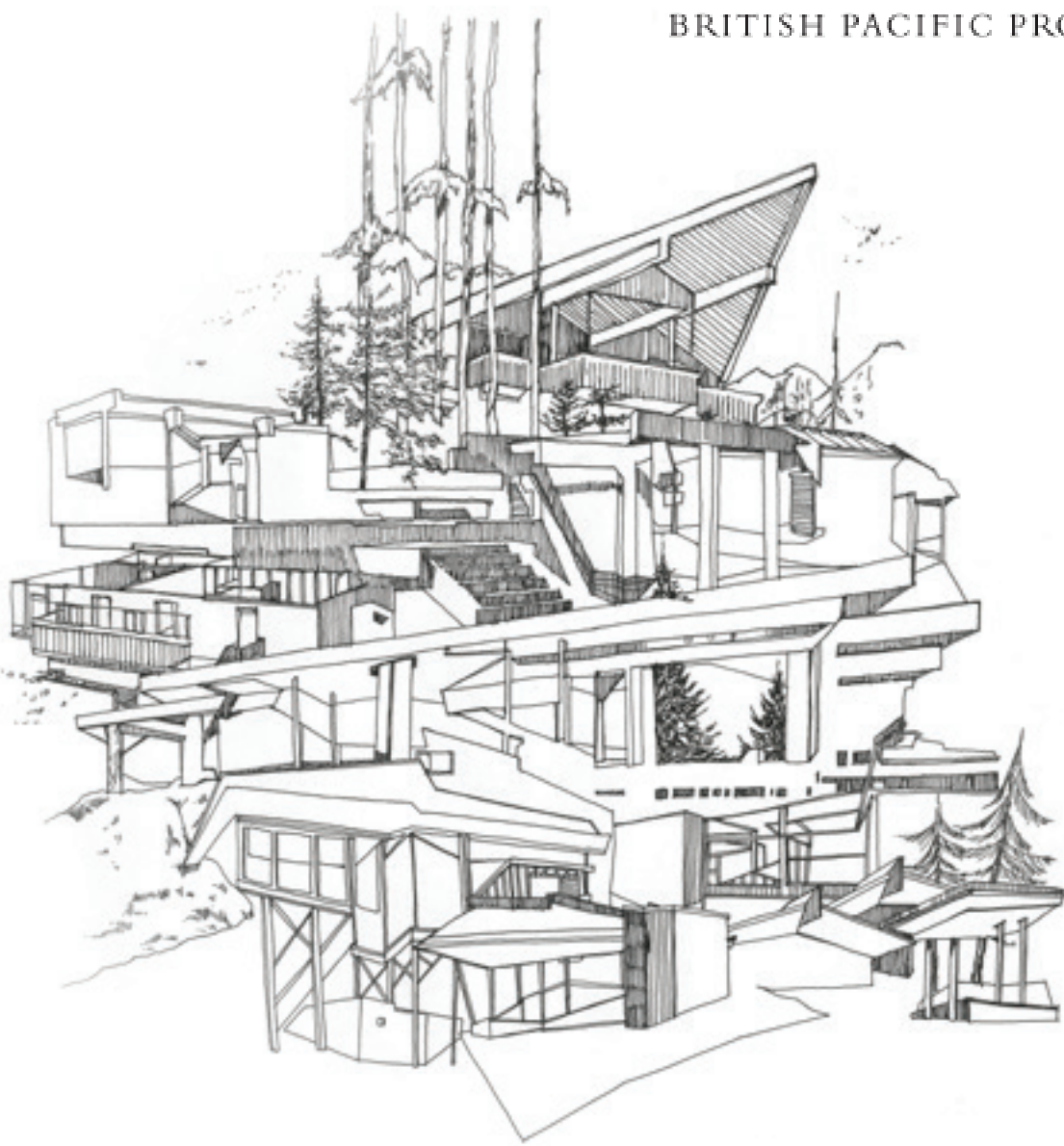


15th annual
West Vancouver Art Museum

VIRTUAL WEST COAST MODERN HOME TOUR

BRITISH PACIFIC PROPERTIES



July 10, 2021
westvancouverartmuseum.ca

WEST VANCOUVER
ART
MUSEUM

Welcome to the 15th annual West Vancouver Art Museum Virtual West Coast Modern Home Tour

We acknowledge that we are on the traditional, ancestral, and unceded territory of the Squamish Nation, Tsleil-Waututh Nation, and Musqueam Nation. We recognize and respect them as nations in this territory, as well as their historic connection to the lands and waters around us since time immemorial.

It gives me great pleasure to welcome you to our Virtual West Coast Modern Home Tour, presented by British Pacific Properties Limited. Since the first West Coast Modern Home Tour in 2006, we have celebrated more than 50 unique architectural gems, both original mid-century and contemporary architect-designed homes, here in West Vancouver. With its dramatic landscape, ocean and mountains, our community has seen some extraordinary homes built here, and we are excited to share some of these with you.

