

BLUE MOON

A rare mix of *luminous hues* of blueberry, emerald and chocolate *float* in creamy neutrals in this home, uplifting it from *blank canvas* to glam.

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This page Swathes of saturated colour as seen on the B&B Italia 'Tufty-Time' sofa from Space and Brunswick Heads Main Beach 7.12pm artwork by Ryan Hoffmann from Liverpool Street Gallery add a deeply restful ambience to the study. e15 'Mate' leaning shelf unit and 'Habibi' side tables, both from Living Edge. Opposite page A staircase to the left of the entry divides the home's west and east wings. Acrylic on linen artwork by Eunice Napanangka Jack. Passage sculpture on floor by Morgan Shimeld. The e15 'Backenzahn' side table in solid oak in next room is from Living Edge. Propositions artwork by Judith Wright from Sophie Gannon Gallery.



These pages, from left In the triangular shaped living area, Baxter 'Tactile' armchair from Criteria, an Edra 'On the Rocks' sectional sofa from Space, and a trio of the La Chance 'Salute' family of occasional tables by Sebastian Herkner in Indian green marble and matt black lacquered steel from Living Edge are positioned around the deeply etched 'Gazelle' rug from Armadillo & Co. A Flos 'Luminator' floor lamp from Euroluce stands by the full-height windows. A pair of Davide Groppi 'Sampei' floor lamps from De De Ce tower next to *Propositions* by Judith Wright from Sophie Gannon Gallery.



The relationship between a designer and repeat client can be a somewhat indefinable one, bound by an often innate understanding of simply being on the same page. “The owner loved everything we had done in his previous house so essentially the brief was similar, albeit with a harder push to something more contemporary and urban,” says Melbourne-based interior designer Chelsea Hing. While the terrain and location was different on this site, a strong connection to the landscape and an environment that was “easy to live in” remained as important. “We weren’t dealing with a new client. We had worked with him before and he was already on board with our aesthetic. However, this being a second project, we were a little more adventurous. We continued to explore colour, but went much further.”

Renovated sometime in the last seven years, the property’s solid bones attracted the homeowner but he was uninspired by its flat plasterboard, basic black fittings and simple, standard kitchen. Lacking in personality, it was essentially a blank canvas, which ultimately meant great potential. “I wanted something that would complement and enhance the modern aesthetic of the house, to add interest and quality finishes to what was previously a fairly stark interior,” says the owner. The pre-existing concrete flooring was retained and the hard surfaces encased in a grey polished plaster. “We wanted the interiors to feel seamless so we wrapped the floor into the wall and the ceiling. It gives the house a lot of architectural strength and lets the spaces breathe. It also allows art and furniture to read better,” says Chelsea. >

This page Echoing the greens of the exterior landscape, the kitchen glows in a rich, dark combination of Corsi & Nicolai Verde Rameggiato marble on the island bench and glossy joinery finished in Resene 'Celtic'. 'Iva' stools in powdercoated steel and brass upholstered in sheepskin from Grazia & Co. Artemide 'Shogun Tavolo' table lamp by Mario Botta. Opposite page, from left In the meals area, an Apparatus 'Arrow' bronze pendant light from Criteria is centred over a Moooi 'Container' table from Space with 'Saddle' armchairs by Walter Knoll from Living Edge. Gubi bench seat from Criteria below *Tilting at Space* (2019) by Alice Wormald from Daine Singer. On a circular rug from Armadillo & Co in the entry, the Knoll 'Mr Chaise' lounge in bellagio leather from De De Ce offers a quiet spot in which to read or relax under the Flos 'Wiring Grey' wall light from Euroluce. De La Espada 'Laurel' side table from Criteria. Artwork by Eunice Napanangka Jack.



« A staircase to the left of the entry serves as a subtle division between the western and eastern wings of the house. While no structural work was done here, spaces were reorganised to accommodate a hideaway-style zone with a master bedroom and ensuite, study (originally a bedroom) and children's den with all-new joinery. To the right of the entry is a large open-plan meals and living area with a modular Edra 'On the Rocks' sofa from Space positioned in one corner of the triangular room. Upstairs consists of three bedrooms (one was formerly a rumpus room) and bathroom.

The home's brave new kitchen with emerald gloss joinery and black marble island with shots of green was "not designed for the whim of colour itself", says Chelsea. "The kitchen overlooks a lush, rolling landscape, pool and tennis court and I wanted to replicate that inside so a strong palette was used as a way to bookend the view out to the garden." Surprisingly, the unconventional shade didn't require too much persuasion, despite its power and breadth. "That is the beauty of having the client's trust," she adds. "We were able to run with some pretty big ideas. He loved our experiments; it really didn't take much convincing as he was already aware of the way we play with colour."

The use of polished plaster was key to the brief. "We had used it in the [client's] other house and loved the way it reflected and bounced the light around," says Chelsea, who applied it to the walls and ceilings

