

Architectural Design Award

Barnes House

Patkau Architects

Project: Barnes House, Nanaimo, British Columbia.

Site: the edge of an open, rocky outcrop within a generally forested five-acre parcel of land, which overlooks the Strait of Georgia and mainland British Columbia to the north and the rocky shoreline of Vancouver Island to the northwest.

Program: a residence for Dave and Fran Barnes.

Solution: The house, which has a view of the entire region centered on the Strait of Georgia, is designed to be a focusing device for the landscape. In the pragmatic approach taken by the architects, architecture is viewed as something continuous with and not distinct from the natural world.

Comprising main and lower levels, the house is constructed of conventional wood framing, with stucco walls that carry up past the roof. The prominent heavy timber roof is supported by three concrete columns, and it forms a floating folded plane, appearing independent of the walls.

The design simultaneously plays off ideas of the regular and irregular, strength and weakness; the north and west elevations are seen as strong in a figural sense, while the south and east elevations represent figural weakness. Also contrasting are the concrete, steel, wood, and stucco, each of which is used in an appropriate manner. Juxtapositions that result generate expressive power and variety.

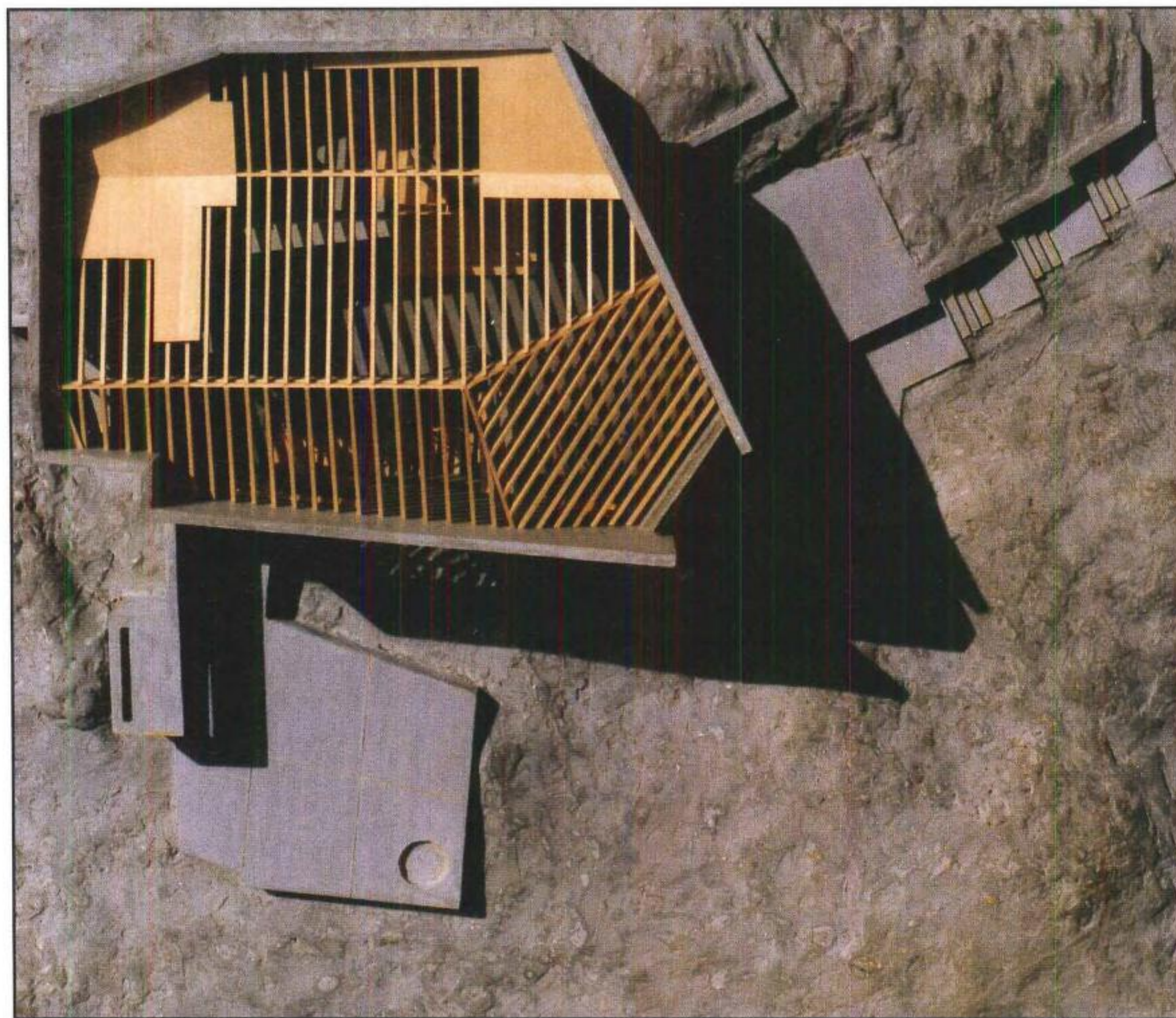
Architects: Patkau Architects, Vancouver, British Columbia (John Patkau, Patricia Patkau, David Shone, and Tom Robertson, project team).

