

ModernCabin



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A detailed architectural section drawing of a two-story rustic cabin, rendered in a light yellow color against a dark orange background. The drawing shows the interior layout, including a living area with a fireplace, a kitchen, and a bedroom. The cabin has a traditional, cozy feel with a gabled roof and a chimney. The drawing is framed by thin white lines that extend across the page.

updated

rustic charm

CABINS WITH A
TRADITIONAL
LOOK AND FEEL
BUT UPDATED
FOR TODAY'S
LIFESTYLES



The setting is quintessentially Western: a grassy meadow, mountains in the distance and even a river running through the property. The house sits low to the ground, resting gently on the site rather than attempting to take it over.

at home in the meadow

DESIGN: CARNEY ARCHITECTS

PHOTOGRAPHS: PAUL WARCHOL

LOCATION: PINEDALE, WYOMING 3,700 SQUARE FEET

Carney Architects' goal for this Wyoming retreat was to create a home that would respect the state's ranching history while making a definitive break from tradition to reveal a contemporary façade and a truly up-to-date arrangement of living space.

The owners, retirees from Chicago with a passion for the outdoors, brought "sophisticated taste and the desire for a home appropriate to the setting and locale, but they didn't have preconceived notions of how the building should look," says Eric Logan, a member of the team that worked on the house. While the clients did express interest in finding a way to incorporate logs into the design, judging from the result they clearly did not issue a mandate for a traditional log cabin. Instead, Logan says, the objective was to find ways to push the boundaries of the typical Western house. In other words, this house was to become something that would stand apart from the many log homes found in nearby Jackson and throughout the region.





SPECIAL FEATURES FOR THIS PLAN

- RECOGNIZES THE REGION'S RANCH BUILDINGS WHILE SHOWCASING THE BEAUTY OF CONTEMPORARY FORMS AND MATERIALS
- COLLECTION OF SMALL SEPARATE BUILDINGS ORGANIZED ALONG A LOG WALL, A PLAN THAT OFFERS EASY CIRCULATION THROUGH THE INTERIORS AND CLEARLY INDICATES PUBLIC AND PRIVATE ZONES

1 The low-slung building is composed of three shed-roof pavilions linked with a log wall. The sheds resemble the agricultural structures found throughout the region but their styling and materiality speak a contemporary language. The individual pavilions also provide separation between the home's public and private zones. Exterior materials include treated cedar siding, field stone, oxidized steel panels (on the projection at the master bathroom pavilion, to the right) and square-cut logs.

Those spoken goals morphed into a physical reality as the architectural team began to sketch out the placement of and interaction between the home's main components: three low-slung shed volumes, or pavilions, that stretch the building across the site, minimizing the scale of the composition and in turn creating more comfortable and intimate living spaces. From a functional perspective, the pavilions divide the house into discrete public and private zones: a living/dining/kitchen great room, a combined garage/guest room/entry, and a master suite/office. Each of the pavilions is positioned to maximize interior ambient light and capture the see-forever views. The architects also paid attention to the importance of creating livable spaces outdoors—to that end, they arranged the pavilions to form a partially enclosed courtyard. In this manner, the house wraps around itself, facing the views in all outward directions and turning inward at its core.

Understandably, the grand views exerted a significant influence on how the building was worked into its setting. Its exterior materials purposely understated, the home hunkers down into the landscape of rye grass and willow and cottonwood trees punctuated by marshy wetlands and the North Fork River, which runs through the property. The Wind River Mountains in the distance are expertly framed by large windows kept free of coverings—plenty of space around the house and no neighbors within sight omitted the need for privacy-enhancing measures.

Responding to the clients' request for a minimal infusion of the traditional, the architects oriented the pavilions along a wall constructed of sturdy square-cut logs. This "spine" provided the opportunity to "turn the logs into something special," Logan explains. The wall serves as an organizer for the interior spaces, but it doesn't stop there: it continues inside, where it forms one side of a semi-enclosed terrace off the great room. "The wall ended up becoming a key part of the house and, because it guides circulation through the rooms, it acts as a kind of anchor in the space," Logan adds.

The home has another anchor: a sturdy stone chimney intersected by the roof of the great room pavilion. The architects, proponents of exposing the bones of a building rather than covering them up, made the structure of this house integral to its overall scheme. "Exposed structures are like built-in decorative elements," Logan points out. "You don't have to add anything—it's already there." This technique is evident outside, in the tilted roof structure, and inside on certain portions of the ceiling.

Materials were pared down and selected for their ability to keep the house as inconspicuous as possible; in addition to the logs, they include cedar siding, oxidized steel panels, fieldstone, rusted corrugated metal and concrete. The interiors were directed by John and Nina Hancock, a husband-and-wife design team from Chicago. The Hancocks not only selected fabrics and furnishings but in some cases oversaw the creation of custom pieces such as headboards, bedside tables and end tables.



