

Inside: David Tisherman on Intellectual Property

# WATER SHAPES

Design • Engineering • Construction

Volume 8  
Number 4  
April 2006  
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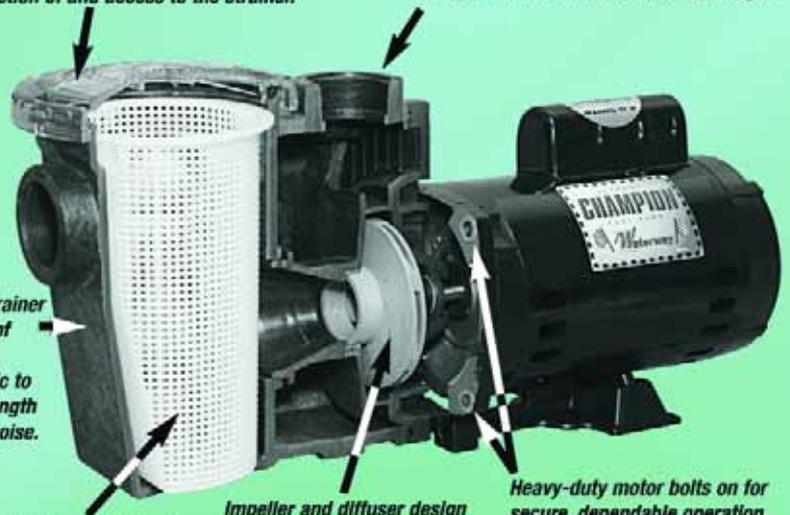
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April

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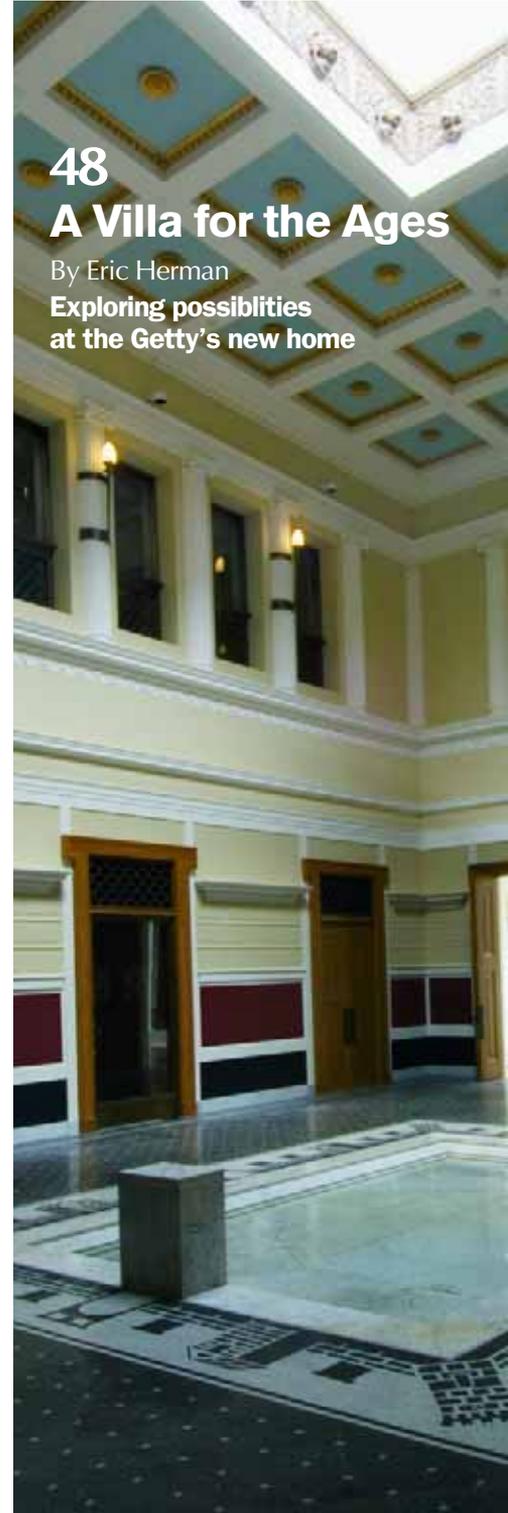
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On the cover:

Photo by Ira Kahn, courtesy WET Design, Sun Valley, Calif.

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By Eric Herman

# The Anxiety of Influence

A teacher I respect once told me that there's a fine line between research and plagiarism. He explained that using the ideas of others to construct your own creative expression is perfectly acceptable – *desirable*, in fact – and a practice that's been part of creative and intellectual development since the dawn of time. By contrast, he said, copying with an intent to mislead is a form of theft and should always be avoided and condemned.

It boils down to this: In artistic endeavors such as watershaping, borrowing ideas creatively is a good thing, but deliberate misappropriation of those same ideas is not.

In this issue, you'll find pieces that illuminate this important issue from both sides. First, on page 24, David Tisherman's latest "Detail" serves up one of his most confrontational pieces ever, directly addressing the theft of intellectual property in the design field. I'll leave it to him to tell the story in full; suffice it to say here that he recently found images of several of his projects published on someone else's web site with the clear implication that the work had been done by the web site's owner rather than David himself.

There's an important distinction here – just the fine line my teacher was describing. At *WaterShapes*, we publish the works of gifted artists because we *want* you to be influenced by those projects and use the magazine as an idea book in working with concepts and clients. That's what exchanging ideas is all about: the work of one creative mind fueling the efforts of another. This is a beautiful thing that enriches our work, our minds and indeed the fabric of our lives.

Perfect examples of this sort of *positive* influencing can be seen in two of our features this month. In my own article for this issue (page 48), we cover the re-opening of The Getty Villa in Malibu, Calif. – a museum wholly and completely influenced by the arts of the ancient cultures of Greece and Rome and an exercise in creative borrowing in the truest and most literal sense.

