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BALANCING ACT

WRITTEN BY MINDY PANTIEL

PHOTOGRAPHY BY MATTHEW MILLMAN

WHAT DO YOU GET WHEN AN INVESTMENT BANKER FROM MILAN AND A JULLIARD-TRAINED PIANIST FROM PARK AVENUE DECIDE TO BUILD A RANCH IN JACKSON HOLE, WYOMING? "Not your typical Western antler-chandelier kind of house," says James Magni, of Magni Design in Los Angeles. "You have to take East Coast sensibility, translate it into a ranch environment and overlay it all with a European aesthetic to appeal to that level of sophistication."

Together with associate Colin Dusenbury, it was Magni's job to fashion comfortable yet chic interiors amid the decidedly hard architectural shell designed by principal Eric Logan and project manager Andy Ankeny of Carney Logan Burke Architects. Early in the process, the architectural team faced the challenge of creating a modern building while balancing the demands of the local homeowners association for more traditional forms. Ultimately, everyone involved had to bring an array of opposing factions to a harmonious conclusion.

"We responded with a synthesis of opposites," says Logan. "When viewed from a distance, you see the gable roof and simple building forms, but it's not until you get closer that the contemporary elements, like the steel, concrete and crisply detailed wood siding, become more apparent."

The primary residence sites on 15 mostly flat acres covered with low-lying sagebrush and rye grass and a stand of cottonwood trees. Three intersecting rooflines on three distinct structures define the T-shaped design. One metal form tops the two-story structure where the owners' teenage daughters reside; a second caps the master suite situated over the garage; and a third long, low-slung version with 6-foot overhangs provides protective cover for the shared gathering spaces. The classic gable form then projects beyond the interior rooms to shield a patio—one of three outdoor living spaces located on various sides of the house.

ARCHITECTURE Eric Logan and Andy Ankeny, Carney Logan Burke Architects

INTERIOR DESIGN James Magni and Colin Dusenbury, Magni Design

HOME BUILDER Chuck Rainier, On Site Management

BEDROOMS 4 | **BATHROOMS** 4 | **SQUARE FEET** 6,400



STYLE SELECTION

Made in Italy, this chair's sophisticated materials and sleek lines add a sense of refinement to more rustic living room spaces. *Martini Short Armchair*, price available upon request; promemoria.com



MATERIAL MIX

Designer James Magni juxtaposed materials throughout the home. In the dining room, he paired a custom walnut and raw steel dining table from Gulasa with Christian Liaigre for Holly Hunt Olon armchairs, which are set off by the raw concrete wall.



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Designing a collection of buildings and utilizing broad sheltering rooftops are signature elements of the award-winning Carney Logan Burke Architects. But, in a slightly unorthodox move, the architects placed the dark clear-cedar siding over the light concrete base stained to match the local earth tones—"Usually the base color is darker, but we inverted it to create a sense of lightness," says Ankeny—and mitigated the long stretches of wood and stone with a series of copper-clad projections meant to add texture and shadow to the various elevations. "Outside, these bumps add visual interest and become exclamation points, while, inside, they give us the opportunity to make more intimate spaces within the bigger rooms," says Logan, pointing to the cozy reading area at the far end of the living room and the home office as examples.

MODERN MEETS TRADITION

A classic gable form projects beyond the living room. Architects Eric Logan and Andy Ankeny married wood siding and horizontal banding, and an earth-toned stain to anchor the home within its setting. As a counterpoint, and to satisfy the clients' desire for a modern look, the duo used exterior steel, concrete and glass.



LIGHT SOURCE

Paul Ferrante custom bronze and mica chandeliers define the dining and family room. Magni Home Collection's Trousdale sofa covered in Jim Thompson silk chenille, Paul Mathieu's Bianca daybed for Ralph Pucci, and Minotti's Pasmore armchairs in black woven leather sit atop an Aga John Oushak rug, which plays off the cool colors of concrete.



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A more refined version of the stone, wood and metal palette is found in the elongated main-level structure that houses the living room, dining room and kitchen. "The patterning on the ceiling is smooth and finished as opposed to rough-sawn on the outside, and the steel wide-flange columns and heavy timber beams create a rigid order in the room while adding a sense of drama," says Logan. "I think it's one of the best interior rooms we've designed, and I credit the interior design team with taking a steel and concrete interior with a wood lid and making it livable."

To soften the main living pavilion, the designers introduced texture in the form of fabrics—the window seat sports linen in summer and charcoal cashmere in winter—and mid-century pieces like the contemporary Italian chairs in woven leather and deep-seated lounge chairs wrapped in horsehair. "We have a very studied philosophy about mixing materials and finishes and see it as a way to respond to the local environment," says Dusenbury. "Even though half the year the landscape is covered in snow, the neutral colors and warm textures hearken back to what's beneath the snow."

Custom chandeliers crafted from iron and mica also respond to the environment, but the strong geometric lines complement the modern architecture as well. "The space could be cold and cavernous, but the lighting helps bring the room down to a more human scale and makes it more intimate," says Magni. "And the furnishings have a crafted, sculptural quality that plays well against the hard-edged architecture."



