



NEXT LEVEL

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Given that interior design, like fashion, is subject to trends, a space that feels timeless—at once undeniably contemporary and yet completely classic—is the rare exception. Yet it's an accurate description of this Vancouver apartment created by Mitchell Freedland. Completed over a decade ago, it still feels inviting and exciting, fresh and forever.

It helps that the space began with great bones. Located in one of Vancouver's architecturally significant waterfront condos, it consisted of two apartments that had been combined into one. "But it just wasn't next level," Freedland says. Though it enjoyed a private elevator, it lacked a proper entry foyer. "There was no sense of arrival," he says. The ceiling planes were flat and unprepossessing. "It called for ceiling details to articulate the different areas of what is essentially an open concept public space," he says. The lighting plan also needed an upgrade.

Certain amenities—the powder room's lit onyx countertop, the limestone-clad primary bathroom and its sculptural tub, and lustrous walnut floors—were incorporated into the new design. "The wood's colors were our tipping point for the rich color scheme," says Freedland. Large windows ensure the dark palette reads warm and intimate rather than dark or oppressive.

The building's inherent geometry meant right angles were few and far between. "To combat that, we relied on curves and circles," Freedland says. Coupled with the project's inspirational images, drawn from vintage Sotheby's catalogues that highlighted French and Italian furniture from the '20s through the '50s, there's a whisper of Streamline Moderne that underlines Freedland's vision. "The home, from its public spaces to its private rooms, is reflective of our client's taste, which is a little formal, elegant and tailored," he says.

That narrative unfolds right from the home's new entry foyer. "The room isn't that big, so we clad it in a bronze glass that gives the illusion that there's an infinity of space," Freedland says. Reflecting a custom Wired light fixture and anchored by a bespoke Macassar ebony table that nods to the work of Paul Frankl, it immediately sets a glamorous tone. "With the rich envelope, the sparkle, and the architectural presence of the table, you get the impact of that 'wow' moment," Freedland says.

That mood reverberates in the living area via the skillful employment of contrasting textures, from the swivel chairs and curved sofa of Freedland's design upholstered in Holly Hunt's tactile Great Plains, to the sleek bench wrapped in Holly Hunt leather, and the exuberant swirls of a custom wool and silk rug by Tufenkian, inspired by those found in *The Starry Night* by Van Gogh. It's supported by the deft employment of light from the glow that emanates from the Crestes Suarez crystal lamps to the gleam of the edge-lit lacquered ceiling medallion, to the down lights that illuminate the collection of objects, including Anna Torfs bowls and a pair of Elsa Peretti for Tiffany & Co. silver Bone candlesticks, scattered across the surface of the glass-topped coffee table with an orange Dale Chihuly sculpture tucked underneath. That vibe carries through to the dining area, where a bespoke table showcases a pair of crystal candlesticks by Baccarat and a mirror-polished stainless steel bowl from Georg Jensen's Legacy Collection by designer Philip Bro Ludvigsen.

The voluptuousness of the living and dining areas contrasts with the subdued design of the kitchen. "It's not a statement kitchen," says Freedland, who relied on classic Miele and Sub-Zero appliances, Dornbracht hardware and quartzite countertops. "The emphasis is on functionality." That includes the meticulously organized interiors of its flat-paneled wood cabinetry. "These are the details that impact comfort," Freedland notes, pointing out the primary bedroom's closet, a study in the tranquility imparted by a scrupulously arranged space.

Art here is more than merely decorative. "We had an environment where we had created opportunities but we didn't have the art," Freedland says. Witness the dining room, whose well-modulated formality is offset by the oil painting's powerful brushwork. "We wanted something of scale, that had a kinetic, dynamic presence." That criteria also heralds the aggressive geometry of the sculpture that animates the sleek primary bath, *The Dark Side 4:1* by Dion Horstmanns, and the vibrant paintings that electrify the hallway that leads to the private spaces. It even applies to the photograph that hangs in the primary bedroom: the shock of bright orange leaves at the center of the otherwise black and white image shakes up the serenity modulated by the room's Phillip Jeffries wallcovering. "That idea of tension and balance is what keeps it interesting," Freedland says. "Everything else is just refined, soft and subdued." ■ *Mitchell Freedland Design, mitchellfreedland.com*