Clients: Dave and Fran Barnes.

Consultants: Fast and Epp Partners, structural.

Modelmaker: Tim Newton.

Model photographer: James Dow.



MODEL WITH ROOF FRAMING

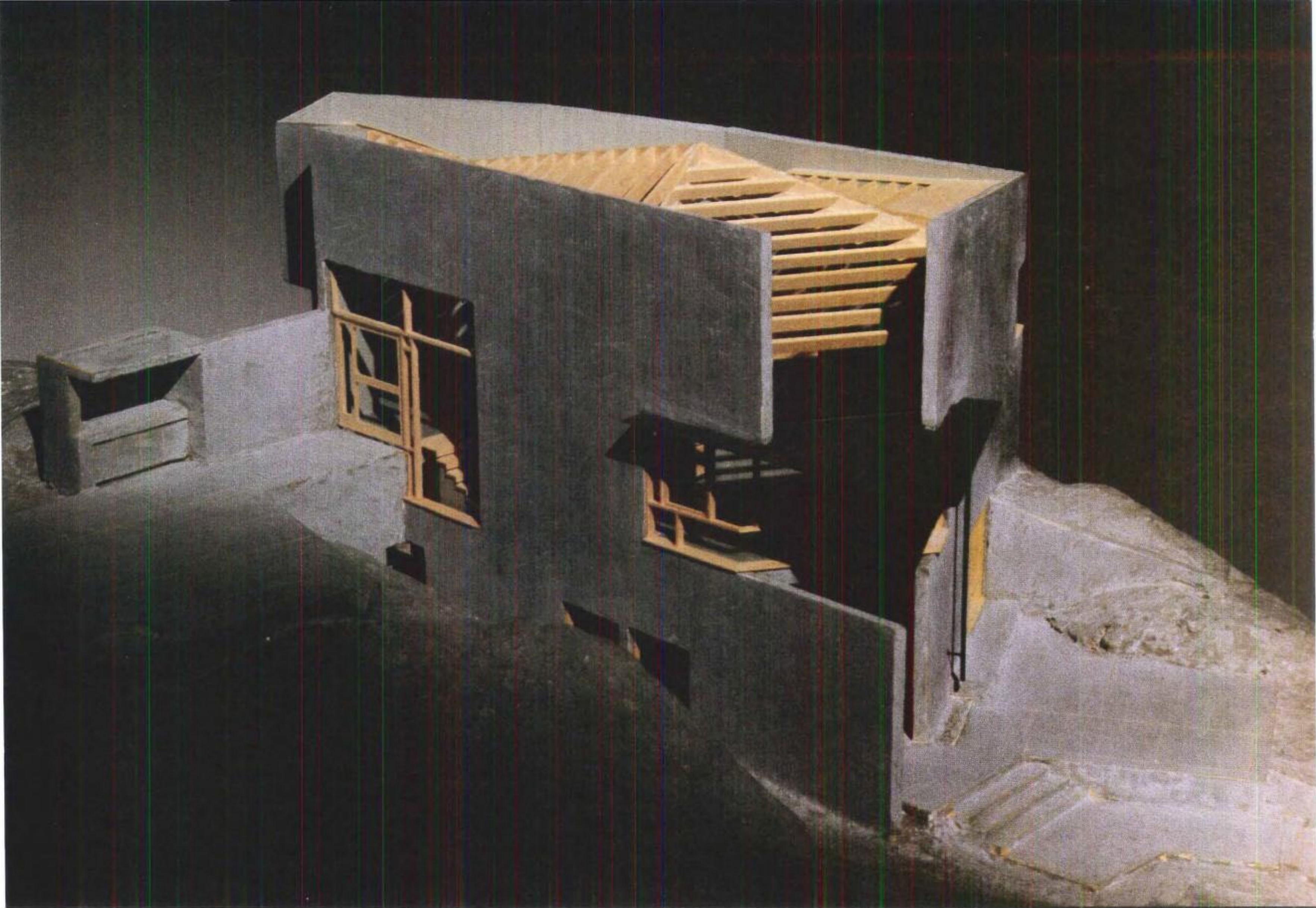
Jury Discussion

Jurors were unanimous in their admiration for the powerful images made by this house. From the first time they saw the submission, they also commended the way the materials played separate strong roles that seemed to complement each other. As Ada Karmi Melamed observed, "I like the fact that the roof is like a blanket that follows its own rules, and that the wall is a container wall that comes to the ground, independent of that roof; it continues beyond the roofline and is being cut where it wants to be cut,