2

2 A hefty stone chimney at the corner of the great room helps ground the building and is a structural stabilizer. The roof extends beyond the pavilion to form a covered seating terrace, a technique that enhances the home's indoor/outdoor connection, keeping it in constant dialogue with the landscape. The architects chose to leave certain areas of the building, such as the roof, exposed, which not only reduced costs but allowed the infrastructure of the home to become a decorative accent. The log wall extends beyond the building to partially enclose the terrace.



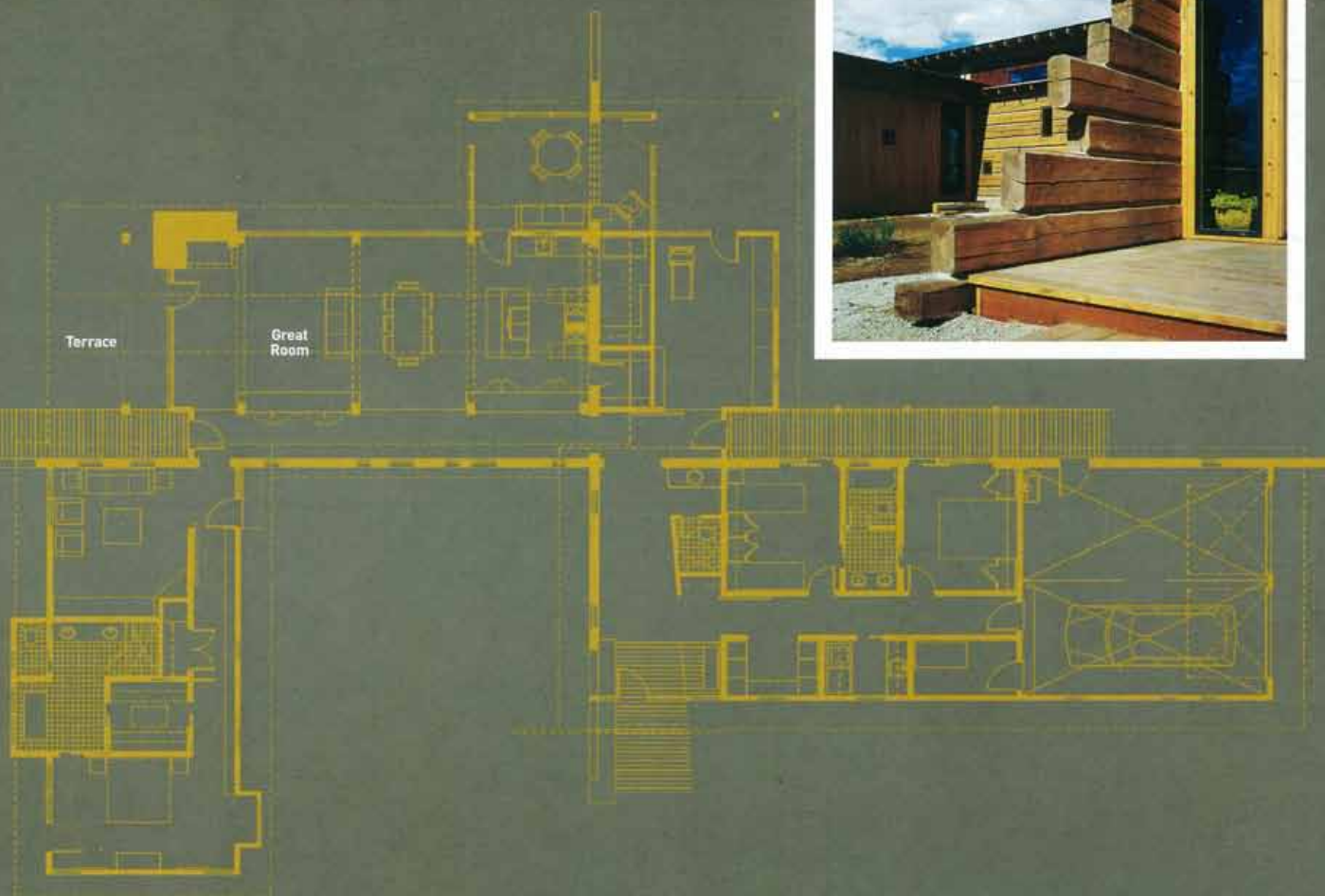
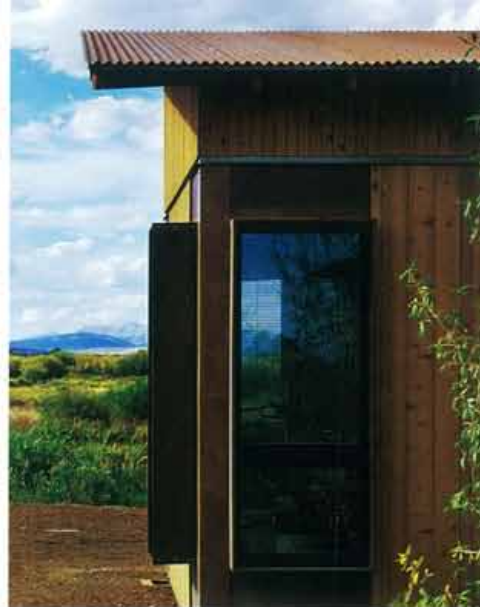
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3 The home's fenestration frames near and distant views, creating pockets of intimacy where needed, such as at the master bedroom pavilion, and opening up the house to the wide vistas elsewhere. The roof is rusted corrugated metal, a material suitable for the sometimes harsh Wyoming

