



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



"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 longues, Girt sofa and Sutherland dining chairs.

There are houses that say California, and then there are houses that articulate nothing less than the California dream. Palm trees and Mediterranean architecture? Check. Ocean views? Check. Swimming pool, screening room, tennis court? Check, check, check.

Not that the dream comes easy. The tennis court and the views are all that survive from the time, several years ago, that Peter and Erin Bartlett first laid eyes

on this cliff-top property in Palos Verdes Estates. Back then a ranch house occupied the site, the sort of low-slung rambler once ubiquitous in the coastal community. Tastes in dream houses have evolved—you might even say that Tuscan-style villas are the new ranch houses. But the Bartletts didn't have in mind just any Tuscan-style villa. "We had Italian thoughts, with the heavy stone and a rustic look," says Peter Bartlett, a bond trader. "But we wanted it more updated, especially the interior.

We asked Richard whether that would be consistent, and he said that in fact many homes in Italy have been converted, with the insides much more modern."

Richard would be Los Angeles-based architect Richard Landry, who had designed several other houses in the area that convinced the couple he was the man for the job. The primary challenge facing Landry and Brian Pinkett, his associate, was how to reconcile the Bartletts' desire for space, light and expansive views with a

For the interiors, designer GeGe Pender found "a good compromise," says Erin Bartlett, who preferred a rustic look, while her husband leaned toward the contemporary. A great room seating area offers ocean views. Oversize chairs, Christian Liaigre for Holly Hunt. Giza chairs on terrace.

The Bartletts "loved unique pieces and wanted to make sure they could be integrated," says Pender. To achieve this, she harmonized the proportions and textures. Right: An 18th-century French limestone mantel adds intimacy to the great room. Manuel Canoas sofa linen.



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-

nis 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