The West Coast Modern Home Tour is not only a celebration of West Coast Modernism, but also our primary fundraiser every year. Proceeds from this event support our exhibitions, publications, and public programs, including our popular school programs. If you would like to learn more about the West Vancouver Art Museum and the wonderful work we do here, please check out our website, westvancouverartmuseum.ca, sign up for our e-newsletter, and follow us on Facebook or Instagram.

Finally, it gives me great pleasure to thank all those who have made this virtual presentation possible. This includes the homeowners, architects, and our Home Tour Committee, and staff at the West Vancouver Art Museum. Thanks is also due to Jesse Laver of Laver Creative, and Adele Weder, for her assistance with research. I would also like to acknowledge our generous sponsors, most of whom have returned over many years, including our Presenting Sponsor, British Pacific Properties Limited. A complete list of our sponsors appears at the end of this guide.

Lastly, thank you for your support. We hope you enjoy this virtual presentation, and we look forward to welcoming you to the West Vancouver Art Museum soon.

Sincerely,

Francesca Patterson
Chair of the West Vancouver Art Museum
Advisory Committee



Merrick House



Photos: Jesse Laver, 2021.

Merrick House

Paul Merrick Architect, 1972

Renovations in the early 1980s, 2011

Paul Merrick

Owners: Alastair Johnstone and

Jeanette Langmann

Text by Troy Johnson.

The Merrick house was designed and built by its namesake, architect Paul Merrick, as his family home in 1972. The house, born of varied influences, including Ron Thom (Merrick's mentor), Arthur Erickson (Merrick's second year tutor in university), and Frank Lloyd Wright, was quite unlike the single-storey bungalows of the North Shore. The design, instead, was inspired heavily by Merrick's travels to Europe, where he was inspired by medieval architecture.

The site would have been daunting to many, however, for Merrick, the wooded hillside concealed with forestation served as the perfect site upon which to lay his foundation. An open floor plan was cast aside in favour of a complex network of intimate spaces, connected by short flights of stairs. The staircases, while they may appear haphazardly installed, were in fact the result of countless mathematical reworkings. So much so that Merrick's blueprints look less like a plan for stairs and more like a surrealist drawing.

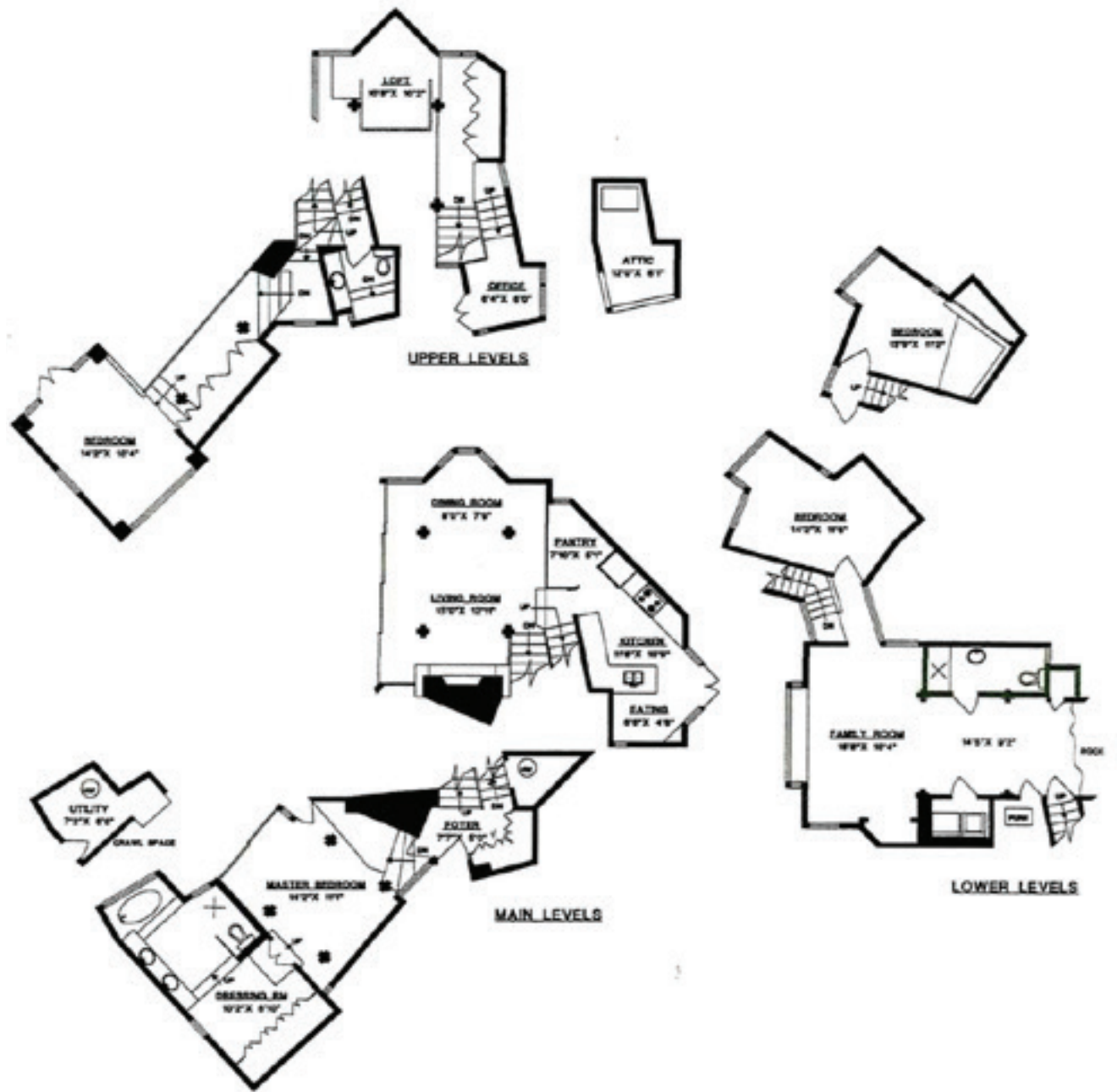
Focal points in the cathedral-like space are a 40-foot stone fireplace and a stained glass window in-situ directly underneath a bed gallery that hovers over the main space, a found piece from Merrick's scavenging. More nuanced details include hand-carved beams inspired by Frank Lloyd Wright and floorboards milled from logs on Vancouver Island.

