

Western Interiors

AND DESIGN

JULY/AUGUST 2006

NEW OUTDOOR
KITCHEN IDEAS

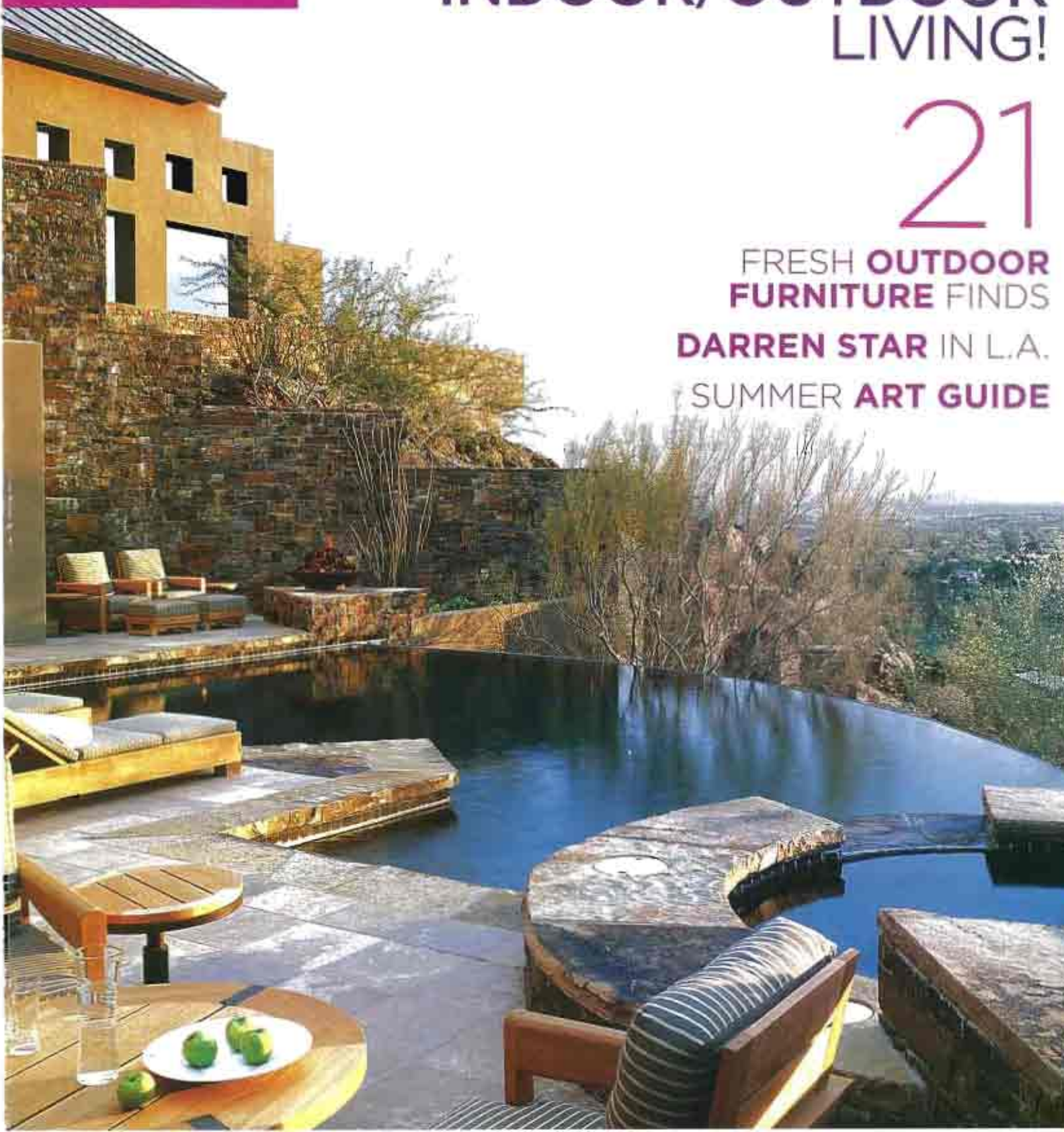
SPECIAL ISSUE
INDOOR/OUTDOOR
LIVING!

