAL IDEA

高入雲霄

TOP INTERIOR DESIGNER
DEREK FROST GOES SKYHIGH — WITH
BOTH THE NAME OF HIS LATEST
LONDON PROJECT, AND ITS
DESIGN PHILOSOPHY.

頂尖兒室內設計師
德里克福洛斯——最近在倫敦進行設計
工程的名稱及其設計哲學
同樣一飛沖天。

BY CLARE TEW
PHOTOGRAPHY BY CLIVE FROST



ABOVE: A carved block of Portland stone provides both shelf and dramatic sculpture. On it stands *Grapes*, a contemporary ceramic by Hans Hedberg, and a whalebone totem carving by Eskimo artist Mosesie Qillag.

上圖：來自波特蘭的雕花石，既是一個精緻的格架，也是一個富戲劇性的雕塑。上面擺放著的「葡萄」是漢斯肯波格的現代陶瓷精品；一個由愛斯基摩藝術家毛西斯喬拉格用鯨魚骨雕刻而成的圖騰。

LEFT: The view across the sitting room showing the giant wooden trusses supporting the ceiling. In the foreground is a 17th century Spanish table displaying a fine Roman marble torso from the 2nd century.

左圖：由客廳望過去，可見支撐著天花板的巨型樑柱。十七世紀的西班牙桌上，擺放著一個精緻的二世紀羅馬雲石無頭人體像。

Apartments in London which command a 360 degree view of the city are few and far between. They need to be high up — almost “Skyhigh” in fact — so it is not hard to guess why innovative designer Derek Frost chose this name to christen the renovation of a certain famous film and opera director’s new home. The plan? To take the existing rundown space — the top floor of a mansion block plus its adjoining roof area — and mould it into a totally new London base combining office, separate guest apartment and home.

“It was a great opportunity to start anew. The space was there but in an appalling structural state. The upper floor was barely habitable and the connection to the floor below was precarious,” says Frost.

During the course of the extensive design and building work, carried out in partnership with architect Peter Wood, every internal wall came down. Frost’s client was moving from a much larger house, and since he has always been an assiduous collector of things — oriental pieces, contemporary ceramics, pictures, tribal rugs and kitsch — good use was demanded of all available space.

Speaking of his brief to Frost, the film director explains: “It was the greatest luxury being able to carve up the overall volumes into exactly the configuration of rooms and connections that I precisely required. I wanted a comfortable apartment that was simple to run — good for entertaining large numbers of people, as well as a smoothly functioning working environment. I wanted clean clear architecture and simple decoration to ensure that my collection of paintings and objects were prominent. I also needed as much concealed storage space as possible.”

There is a complete difference in feel between the two floors, a difference which Frost says he wanted to strengthen. “The upper floor is the ultimate garret studio with all the magnificent great timber structures which support the roof exposed. A huge ceiling lantern and other high level openings further strengthen the connection to the sky and light.

“A beautiful gently twisting stair of ash and polished stainless steel connects this upper space to the entrance below — bringing with it a great flood of light from above.”

On the lower floor, adds Frost, conventional room shapes, tall and very simply detailed, provide bedrooms and bathrooms, a further office, dining room and kitchen, plus a separate guest apartment. Exaggeratedly tall doorways, again strengthen the connection between these lower rooms and allow the maximum amount of light to penetrate into the heart of the apartment.

“The noise of the street below barely reaches this height,” concludes Frost. “It is an eyrie high in the sky. A lofty space filled with light and colour and quiet.”

Globetrotting designer Derek Frost set up his own company, Derek Frost Associates, nine years ago after spending a great deal of time travelling the Far East. He lived for eight years in Hong Kong where his father worked for the Hong Kong Bank. On his return to London he trained and worked for both Mary Fox Linton and David Hicks. He is now a recognised and highly creative force in the world of interior design. (See HJ May 1994 Issue)

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The enormous studio connects to a terrace, and to the lower floor via a curving cantilevered staircase. A circle of light above the staircase illuminates a dramatic charcoal drawing by Sarah Raphael.

偌大的工作室與陽台連接，通過弧形懸臂式的樓梯，可到達下樓層。樓梯對上的一盞圓燈，照射著莎拉華菲爾一幅富戲劇性的炭筆畫。





A collector's eyrie high in the sky... filled with light and colour



ABOVE: In the bathroom strong earth tones contrast with the blue vanity counter.