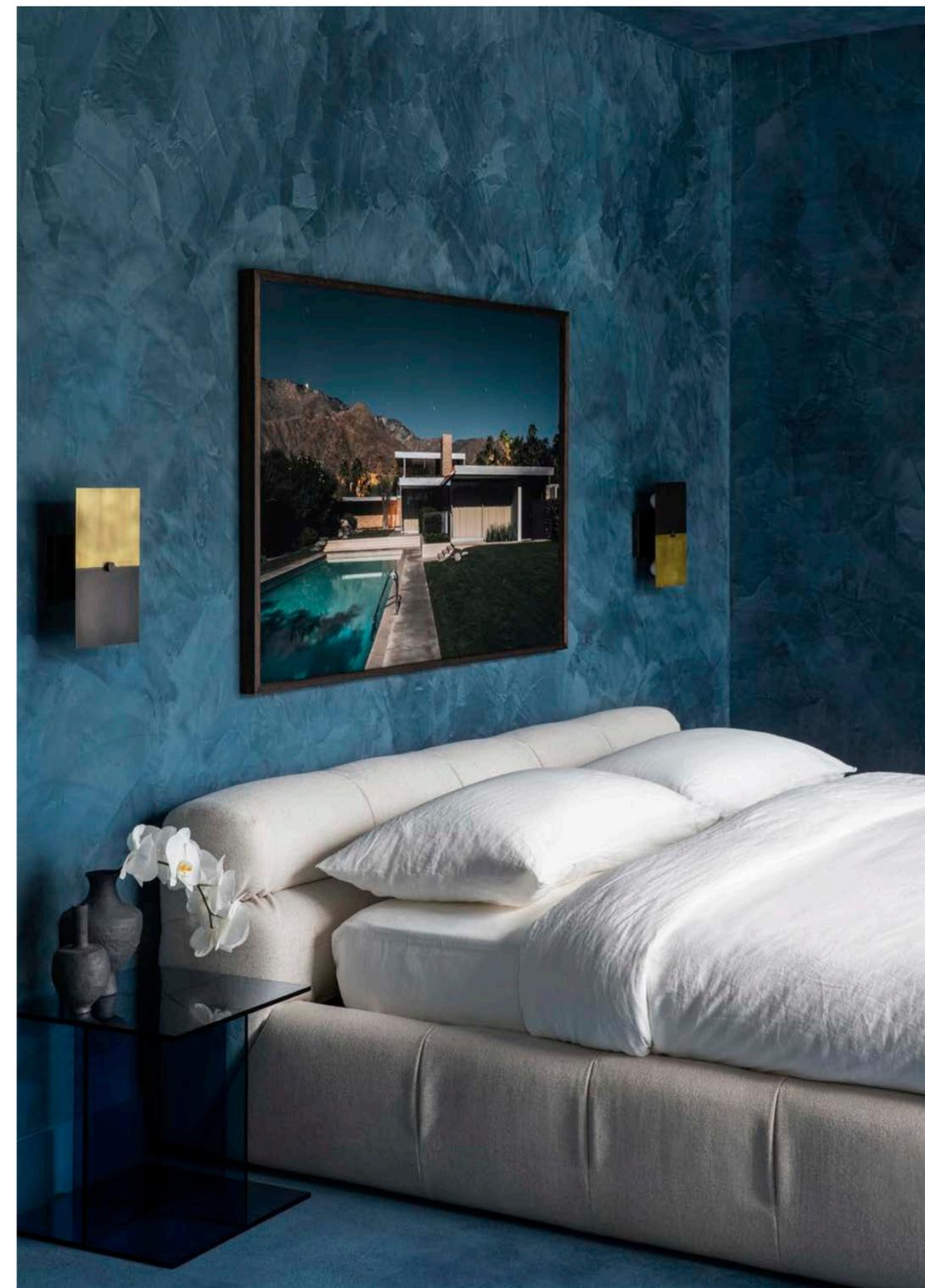
in the master bedroom, saturating the whole space in denim blue. The finish, originating in Venice hundreds of years ago in a more classical application, has been reinterpreted in an ultra-modern fashion with a painterly tint and subtle variations giving the illusion of depth. "Polished plaster feels and behaves differently wherever you use it," she adds. "With colour, the trail marks and pigment create a much stronger, textured appearance. We matched everything from the carpet to the air-conditioning vent, door and paint. It wasn't an exact science but I think it came out really well." While it was a bold concept from the outset, Chelsea's vision won over the client, who says, "I find the colour calming and enjoy the sense of being completely enveloped. The 'floating cloud' effect of the cream bed within the blue walls, ceiling and floor is striking. As with elsewhere in the house, I think this balance of bold and subtle works really well."

Objects and art were layered to create a deliberate tension in an otherwise monochromatic palette. Soft hues come via contemporary furniture like B&B Italia's 'Tufty-Time' sofa upholstered in a deep blueberry fabric in the study and, in the meals area, Gubi's slimline bench seat and Walter Knoll's 'Saddle' chairs in a chocolatey leather. The addition of sculptures and thoughtful use of soft furnishings gave the house just the "uplift it needed", says Chelsea. 15

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This page View from the master bedroom out to the lush surrounds and the deck with a sculpture by Caleb Shed from Lon Gallery and Knoll 'Schultz' lounge chairs from De De Ce. Opposite page In the master bedroom, the polished-plaster walls and ceiling have been finished using Resene 'Cello', a deep blue-grey that absorbs some of the glare in the light-drenched space. B&B Italia 'Tufty' bed from Space. Apparatus 'Pivot' sconces from Criteria on the wall flank the photographic artwork by Tom Blachford from 'Midnight Modern Series II'. SuperTuft Escape Velour 'Aisha' carpet. e15 'Vier' side table in dark-blue glass from Living Edge.



SPEED READ

» Having previously worked with the owner of this Melbourne house on another property, Chelsea Hing says he trusted her to be adventurous. » The home's solid bones had first attracted the client but the lacklustre interiors cried out for attention. » No structural work was required but spaces were rearranged to create a discrete master bedroom and ensuite, study and children's den as well as a large open-plan meals and living area. » Strong colours in the kitchen reflect the rolling landscape outdoors and polished plaster was used to bounce light around the opened-up interiors. » A balance of bold and subtle can be seen in the master bedroom, where the plaster walls and ceilings are rendered in a blue-grey shade and the huge bed in creamy tones appears to float within the space. »

Objects and art were layered throughout to create a deliberate tension in a mainly neutral palette.