weather and yet another nod to the region's agricultural roots. The cedar siding has been stained to prevent graying and the windows, which pop out of the walls, are clad in rusted metal.

4 A wall of square-cut, kiln-dried logs starts at the entry and continues inside,

where it becomes the "spine" of the house, organizing the individual pavilions and directing circulation through the interiors. Rainwater is funneled into the courtyard by a thin steel scupper, and the decks are untreated cedar.



◆ The log spine separates the main living pavilion from the courtyard. Square-cut logs used in a limited application provided the rustic look the owners wanted without turning the building into a log cabin.

◆ The great room pavilion has a vaulted ceiling with exposed trusses, while the other two pavilions have lower, more intimate ceilings. The architects and interior designers opted for warm interior finishes to instill an inviting, casual ambience. Materials include a blackened steel panel on the kitchen island and concrete flooring with radiant in-floor heat. The overall look is one of refined rusticity.



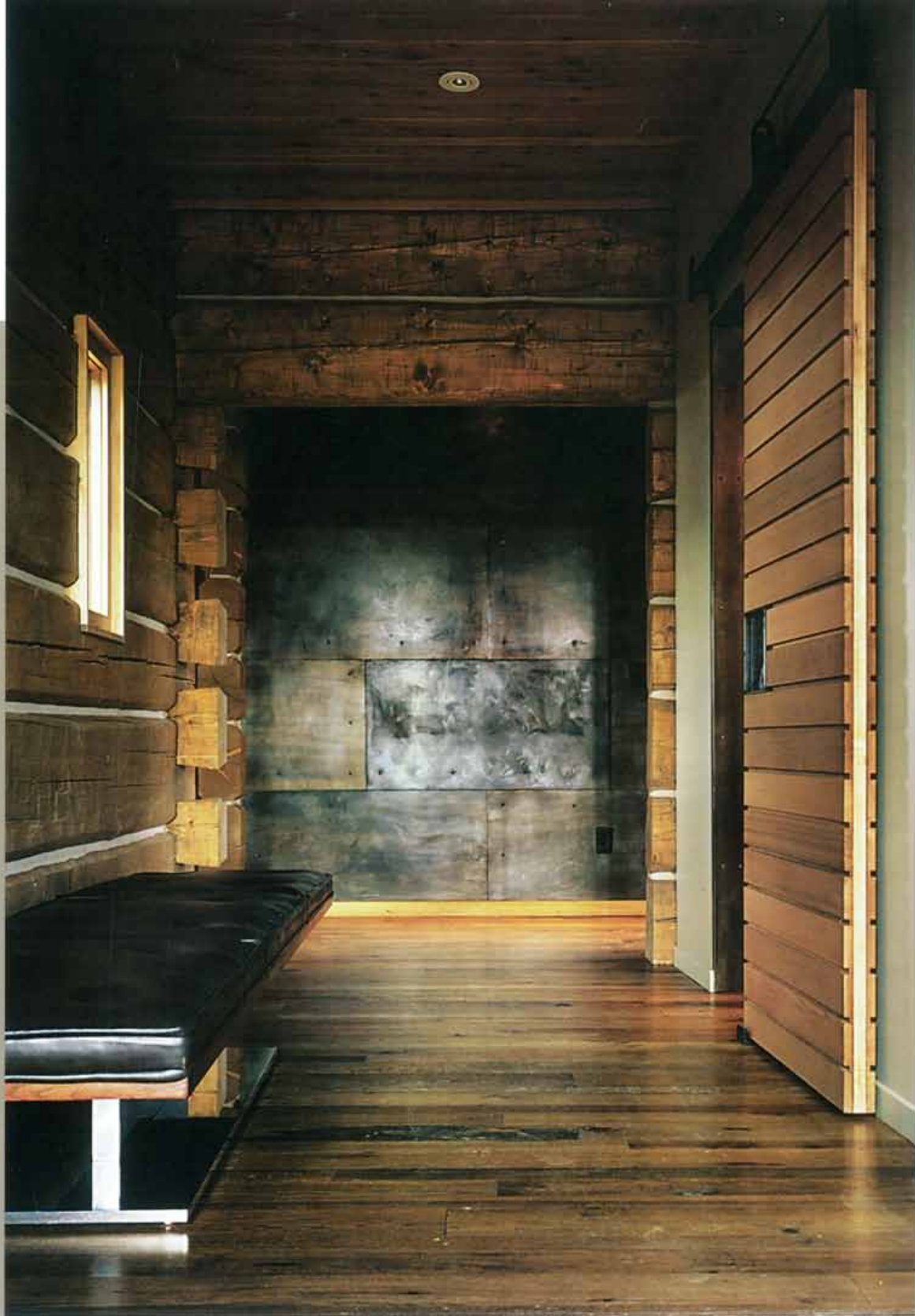


7 The hallway off the main entry is a comfortable place to sit and remove or put on shoes. To the right, a sliding fir door on barn-style track hardware closes off the powder room. The back wall is clad in blackened steel panels, which bring an industrial element to the décor.

8 Large windows in the great room provide unimpeded views of the distant Wind River Mountains, and the smaller windows can be opened to allow cooling breezes to move through the room. The stone fireplace at the corner visually anchors the glass-filled space. The custom dining table is by David Trapp of Victor, Idaho.

9 With its low fir ceiling and narrow windows, the master bedroom pavilion is more intimately scaled than the great room, and its subdued textures and colors—a gray fabric panel behind the bed and pale yellow walls—impart a tranquil mood.

10 The master bath features painted wood cabinets and a frameless glass steam shower enclosure.





A two-story window wall on the south elevation connects the upper and lower floors and fills the stairwell with natural light. Although it looks custom (and, thus, expensive), the wall was made with standard windows in a variety of sizes. The windows are clad in aluminum outside and hemlock inside, and sections of the glazing are operable for cross ventilation.