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FRESH OUTDOOR
FURNITURE FINDS

DARREN STAR IN L.A.

SUMMER ART GUIDE

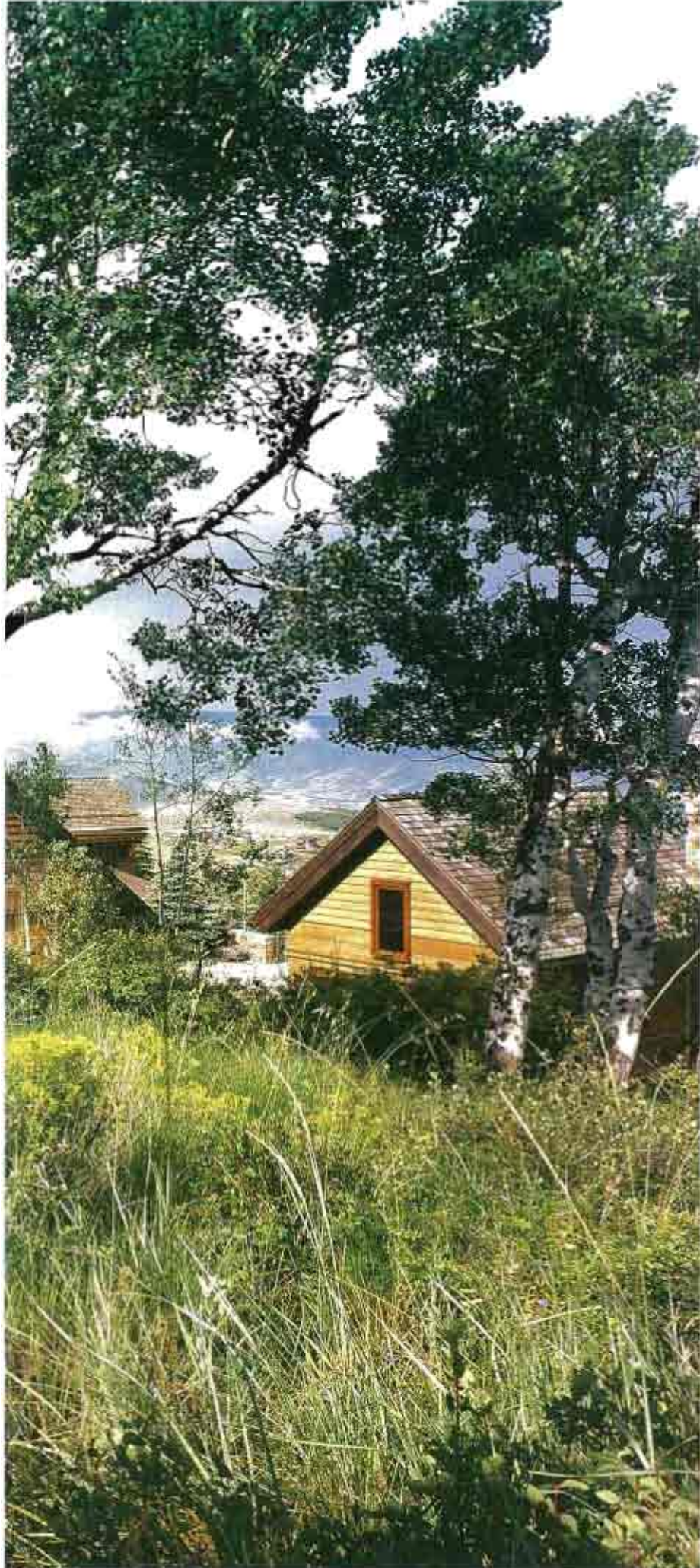


A photograph of a mountain village. In the foreground, there is a large, leafy tree on the right and tall grasses. In the middle ground, there are several wooden houses with gabled roofs and stone chimneys. The background shows a valley and mountains under a blue sky with white clouds.

