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CAPTURE

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DESIGN

Mountain Modern

CAPTURE | 70



Capture Magazine talks with architect Eric Logan about his firm's recent project located at the base of the Teton Range in Wyoming. Panoramic mountain views, sky and open spaces make this family retreat a counterpoint to the owner's primary residence in an urban environment.

Architect: Carney Logan Burke Architects, Jackson, Wyoming
Photography: Gibeon Photography, Ryan Sheets



CAPTURE: Wyoming has become a “hot” place for vacation homes. Were there specific lifestyle requirements from the client on this project?

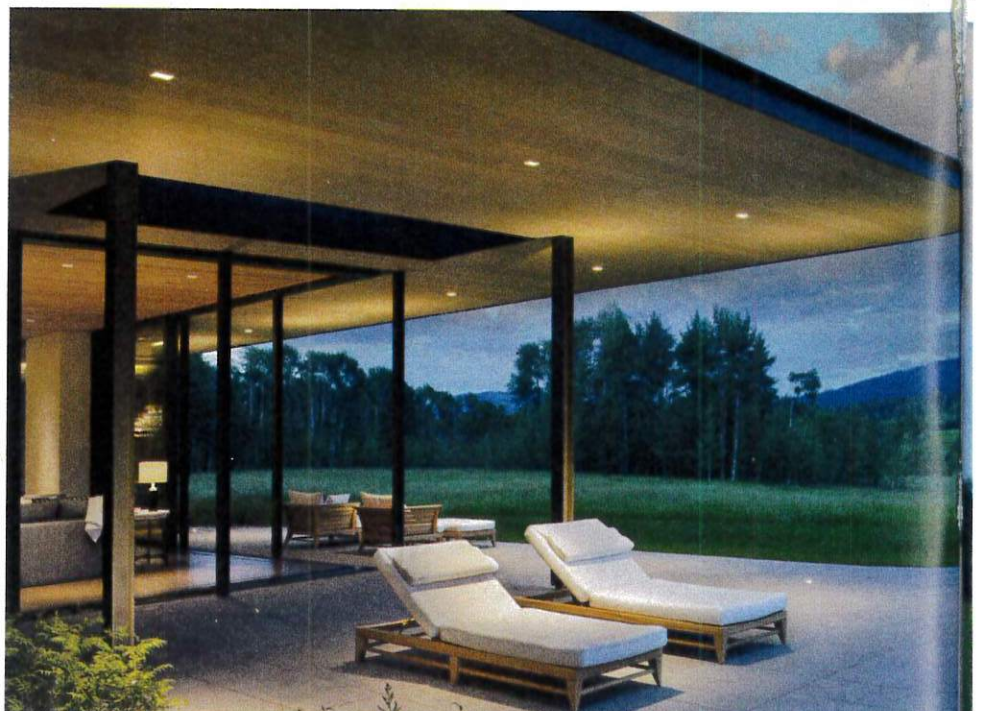
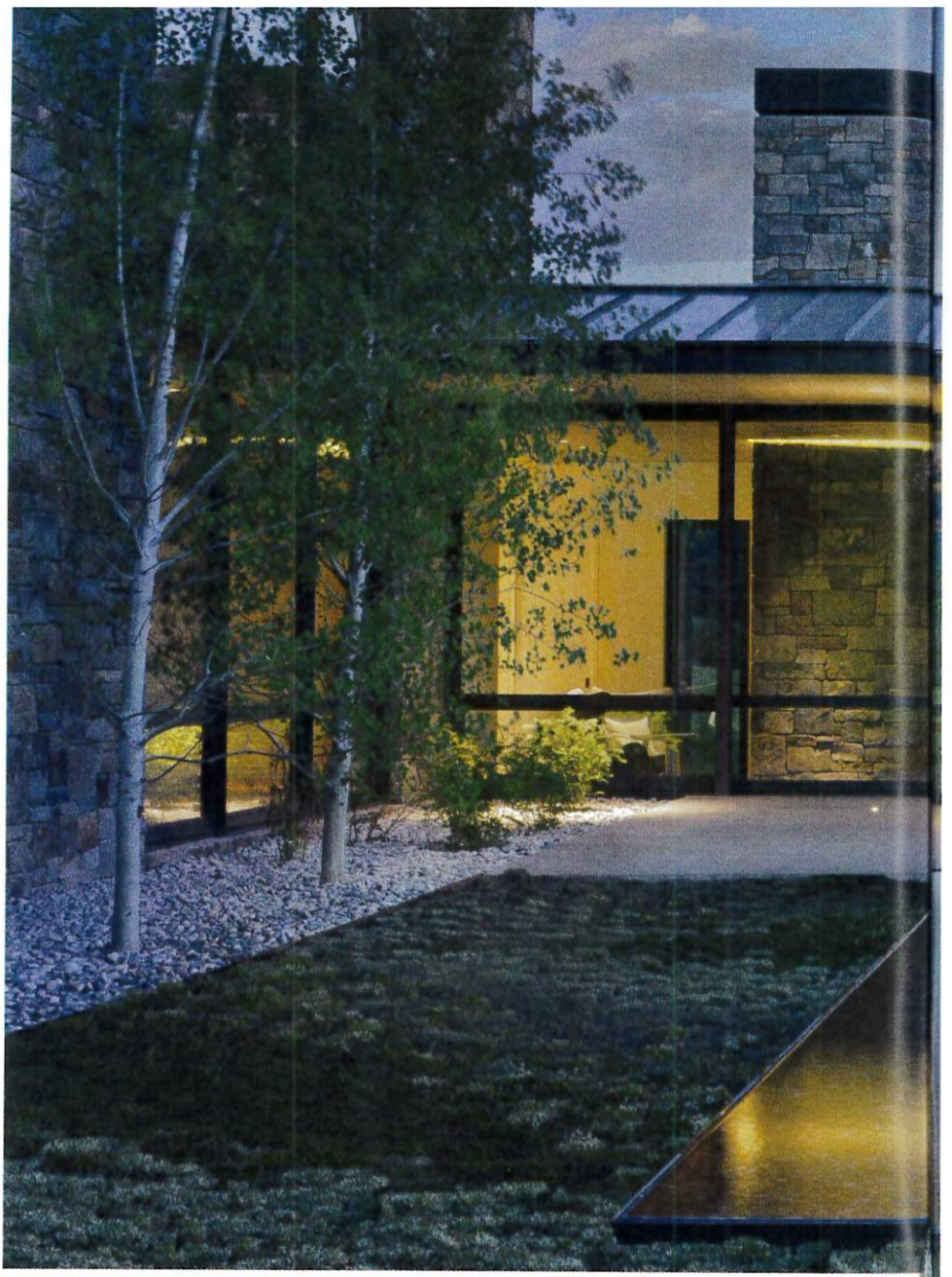
ERIC LOGAN: This home has everything to do with connecting to place. It is located on a 35-acre site of unparalleled beauty that could be in a national park. The owners wanted to capitalize on expansive views, dramatic light and varied characteristics offered by this extraordinary site. The living area incorporates glass walls that roll away to create seamless connections to a variety of outdoor living spaces.