high design, low budget

DESIGN: ERIC LOGAN

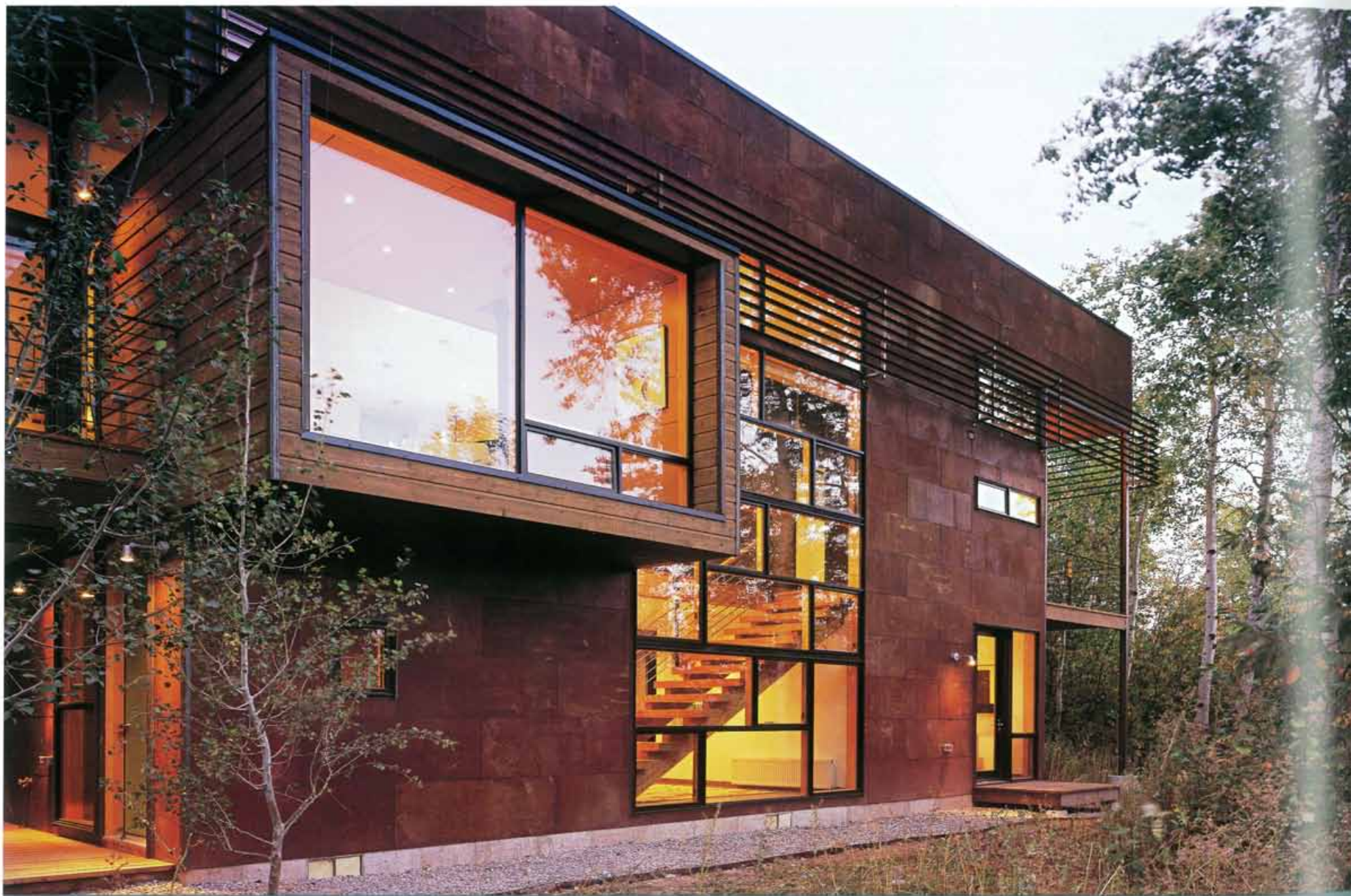
PHOTOGRAPHS: PAUL WARCHOL

LOCATION: TETON VALLEY, WYOMING 2,400 SQUARE FEET

From a design and livability perspective this stylish, light-filled getaway is miles away from the log cabin the owners occupied for years. After too many cold winters and days filled in dark, uninviting rooms, they decided it was time for a radical change. They sold the cabin, which ended up being moved to another site for use by a new owner, and hired architect Eric Logan to create their dream home based on the following parameters: make it small but comfortable, casual and, above all, affordable.

Logan didn't shy away from his clients' tight budget and request for a simple floor plan with a bit of flair. In the end he accomplished both goals for a reasonable \$160 per square foot, a price that when compared to the residential market in and around high-end Jackson is a bargain. His trick? Connected, flowing spaces (open plans are less costly than those with lots of walls and hallways) and off-the-shelf materials such as medium-density fiberboard (MDF), Masonite, concrete and steel used in a manner that brought sophistication to the house without breaking the budget. "These materials really speak for themselves," Logan says. "They have their own inherent beauty and as a bonus





SPECIAL FEATURES FOR THIS PLAN

- EVERYDAY MATERIALS THAT APPEAR MORE EXPENSIVE THAN THE BUDGET WOULD INDICATE
- DRAMATIC TWO-STORY WINDOW WALL THAT HAS A CUSTOM APPEARANCE BUT WAS ASSEMBLED WITH OFF-THE-SHELF PRODUCTS



2

1 The owners' limited budget dictated a simple, straightforward design, but the architect was able to animate the façade with projections that extend from the main living areas. A steel visor placed over the band of clerestory windows brings texture to the façade—and at minimal expense. Economical oxidized steel panels

refer to the region's agricultural history and complement the cedar siding.

2 The architect increased the distance between the cedar siding boards at the base of the house, a no-cost way to add visual variation to the exterior.

they happen to be economical. This is a good example of high design on a low budget."