MOUNTAIN VILLAGE

**FOR A RESIDENCE OVERLOOKING VAIL
VALLEY IN COLORADO, ARCHITECT JOHN
COTTLE AND DESIGNER DAVID KRAJESKI
MOVE A TRADITIONAL AESTHETIC FORWARD**

PHOTOGRAPHY BY PAUL WARCHOL/TEXT BY LINDA HAYES



Two goals are to which practice integrates with the landscape, says architect John Kinnell, a principal at the firm. "We're not interested in building something that looks like a generic ski resort," he says. "We're interested in building something that's unique and that's connected to the landscape." The firm's goal is to create a building that is not just a structure, but a part of the landscape.



above: "We wanted to render traditional mountain materials in a fresh, new way," notes Cutts, who clad each cabin in Telluride Gold stone or timber, African mahogany, brass windows and corridors. A sheltered outdoor living area features a water element by landscape designers Paul Grande and Olen Eilean. right: "For the interiors we decided on a country antique look with a bit of an Asian aesthetic," says interior designer David Kravick of Design Coalition near Park City, Utah. A Ralph Lauren armchair, De Souza Hughes sofa and a Christa ottoman are arranged around a Chinese low table. The area rug is from ABC Carpet and Home.

THE LIVING ROOM FEATURES A BEAMED CEILING, A RECLAIMED OAK FLOOR AND A WALL OF WINDOWS THAT GIVE ONTO A SUN-DAPPLED POND.





left: Dutchman Woodworks kitchen cabinetry and a tabletop inset with semiprecious stones lend a country feel to the kitchen and breakfast area. Richard Mulligan chairs. opposite: "The gallery corridor leading to the master suite is a good illustration of the log masonry used in this project," says Cottle. Oscar, the family dog, lies near a Darren Waterston painting. A sculpture by Bruce Gueswei is set farther down the hall.

"I HAVE A STRONG EMOTIONAL TIE TO REALLY TRADITIONAL RANCHES AND BARNs AND HOW they fit in with the land," says architect John Cottle, a principal of the Basalt, Colorado, firm CCY Architects. "The idea was to take the true spirit of that architecture and be respectful of it while moving it forward." For the house he designed—set on a sage- and serviceberry-covered mountainside with views of Arrowhead and Beaver Creek mountains in Avon, Colorado—moving it forward meant addressing his clients' interest in contemporary design as well as the outdoor lifestyle of their family.

Inspiration came from the site itself, which offered sweeping vistas to the south. "The best way to capture the views and solar potential of the southern exposure was to position the house in an east-to-west direction, but that meant there would be a thirty-foot drop in elevation along that axis," Cottle explains. "We thought, Why not break up the house into smaller buildings that would step down the hill and create outdoor living spaces between the different structures?"