上圖：浴室內強烈的泥土色調與豪華的藍色櫃面，相映成趣。

LEFT: Displayed against a mauve wall in the master bedroom is a collection of two late 16th-century German gilt plaques, Thai and Indian bronzes, two Russian gilt shot cases and a Roman oil lamp.

左圖：一系列閃閃生輝的擺設，陳列在主人房內的架上，其中包括兩個十六世紀末德國燙金小牌匾；泰國及印度的青銅雕像、兩個俄羅斯燙金子彈袋及一盞羅馬油燈。

OPPOSITE: At the far end of the dining room Edward Burra's black and white watercolour *Early Morning Fog* hangs over a Spanish cabinet. To the left is a Henry Moore lithograph.

對頁圖：飯廳盡頭的西班牙櫃上，掛了艾活特保拉的黑白水彩畫「晨霧」。左邊掛了一幅亨利摩亞的石版畫。



在

倫敦，能以三百六十度眺望整個城市美景的住宅簡直是少之又少，此類樓宇必須居高臨下，事實上，幾乎是「高聳入雲」。難怪極富創意的設計師德里克福洛斯為一位著名電影及歌劇導演的新居進行翻新及設計工程時，以「高聳入雲」命名此項工程。計劃是怎樣的？利用現存有限的空間——即寓所的上層及與它連接的屋頂範圍——把它們重新裝修，成為擁有寫字樓、獨立客房及家居的倫敦新住宅。

福洛斯說：「這是重新開始的大好良機。這兒地方寬敞，但其建築結構卻十分可怕。上層還勉強可以居住，連接著的下樓層卻不大穩妥。」

德里克與建築師彼得活共同進行這項龐大的設計及建築工程，在此期間，他們把舊居的內牆全部拆除。屋主以前的寓所比這裡要大得多，加上他又十分熱衷於收藏各樣珍品——具東方色彩的製品、現代陶瓷、繪畫、民族地氈及藝術品，故此福洛斯要充份利用屋內的空間。

電影導演簡要地向福洛斯陳述他的要求，他解釋說：「可以把整個寓所，按照我的要求，準確地把各房間及其連接的地方，加以區分和佈置。我需要一個舒適安泰又易於打理的寓所，既可招待一大班朋友，又可作為一處實用的辦公地方。我要素淨簡單的建築結構及簡潔的裝飾，以便突出我所珍藏的畫作及藝術品。我需要隱蔽的貯物空間，越多越好。」

寓所內的兩個樓層，予人截然不同的感覺。福洛斯說他是刻意製造出兩種迥異的氣氛。「上層的閣樓工作室，採用了美侖美奐的木材建築來支撐著外露的屋頂。大型天花燈籠及其他處於高位置的窗口，使能更接近天空和滲入更多陽光。一道設計美觀、外型微彎的櫟木樓梯，加上擦亮的的不銹鋼設計，把上樓層引向下樓層的入口，並引進大量光線。」

福洛斯又補充，在下樓層採用了傳統形狀的房間設計，長形及非常簡單的佈置：睡房及浴室、辦公室、飯廳及廚房；再加上一套獨立的客房。特別高的門廊，加強了房間與房間之間的連接，使更多的光線能照射到寓所的中心地帶。

福洛斯最後作出總結：「街上繁囂的聲音很難傳到這個高度，寓所高聳入雲，並充滿陽光、色彩及寧靜的氣氛。」

周遊列國的設計師德里克福洛斯一生都在遠東地區渡過，九年前他成立了自己的公司 *Derek Frost Associates*。他在香港住過八年，而其父則在香港匯豐銀行任職。他回到倫敦後，訓練了瑪莉福斯林頓和戴維希斯，並與他們合作，現在他在國際室內設計行業中享負盛名，是極富創意的一名設計師。（見美好家居九四年五月版）。

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The view from the red lacquered cloakroom leading into the entrance. A collection of black and white 1950s period plates by Fornasetti is displayed on the wall.

由紅色真漆衣帽間穿過樓梯的弧形牆，便可到達入口門廊。牆上掛滿了Fornasetti五十年代的黑白裝飾性盤子。