The two-story house sits nestled at the base of a hill. Logan wisely incorporated the contours of the site into the design, positioning the house to work with the land rather than against it—another money-saving move. The first floor anchors the building into the hill while the second floor, which contains the primary living functions, rises into the tree canopy. Thick stands of privacy-enhancing trees on the south and east sides of the house allowed for the installation of broad expanses of glass, crucial to the airy, buoyant atmosphere the owners craved. "The second floor has the feel of a tree house," Logan says. "You have these beautifully filtered mountain views and wonderful year-round light, and there's a real intimacy with the setting."

The budget etched in his mind, Logan decided that the most cost-effective program for the house would be the most straightforward. He drew a basic box embellished with what he describes as "articulations" meant to add variation and interest to the façade. "The idea was to make the box more than a box by carving away corners and pulling parts of the house out into projections that extend from the living areas," he explains. "This technique

effectively breaks up the mass of the structure; without them it would not have the texture and shadow-play now evident on each elevation."

Logan also used standard prefabricated trusses and floor joists to save money and chose affordable and long-lasting oxidized steel siding. Other budget-conscious material selections included MDF (interior built-ins) and Masonite (indoor wall and window trim) and the spare use of cedar siding to cut costs and bring warmth to the steel box. One of the home's most striking features is a two-story glass wall at the stairwell that might appear to be expensive but was, in fact, budget-friendly: Logan clipped together standard windows in varying sizes, and the result is a window that cleverly belies its price tag.

Logan is grateful to his clients for giving him the freedom to seek out new ways to express the elegance of basic forms and common materials. "They didn't have a lot of preconceived notions about the design, so there was a lot of room for exploration," he says, voicing what must be every architect's dream. In return, this couple now has a retreat that works in every aspect for their lifestyle—as well as money left over to spend on other pursuits.