The house straddles varying aesthetics: Japanese-inspired minimalism (Erickson's influence) and a highly decorative medieval influence that saw popularity in the late 1960s to early 1970s. Indoor-outdoor living is achieved by the large sections of single-pane glass in between structural wooden beams.

The structure not only respects the living, breathing elements around it, it is itself an operative entity—growing and mutating to accommodate those it houses.

Merrick House Plan

Main Floor	1,124 sq.ft
Upper Floor	671 sq.ft
Lower Floor	875 sq.ft
Total	2,670 sq.ft
Attic	81 sq.ft
Utility	65 sq.ft



Eppich I House



Eppich I House

Arthur Erickson, 1972
Renovations by BattersbyHowat Architects, 2015
Owners: Asaph and Hemsä Fipke
Text by BattersbyHowat Architects.

Arthur Erickson's 1972 Eppich house rendered a West Coast post-and-beam aesthetic in concrete and is one of his most significant residential designs. Forward-thinking clients bought the property to preserve this architectural masterpiece and its surrounding landscape. The home's enduring relevance and qualitative value is testament to the central notion of sustainability being rooted in good design. This commission charged us with the responsibility to think critically about the architecture both technically and aesthetically, and to bring this classic landmark into the next century with renewed

grace. Modernization aspects to be addressed included building integrity issues (water and moisture ingress), requirements to suit a young family, updates to finishes, and a full retrofit of the mechanical systems.

The naturalistic qualities of unfinished fir and substantial solidity of the concrete post-and-beam framework and bush-hammered concrete walls remain. Finely wrought stainless detailing is introduced in counterpoint. A respectful newness results that is sympathetic but not deferential, adding a type of "recessive precision" that clearly delineates old from new.



Photos: Sama Jim Canzian, 2015.

A new transparent cable guard replaces the original wood lattice that acted as guard between dining and stairwell. The top stainless steel connection plate was carefully recessed flush into the fir and the bottom plate held up from the concrete. Similar detailing at the main entry stairs ensures continuity, safety, and visual unobtrusiveness. Stainless handrails attach as minimally to the existing concrete so that the home can be brought back to the original state if desired. New stainless steel threshold detailing throughout delineates finessed transitions and interfaces between old and new finishes at walls, doors, ceilings and concrete frames, and between new interior finishes, and millwork.

Unfinished fir ceilings were refurbished and/or reinstated. Lit recessed ceiling slots are updated with LED lighting, replacing incandescents. Worn quarry tile was replaced inside and out with limestone tile and pavers. Elm millwork in a random flitch veneer suits the inherent informality and has tonal suitability with the existing fir while white corian finishes ensures brightness in internalized spaces.

The outdated galley kitchen now opens to more informal open-plan living.

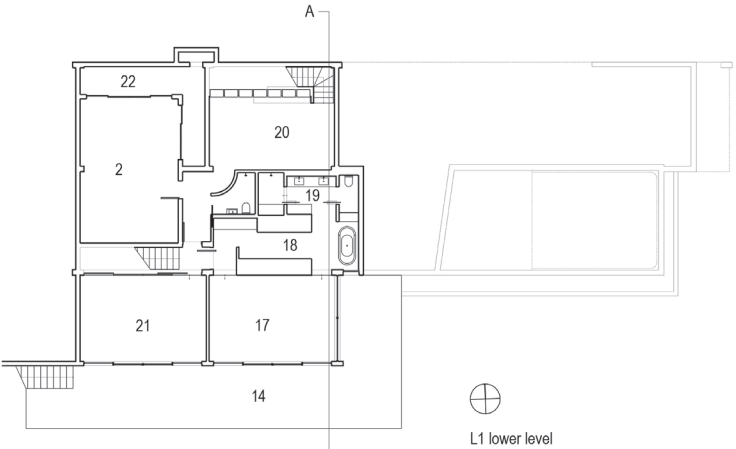
A new bathroom and media room were created from underutilized “back of house” spaces. The den space, adjacent to stairs leading to the master bedroom, was converted to a bedroom for young children, but new sliding panels can be removed later when the children move upstairs.