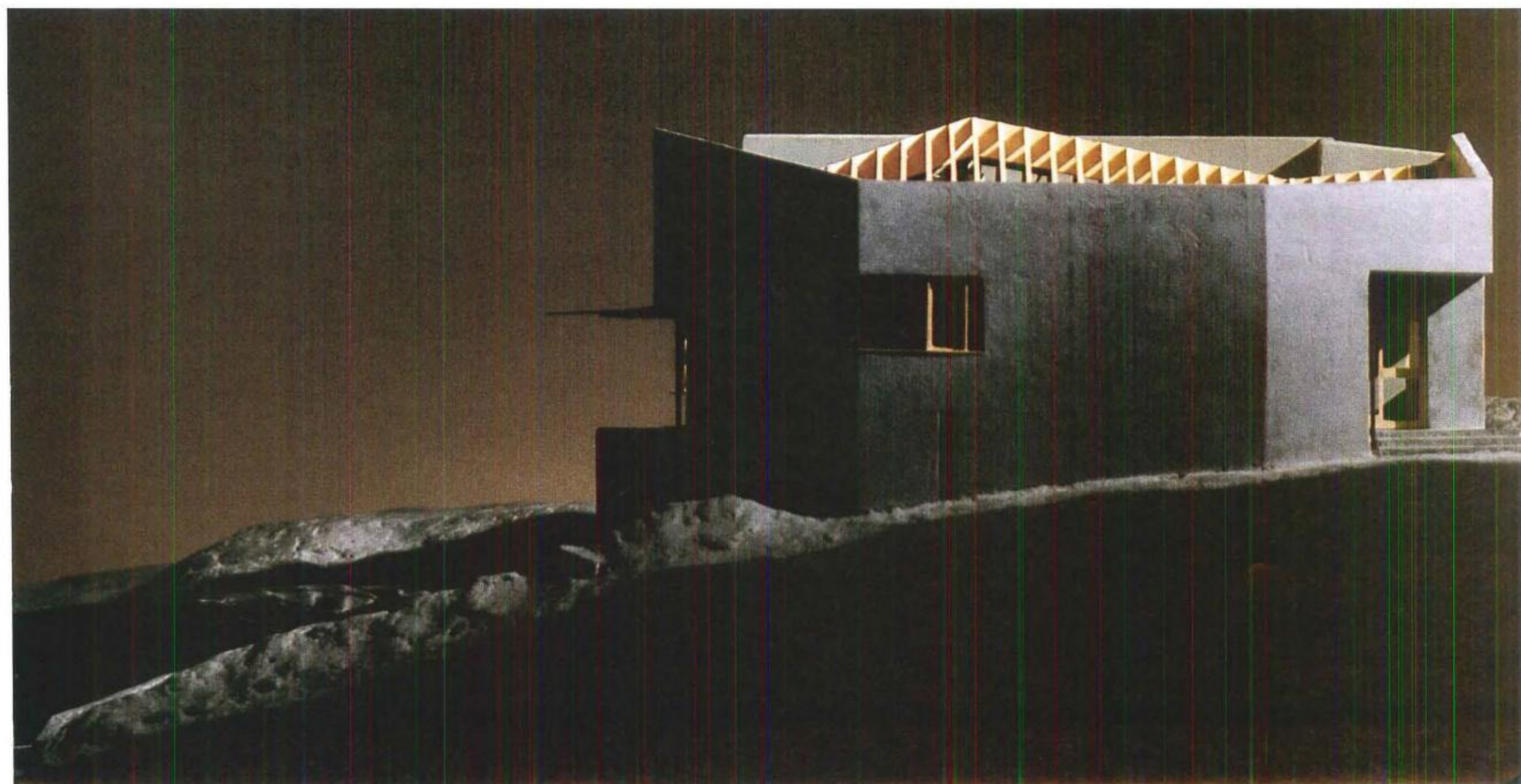
irrespective of what the roof is doing." She did question whether there shouldn't be a more prominent seam between the materials, a sort of reveal at the juncture, and wondered if that would differentiate between the importance of the wall and the roof. But Thomas Beeby felt otherwise, replying, "If you're interested in structural clarity, you wouldn't do this house; any kind of structural determinist logic put on this would ruin it, and I think the impurity of it is very nice. Actually, the power it has is in the amazing spaces. This house is all about enclosure and textural changes."