5

5 The architect used horizontal cedar boards inside and out to bring continuity to the design and keep the materials palette as pared-down as possible, which in turn saved money. A continuous clerestory window in the main hall sends light into the space, and the steel visor over the window throws a pattern of light onto the floor.

6 The architect used Masonite for portions of the interior trim. A recycled sheet product readily available at home-improvement stores, Masonite is inexpensive and, when finished with linseed oil as shown here, deepens to a rich gray-brown sheen. The private setting allowed for the generous use of glass.



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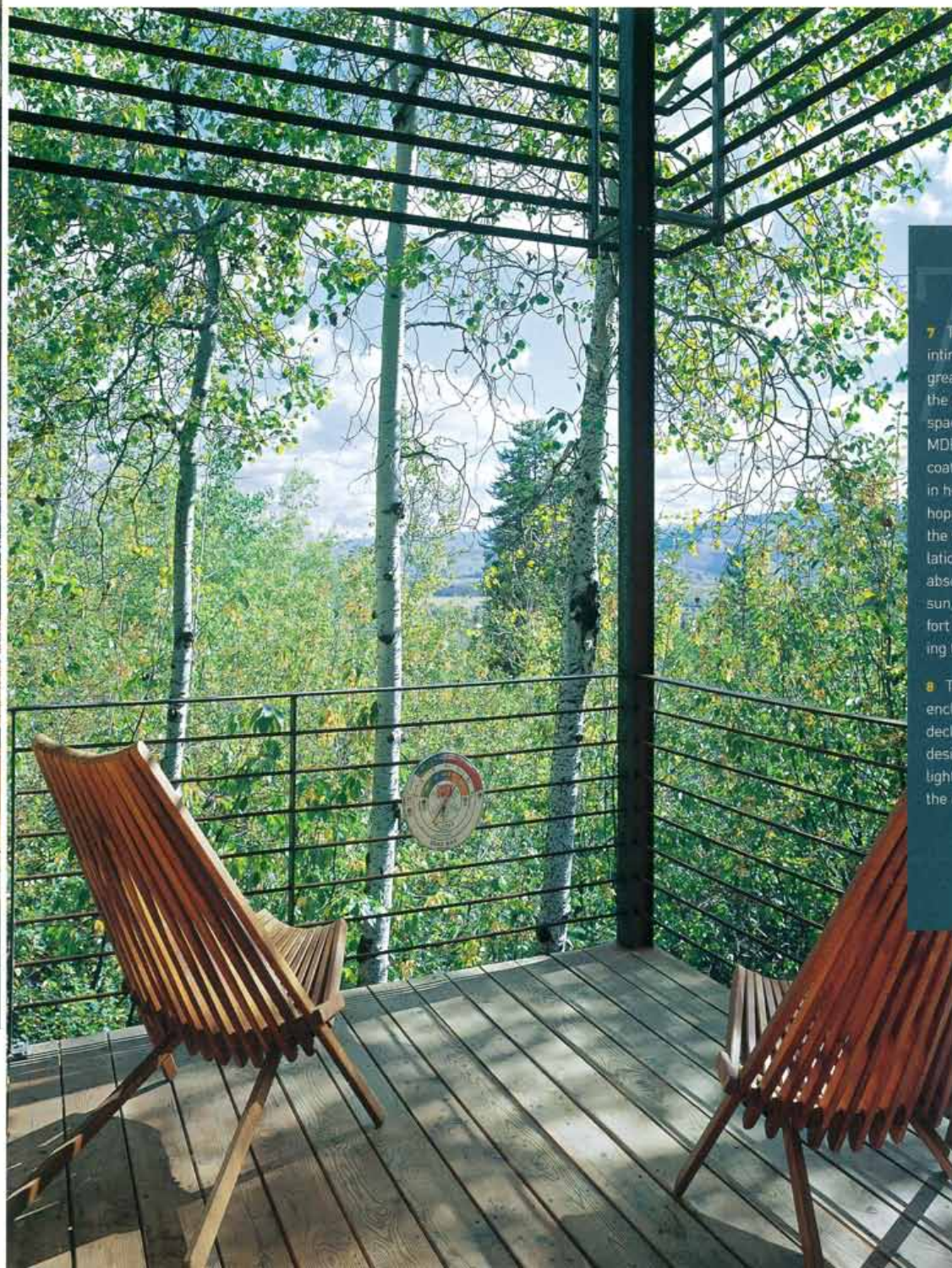






7

8



7 The reading area, an intimate nook within the great room, is located in the projected box. The space is clad in low-cost MDF panels with a clear-coat finish and trimmed in hemlock. Operable hoppers at the base of the window ensure ventilation and concrete floors absorb warmth from the sun, adding to the comfort of the room and helping to reduce energy bills.

8 The steel visor partially encloses and shades the deck and its slatted design sends a play of light and shadow through the interiors.