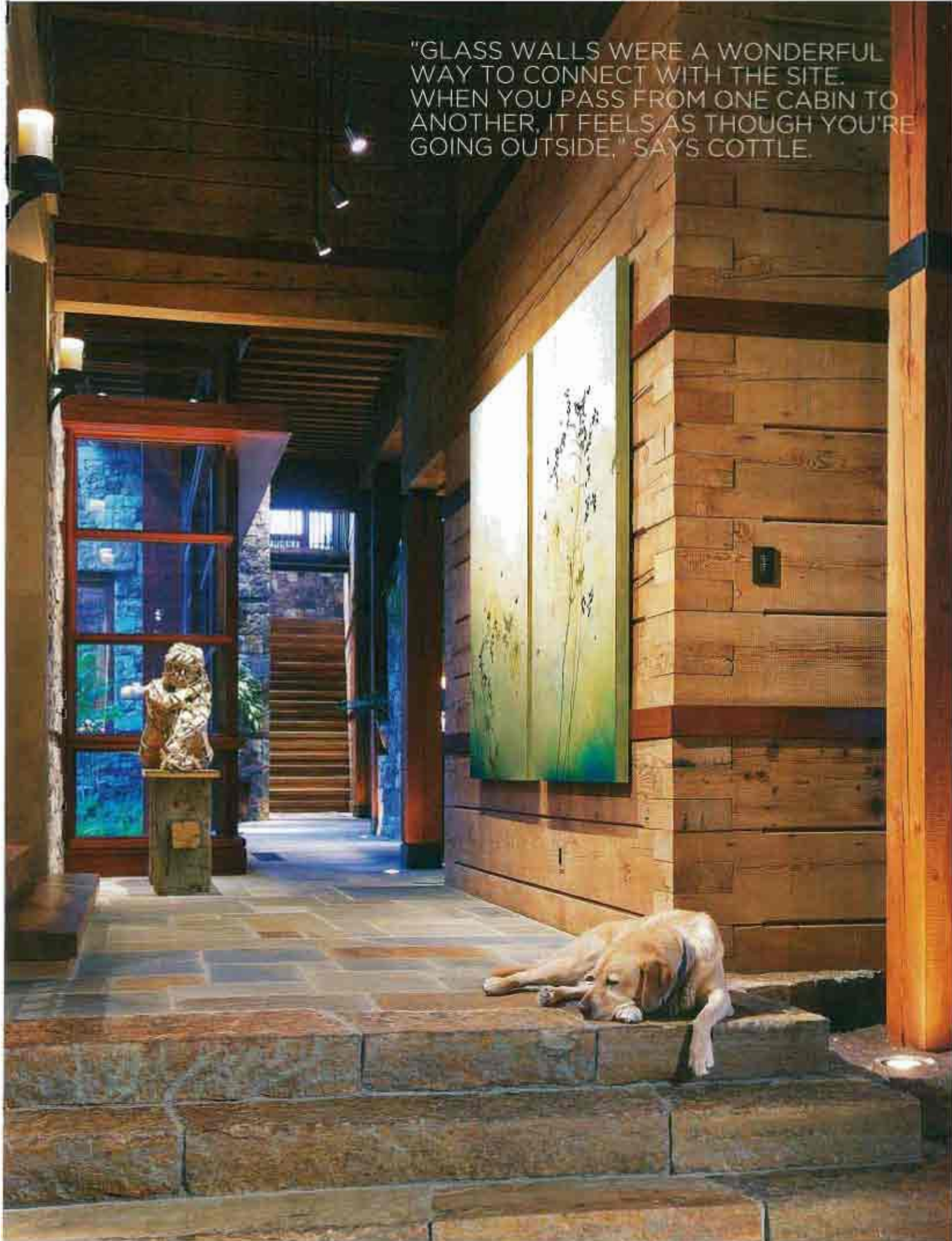
In effect, Cottle's collection of simple structures produces a magic like that of a hill town in Tuscany. The individual build-

ings came to be called cabins—some clad in stone, others in timber—which house living, dining and kitchen areas, a master suite, a wing for the children, a painting studio, guest accommodations, and entertainment areas.

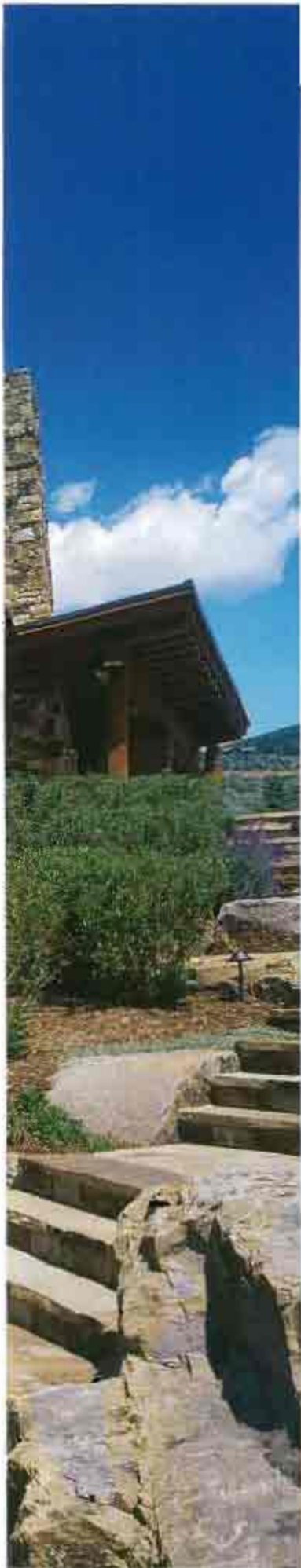
While the cabins reference Cottle's beloved Colorado architecture, they also move away from it by incorporating contemporary detailing. For the timber walls, Cottle eschewed traditional round logs for square-cut reclaimed fir logs that he deemed "crisper, with less baggage"; he then coursed them all the way around and banded them with African mahogany. Stone walls followed suit, with Telluride Gold stone and moss rock stacked in a horizontal pattern and accented with recessed stone-and-rock bands.