The most important challenge had significant aesthetic implications as the unprotected structural concrete beams and columns are expressed at both the exterior and interior. This inherently optimistic design decision caused constant water ingress problems that needed to be resolved artfully without obtrusive flashings. Roof terraces are now fully encapsulated by contiguous waterproof membrane. The expression of the beams at the terrace surface is maintained with 5/8-inch thin custom concrete copings. The grid is maintained over the waterproofing with minimal intervention and infilled with limestone pavers.

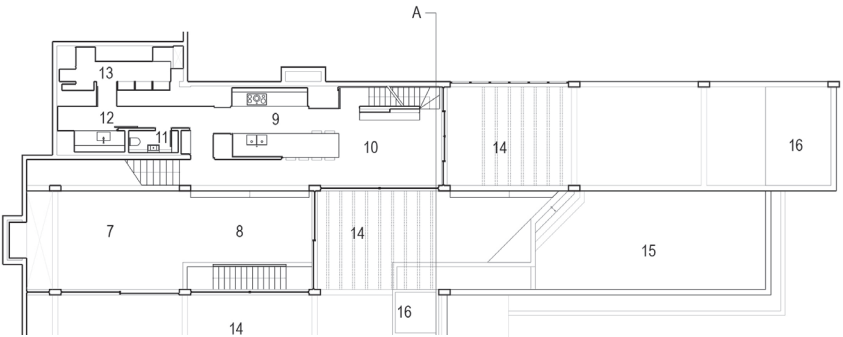
The design principles for this renovation were meant to always err on the side of subtlety and respect. The intention was to provide this icon with the promise of the future as a working piece of architecture, the end result of which is a legendary home updated to suit 21st century needs.

Eppich I House Plan

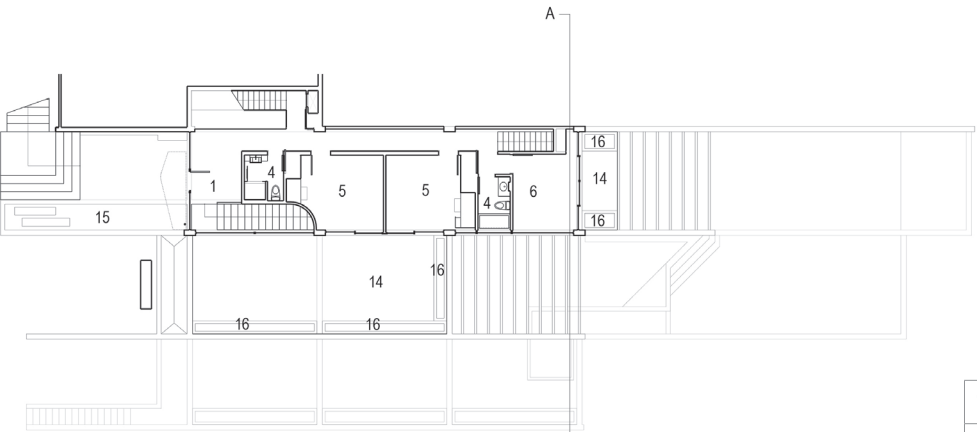
1 entry	12 laundry
2 storage	13 pantry
3 mudroom	14 terrace
4 bathroom	15 pool
5 bedroom	16 planter
6 office	17 master bedroom
7 living room	18 dressing room
8 dining room	19 master bathroom
9 kitchen	20 mediaflex room
10 family room	21 den/bedroom
11 powder room	22 mechanical
	23 carport



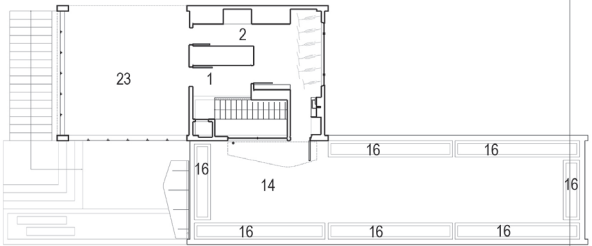
L1 lower level



L2 main level



L3 entry level



L4 upper entry level

1 entry	12 laundry
2 storage	13 pantry
3 mudroom	14 terrace
4 bathroom	15 pool
5 bedroom	16 planter
6 office	17 master bedroom
7 living room	18 dressing room
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	23 carport

Sturdy/Wardle House



Photos: Jesse Laver, 2021.