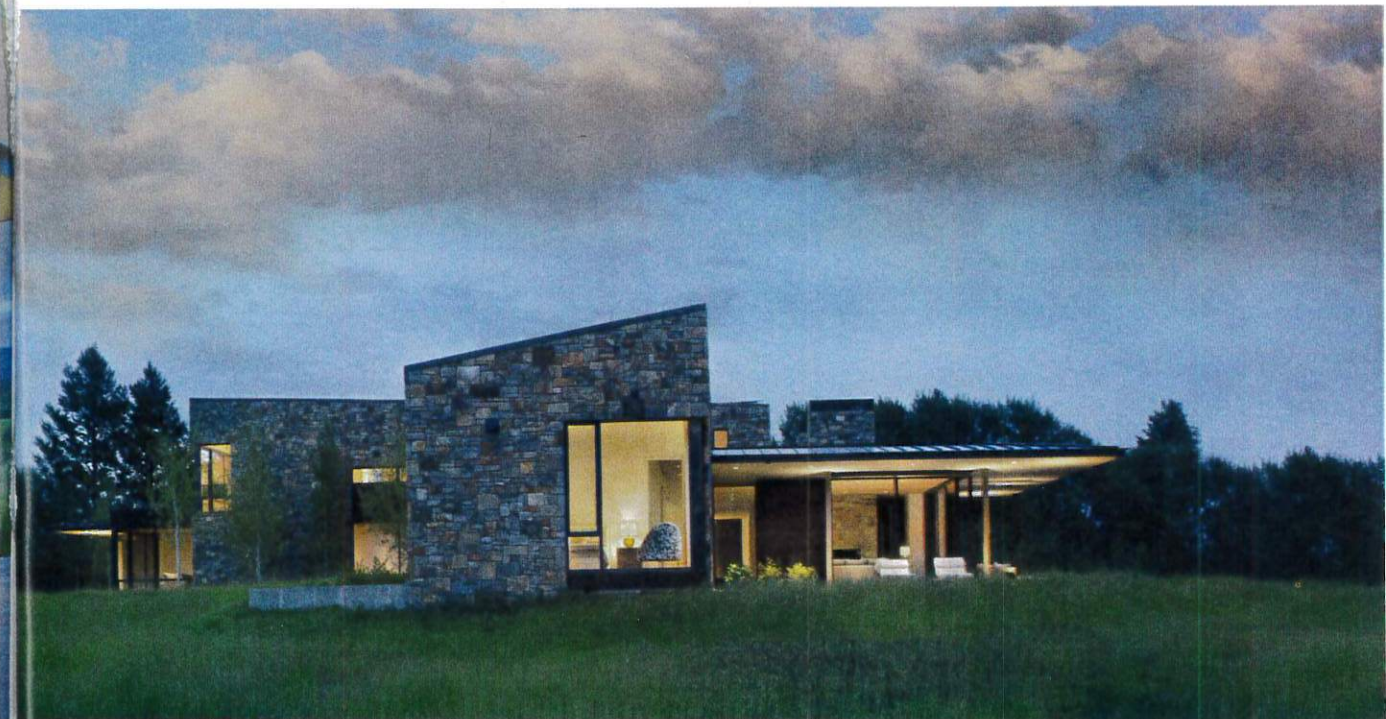
C: Do you see any interesting developments in what clients expect in a vacation home today?

