

PICTURE PERFECT

WITH AN EXTENSIVE COLLECTION AT ITS CORE, DEBRA AND BARRY CAMPBELL'S ELEGANT HOME IN THE SKY IS A STUDY IN THE POWER OF STANDOUT ART AND DESIGN.

Deep pocket doors leading into homeowners Debra and Barry Campbell's chic office-den emphasize the apartment's formal framework, while familiar pieces like the Saarinen Womb chair make it feel comfortable and welcoming. A work by Norwegian artist A K Dolven hangs above a leather sofa from Palazzetti (a fold-out that lets this space convert into a guest room). The Saarinen chair and ottoman sit atop a Missoni rug the couple bought in the 1980s. Knoll **chair**, **ottoman**, **Hollace Cluny**; **lamp** by Tommi Parzinger, **1stdibs**; **art** by A K Dolven, Olga Korper Gallery; **art** (foreground) by Iñigo Manglano-Ovalle.



In the panelled entry hall, a vintage macassar ebony console is balanced by a diptych by artist Barbara Probst and highlighted by vintage Murano glass ashtrays and a colourful sculpture by artist Allan McCollum.

Debra and Barry had this deep alcove created in the living room to add dimension to the room and establish display space for art books and artworks that include Yves Klein's *Vénus Bleue* sculpture, a photograph by James Welling (*blue piece behind Debra*) and a sculpture by Paolo Parisi (*at right, behind Barry*). Welling **photograph**, *The Glass House*.



LONGTIME ART COLLECTORS, Debra and Barry Campbell had grown comfortable living with an eclectic, impactful variety of mixed-media works and mid-century modern furniture. While their house in Toronto's Rosedale area was hardly classic, it wasn't the picture-perfect backdrop for their impressive collection. So when they came across the last empty unit in a storied midtown building — which had long intrigued Barry — they jumped at it. Barry had always entertained the idea of building his own contemporary home, and, in a way, this seemed like the next best thing. The modernist apartment development is built around an iconic 1960s office tower that incorporates the celebrated Torno penthouse, a suite accredited to Philip Johnson, one of the fathers of the International Style.

The Campbells' 4,700-square-foot unit was a completely blank canvas aside from a few structural columns. Barry felt the "vast open space" would allow them to customize the layout in a way that fully aligned form and function. Which was exactly how the building's developer, Joe Brennan, had intended it. "This is a unique space," he says. "I love the scale and the indoor-outdoor feel. Even though you're facing north, the light is

bounced back into the apartment from the buildings outside." Together with interior designer Alex Chapman — who had worked with the couple on previous projects and understood how they lived — Joe and the Campbells created, as Barry puts it, "a place where art and architecture intersect."

Alex kept the art centre stage, but didn't sacrifice warmth, comfort or practicality. "The apartment has a certain classicism in the sense that, underneath the openness, there is a structuring and order to the space," he says. "But then beyond that, the intent was to create something that would be like the little black dress: if it's well done, and the core has strength, there's no reason why it can't last for many, many years."

Barry, a lawyer, former member of Parliament and strategic consultant, sits on the board of trustees for the Canadian Centre for Architecture and looked at the exceptional apartment as a starting point of sorts. "There are many moments here that give us a lot of joy — and that came from the opportunity to build the space as we wanted it to be."

The couple felt that the new space should be approached as a home, as opposed to strictly a display space for

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In planning the apartment, Debra and Barry knew they needed a feature wall large enough to house this work by Günther Förg consisting of 26 colour studies that they hadn't had space for in their old house. The table and '60s Italian chandelier are highlighted by the circular tray ceiling. **Art**, Galleri K; **table**, Peter Fleming; **chairs**, **light**, Axis Decorative Arts.

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UNDERNEATH THE OPENNESS, THERE IS A
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— Alex Chapman, interior designer

The size and layout of this unique apartment afford dramatic sight lines within each room and from one room to another. The Campbells consider their furniture with the same discerning eye as their art, which results in a refined statement where every piece relates to each other. The large living room features two sitting areas, with the pattern on the custom-made silk-and-wool carpet delineating the zones. This room plus the 2,000-square-foot terrace act as the couple’s main entertaining spaces. They love to host friends and family and have also held cultural, political and charitable gatherings for organizations like the Toronto International Film Festival, Koffler Centre of the Arts and The Power Plant. **Sofas**, Minotti; **coffee tables** by Paul Evans, Todd Merrill Studio; **chairs**, Carlo di Carli, Gary Rubinstein Antiques; **artwork** (on wall, right of windows) by Jose Dávila, Daniel Faria Gallery.

SCULPTURAL SPOTLIGHT

Four standout pieces from Barry and Debra Campbell’s extensive collection of modern art.



▲ Architectural models are displayed like sculpture all through the home. This one, a recreation of a 1923 De Stijl concept building, was a gift to Barry.
◀ After seeing a show of Canadian artist An Te Liu at the Gardiner Museum, the owners commissioned him to make this Brancusi-like bronze obelisk for the terrace.

► The couple display these polymerized pigmented-concrete tablets by artist Allan McCollum, part of his *Visible Markers* series, on the macassar ebony console table in the home’s entry hall.