Sturdy/Wardle House

Peter Cardew Architect, 1998

Owners: David Wardle and Martha Sturdy

Text by Troy Johnson.

From the street, the Sturdy/Wardle house looks like a minimalistic bungalow. Spilling down the steep slope below, toward the Strait of Georgia, however, is a magnificent ocean-side residence that epitomizes indoor-outdoor living.

Designed by Peter Cardew, the industrial structure manages to make use of concrete, steel, and glass without feeling detached from the natural environment around it. Cardew had designed the Belkin Art Gallery for the University of British Columbia just a few years prior and, according to Canadian designer and artist Martha Sturdy, he was the only one who could build the home she wanted.

The house was built not simply to accommodate Sturdy and her husband, David Wardle, but their extensive collection of paintings, sculptures, and antiques.

The design of the home takes full advantage of its ocean-side environment. The south side of the house is comprised of an immense window-wall that separates

the spacious living room from the patio. The glass is structurally supported by vertical trusses that provide expansive views of the ocean below while keeping with the industrial feel of the space. Once the sliding doors are opened, the patio becomes an extension of the living room, creating one joined space that blurs natural and built environments.

Burgers House



Burgers House

*Robert and Cedric Burgers,
Burgers Architecture, Inc., 2017*
Owner: Marieke Burgers
Text by Burgers Architecture, Inc.

From Gleneagles to Ambleside, architect Robert Burgers and interior designer Marieke Burgers designed and built 12 houses of their own in West Vancouver, each distinctive to its particular site. The Burgers House, created in collaboration with their son, architect Cedric Burgers, is the last home they lived in before Robert's passing in January 2017, and the culmination of the couple's ideas for living, established over the course of their long careers.

For this project, Robert wanted to address the uniquely urban character of the lot with

the appropriate architecture and landscape design. The house is thus sited as far north as possible to permit the largest expanse of south-facing garden, and the steeply-pitched standing seam metal roof and north-facing concrete walls present a strong, imposing façade to the street.

By contrast, the south, private elevation is almost all glass, facing a small orchard. Inside, the height of the pitched roof is apparent in the 27-inch high ceilings in the living room—a cathedral-like space designed for acoustic effects. Robert loved playing his Mozart collection at top volume.

The finishes are spare and simple: white drywall, black anodized window frames, and dark, almost black, floors. A Murano glass chandelier from Robert's childhood home hangs in the front entry, one of a handful of antiques collected from Holland and elsewhere in Europe. A punctilious Dutch modernist sensibility pervades the space—the emphasis being on the display of art and historic items in the most advantageous manner. The health aspects of modern architecture were overriding concerns for Robert, who believed that the restorative effects of air, light, and space on the body and soul were more important than any overt architectural forms. In support of sustainability, the home collects its own rainwater in an underground cistern for domestic use.

Outside, the north entrance is characterized by dense, decorative landscaping. The path to the front door is indirect; visitors are led first through a steel and concrete gate, under a pair of sentry Japanese maples, and then to a glass front door. The garden is defined by planes and lines of dynamic movement, anchored by a set of mature Cypress trees in the northwest corner.

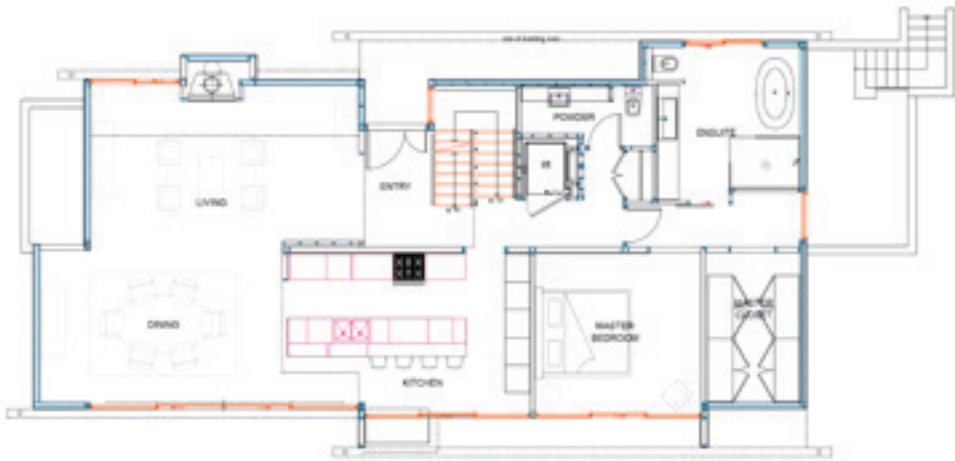
In the south garden the character changes completely. This, the sunny private side, is an orchard. Peach, plum, cherry, fig, and apple trees abound within a functional, edible garden, bordered by lavender. Like the home, the garden serves a purpose in promoting a sense of health and well-being.