EL: Yes—a couple of things. They have an interest in a smaller footprint, a real sensitivity to scale. We just aren’t fielding requests for mega homes. Stylistically, they are looking for an architectural expression and that is derived from an interpretation of the place, not the ‘Daniel Boone’ log homes of yesterday. Building in the West has become more sophisticated in terms of both design thinking and technical solutions.

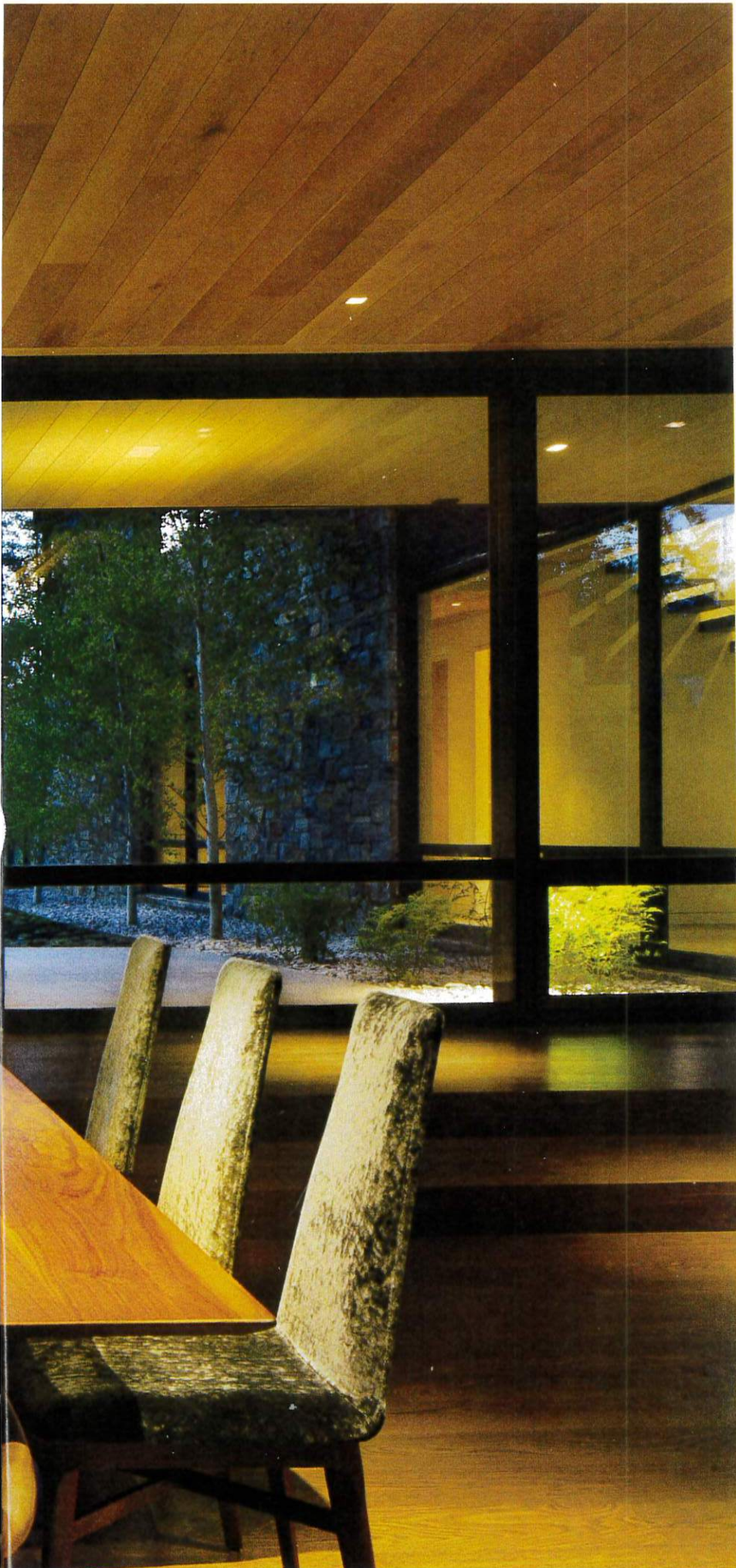
C: From conception to reality, tell us about the most challenging aspect of this project.

EL: The roof system was technically very difficult. The continuity of ceiling surface, blending seamlessly from inside to outside and transitioning to the broad, elegant, overhangs wasn’t easy to achieve in our climate. Also challenging was making the modern building feel warm, which was achieved, in part, through careful material selection. We combined local stone and cedar siding for the exterior and expansive areas of white oak floors and ceilings on the interior.









C: Two of the most significant natural wonders of the Americas are Grand Teton and Yellowstone National Parks. This project has a framed view of the Grand Teton. Was that difficult to make happen?

EL: It just so happened this site allowed us to create a narrative. Arrival begins far below the building site. The drive ascends through an Aspen forest, and emerges into an open meadow, where the house presents itself on the knoll. The knoll had a particular natural clearing in an Aspen grove offering a distant view of the Grand Teton that can be seen through the dining room. As architects our focus is to wring the best experiences from these beautiful sites.