Windows in the copper-clad projection on the southwest end of the house send natural light into the rooms, and steel shading devices offer sun protection while still allowing for solar exposure during the winter months, when the sun is lower in the sky.

harnessing the sun

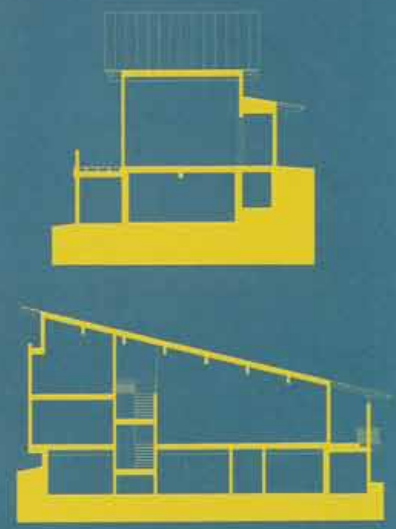
DESIGN: KEVIN BURKE, CARNEY ARCHITECTS

PHOTOGRAPHS: CHRISTIE GOSS

LOCATION: JACKSON, WYOMING 4,500 SQUARE FEET

This house near the town of Jackson has a bold contemporary façade but Kevin Burke and his colleagues at Carney Architects made it more than a strong architectural statement by turning it into an energy-efficient mountain retreat that can go without air-conditioning in summer and requires only minimal heating even during the darkest days of winter.

The home is configured to fit the steep site and limited building envelope. Visually, the façade is dominated by a long, sweeping roof and a copper-clad projection on the tallest side. From the beginning of the design process, the owners expressed their desire for alternative energy sources and affordable, durable materials. One of the owners, a scientist, helped Burke research passive-solar options and other ways to lessen the home's impact on the grid. The result is a house that harnesses the powerful rays of the sun for the purposes of heating and some electricity generation and has operable windows in every room for cross ventilation and natural light.





SPECIAL FEATURES FOR THIS PLAN

- PASSIVE SOLAR DESIGN THAT CAPITALIZES ON WYOMING'S ABUNDANT SUNSHINE TO HEAT THE INTERIORS AND DRASTICALLY REDUCE HEATING BILLS
- CLEVER AND AFFORDABLE SHUTTER SYSTEM THAT ALLOWS THE OWNERS TO CLOSE UP THE HOME AT NIGHT TO RETAIN THE PRECIOUS HEAT GAINED DURING THE DAY



1 The shape of the house was dictated by the sloping site, limited building envelope and neighborhood height restrictions. A long, sweeping roof became the driving force of the design and allowed for a double-height façade on one end to maximize solar exposure. Windows in every room harness sunlight for passive heating, and solar thermal panels heat water for domestic use and for the home's radiant in-floor heating system. The house has also been set up to receive

future photovoltaic panels for electricity generation and storage.

2 The decking is a long-lasting and maintenance-free combination of recycled wood and plastic, and the railing was made from inexpensive recycled steel rods and tubes. The lower windows are operable awnings, which in combination with higher windows draw in cooling breezes to help maintain a comfortable temperature inside the house on hot days.

The siting of the house represented a significant challenge, Burke says, namely how to capture sunlight in winter, when the sun disappears behind the mountain peaks early in the day. "There weren't many solar opportunities to begin with, but we were able to make this work by carefully studying the path of the sun and raising the height of the building on one end to enhance sun exposure," he says.

Solar panels positioned below the main patio conform to the subdivision's design guidelines and are understated to the point that, from a distance, they resemble the copper cladding used on the exterior of the building. The solar issue resolved, the architects went on to complete a house that at the time had the distinction of being the most energy-efficient residence on record in the county. Admirably modest, Burke gives credit to the owner, who devised an ingenious and low-cost solution to preventing the free heat from the sun from draining out through the windows at night: fabric-covered foam panels crafted into insulating shutters. "Even glass with high thermal properties loses heat as sunlight diminishes," Burke explains. "The shutters add

insulation value to the glass and do an amazing job of keeping the indoors warm. During the day you get this wonderful passive solar effect and then at night you can button up the house by closing the shutters against the cold."

For even greater energy efficiency, Burke used structural insulated panels (SIPS) for the roof; SIPS are quick to install and can substantially augment a home's heat-retaining qualities. Other materials include cedar siding, copper cladding inside and out, a standing seam metal roof, alder, and decking made from a combination of recycled plastic and wood.