Robert had the good fortune to work extensively on this project with Cedric, his son and successor in the architectural practice, which enabled him to bring it to a successful conclusion. As with every home, Marieke provided the interior design that reflects the architectural concept.

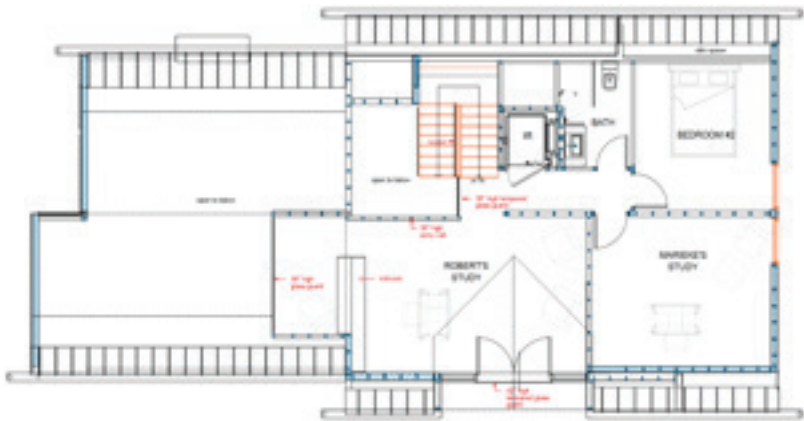


Burgers House Plan

Main floor



Upper floor



Lower floor



Eaves House



Eaves House

McLeod Bovell Modern Houses, 2021
Matt McLeod and Lisa Bovell
Owners: Steve and Jennifer Porchetta
Text by McLeod Bovell Modern Houses.

The Eaves House exists at the interface between a residential neighbourhood below and an undeveloped forested ravine above. The long and narrow cross-pitched site is asymmetrical with a pan-handle shape. Views to English Bay, the Vancouver skyline, and the Stanley Park peninsula are spread across the horizon to the south and south-east.

Neighbourhood development in this area is regulated by specific design guidelines that encourage roof forms rather than strong volumetric expression. The house is formally comprised of a hovering concrete plinth at the main floor, which sits underneath two broad eaves. The plinth forms a new “ground” in the air,

which obscures a large auto-court at the basement floor and creates privacy by masking the road and windows of adjacent houses below. The two extruded roof masses above similarly serve to edit out the suburban foreground while framing and focusing long-distance water and horizon views.

The program at the main and upper floor is stretched along the length of the site and is paired with expansive east-flanking outdoor spaces, which allow indoor spaces to expand outward. Front to back, the house steps out of its own way in a sequence of “views behind views” that creates an unfolding cinematic experience when moving between spaces.

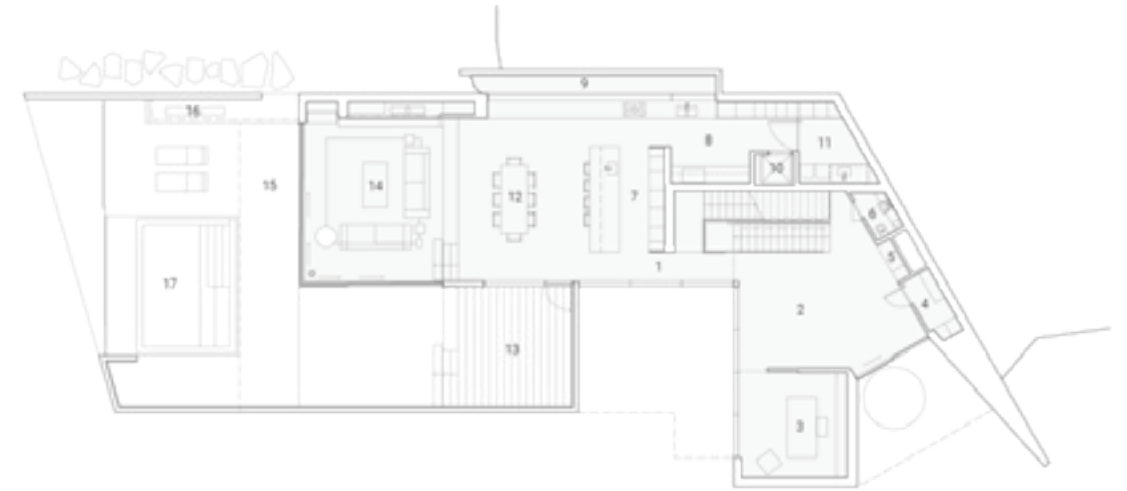


Photos: Ema Peter, 2021.