OVER EXPOSED

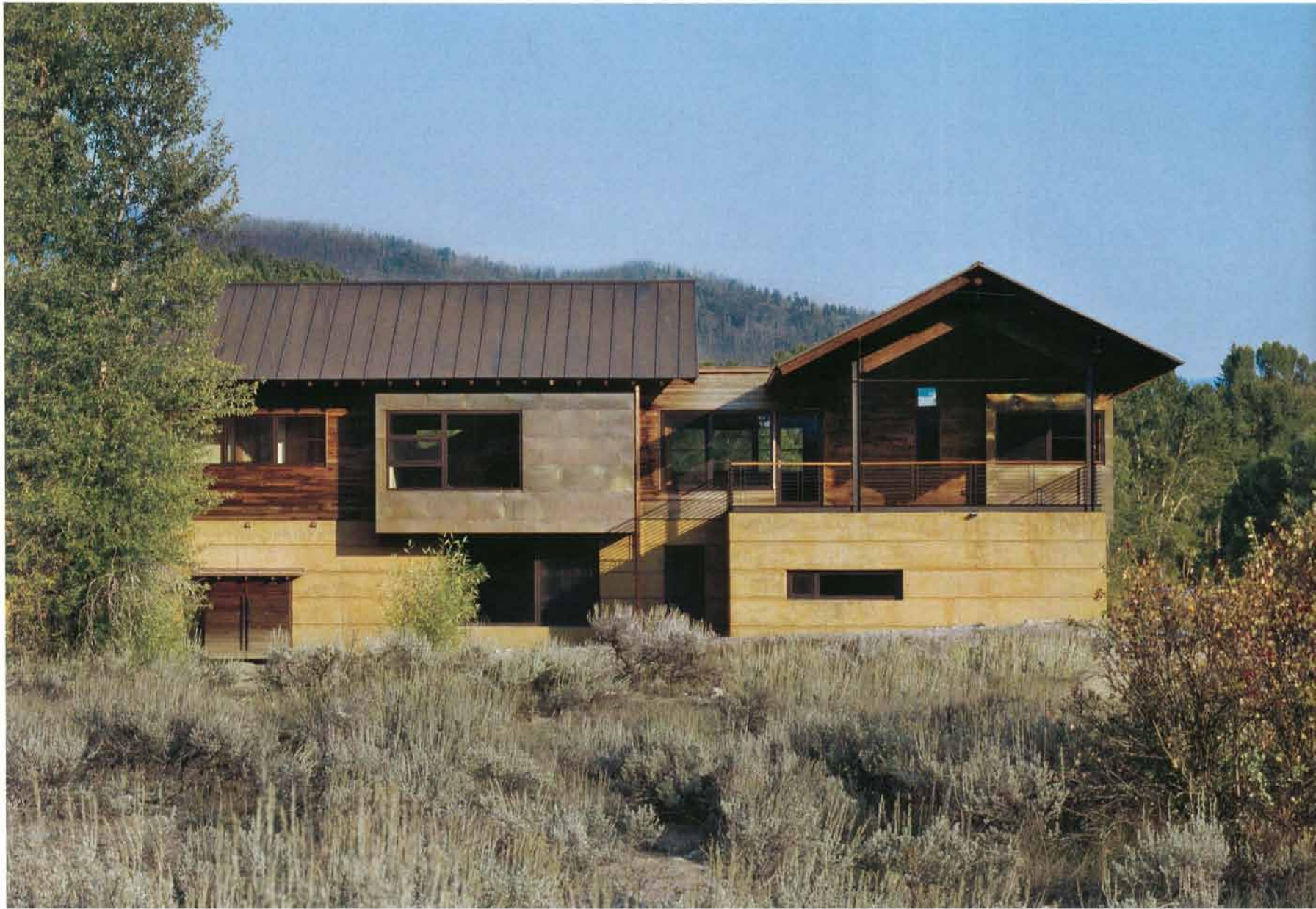
Bullhaup's b3 system makes up the open-plan kitchen. Jamaica barstools from Knoll; De Majo bell suspension lighting; Five Star range; Sub-Zero refrigerator; faucets are from Dornbracht's Tara Classic collection.



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The interior design team also introduced the concept of "global modernism," a phrase Magni coined in 1995 in response to the increased availability of international resources. "In the great room, we have antique Japanese obis used as pillows, chairs from Italy and a European-style kitchen from Germany," says Magni. "It's easy to do a room as one collection, but this is a really wide juxtaposition of many things."

According to the designer, other than a "pop of red" in the breakfast room chairs, the lack of color in the open room was intentional. "This part of the house is all about the natural surroundings, so there are no show stoppers," he says. "Instead, color develops in the private spaces where there is less texture and less pattern."



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Open slats of metal define the staircase railing in the two-story library that leads to a hallway-office where the home transitions from public to private. A red leather desk chair hints at the broader strokes of color to be found in the master suite, where art and accessories take on prominence. “We played down the texture and showcased the artwork,” says Magni. Contrast comes into play again in the adjacent spa-like master bath, where the warm teak walls and floor meet a custom stainless steel tub and IceStone counters made from recycled glass.

“The house ended up being a direct response to the client, the architecture and the environment,” says Dusenbury. “They knew what they wanted, and we provided the disparate pieces that resulted in a warm home with a unique look.” **L**



CORNER POCKET
The media room is a comfortable refuge. A Charles Jacobsen custom Java sectional covered in chenille from Hinson wraps around Magni Home Collection's Parsons coffee table. Romo print from Thomas Lavín on accent pillows; Aga John custom hemp and wool rug; Ecart International Duplex floor lamp from Ralph Pucci.



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