◀ Titled *Georges Perec Monument*, this sculpture by Jorge Méndez Blake draws inspiration from the apartments detailed in Perec’s famous novel *Life: A User’s Manual*.

The kitchen's dining area abuts the home's expansive terrace, designed by Ron Holbrook, and its airy design maximizes the flow between indoors and out. A Saarinen dining table and mod chairs provide ample seating, while frosted-glass pendant lights are a minimalist addition. A grid-like arrangement of works by Zarina uses negative space to maximum effect. **Pendant lights**, Emmerson Troop; **artwork**, Luhring Augustine Gallery.



“THERE ARE MOMENTS THAT GIVE US A LOT OF JOY — THAT CAME FROM THE OPPORTUNITY TO BUILD THE SPACE AS WE WANTED IT TO BE” — Barry Campbell, homeowner

ABOVE: Debra wanted the kitchen to appear sleek enough to entertain in, but not so slick that it would read as dated in a few years, so she went with a polished combination of taupe marble, taupe lacquer and warm wood. The heavy veining on the counters adds visual interest, while the wood built-ins layer in plenty of texture. The kitchen also incorporates a sitting area, giving the space a communal feel. **Cabinets**, Sdao's Carpentry; **range, hood**, Wolf; **white resin bowls** (with fruit), **cutting board**, Elte; **chair** (far right), Primavera Interior Furnishings; **large white ceramics** (in built-ins) by Shio Kusaka, Blum & Poe; **artwork** (on wood wall) by Josiah McElheny, Andrea Rosen Gallery.

TOP RIGHT: When either of the couple's two sons visits — from New York or London — he stays in this guest room, where elegant wood panelling runs the length of the room, providing a backdrop for the side tables and doubling as a headboard. A triptych by Barbara Probst hangs above the bed. **Headboard, end table, Alex Chapman; bedding, Elte; table lamp, Avenue Road; artwork, Murray Guy.**
BOTTOM LEFT: Debra and Barry appreciate mid-century modern furniture arranged in classic layouts, which they think balance their artwork best. In the living room, a painting by Diana Al-Hadid takes centre stage, while a sea of neutrals allows jewel-toned cushions to pop. **Lamps by Tommi Parzinger, Glen Leroux Antiques; art, Marianne Boesky Gallery.**
BOTTOM RIGHT: A wall at the end of the gallery leading to the office-den provided a perfect neutral space to mount two of the couple's standout art pieces. Iñigo Manglano-Ovalle's *Climate White Noise* features headphones, which transmit no sound, mounted below a photograph shot inside Mies van der Rohe's Lakeshore Apartments in Chicago. On the adjacent wall, *Mummified Barbies* by E.V. Day is a comment on cultural ideas of beauty.



“WE WERE COMMITTED TO MIXING OUR FAVOURITE THINGS WITH NEW THINGS ACQUIRED FOR THIS SPACE”
— Debra Campbell, homeowner

TOP: Defined by its monochromatic palette and sumptuous materials, the principal bedroom is largely a reproduction of the principal suite in the pair's previous home. The artwork over the bed is by Italian-born artist Vanessa Beecroft. **Headboard, bed, table lamps, Alex Chapman; chairs, Powell & Bonnell; table (between chairs), Stanley Wagman Antiques; throw pillow, bedding, Au Lit Fine Linens; bench, 1stdibs; artwork, Lia Rumma Gallery.**
LEFT: In the ensuite bath, a painting by Kim MacConnel suspended in front of the onyx wall via metal rods makes a vibrant splash. **Tub, faucet, Elte; towels, Ginger's.**

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their art and furniture. “We’ve been married for many years and we have a long history, reflected in some of our objects and furniture, that we didn’t want to lose,” adds Debra, a philanthropic advisor who sits on several cultural boards. “We were committed to mixing our favourite things with new things acquired for this space.”

Building out the raw space began in April 2010 and by November, Barry and Debra had moved in — before the apartment was completely finished. The couple felt strongly about leaving decisions on some design elements until they’d lived in the home and gotten a feel for it. The 2,000-square-foot terrace, for instance, wasn’t completed until July 2014. Since the apartment is open-plan and most rooms benefit from sweeping views, Barry and Debra worked with landscape architect Ron Holbrook to create an outdoor space that frames the skyline with low plantings and minimal furniture (in fact, the outdoor seating can’t be seen from the indoors).

The couple loves living in a space that showcases their art — which includes Yves Klein’s *Vénus Bleue*, photography by Candida Höfer and a colour study by Günther Förg — but it was most important to live in a space that was warm and offered the welcoming constants of a home. “We’re hoping this is where we stay for a long time. So we didn’t want it to read as ‘of the moment’ or of any moment,” Debra says. “We feel we live in a ‘house in the sky,’ rather than an apartment building, because there is only a small number of units, and each one is so unique and private.”

In fact, the sight lines and flow of the space make you forget you’re in an apartment at all. “Every time we looked at condos, we chickened out when we couldn’t know what the view would be,” says Debra. “But when we walked into this place — a big, empty square — we instantly knew it was special.” **H&H**