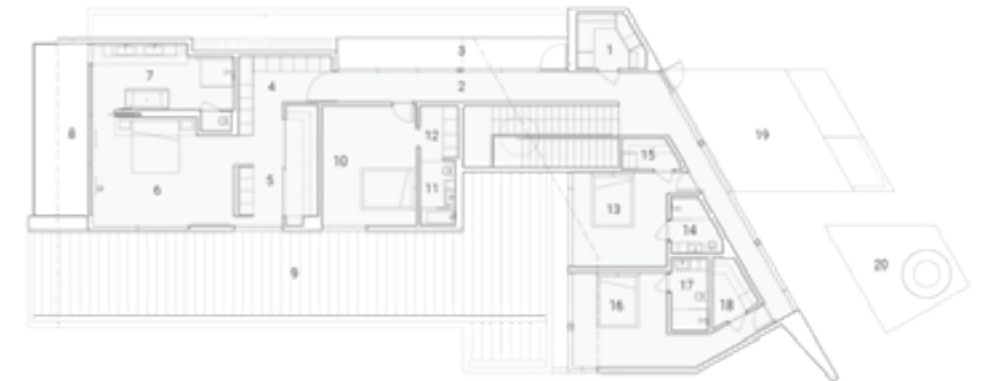
This design strategy results in an unconventional street-level elevation that, due to the low angle of view on approach, largely suppresses the conventional reading of wall, floors, and windows. The house is primarily viewed as a set of paired floating planes. Between these eaves, an enhanced visual field is established that can be enjoyed from inside and out and draws the eye beyond the immediate neighbourhood.

Eaves House Plan

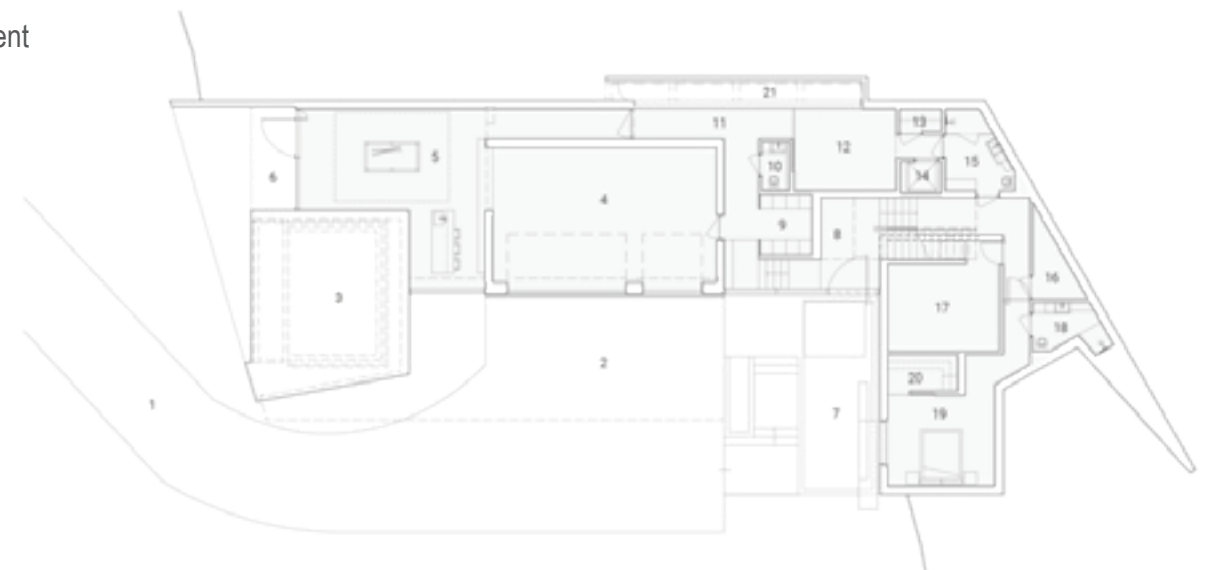
Main floor



Upper floor



Basement



Bonetti II House



Rendering, courtesy of BattersbyHowat architects.

Bonetti II House

BattersbyHowat Architects, 2021

David Battersby and Heather Howat

Owners: Ross and Melissa Bonetti

Text by BattersbyHowat Architects.

Set above a ravine in an established area of West Vancouver, the Bonetti II House is designed to perch at the very edge of the hillside site, taking advantage of sweeping views and sunset viewing from an intimate covered deck space for lounging and outdoor dining. The double storey main entry sequence is choreographed for maximum exposure to the steep conditions as one ascends to the front door. Once inside, the inverted wood clad roof form becomes a defining architectural

gesture over the modern open plan concept. The L shaped configuration of the house and garage acts as an architectural “dam” to allow for the new creation of a private and expansive courtyard with lap pool that is below the street above, ensuring total privacy. This hidden and unexpected “backyard” is only accessible through dramatically tall motorized and glazed sliders, which also ensures that the main living spaces are bathed in southeast sunlight.

Acknowledgments

Our thanks to homeowners Ross and Melissa Bonetti, Marieke Burgers, Asaph and Hemsä Fipke, Alastair Johnstone and Jeanette Langmann, Steve and Jennifer Porchetta, and David Wardle and Martha Sturdy for making their homes available and providing information for the tour.

