

FLYING HIGH

A contemporary refresh and small but smart expansion has allowed this heritage home to spread its wings.

Words **CARLI PHILIPS** Photography **RHIANNON TAYLOR** Styling **ARIEL COOP**

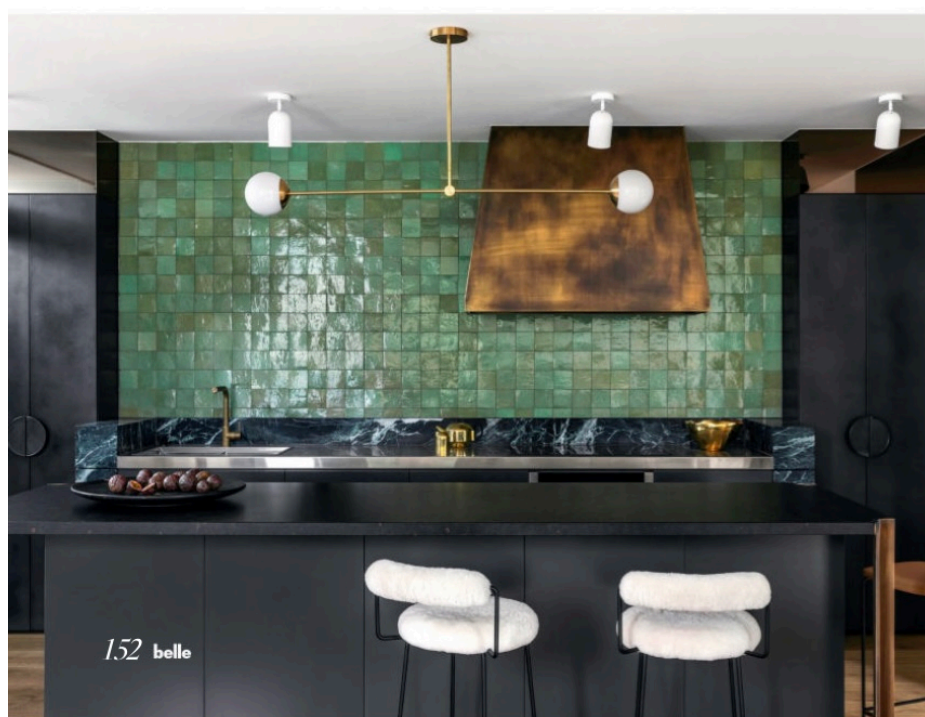


These pages At the heart of the living room is an Arflex 'Marenco' sofa from Space. Hanging above is *Venus* by Petrina Hicks. Behind the pair of Hem 'Puffy' armchairs by Faye Toogood from District is a tapestry by Benjamin Barretto. 'Bellhop' floor lamp in Green by Barber Osgerby from Eurluce. On the coffee table, from left, *Teneo* sculpture by Igern Terrae Ceramics from Modern Times, white vase and white sculpture with gold drop both by Kirsten Perry from Pépite. Green 'Le Bambole' armchair by Mario Bellini from Space. The sculpture is *Salaphora* by Vera Möller. 'Valentina' screen by Sarah Ellison. Underfoot is a 'Sahara Diamond' rug from Colorscope by Cadrys.





This page, from top In the kitchen, 'Dita' stools by Grazia&Co tuck under the island bench in two-pac painted Resene 'Ironsand.' The benchtop is Stone Italiana. The bowl on the island is from Safari Living. Moroccan zellige handmade tiles in Spearmint from Byzantine Design. Astra Walker kitchen tap. Splashback is Artedomus 'Predia' deep-green-and-white marble in a leather finish from Apex Stone. Aged brass rangehood. Sculpture by Jan Vogelpoel. Tom Dixon sugar bowl. 'Line' pendant light by Snelling. In pantry, ceramic 'Flared' vase by Emily Ellis.



Period houses can be like a loose thread on a jumper – when you pull on it, the whole thing can start to unravel,” explains designer Chelsea Hing, whose eponymous design studio is based in Melbourne. It’s a common scenario in heritage homes, especially those that have been picked and prodded in a piecemeal fashion over their lifetimes – and this house in Melbourne’s Bayside suburbs was no exception.

