

HONG KONG HOME JOURNAL MAGAZINE - MORETON YARD - 1994



GLOBETROTTING DESIGNER DEREK FROST HAS BUILT HIMSELF A HOUSE THAT IS FULL OF SPACE AND DRAMA. QUITE UNLIKE OTHER LONDON MEWS HOUSES, THE LOFTY INTERIOR IS BOTH SCULPTURAL AND SURPRISING, CONTEMPORARY AND CLASSIC.

環球旅行設計師德里克福洛斯，爲自己建造了空間開闊、充滿戲劇性的住所。它與一般閉塞的倫敦寓所不同，這座樓面高聳的寓所，極富時代感，又不失優雅格調。

Known for his purism and contemporary white spaces, Derek Frost is very much the buzz word in the London design world today. A lifetime spent in the Far East, including eight years in Hong Kong where his father worked for the Hong Kong Bank, and a hippyish spell backpacking around Asia, were the catalysts for a career in design. When he eventually returned and settled in London, he trained and worked with Mary Fox Linton and David Hicks. With his reputation assured and his talent recognised, he set up his own company, Derek Frost Associates (DFA), nine years ago and has never looked back.

"Furniture design in particular is my passion, since it is here that I feel I have had the greatest opportunity to express my artistic skills with the minimum of constraints," he says. "As an interior designer, I discover quite frequently that a client envisages a particular piece of furniture which simply cannot be found, so I design it myself. My pieces tend to be quite sculptural and I am very influenced by aspects of the oriental style. I also love the technical process of making furniture—the concealed complexity of something that is incredibly testing to put together and yet looks all line and simplicity."

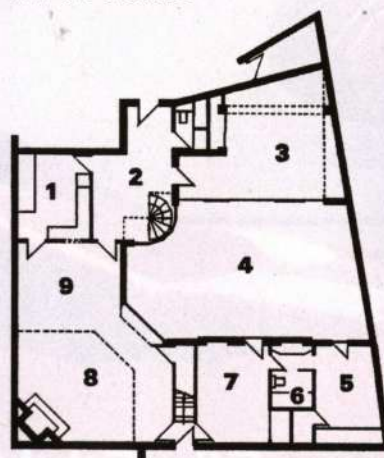
Frost's twin skills of furniture and interior design are naturally complementary, and are embodied in his own home which is immediately striking with its double height living room and unique furnishings. The house was designed in conjunction with the architects Jestico & Whiles on the site of a derelict mews, but is a separate structure from the two smaller neighbouring properties one of which Frost uses for his office and design studio. "It is the perfect hidden house, built in a U-shape around its own courtyard which has a Japanese garden which I landscaped with Jeremy North."

The light-filled interior is open-plan, but the designer's sculptural furniture

defines the functions of each area. The dining room has a one-inch thick glass-topped table on a stainless-steel base, surrounded by faintly disturbing horse-leg 'Racing' chairs with a saucy stripe down the back like the seam of a lady's stocking. In the drawing room there is a coffee table resembling a huge polished pebble; tactile and alluring. Whilst the bedroom is spray-painted with metallic car paint.

Frost is choosy about what goes into his interiors: "I would prefer to have one wonderful object displayed well against white than a clutter." Yet he sympathises with those who find modernism hard and aggressive: "I would hate to live in a spiky Memphis-ridden, primary colour type of house," he smiles, "I like luxury and sumptuousness." Both are revealed in his own home, which combines space and drama with genuine warmth lent by books, antique furniture and soft pools of light.

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|---------------------|-----------------|
| 1. Kitchen | 5. Utility room |
| 2. Entrance hall | 6. Steam room |
| 3. Conservatory | 7. Bedroom |
| 4. Courtyard/garden | 8. Drawing-room |
| | 9. Dining-area |



In the centre of the sitting room is the Pebble Table designed by Derek Frost, it rests atop a DFA-design rug made by Roger Oates. On the right is a fine Louis XVI commode and to the left the dining room is partially concealed by a Derek Frost screen of marquetry and gilding.

客廳的中央可見由福羅斯設計的卵石枱，下面鋪著由其公司DFA設計的地氈。右邊是一個路易十六時期五斗櫃，左邊是飯廳，其一部分被福羅斯設計的嵌花鍍金屏風擋住了。



TOP RIGHT: In the master bathroom mirrored panelling serves to increase the sense of space. Grey marble walls contrast with a counter top and cornice of peach granite. The photograph of 'The Boys of Los Angeles' is by Tom Bianchi and the ceramic bottle by Peter Hayes.

BOTTOM RIGHT: The study and sitting area on the upper level includes several pieces designed by Derek Frost: a chair called '3 Colours, 3 Curves'; another made from oak with a woven rush seat inlaid with a single purple clam shell. Behind the 'Dancing Desk' is another 'Racing Chair' in a Deco style velvet from Lelievre.