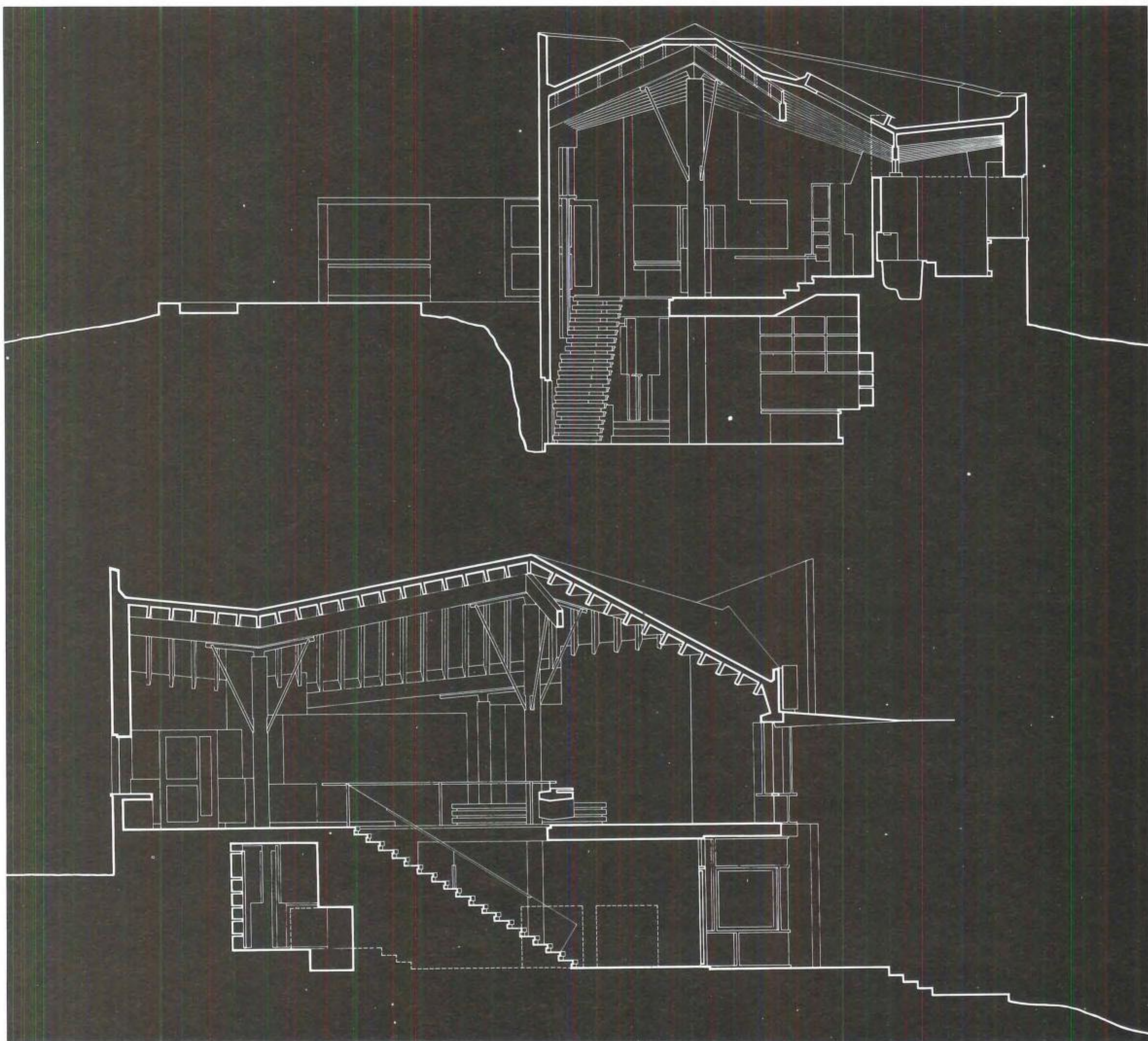
The house's appealing aspects were demonstrated in the submission, which contained ample evidence of what the interiors and the site were like. As Julie Eizenberg commented, "This is one of the few projects we've seen that lets you feel you can walk through the space – that you can inhabit it; there is this incredible sense of clarity, and it's wonderful to see. It's voluptuous, as well as being very disciplined, and that balance is really beautiful."

Virtually every jury member commented about the sensitive relationship to site and context made evident



MODEL FROM THE WEST (ABOVE), MODEL FROM THE SOUTHEAST (BELOW)