On page 40, you'll also find a project profile by Martha and Randy Beard describing a residential project that features Mediterranean motifs, rectangular reflecting ponds, classic statuary and fountains, tile mosaics, painted ceiling frescos and open landscaping that spring directly from those same Greco-Roman roots (with a dash of the Italian Renaissance thrown in for good measure).

In both cases, we see very different examples of turning to the wellsprings of design influence in near-perfect ways. What happened to Tisherman is quite another story.

David's a guy who has devoted himself unconditionally to educating and directly influencing the minds, ideas and design processes pursued by others. He wants these folks to understand how good ideas can be used to improve both the quality and integrity of the work. His generosity, however, gives nobody the right to claim David's (or anyone else's) work as his or her own. Doing so is not only a form of theft, but is also a misrepresentation to peers and clients – plain wrong all the way around.

This isn't so fine a line we walk: It's the clear difference between wrong and right.

The plagiarist is craven, tawdry and wrong. On the righteous side, where you turn to the work of the masters and allow their genius to inform your own work, you take active part in furthering various cultural and design traditions. This process dignifies, elevates and codifies creativity – a better place to be.



## Editor

Eric Herman — 714.449-1905

## Associate Editor

Melissa Anderson Burress — 818.715-9776

## Contributing Editors

Brian Van Bower      David Tisherman  
Stephanie Rose      Mike Farley

## Art Director

Rick Leddy

## Production Manager

Robin Wilzbach — 818.783-3821

## Circulation Manager

Simone Sanoian — 818.715-9776

## National Sales Manager

Camma Barsily — 310.979-0335

## Publisher

James McCloskey — 818.715-9776

## Publishing Office

McCloskey Communications, Inc.

P.O. Box 306

Woodland Hills, CA 91365

Tel: 818.715-9776 • Fax: 818.715-9059

e-mail: [main@watershapes.com](mailto:main@watershapes.com)website: [www.watershapes.com](http://www.watershapes.com)

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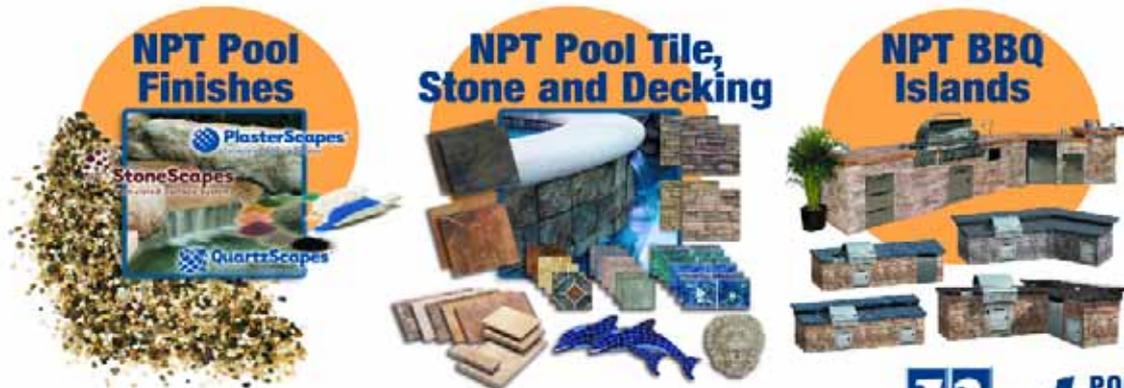


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**Claire Kahn Tuttle** is a principal designer for WET Design of Sun Valley, Calif. She has been with the firm since 1985 and through the years has worked on some of the firm's most noteworthy projects. A graduate from Stanford University in 1977 with a degree in graphic design, she was soon hired by the giant architectural firm of Skidmore Owings & Merrill, for which she served as a designer in the interior and graphics design division of its San Francisco office. Her work with WET Design focuses on the seamless integration of often-spectacular watershape systems into a range of

institutional, civic and commercial settings.

**Randy and Martha Beard** own Pure Water Pools, a construction/service firm in Costa Mesa, Calif. They met in 1981 while both were working behind the scenes in the entertainment unit at Knott's Berry Farm. At the time, Randy also had a small pool-service business and convinced Martha (Marti) to invest in expanding the route. They purchased Pure Water Pools from another technician and have operated in the Costa Mesa/Newport Beach area ever since. As the route grew, both



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dropped their other jobs and focused entirely on the pool business as small repairs led to big repairs, big repairs to remodels, and remodels to new construction. Each year, they've seen their projects become more creative and technically challenging. Today, the firm works with many of the area's leading architects and landscape architects to create a range of custom watershapes for upscale commercial and residential clients.

**Eric Herman** is editor of *WaterShapes*. A career writer and editor with more than 20 years'

experience, he has published and edited articles for publications across a wide range of industries, technical subjects and cultural interests. A native of southern California, he graduated from California State University at Fullerton in 1983 with degrees in Journalism and English literature. In addition to his work in magazines, he has published poetry and written screenplays, technical manuals and speeches and is an aspiring novelist. Herman has worked for McCloskey Communications since 1996 and was the founding editor of *WaterShapes* in 1999.



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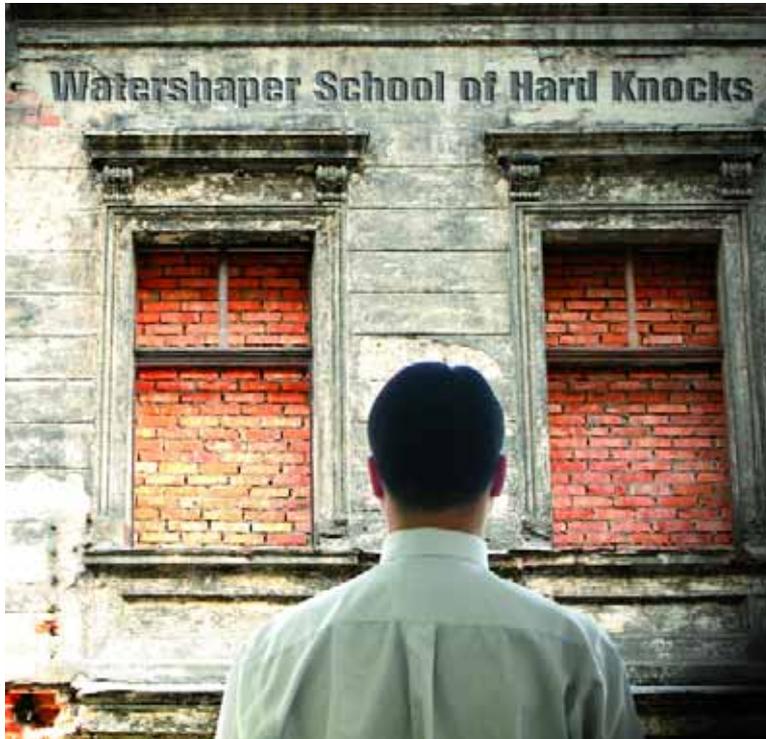
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By Brian Van Bower