OPPOSITE TOP: In the master bedroom the overall tone is metallic with silver sponged cornices and skirtings and sprayed car paint on the doors and pilasters. The tone is carried through with Frost's own 'Chrysler Day Bed' covered in a piece of tie-dyed cloth from Ghana.

OPPOSITE BOTTOM: On one wall of the bedroom is a 19th-century Japanese screen which hangs above a sensuous Quilted Commode with 9 drawers, designed by Derek. On top are ceramic pieces by Sutton Taylor and Christine Constant. The nude is by Yumi Katamaya and the portrait of Signorina Damonte by Ethel Gabain.

右上圖：套房浴室的鏡飾嵌板起了加大空間的作用。灰色雲石牆面與朱紅色盥洗台及上欄形成對比。相片「洛杉磯男童」是湯白恩奇的作品，瓷瓶由比佛海斯設計。

右下圖：上層的書房和起居處有幾件由福洛斯設計的傢具：一張名叫「三色三彎度」的椅子；另一張是橡木椅，配以嵌有一隻紫色蛤殼的草蓆坐墊。在「跳舞桌」後面，是另一張「馬蘭椅」，用Lelievre天鵝絨裝飾。

對頁上圖：主人房的基調是金屬色，配以銀色上欄和牆裙，門和壁柱均噴以汽車漆油。福洛斯自己的兩用床，鋪著一張加納的紮染布料。

對頁下圖：睡房的一面牆上，有一幅十九世紀日本屏風，下面有一個由福洛斯設計的九個抽屜櫃。面上擺放著名巡藝家的瓷器作品。裸體畫是日本畫家的作品，西格諾利那達蒙蒂的肖像是埃塞爾加本的作品。





ABOVE: The entrance hall has a polished stainless steel spiral staircase leading to the upper floor. The marquetry console table is another of Frost's own designs plus the child's chair with an oyster shell inlay. The flooring is oak parquet and the drawing by Ian Brice.
RIGHT: The tropical conservatory is filled with exotic palms, ferns, and bamboo. The over-sized bamboo furniture is by Bali-based designer, Linda Garland.

上圖：入口門廳處有不銹鋼螺旋形樓梯通往上面一層。嵌花牆邊小枱是福洛斯的又一傑作，另一項是飾以蠔殼鑲嵌的兒童椅。地上是橡木鑲花地板，繪畫是伊恩布賴斯的作品。

下圖：熱帶花房充滿棕櫚、羊齒植物和竹類。特大竹傢具由峇厘島設計師琳達加蘭設計。

在 今日倫敦設計

界中，德里克福洛斯是響噹噹的名字，素以清純和現代化白色空間設計格調著稱。他一生都在遠東地區渡過，其中包括在香港的八年（因其父任職匯豐銀行），並曾在亞洲各地揹著背囊旅行過，這都是促成他開展設計事業的因素。最終他回倫敦定居，訓練了瑪莉福斯林頓和戴維希斯，並與之合作。待他的聲譽日增，才華被肯定後，九年前德里克成立了自己的公司Derek Frost Associates (DFA)，自此以後，事業突飛猛進。

「我特別熱衷於傢具設計，因為在這方面我感到自己可以無拘無束地發揮藝術才能，」他說。「身為室內設計師，我經常發現客戶需要某些市上根本買不到的傢具，因此我自行設計。我的設計有些像雕塑，而且我深受東方風格的影響。我也醉心於製造傢具的技術過程——一種無形的巧妙結合。」

福洛斯在傢具製造和室內設計的雙重技能，自然是相輔相成的，它們明顯地表露在他的家居中。他的家居極其引人注目，有高聳天花板的

起居室和奇特不凡的傢具擺設。房子是福洛斯聯同另兩位建築師共同設計的，與隔壁其他兩處面積較小的房子不相連，是獨立結構。那兩間房子福洛斯分別用作辦公室和設計室。「它是一座非常隱蔽的房子，由庭院將其圍起來形成一個U形，庭院有一個日本花園，我將之裝飾得美侖美奐。」

光線充足的寓所，全屬開放式設計，但是設計師的雕塑般傢具用來定下每個空間的實際作用。飯廳有一張配有一吋厚玻璃面餐枱，下面是不銹鋼底座，像女用絲襪的縫合處。客廳有一張咖啡枱，酷似一塊巨型磨光的卵石，極具質感又誘人。睡房則以噴車漆油進行噴漆裝飾。

福洛斯對室內的一切可以說抱著吹毛求疵的嚴格態度：「我寧可只要一件配白色背景的精美傢具，而不要亂糟糟的一大堆，」他笑著說，「我喜歡奢麗豪華。」兩者均在他的家居中表露無遺。揉合了空間與戲劇性效果的居所，因其藏書、古董傢具和柔和燈光，營造了真正的溫馨氣氛。