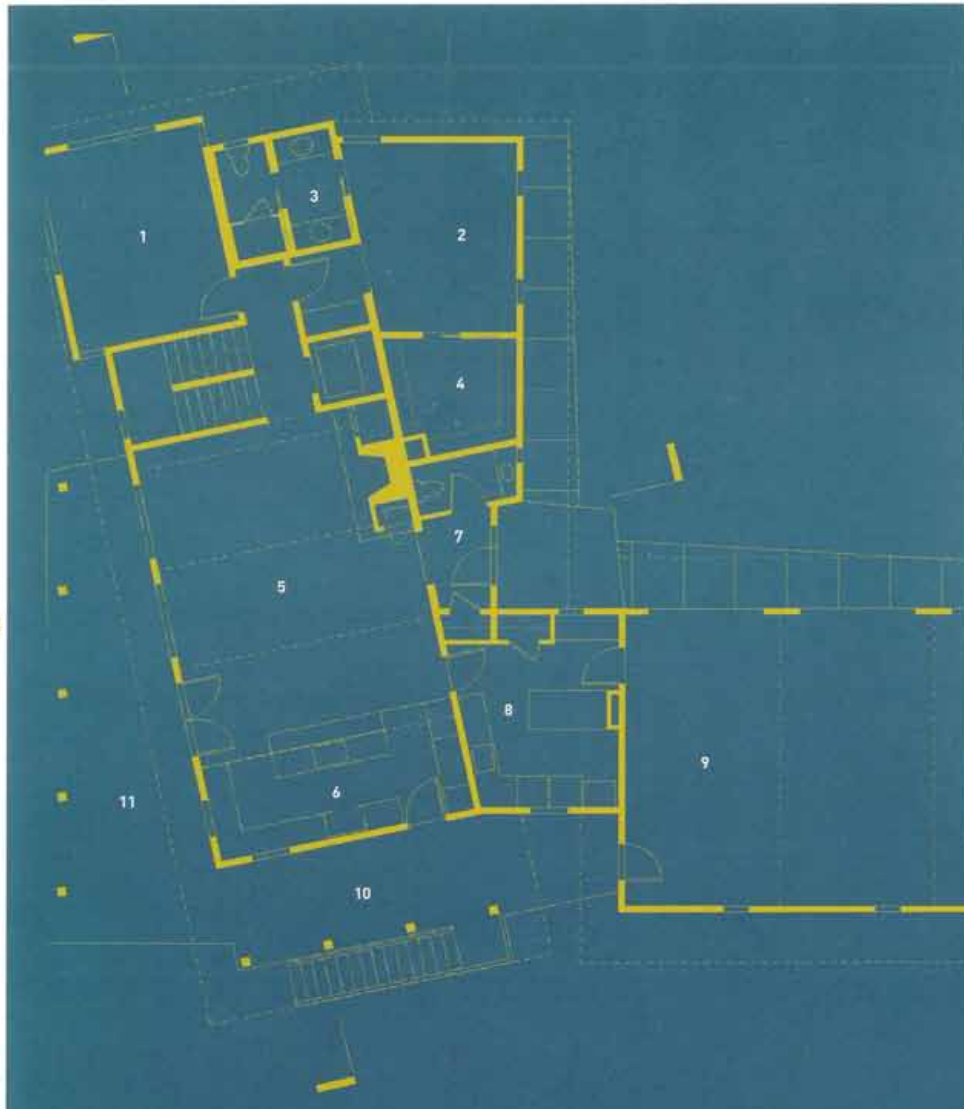
Did these eco-friendly measures add up to unwelcome budget overruns? According to Burke, no. "We were looking at maybe a few percentage points higher in terms of expense," he says, "but over the long term, the gains will more than pay for that slight increase, and the owners will continue to feel good about doing their part to help the planet."



3



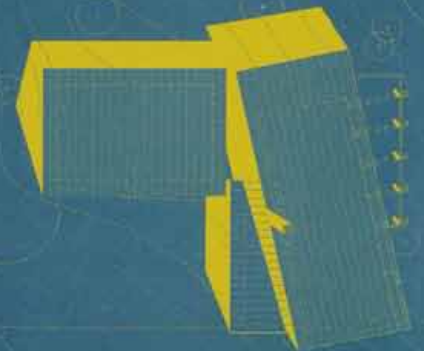
BEYOND THE TRADITIONAL CABIN
122 HARNESSING THE SUN



MAIN FLOOR PLAN

- | | |
|------------------|-------------------|
| 1 Office | 7 Entry |
| 2 Master Bedroom | 8 Mudroom/Laundry |
| 3 Master Bath | 9 Garage |
| 4 Closet | 10 Covered Deck |
| 5 Great Room | 11 Deck |
| 6 Kitchen | |

SITE ELEVATION





4

UPPER FLOOR PLAN



- 1 Guest Room
- 2 Bath
- 3 Closet
- 4 Open to Below

3 The main patio, located just off the kitchen, is oriented to the south and east.

4 Vertical cedar siding emphasizes the horizontality of the roof, constructed of structural insulated panels (SIPS). SIPS are cost-effective, can be installed quickly, and have impressive thermal values.

FIRST FLOOR PLAN



- 1 Shop
- 2 Crawlspace
- 3 Guest Room
- 4 Guest Room
- 5 Mechanical
- 6 Patio