## First Do No Harm



**E**levating the way we do things in this industry means addressing our gaps in knowledge on several levels.

First, excellence means understanding the aesthetic side of watershaping – design traditions, art history and the nature of visual appeal. Second (and right in step) is the need to know how to build various types of systems properly. As an industry, in other words, we need to know how to avoid mistakes.

In February, Genesis 3 staged a construction school in Orlando – and what follows isn't a commercial; rather it's a point of departure for a discussion long overdue in our industry. What struck me is that 60 students came to the school from all over the country (and beyond), and almost every one of them told us they came because they saw it as the only venue that offered focused, practical instruction on technical issues related to the construction of concrete vessels that contain water.

What disturbs me (and fuels the discussion that follows) is that this sort of basic, fundamental instruction hasn't been available in all sorts of forums since the industry first started organizing itself in the 1950s and '60s.

There really are only two ways to learn about watershaping: Either you learn by trial and error, or someone teaches you.

### over time

Understanding how to build properly should, in my opinion, be *the* baseline requirement for entering the watershape-construction field, but obviously it's not. Instead, we've had a largely seat-of-the-pants industry where knowledge is obtained by experience and informal instruction from people who may or may not be qualified to teach it. This is why mistakes and misconceptions are passed on – and sometimes even taught in seminars.

There really are only two ways to learn about this stuff: Either you learn by trial and error, or someone teaches you. I like to think that the second of those possibilities is the better path. One of my favorite axioms is, "A smart person learns from his or her mistakes; a smarter person learns from the mistakes of others." Unfortunately, my own career until recently was a case study in the former.

A large portion of my knowledge came through matriculation in the renowned School of Hard Knocks. (I'm sure you've seen it – there are campuses *everywhere*.) I actually started out in the business one summer at a resort where my occupation theretofore had been rubbing suntan lotion on pale bodies. In the course of my duties, I started taking care of the pool as well. Before long, I started my own pool service business, then began tackling repairs, then renovations, then construction. Now, after decades of rough-and-tumble experience, I work as a designer.

My own learning curve was slow, hard and full of mistakes. I'm a reasonably smart guy who pays attention and seeks new information, so I've been able to apply experience and develop successful businesses. Just the same, I can't help

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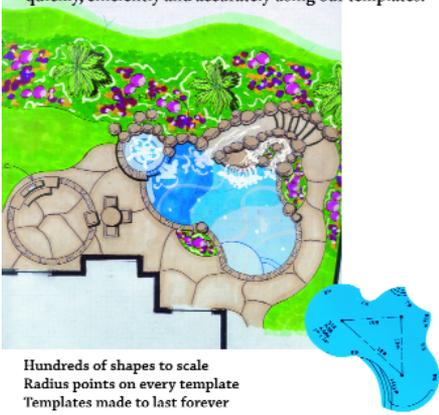
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wishing there would have been education available to me along the way that would have shortened the process and its pains. As it was, my story is riddled with incidents in which I learned the fundamentals the hard way.

I "learned" pool service at the hotel, for example, from a guy who had absolutely no idea what he was doing. We'd handle big chlorine-gas tanks in a facility where there might be hundreds of people around the pool as we worked. Sure enough, there were a couple of times we had to evacuate the deck because we thought we might have released poison gas.

I was a quick study and learned from those mistakes. Fortunately, nobody was ever hurt along the way, but the point of the story isn't that we got away with it, but that we had no business servicing a commercial pool at all.

When I started building pools several years later, I was put in a position where I had to learn construction from my subcontractors. It was certainly an informal and haphazard way of picking up a trade, but looking back, it was the best resource available to me at the time. I made every effort to hire only experienced subs who came recommended by other people and was lucky enough to keep out of serious trouble, but there's no question I was completely unqualified at the outset.

**floating along**

After a while, I obtained a license through the state that enabled me to perform as a commercial pool contractor. This required me to pass a test, so I took a class that gave me the information I needed – much of it involving general business information and the ins and outs of getting permits. By no means was this a course on (or a test about) the rigors of commercial construction. There was nothing on soils, structural engineering or hydraulics, not by a long shot.

Ultimately, you might say I entered the pool business accidentally – and I have been far from alone in having found that path if the tales I've heard from others are anywhere close to the truth.

When you consider how many of us have learned construction more or less by osmosis, it's a wonder there aren't more failures. Yes, some projects do go

south, sometimes in spectacular ways, but given the fact that watershape construction is an invasive, multifaceted undertaking that involves excavation, forming, plumbing, electrical installation and hardscape construction, it's a wonder more people just don't blow the whole deal on a daily basis.

In my case, there were a couple of minor mishaps that propelled my desire to do better, if only as a means of avoiding trouble. I sort of adopted the phrase from the medical profession's Hippocratic oath, "First do no harm."

When I had my service company, our clients included a couple who lived on a golf course in Miami Beach. Their pool needed refurbishing, so we arranged to drain the pool, chip out the plaster and reinstall a new surface. We began by looking for a well point or water-control line that would let us pump the groundwater away from the area around the pool – a common practice in Florida because of extremely high water tables.

