

# ARCHITECTURAL DIGEST

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# Pacific Balancing Act

RECONCILING MEDITERRANEAN AND  
MODERN IN A SOUTHERN CALIFORNIA RESIDENCE

Architecture by Richard Landry, AIA/Interior Design by GeGe Pender

Text by Peter Haldeman/Photography by Erhard Pfeiffer

A photograph of a Southern California residence. The image shows a courtyard with a swimming pool in the foreground. The pool reflects the sky and the surrounding architecture. In the background, there is a covered patio with several columns and a large window. The architecture is a blend of Mediterranean and modern styles, featuring a tiled roof and stone accents. The overall scene is bright and sunny, with a clear blue sky.

"They wanted a hybrid architecture that would give them warmth without the clutter," architect Richard Landry says of Peter and Erin Bartlett's Palos Verdes Estates, California, house. The entrance courtyard features a pool. Perennials fabrics on Summit chaise longue, Glazi sofa and Sutherland dining chairs.

Mediterranean vocabulary and the tough dictates of the local architectural review board. "They have severe height restrictions there," explains Landry. "But because the lot slopes, we were able to have two stories in back, while in the front it's a one-story house." That's a diplomatic way of saying: one year for permits, one year to sink caissons into the slope and two years to build. The two-story rear elevation makes the most of the views and descends dramatically to terraced lawns and the ten-

nish court. In front, the Bartletts' request for a pool sheltered from the coastal winds inspired an entrance courtyard bordered by a stone wall, the house and a loggia.

"It's contemporary Mediterranean," says Landry. "To go with this kind of hybrid architecture is a risky thing, but the architectural review board jury just loved it." From the tranquil courtyard, one proceeds to a stone-clad entrance with a glass door that looks straight through the house to the Pacific Ocean below. The

one-and-a-half-story great room is a soaring space saturated with western light. On one side it opens onto a spacious kitchen. The master bedroom sits on the other side—at a comfortable remove from the children's bedrooms. In all of these rooms, floor-to-ceiling windows exploit the jaw-dropping views. (A family room and screening room take up the rest of the lower floor.)

Throughout, the architects maintained a delicate balance between Old World and New. Exterior elements like Santa Barbara



**LEFT:** The contemporary kitchen is accented with amigre cabinets. Sub-Zero refrigerators and freezer. Great Plains leather on Christian Liaigre chairs and stools for Holly Hunt. **BELOW:** The master bedroom. Patterson, Flynn & Martin carpet, Ralph Lauren Home leather bed frame.

**BOTTOM:** The rear façade's steel-frame windows maximize the view; rubble stone gives an Old World feel. The tennis court overlooks the water. "To me, that was it," says Peter Bartlett, who plays there with his children. "The great enjoyment I get is just being with my kids at home."



Blending old and new elements was critical. "I didn't want someone to see the exterior and walk in and say, 'What happened?'"

says the designer, "so I really focused on texture and scale to make sure it would all look great together." Peter Bartlett fleshed out these acquisitions with a selection of Ushak rugs and works by artists like Marion Wachtel and Richard MacDonald.

The project may not have been speedy, but it was smooth, thanks largely to the seamless collaboration between Landry, Pender and landscape architect Scott Zucker. "People freak out over building a home," says Peter Bartlett. "You hear about couples divorcing in the process, but my wife and I really enjoyed it. It took a long time, but most good things do." □