Cottle and project architect Chris Touchette linked the cabins with mahogany-framed window-wall corridors that contrast with the solidity of the cabins and unite the house to the outdoors. "Glass walls were a wonderful way to connect with the site," Cottle says. "When you pass from one cabin to another, it feels as though you're going outside." An actual outdoor room—with an entertainment area, a bar and a fireplace—was created on the pool terrace located at the south side of the house.

"GLASS WALLS WERE A WONDERFUL WAY TO CONNECT WITH THE SITE. WHEN YOU PASS FROM ONE CABIN TO ANOTHER, IT FEELS AS THOUGH YOU'RE GOING OUTSIDE," SAYS COTTLE.







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left: "The master suite is set in a two-story cabin above the indoor-outdoor pool," notes Cottle. "It's sheltered from the sun by a log trellis." The main rooms of the residence open onto the pool terrace, above. "The large overhang protects the living room," says Cottle. "The curve contrasts with the inherent squareness of the cabin's log construction." A pond was created to come right up to the living room, reflecting light deep into the interior space. The intricate landscaping provides the constant sound of flowing water.

ights: "The master suite is contained in its own cabin and sits at the property's highest point," notes Cottle, opposite: "The suite was intended to be a sanctuary," says Krajewski, who offset an enormous stone fireplace in the bedroom with an area rug from ABC Carpet and Home. A Donghia chaise longue is positioned to take advantage of views and a rotating flat-screen television stored in the foot of the custom bed. Chandeliers are from Holly Hunt.



"Water was part of the design from the start," says Cottle. "It travels down around the house and pools in certain places, such as outside the living room. In the summer, with the windows open, you hear water all the time." Landscape designers Pam Granada and Glen Ellison conceptualized and built the water elements found throughout the property, including boulder-strewn waterfalls, streams and ponds.

The living room features a beamed ceiling, a reclaimed oak floor and a wall of windows that give onto a sun-dappled pond. A massive stone fireplace anchors the space and coexists harmoniously with what interior designer David Krajewski of Design Coalition near Park City, Utah, calls an eclectic grouping of furniture. "Our plan was to keep the interiors compatible with the mountains, then mix it up with unexpected pieces such as a nineteenth-century Chinese opium-bed low table, square leather ottomans, and sofas by De Sousa Hughes," explains Krajewski, who partnered with his wife, JoAnn Krajewski, on the project.

The most traditional decor is in the kitchen, where custom butternut cabinetry is complemented by honed limestone countertops. The warm, comfortable tone extends into an adjoining

breakfast area and family room. "We went for a country kitchen feel," Krajewski says. "Details like semiprecious stones inlaid in the pine tabletop add interest."

A hallway gallery (similar, Cottle says, to "a village street"), filled with some of the owners' collection of contemporary sculpture and paintings, connects the main living areas to the master suite. Set at the site's highest point, the master suite was intended to feel like an intimate cabin. "It's a very humble space in scale," Cottle points out. "What's grand about it is the connection with the land and the views, and the privacy it affords." Here, too, the interior design is refined. "We softened the rugged stone fireplace and elaborate Greene and Greene-style woodwork with elegant furnishings," notes Krajewski, "including a large sleigh bed, a Donghia chaise longue and an Asian rug from ABC Carpet and Home." An exterior stone staircase leads from the master bedroom terrace to the pool terrace.

"The key is putting together materials in ways that haven't been thought about before, ways that make you feel both comfortable and alive," Cottle says. "If you just replicate a style, you might as well be building a set." +