We couldn't find such a line, so we assumed (a risky choice) that, because the pool had been there since before World War II, it had doubtless been drained several times and so it must be safe. We set up the submersible pump, ran the water out to the street and drained the pool overnight.

Bad move: The next morning started with frantic calls from the clients saying they'd heard cracking sounds and loud rumbling from the backyard all night long – not good. I stopped by the property on

**There were a couple of minor mishaps that propelled my desire to do better, if only as a means of avoiding trouble. I sort of adopted the phrase from the medical profession's Hippocratic oath, 'First do no harm.'**

the way to the office and saw that the pool had lifted six inches above grade at the shallow end. The pool was only partially drained by that time, so I turned off the pump so things wouldn't get any worse.

### sad sagas

We refilled the pool, which helped it settle back down by a full four inches, but it was still two inches out of level. At that point, we obtained the pool plans from the city archives and saw that the original plans specified a hydrostatic-relief valve in the main drain. We sent a diver down to check it out and found that the well-rusted valve had been set in place but had been covered over with concrete.

Thinking fast, we drained the pool as far as we could without it beginning to float back up, then drilled a hole in the floor of the pool at the lowest level we could reach. Next, we pushed a perforated plumbing line through the hole, hooked up a pump and began draining water from underneath and around the pool.

This draining process took a long couple of days, but when the pump ran dry, we were able to drain the rest of the water from the pool and began the refinishing process. We were able to get the pool back to within an inch or so of its original level and were able to fudge things by replacing the coping and rebuilding part of the patio, mostly at our own expense.

Basically, we got lucky and learned important lessons about what it took to float a pool and then deal with the problems that ensued. (Much later, I also learned from a soils engineer that this particular area had a number of underground rivers – what a planet!) Forevermore, I learned that our structures exist in dynamic conditions that we can't see, and I've been cautious about soils and doing things right ever since.

I've built many pools in the Miami Beach area since then, and it's no surprise to me in looking back how many of those pools have been constructed on pilings. We also made it a habit to install a layer of rock beneath the pool and include runs of perforated piping that can be used as well points to relieve hydrostatic pressure whenever a pool might need to be drained later on.

The long and short of the story is that I have since developed relationships with soils engineers and geologists in the area and obtain proper soils data on every single pool site I touch. As essential and fundamental as that step is (or at least should be), I still run into lots of builders who use off-the-shelf construction details designed without any specific knowledge of pre-

vailing geological or soils conditions.

Unfortunately, I fear that a great many of those practitioners will feel the sting of a major structural failure before they wise up and start doing things the right way.

You can, of course, choose to learn entirely by doing, but along the way you will inflict needless pain on yourself. The alternative is to seek out people who are

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willing to share their experiences and help you avoid mistakes in the first place.

I, among many others, am a huge believer that our industry has needed that sort of open information exchange for a long time. Sure, we talk about it a lot, but the fact is that those forums for education and information exchange barely exist, even today.

**the front-runner fee**

Some people go to great effort to hide their failures, seeing past problems as life's very private way of teaching lessons and strengthening character; others go farther, saying that sharing those lessons is tantamount to giving aid and comfort to the competition. Either way, the misers who keep their experiences to themselves are misguided.

First of all, nobody's work history is mistake-free; second, what's the value of being part of an industry that doesn't advance the expertise of its members? The idea that we benefit because of mistakes

made by our competitors is just plain crazy: It's more than mere idealism to believe that we're all elevated when the tide of competency rises within the industry as a whole. Why not share when the information you have can pull everyone up?

Look at it this way: The painful costs of experience are an investment in knowledge so long as you're willing to learn and pass the lessons along. This is why I see mistakes as a form of innovation and rectifying them as an investment I call "paying the front-runner fee." Through sharing and education, we all can reap the benefits of the investments of those who have taken it upon themselves to pay that fee.

What upsets me (and really boggles my mind) are the people out there who criticize education programs because they don't like the fact that we're sharing so-called "trade secrets." Likewise, I've been confronted by people who are upset that I tell others in the trade that design con-

sulting is a valid profession. It's all about fear of change, and I can only ask: What kind of businessperson is afraid of change when the one thing we know for sure is that change is the only certainty?

The response might be that having paid the "fee" themselves and probably having suffered financial and even emotional consequences, these folks feel no compulsion to make life easier for others following in their footsteps and trying to do the same things. I believe that viewpoint is narrow-minded, and extremely so.

Yes, I'm proud of the work we've done with Genesis 3 in establishing sound educational programs, but the fact that what we're doing is out of the norm is a disturbing indication that shortsightedness is still a debilitating fixture in our industry.

**rule books**

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tershapers it's particularly horrific because we're working a field that doesn't have any sort of rule book.

The Uniform Building Code, local health department codes and the various industry-published standards are all rudimentary and aimed simply at avoiding lawsuits. When it comes to innovations related to plumbing for perimeter-overflow systems, for example, we're left on our own to advance our understanding. As a result, when it comes to any of the more creative elements of watershaping, it's even more important that ideas be exchanged fluidly. Either that, or the front-runner fee is going to be paid by a senselessly large number of people.

I could write at length about the various fees I've paid in pursuit of innovation and design creativity, and I've been able through my writing and in classrooms to share the dividends with others – and I make no bones of the fact that I feel good about it. There is great satisfaction that comes from helping other people – and indeed from being helped in return.

The nice thing about experience is that each and every one of us can find opportunities to share what we know. I believe that if more people in this industry viewed lessons they've learned as an investment that can be of great benefit to the industry at large, construction education would become as commonplace as it should be.

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them that the work will be done reliably with every effort made to prevent costly and frustrating failures down the line. We may be competitors, but we have a common interest in the success and advancement of the art of watershaping. We therefore owe it to ourselves – and our clients – to use our experiences for the benefit of one and all. **WS**

**Brian Van Bower** runs Aquatic Consultants, a design firm based in Miami, Fla., and is a co-founder of the Genesis 3 Design Group; dedicated to top-of-the-line performance in aquatic design and construction, this organization conducts schools for like-minded pool designers and builders. He can be reached at [bvanbower@aol.com](mailto:bvanbower@aol.com).