We would also like to thank BattersbyHowat Architects, Burgers Architecture, Inc., McLeod Bovell Modern Houses, Francesca Patterson and Paul Merrick for providing their support.

Thank you to Jesse Laver of Laver Creative, our filmmaker and photographer, without whom this would not have been possible.

Special thanks to the tour planning committee: Diana Becker, Barbara Kaiser, Desiree LaCas Penny Mitchell, and Trent Rodney.

Tour organizers: Hilary Letwin, Curator/Administrator, and Troy Johnson, Gallery Assistant.

Front cover image: Kim Kennedy Austin, 2016.

All photos by Ema Peter, Jesse Laver and Sama Jim Canzian. Rendering of Bonetti II by BattersbyHowat Architects.

Texts by BattersbyHowat Architects, Cedric Burgers, and McLeod Bovell Modern Homes.

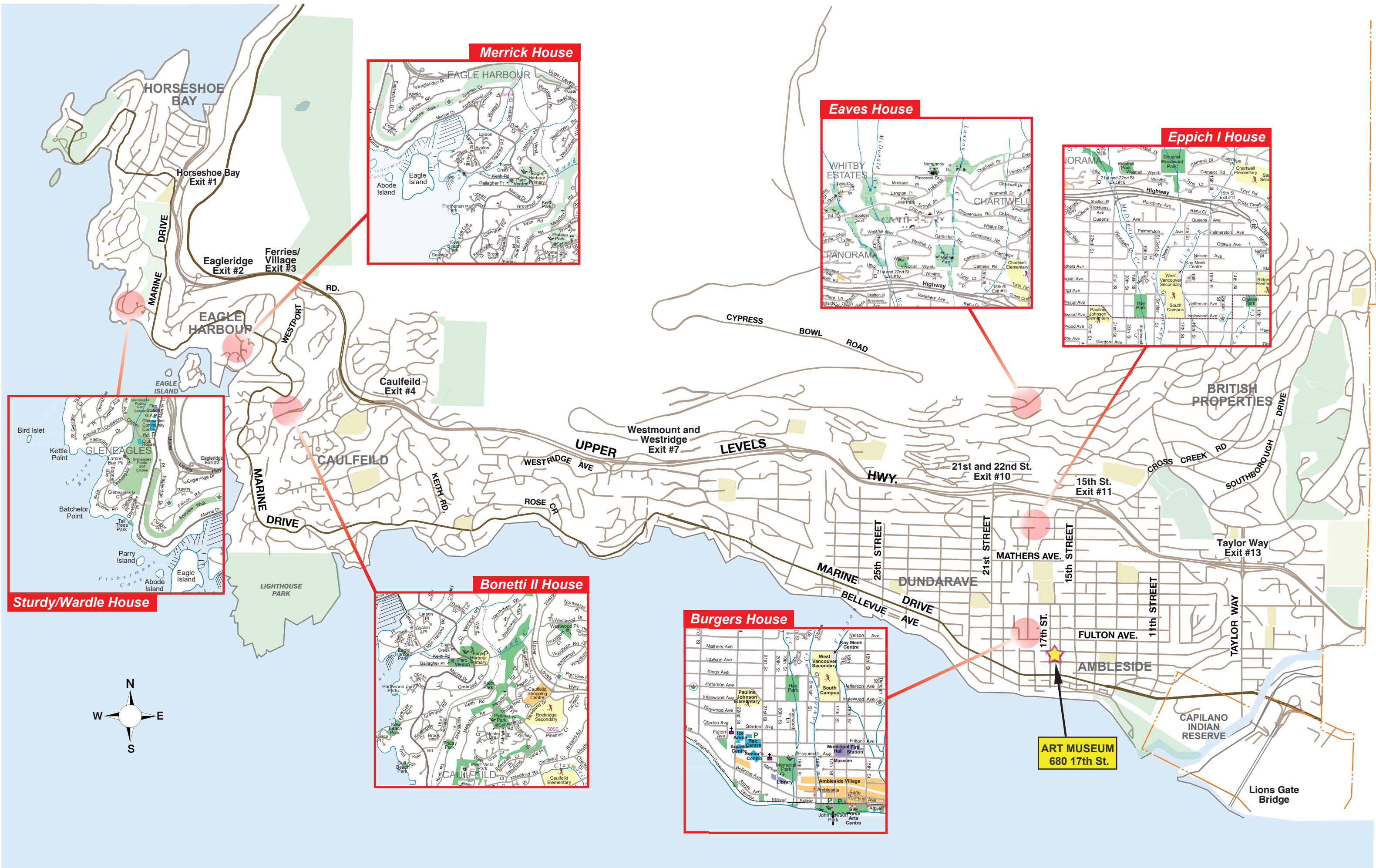
Design by Julie Gamache.

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The West Coast Modern Home Tour is organized by the West Vancouver Art Museum, with assistance from the Province of British Columbia through the BC Arts Council.

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