



RUSTIC MODERN

CHASE REYNOLDS EWALD
PHOTOGRAPHS BY AUDREY HALL



RUSTIC MODERN BARN

When architect John Carney moved to Wyoming in 1992, he left behind a body of work comprised of mostly commercial buildings to relocate to a place where artistic expression would be more personal, a product of synchronicity between architect, client, and setting. Any building designed by Carney in Jackson Hole would combine the architect's knowledge and experience with the clients' aesthetic preferences and programmatic goals. Above all, it would be a response to the land.

Carney was blessed with discerning clients from the start. One of his first commissions was to build a vacation home for a family from Los Angeles. Husband and wife both worked in the film industry and were raising a family in LA, but they needed a respite from both the pace and the milieu of their primary home. The wife had first visited Jackson with her family at age ten, vacationing at Lost Creek Ranch and Jenny Lake Lodge, and the experience had affected her profoundly; her husband, when he discovered Jackson later in life, was equally enthusiastic. It wasn't long before they were under construction on a log home. Fast forward twenty-plus years to a time when the children are grown, retirement is under consideration, and it's now possible to work from anywhere. The owners were already spending half the year in Wyoming and planning to increase that. They explained to Carney (now a longtime friend who in the intervening years had also consulted on their California home), that they envisioned a multiprogram space. It would combine guest quarters, an exercise room, and a workshop for the husband (a hobbyist mechanic) where he could house and tinker with his collection of bicycles, motorcycles, and classic vehicles.



◀ Longtime clients of architect John Carney, of Carney Logan Burke Architects, approached him about designing a guest quarters, exercise space, and workshop where the husband could tinker with his bicycles and cars. They envisioned a barn that was traditional in form but modern in attitude.

▲ An art installation of a swarm of butterflies by Paul Villinski, courtesy of Tayloe Piggott Gallery, leads the eye from the entry area up the stairwell to the living space.

◀ Collectible vehicles include a vintage VW bus, perfect for exploring Wyoming's national parks.

The couple wanted a barn, traditional in form but modernized for the twenty-first century. It would be functional, filled with light, and positioned to take advantage of the site's spectacular views. Siting on the mostly level eighteen-acre property was relatively straightforward; it would be close to the main house for convenience and within the allowed building envelope, but offset to the northeast so as not to interfere with the main home's views. The structure is simple in concept: a wood-clad gambrel-roofed barn with small square windows on the lower floor, three pairs of dormer windows, a small cupola, and an attached one-story shed-roofed structure, set back so as not to interfere with the pure lines of the gambrel form. The shed attachment allows for an additional parking bay and lends a feeling of historical authenticity, as barns were often added on to in this way.

The lower floor is the husband's domain, and it was his idea to place large black and white tiles on the floor. These inject animation and a sense of playfulness into the room, while the barn wood walls and sliding doors on rustic hardware lend texture and warmth in the utilitarian space. Bicycles become sculptural when suspended against a wall; a red dune buggy and green-and-white vintage VW van add color.

The upstairs is accessed from its own porch and entryway. In the vestibule a dramatic installation of a Paul Villinski butterfly swarm set against weathered wood leads the eye upstairs to the surprise that awaits. The "aha" moment comes upon reaching the second level. Within the meticulously ordered grid laid out by the articulated beams with steel bracing and dormer windows is an open, airy space with jaw-dropping views through an end wall of floor-to-ceiling windows framing a dramatic outlook of the Tetons.

Two thirds of the upper level is given over to an open plan exercise room, with a kitchenette and sitting/dining area. A walk-through closet, guest bath, and guest bedroom anchor the end of the building closer to the main house. The guest room, viewed from the main house and driveway, has a more traditional window in keeping with the goal of authenticity. "On the south side the barn is much more traditional," explains architect John Carney. The window "looks like it could have been there when



▲ An avid outdoorsman and bicyclist, the husband proposed the idea of installing the large black and white tiles, which brighten, enliven, and lend character to the garage workspace.



▲ The tranquil guest bedroom furnished by Rush Jenkins of WRJ Design relies on luxurious fabrics and multiple textures to create a feeling of comfort. By adhering to a clean palette, he gives voice to the architecture.

hay was being loaded into the loft. You don't know until you go upstairs that the north side is a glass curtain wall."

The interiors were conceived by Rush Jenkins of WRJ Interior Design. "He has such a great eye and was invaluable to me," says the owner. "He led us in a great direction. Contemporary can feel a little stark, but I like it to feel cozy and welcoming."

They attained this feeling of comfort—despite the modernist-leaning furniture and neutral colors—through layers of texture and sumptuous fabrics: a leather and suede headboard on an open frame bed, curtains of Loro Piana linen, impossibly soft throws. Jenkins says that above all his client wanted a clean palette. "The idea was that the architecture and the artwork could be seen," he recalls. "We

talked about it being tone on tone, so it would be about the forms of the furniture, the textures of the fabrics, and the views."

The project was the result of a focus on excellence by John Carney, project architect Matt Bowers, interior designer Rush Jenkins, Benchmark Builder's project foreman Jeff Thomas, and the owners, who brought passion to the project and divvied up their attention to detail by floor and program.

No doubt a career-spanning friendship laid the basis for a productive working relationship. "It's a cool design that was very much a collaboration," says Carney. "I like to think we're encouraging the clients as we go on this trip together."



▲ The quieter end of the barn faces the main house and driveway, giving guests a sense of connection to the action. The immense square window allows plenty of light and adds interest, while the small square window centered above it references traditional barn architecture.

► The “aha” moment comes at the top of the stairs when visitors turn and see the floor-to-ceiling glass wall framing the spectacular mountain view. The room is kept deliberately spare in order to appreciate the poetry of the repeating architectural forms.