When Chelsea began work on the double-storey corner block, the brief was for a renovated upstairs main suite and kitchen, but the home’s typical terrace layout had significant spatial shortcomings. “In renovating older homes, there’s only so much you can do. In this case, the floor had already been sanded back as many times as possible. As a designer you want to honour the client’s wishes, but as a professional you also know the limitations. In between all the shiny new things there’s the realistic necessities such as pipe work, ceiling repairs and upgrading electricals. Once you touch part of a terrace it’s hard not to touch the rest.”

For this project, the scope of works increased to encompass most of the house. The clunky living room was reorganised, the interiors refreshed with new fixtures and fittings, and the rear kitchen, pantry and laundry demolished to increase the size of the footprint. Yet for all its difficulties, the house equally

presented immense opportunities. With the absence of shared party walls and an L-shaped garden instead of a typical backyard format, the corner block location proved to be a major asset both in terms of natural light and aspect.

A professional couple with two children, the owners hadn’t touched the front study or dining room, leaving them perfectly intact. They had, however, made a structural change by opening up a wall between the dining and living room. While it made for an airy and seamless transition, the latter was disorganised and a little dated. Chelsea modernised the space by removing the timber window frames and replacing them with black steel ones. She also introduced a new composition of plump furniture – a padded Arflex ‘Marengo’ sofa, a chubby ‘Le Bambole’ armchair and a pair of padded ‘Puffy’ armchairs. The open-plan zone, also accessible through the rear entry, was a poky jigsaw of amenities that Chelsea managed to amplify by stretching the floor plan boundary-to-boundary, gaining space for an enlarged pantry, kitchen and laundry.

The split levels on the first floor were divided into dedicated wings: for the parents at the front and the children at the back. Added generosity in the adults’ area was created by converting a second bedroom into an attached walk-in robe and ensuite. Wrapped in rose-pink walls with its traditional mouldings »

This page On the Jordan table in the dining room is a large ‘Amphora’ vase by Emily Ellis from Pèpite and soapstone ring from Pan After. Artwork by Petrina Hicks. On mantel, from left: angular sculpture is stylist’s own, soapstone object from Pan After, tall *Spheres* sculpture by Kirsten Perry from Pèpite. Top shelf of joinery unit on left: framed artwork by Jan Vogelpoel. Second shelf: white sculpture with gold drip by Kirsten Perry from Pèpite. Third shelf: *Balance* ceramic sculpture by Oh Hey Grace from Pèpite. Base shelf: object on books, sculpture by Lucas Wearne from Modern Times. Joinery unit on right: Ceramic sculpture by Angela Hayes from Pèpite and *Teneo* sculpture by Ignem Terrae Ceramics. Shelf below: vase with leaf is stylist’s own. Base shelf: vessel is part of the *Reach for the Stars* sculpture by Jan Vogelpoel. Arm artwork on right wall is *15th Century Chinese Landscape* by Julian Meagher. Zuster ‘Husk’ chairs. In the hallway, the circular artwork is *A Mythic Vision* by Danie Mellor and gold stool is Opinion Ciatti ‘Tab.U’ from Space.





« beautifully preserved, a set of arched double doors were added to create an elegant sense of arrival. On the rear split-level landing, the children's bedrooms were given a new bathroom pod and playroom with steel-framed windows, a dramatic addition Chelsea dreamed up with building designer Mat Elkan.

After the problematic footprint was addressed, Chelsea focused on expanding the couple's established art collection, pushing the boundaries with edgy works from Petrina Hicks, a round indigo piece by Danie Mellor and a crimped aluminium stool by Opinion Ciatti. "We wanted to do some unorthodox things like hang the tapestry on the wall, layer the space with sculptures, and include both vintage classics and new furniture," says Chelsea.

While the first floor has a more "poetic romanticism," downstairs was intended to be more dominant, featuring a mix of "more boundary-pushing art with a touch of the avant-garde and a mix of modern pieces". Indeed, the primary bedroom's feminine treatment contrasts with the sleek kitchen's glossy, spearmint-toned tiles, rich Predia marble and midnight-black stone with caramel veining.