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By Stephanie Rose

## Powers of Observation



**M**ost people move easily through the world, enjoying the scenery without really thinking about what makes those surroundings visually appealing (or not).

Science tells us that the human eye can see about seven million colors and that our minds instinctively perceive depth and dimension. This visual capacity enables most of us to move around without bumping into things, some of us to swing at and somehow hit a golf ball and, in the case of a beautiful garden (we can hope), all of us sense pleasure and maybe a bit of serenity.

In contrast to these casual observers, we as designers must understand the nature of visual observation in a more sophisticated and deliberate way.

Through the years, clients and friends have asked me how I developed my design skills. I usually start by admitting that I have a great memory for the botanical names of plants and how they look and work in gardens and mention that I have reasonably strong drawing skills, all of which they understand immediately. They also get the fact that, as with any set of skills or form of professional acumen, years of practice simply make some things start to come naturally.

What *hasn't* come naturally, however, has been my ability to see things in a particular way that enables me to dissect various portions of a visual plane, for example, or take any number of selections from a large palette of plants or hardscape

Every one of us can enhance the way we see and perceive our surroundings and can nurture our observational prowess.

elements and assemble them as visually balanced designs that appeal both to me and my clients. These skills, I explain, are learned over time and are constantly challenged and honed by looking at environments through a trained designer's eyes.

### all eyes

In my case, it's taken years of observation to develop an "eye" for what works and what doesn't. Through that learning curve, for example, I've become able to see which colors or hardscape materials go together (and those that don't). The trained eye can almost instantly see which plants work together in a cogent design scheme and those that disrupt the sense of continuity in a given setting.

To be sure, these subjective determinations depend upon an individual's sense of what works and what doesn't. In some respect, this is about an intangible quality that can be called "aptitude" or "talent," but it's also a distinction that makes room for all of us and our idiosyncratic, individualized ideas and outlooks on the world around us.

Separated from talent and a welcome diversity of tastes and perspectives, however, is the fact that developing an eye for design and visual detail is something that can be learned. Every one of us can enhance the way we see and perceive our surroundings and can nurture our observational prowess as a skill that ultimately will lead to an ability to develop designs composed of elements that work together in harmony. In the world of exterior design, that means looking at the world around us from a variety of perspectives that would be lost to the casual observers we encountered at the outset of this article.

Also lost to many observers is the fact that landscapes are incredibly dynamic canvases: They constantly change with the time of day and year, so a garden in summer that is awash with

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# natural companions

color, flowers, insects and other creatures will settle into dormancy, lose its vibrant colors and surrender much of its visual appeal during the winter. The following summer, that same garden will be different than it was the year before – perhaps a plant will have died over the winter, or maybe something was added in the spring or grew to change the overall visual plane and our perception of the space.

For their part, most people outside the exterior design professions (including most of our clients, unfortunately) will tend to see a garden the same way every year. As designers, we don't have that luxury of allowing ourselves to relax and simply live with any landscape: Instead, it's our job to observe and anticipate changes and respond to them either by incorporating what we see into our design work or, in the case of a completed garden, by helping a client to understand what they need to do to maintain the visual balance we originally defined.

The most important thing to understand here is that to develop the observa-



Figure 1: As you move the light source around the ball, you can easily see how the angle at which the light strikes the ball influences the perception of its shape and volume and degree to which it casts a shadow.



tional skills needed to see things in this deliberate way, we need to get down to basics and begin by looking differently at simple objects.

Take a ball sitting on a flat surface: When you look at it, the ball instantly seems round. The reason it does is because of the way it interacts with light. How the light hits the ball, in other words, determines the variations in color tones that our eyes will perceive in a way that

gives the ball the appearance of being round and three dimensional.

## on the ball

Let's keep looking at that ball for a moment: Where the color appears darker (that is, where a lesser amount of light is shining on it), the surface of the ball appears to move away from the observer, generating and reinforcing the sense that it is a round object (Figure 1). The light

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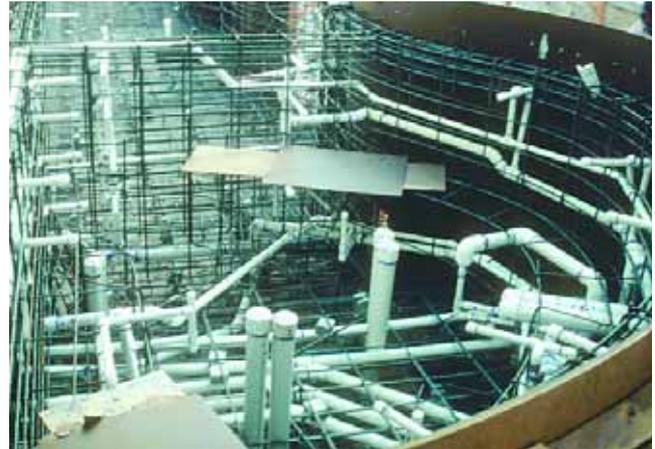
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# natural companions

and the angle at which it hits the ball also determine how and where and to what extent the ball casts its shadow, a detail that further enhances our sense of its dimensionality. Finally, in the absence of light we cannot see the ball at all and therefore perceive nothing about it.

Go ahead: Take a ball and put it on a table. Now take a flashlight and shine it on the ball, moving the light source around to various points. You'll see clearly how the tones on the surface of the ball change as you move the light source around – how the shape of the shadow changes, what happens when you shine the light down from directly above the ball and then what happens when you change the angle off to one side or stop pointing it directly at the ball.