C: Are there signature gadgets we would find in your architectural design?

EL: Signatures yes, although I am not sure they classify as gadgets. We often design our projects with deliberately expressive roof forms and large overhangs. I've found that when we punch a hole through the overhang, something magical happens with the play of sunlight and shadow on the surfaces below. Another favorite device is to disguise unsightly electronic gear or televisions with sliding panels or movable artwork.

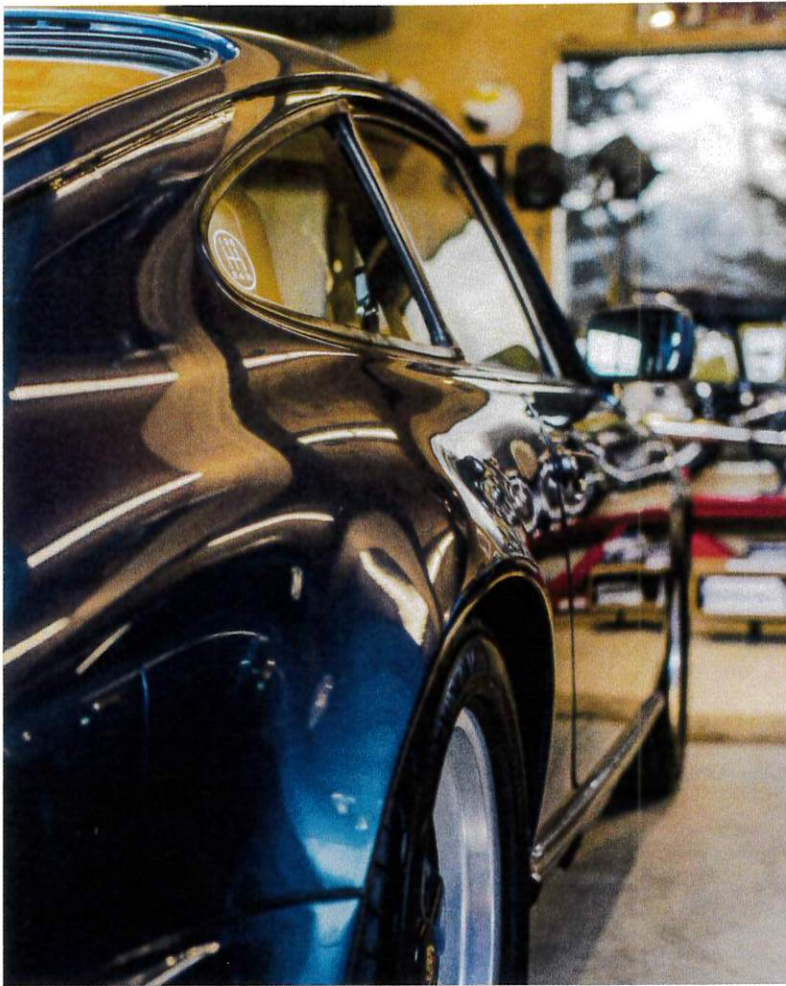
C: Tell us about who or what influenced you to choose architecture as a career path.

EL: My father was in the Navy with a graphic designer, who designed both the NASA and Bicentennial logos. They became great friends and this relationship influenced my parent's thinking on design. He inspired my parents to acquire beautifully designed - iconic modern furniture pieces. I believe growing up in a household with an appreciation for fine design was influential in my choice to study Architecture.









C: Do you have a favorite design book that inspires you?

EL: At the moment you will find books about black and white photography and Porsche 911 design on my desk, among others.

C: Is there something that may surprise us about you?

EL: I do have an object fetish problem—a small collection of beautifully designed cars, vintage motorcycles and bicycles.

C: If you could collaborate on a project with any architect or designer in the world, who would that be?

EL: I am a big fan of the sculptor Richard Serra. There is an authenticity in his work, a beautifully refined object and material quality that I admire. I'd be happy to simply follow him around and take notes.