"We wanted the ground floor to have a tough, contemporary feel that would support the client's strong art collection and upstairs, to celebrate the classic bones of the room. Working with the client's existing artworks also set the tone for the pink palette and mood of the interiors on this floor. There are definitely big personalities in this home." ■

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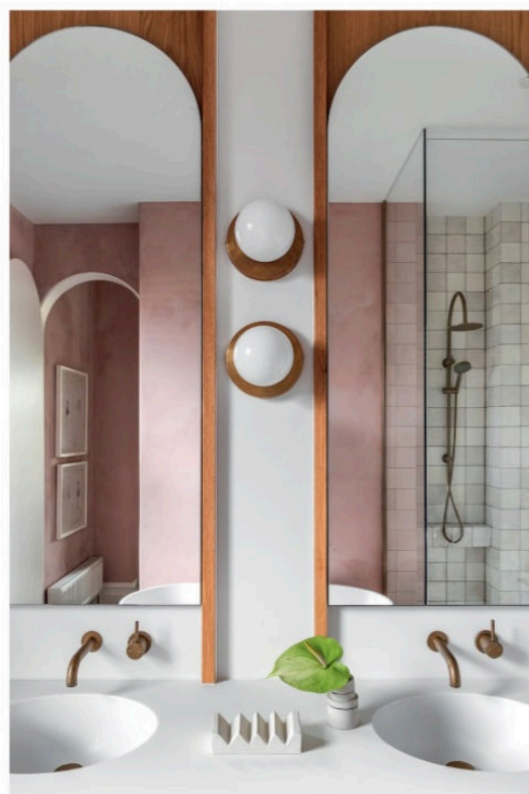




This page, from top In the ensuite, 'Formoso' natural stone bath from Abey with Astra Walker tapware. 'Pappadum' wall light by Anna Charlesworth. The floor is in hexagon mosaics in Oslo Rose and the shower is lined in Chalk Zalij tiles, both from from Byzantine Design with walls painted in Bauwerk Colour 'Veronica'. Natural brass 'Line' wall lights by Snelling. Custom mirrors. On the benchtop is a soapstone chunky soap holder from Pan After. Jordan vase with cobalt lines. Astra Walker tapware. **Opposite page, from top** Chelsea changed the orientation of the bed in the main bedroom to face the window. 'Leila' bed from MCM House. Cultiver linen. Wästberg 'Chipperfield' floor light. Over the fireplace is an artwork by Coen Young. On the left of the mantel is a stone decanter by Hakusan Porcelain. On the far right is 'Raku' vessel by Ella Bendrups from Pépité. 'Four Bowl' pendant light by Anna Charlesworth. Jordan 'Cleo' armchair re-covered in Westbury linen. Moroso 'Capitello' stool by Patricia Urquiola from Space. Drawings to the right of the fireplace are by Teo Treloar. Rug from RC+D. New double doors give the room a sense of grandeur. The joinery features open weave natural rattan webbing from Wicker Works. Artwork by Gou Jian from Arc One Gallery.

SPEED READ

» Interior designer Chelsea Hing was asked to rework the main bedroom and kitchen for a professional couple with two children in a double-storey heritage terrace on a corner block in Melbourne's Bayside. » The typical terrace layout had significant spatial shortcomings so the scope of works increased to encompass most of the house. » The clunky living room was reorganised, interiors refreshed with new fixtures and fittings, and the rear kitchen, pantry and laundry demolished to increase the size of the footprint. » The split levels on the first floor were divided into a dedicated parents wing at the front and a children's wing at the back.



1 Hem 'Puffy' lounge chair by Faye Toogood with Chocolate Brown frame and duvet, made to order, from District. 2 David Chipperfield 'w102' desk lamp, \$1871, from Euraluce. 3 Julie Neill 'Alberto' single-tier chandelier in Plaster White, \$5090, from The Montauk Lighting Co. 4 Tom Dixon large 'Bash' brass vessel, \$1195, from Manyara Home. 5 'Pépé' side table, \$829, from Sarah Ellison.