This small exercise is important to the development of a designer's eye: It's critical to understand the importance of observing objects by surveying not only the objects themselves, but also the space that surrounds them. This surrounding area

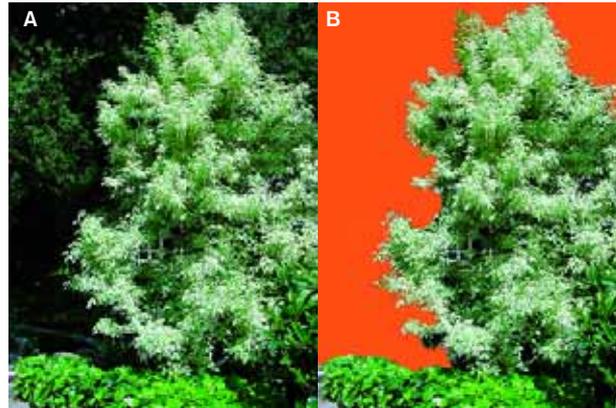


Figure 2: The concept of 'negative space' is illustrated by these two views of the same tree in a landscape. On the left is the tree in its full setting; to the right is the same tree, with negative space identified in red.

is known as the *negative space* – a zone around an object that has its own distinct shape that is the inverse of the object to which it is adjacent.

Figure 2A shows a tree. In Figure 2B, the negative space has been colored to highlight it. I know this concept is old hat to many of you and probably seems overly abstract to the rest, but this simple observational skill is the key to observing spaces and perceiv-

ing the shapes of the objects they include. This is *literally* about thinking outside the box of common observation – and one more behavior that adds to your development of design skills. Ultimately, it will help you to do your job better.

Now take the ball exercise and move it outdoors – without the flashlight if you're lucky enough to have a sunny day. Approach any plant in a garden and start

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by observing individual leaves. Notice how each leaf is different from the rest and how the light hits each unique shape, each curl, each detail of venation. Notice how each leaf's position and angle relative to the sun or your artificial light source is what drives how you perceive it. A dark leaf, for instance, may appear white when seen in the "hot spot" where the light hits it with great intensity. Conversely, it may appear almost black when caught up in shadow or placed indirectly in relation to the light source.

Now look at a shrub – a massed collection of leaves – and notice how it interacts with the light. Take a step back and notice how the angle of the light source determines how you perceive the overall shape of the plant. In a sense, you can now think of the plant as a ball, go back to the earlier discussion of light and shadow and understand what's happening in a garden in a whole new way.

### keep looking

With this exercise under your belt, take the program to the next level by standing back and looking at the entire garden. Do so at different times during the day and see how the changing light patterns affect how you see the garden and the overall composition. Notice in particular how colors change in different ways depending upon the intensity of the light and the time of day – and how the shadows created by the different features of the landscape add depth and dimension to the visual plane.

To continue and valuably reinforce this education, repeat the exact same exercise at intervals throughout the year: Your perception of the effects of the angle of the sun will expand exponentially, as will your capacity to perceive the role of change and your ability to anticipate what it means to the impressions taken by the less-trained eyes of your clients.

Be aware, of course, that these exercises are steps in a process and that training your eyes to see things in this deliberate way won't lead you immediately to churning out incredible, never-yet-imagined designs. Be aware as well, however, that by changing your thought pat-

terns in these perceptual areas you will begin to incorporate your new observational skills into your everyday life and understand how it begins to train your eye as a designer.

For watershapers, these same skills can be applied to the surface of the water, the structures that contain it and its immediate surroundings. They can guide you

in placing watershapes in landscapes by helping you see shadows and light in new ways and will inform your decisions about whether to go with shadow-rich cantilevered coping instead of shadow-defeating perimeter-overflow approaches. It really doesn't matter what type of design we're talking about: These skills translate to just about everything

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we do or can do.

One way I've found to hone my observational skills is to take walks. For a period of about ten years, I walked the same eight-mile route two to three times a week. Beyond the obvious physical benefits, I was actually doing plant and design research.

This exercise of walking by the exact same gardens over and over again while constantly looking at details and perceiving these spaces' evolutions has enabled me to make educated recommendations to clients about the long-term performance of specific plants, hardscape details and design elements. Also, I was much more able to serve clients in the general area around my route, leading them to places where they might see certain plants and impressing them with the fact that I sounded intelligent about details most people simply overlook.

The idea is to begin focusing your eye to observe things that you'd normally take for granted. Clients all want to know that you're a good designer, but more than that, they want to see it in practice and feel confident during the design process that they've made the right choice. It boosts your credibility to demonstrate your observational skills in the way you describe design elements and how they will harmonize and balance better in the landscape; it also helps to be able to show directly how these ideas have been put to work in a nearby setting.

Ultimately, it's part of *being* a designer rather than just saying or thinking you're one. **MS**

*Next: Taking the next step and evaluating how contrasts in colors and design elements will affect a landscape.*

**Stephanie Rose** runs Stephanie Rose Landscape Design in Encino, Calif. A specialist in residential garden design, her projects often include collaboration with custom pool builders. Stephanie is also an instructor on landscape design for the Genesis 3 Design Group. If you have a specific question about landscaping (or simply want to exchange ideas), e-mail her at sroseld@earthlink.net.

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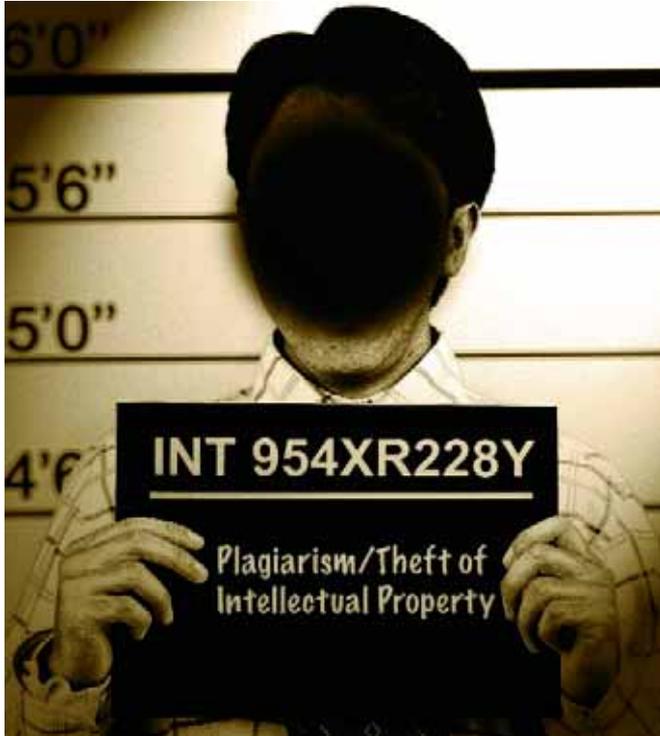
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By David Tisherman