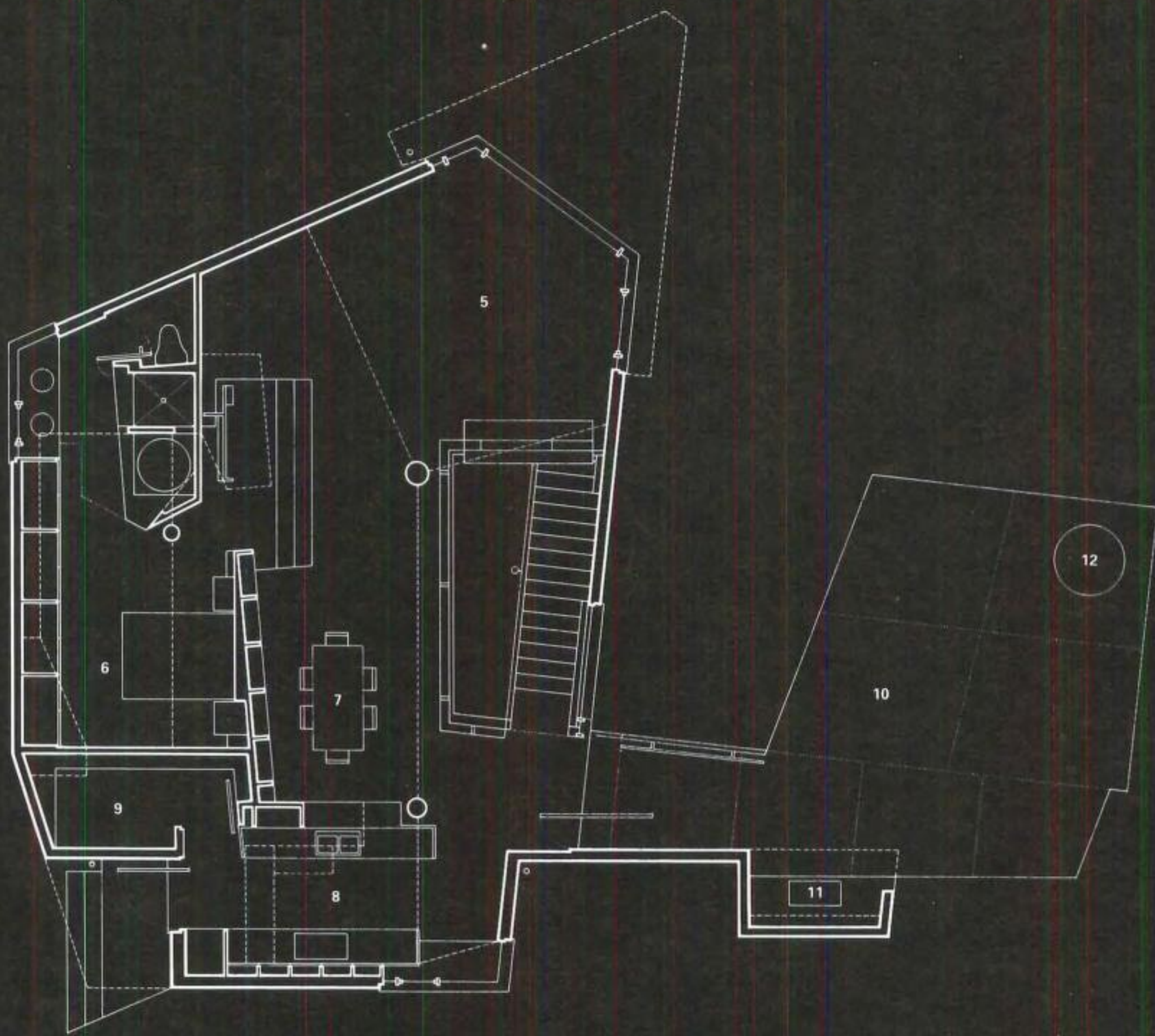




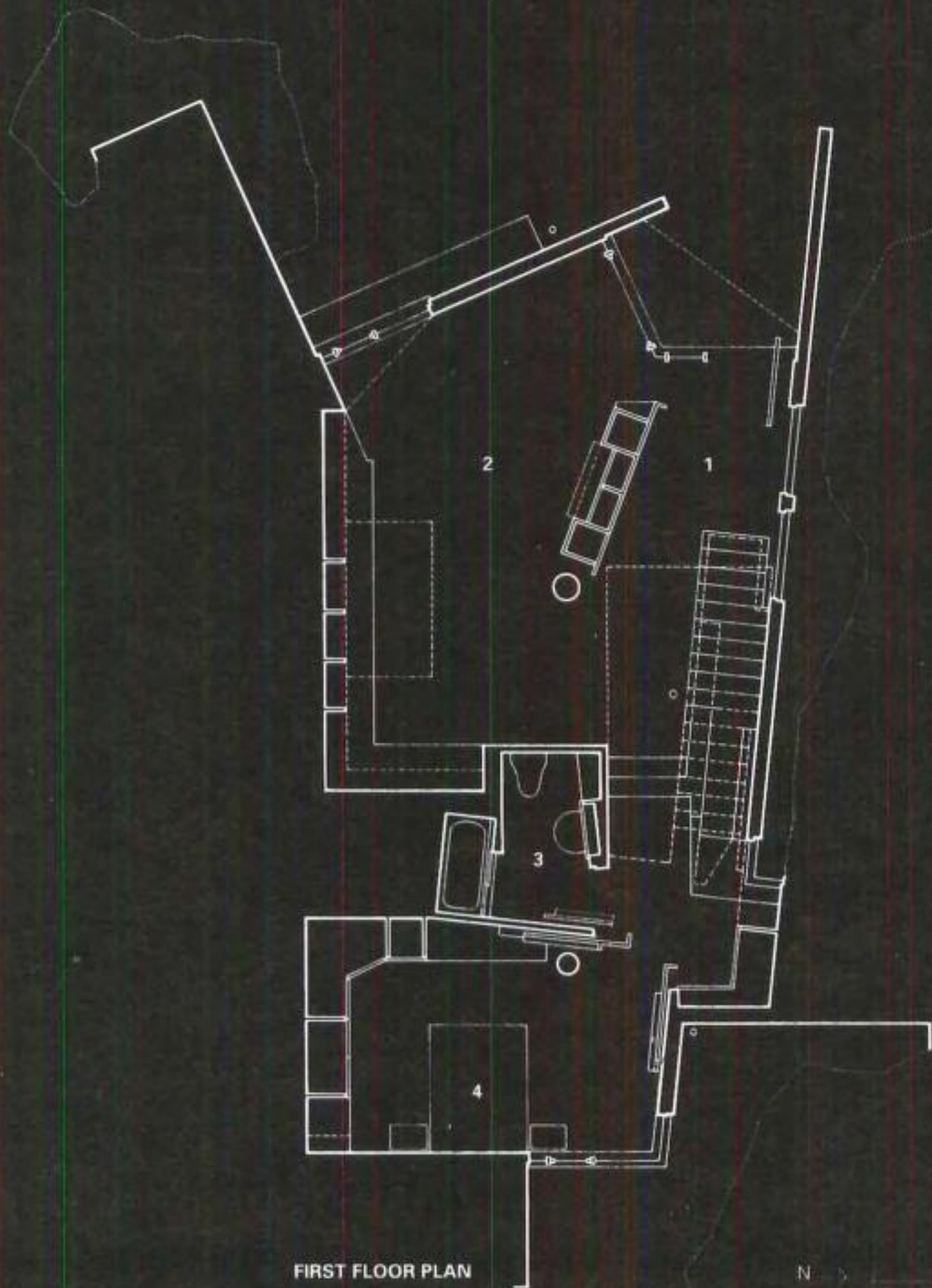
COMPOSITE CROSS SECTION (ABOVE), COMPOSITE LONGITUDINAL SECTION (BELOW)

by the design. Ben Refuerzo commented, "This is one of the few houses that really follows through and makes the kind of connection with the site described in the beginning statement. It begins to look at some of the basic elements of architecture, and orchestrates them to create a wonderful quality that isn't pretentious. This is a very strong project." John Kaliski concurred, saying, "This is the one of all of them that seems to grow on its site and in its location. Most of the others give you nothing to clue you in as to their regional particularity. This house

does that, and it has to do with the recognition of a roof form that's informing the section, something I like a lot. There is also the lovely sequence of spaces; they all seem to be orchestrated very nicely."



SECOND FLOOR PLAN



FIRST FLOOR PLAN

N → 10' / 3m

- 1 ENTRY
- 2 STUDIO
- 3 BATHROOM
- 4 GUEST ROOM
- 5 LIVING ROOM
- 6 MASTER BEDROOM
- 7 DINING ROOM
- 8 KITCHEN
- 9 UTILITY
- 10 TERRACE
- 11 BARBEQUE
- 12 FIREPIT