## Crime at the Gate



**P**lagiarism. Copyright infringement. Theft of intellectual property. We hear and read about these crimes in the media from time to time and don't think they'll ever affect us. But I can bear witness to the fact that we have people in our midst who seem to think that committing these crimes is no big deal.

Setting aside any other criticism I've ever lain at the feet of the watershaping trades, if there's one intolerable problem the industry has, it's that there are people within it who are apparently willing to steal to get ahead.

I'm not talking about job-site incidents where materials or tools mysteriously vanish. That's a real problem, but even more damaging in my eyes is the surprisingly common practice that some people have of representing the efforts of others as their own. In a phrase, I'm talking about the misappropriation of design work.

I know I'm not alone as a victim of this phenomenon. In fact, I personally know of far too many situations in which low-rent operators have represented the work of superior designers and builders as their own – and I want to use the privilege of this column to make a case for stringing these people up by their proverbial thumbs.

All reputable watershaping practitioners need to understand the basics of copyright law and their rights when it comes to their intellectual property.

### shoe size

Obviously, we're talking about a relatively small number of people who do some very bad things. The discussion I'm offering here is a cautionary tale for those who would dare sink so low, but my far more important desire is to inform those who might find themselves being victimized by this unscrupulous practice.

If you're among those who've done this, accept the fact that decorum prevents me from expressing my full and utter contempt for you. If your foot fits into that particular shoe, you're lucky to be in business – and your only path to legitimacy is to stop your unethical behavior right now. (It would also be appropriate for you to offer an apology and reparations to those from whom you've stolen, but that's probably asking too much of someone of such weak character.)

If you're among those who have been hit by this crime, I want you to understand that you have more power than you might think to set things straight and that you do not need to stomach such violations with quiet resignation: There *are* legal remedies.

To be sure, every situation is different and it is seldom easy to interpret the legal issues. As a result, the first and most reliable advice I can offer is that you seek legal counsel if you think your control and ownership of your design work has been violated. And do so quickly: Failing to act promptly can, in some cases, compromise your claim to intellectual property rights.

I'm fighting mad about this because I've just fallen prey to one of these turkeys. I won't name names, but this one case may well be the straw that breaks the camel's back for me and drives me to seek legal restitution.

To this point, I've been inclined to laugh these incidents off, probably because the first time I ran into this problem it was really sort of funny.

Continued on page 26

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It happened about eight years ago, while I was on site to supervise the construction of one of my projects. A guy walked onto the site with a camera, walked up to the first person he saw and announced that he was a friend of David Tisherman's and had been asked to come and take some photographs for him.

Unfortunately for this particular prevaricator, I was the person he approached that morning. I had never seen this mutt before in my life, and I knew I hadn't asked anyone to take pictures on my behalf. I was left speechless for a few moments before informing him that he was speaking to his "mark." Let's just say I dispatched him with a clear and immediate suggestion that he remove his person from the property lest he wanted to face charges of trespassing.

## highway robbery

I'm not sure exactly what was going on with that situation, and I've always found its ironies to be amusing. But the more

recent incident referred to just above is far more serious and I'm far less inclined to be easygoing this time around.

Here are the facts: A pool builder who operates in my east-coast market area recently posted several photos of my work on his website, claiming by implication if not in fact that they were all his projects. In no cases were these projects in which multiple players had roles and anyone might therefore make an exaggerated claim of credit. (That's a form of ethical distortion I might be able to tolerate in an isolated incident, but not in this case.)

In my work, as any long-time reader of these columns knows well, I build *everything* I design, and this joker had nothing at all to do with any of the projects he was claiming as his own. Furthermore, his website claimed that I personally mentored him for a period of years, even though I've never worked directly with him on any sort of professional level. What truly galls me is that some of the images he "borrowed" were projects in

California, a continent away from his own meager work.

The fact that someone would so publicly engage in such a bald-faced set of lies is genuinely astonishing. At this writing, the offending website is up and running, but I am confident that by the time these words make it to print that the situation will have changed. Somewhere in the interval, in other words, he will doubtless become intimately acquainted with my attorney.

An incident like this brings up several points that go well beyond the particulars of my own situation. First of all, everyone needs to recognize that, in this day and age, it's relatively easy to misappropriate intellectual property. Between the Internet, digital photography, graphic-design software, e-mail, cell-phone cameras and other modern gizmos, access to information and images is easy enough that it's simple to perpetrate false claims of all sorts.

Second and more important, all rep-

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utable watershaping practitioners need to understand the basics of copyright law and their rights when it comes to their intellectual property.

It's well established that copyright protection indeed extends to people who design things. Again, the laws are complex and each situation is different, but as a rule you can safely assume that if you create an original design, you own the copyright on that design. Among other things, this means that other people cannot rightfully lay claim to your work.

People who cross that line are not only unethical, but they're also violating the trust of their clients, violating your rights, tainting your reputation and perhaps (in extreme cases) exposing you to legal action. Ultimately, these downs also degrade the reputation of the industry as a whole – plain bad actors all the way around.

### clear air

The bad actions of outright thieves are symptomatic, I think, of a more general

problem that nibbles at the edges of the dignity of the watershaping industry. For want of a better term, we might call it a “fog of dishonesty,” a vapor that carries an odor with it that taints our businesses in all sorts of milder ways.

For many years, for example, it has struck me that many people in this industry do not give proper credit to those who have influenced them in their work. To be sure, this is a subtle form of dishonesty and might reflect a general lack of sophistication more than it does any sort of criminal intent.

It's my observation that reputable, credible design professionals fully credit the work of other people who have influenced their own efforts. In our industry, by contrast, we have players who openly, willingly, eagerly take credit for innovations they didn't create for the sake of self-promotion.

This is very different from the worlds of architecture, landscape architecture and the fine arts, where designers, artists

and craftspeople routinely detail the pedigrees of their work. Just think of the legions of architects who cite Frank Lloyd Wright as their spiritual mentor, for example, or who avow their dedication to the principles of Walter Gropius, John Lautner or Ricardo Legorreta.

I acknowledge that failing to cite design influences is *not* dishonesty on the same level as representing work you didn't do as your own, but in very real ways it's on the same continuum of moral and ethical compromises – and is, I would argue, something that we easily can and should change.

Look at it this way: When I create a design that is influenced by an architect and designer as brilliant as Luis Barragan, this is something I want my clients and other people to know because it's part of the beauty, interest and appeal of the project. Clients are often turned on by the thought that their watershapes are part of a full-fledged design tradition. And later on, when they see a Barragan design in print

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or in person, they'll be even more appreciative of the genius who influenced their own projects.

The great designers who influence us deserve both credit and respect for ideas that live on through their work and the works of others. For me, it's not so much a matter of feeling an obligation to be forthcoming with such information (which I do); rather, it's really all about the excitement of consciously interpreting the works of a John Lautner, Fred Briggs, Ed Niles, Frank Lloyd Wright – or the architect of Hadrian's Palace, who showed me the value of raising the bond beams of watershapes.

This appropriate sort of attribution never detracts from the appeal of my work; instead, it elevates and dignifies it. It also confers credit upon me by way of association – the irony here being that truthfulness about design influence allows you to achieve the sort of credibility the thieving pretender is trying to steal.

### jokes by design

One difficulty in combating plagiarism and theft of intellectual property in the watershaping trades has to do with the

fact that the designer's work is not recognized in our industry the same way it is in others.

This is particularly true in the pool/spa industry, where "design" was something salespeople did to sell projects and only in recent years has there been any discussion of what we do as potentially being works of art. This leads us directly to ongoing discussions about design education within the industry, but for now let's stay directly on the topic of honesty and credibility.

The pool industry's lack of respect for the role of design shines through with brilliant clarity in the structure of the "design" awards programs that have proliferated through the years.

I perceive this as another haze of dishonesty that should burn everyone's eyes. I personally know of a situation in which a subcontractor who installed the plumbing on a project and had something to do with a portion of the structure submitted photos of the finished work to an awards program with the implicit claim that he'd been the designer.

The subcontractor violated no contest rules, so what's the problem? In fact, most

award programs in our industry require only a fee, a photograph and a brief project description – that's it. In this setting, the word "design" is mere window dressing anyway. No proof is even required that the client was happy with the job, that it was built properly or that it is still even functional.

What's wrong with this picture is that a builder or even a subcontractor can take someone else's design, screw it up completely in the construction process, alienate the client – and then take a nice photo and win an award. This is credible?

I accept the fact that design awards are all about marketing, and far be it from me to suggest that people shouldn't promote their achievements, but let's at least be honest about this. How hard would it be to require, as a part of a design-award submissions, signed statements from clients declaring that they're satisfied with the projects? How about asking for before, during and after photos of construction, a set of plans and a signed statement indicating who deserves credit for the design?

None of that seems like too much to ask. And without that sort of credibili-



These are among the projects of mine lifted and used in someone else's website. They include work previously published as being mine in *WaterShapes* and elsewhere — and a California project with which the perpetrator had absolutely no possible connection on any level.

ty, isn't using these awards for marketing purposes the moral equivalent of pulling the wool over a client's eyes?

Again, one might argue that what goes on with the loose rules of design awards is a far cry from deliberate misrepresentation. For me, however, it's all pretty much on the same continuum. Although it seems less harmful than other forms of dishonesty, it's still a compromise that saps the dignity and credibility of the pool/spa industry.

### the glow

One of the joys of working as a designer is that you have a sense of creating something that has never been seen before. Yes, there's a satisfaction of ego that's involved, even a vanity that comes with working as a designer or artist. But far beyond ego or vanity is an even greater sense of satisfaction that comes from putting part of yourself into the work you do for other people.

Design is different from construction

in that the designer is the one who is charged with using his or her background to create a set of plans that fuses the desires of the clients, the budget's extent and the requirements of the site in a way that is creative and appealing.

Those who execute the plans may well feel pride and take credit for their role in a project, but they are *not* its designers. They nonetheless deserve whatever credit is due, which is why I'm always eager to mention the subcontractors, craftspeople and suppliers who play key roles in my projects. Good work should always be recognized and rewarded in this way. Likewise, if my design stems directly from the work of an architect or landscape architect, it's my opinion that I am morally, ethically, professionally and legally obliged to place credit where it's due.

Those of us who design watershapes, landscapes, buildings, automobiles, furniture, kitchens, clothing and countless other things are in the business of bring-

ing both utility and beauty to people's lives. We have the privilege of being in the business of making people happy – to me a sacred trust that should not be abused by the lies of smaller minds.

I was taught that to reach high places, you have to follow a high road. If you aspire to be a great designer, lying about it along the way is no shortcut to achieving professional stature. Not only is it wrong and foolish, but it's also ultimately bad for business. **WS**

**David Tisherman** is the principal in two design/construction firms: David Tisherman's Visuals of Manhattan Beach, Calif., and Liquid Design of Cherry Hill, N.J. He is also co-founder and principal instructor for Genesis 3, A Design Group, which offers education aimed at top-of-the-line performance in aquatic design and construction. He can be reached at tisherman@verizon.net

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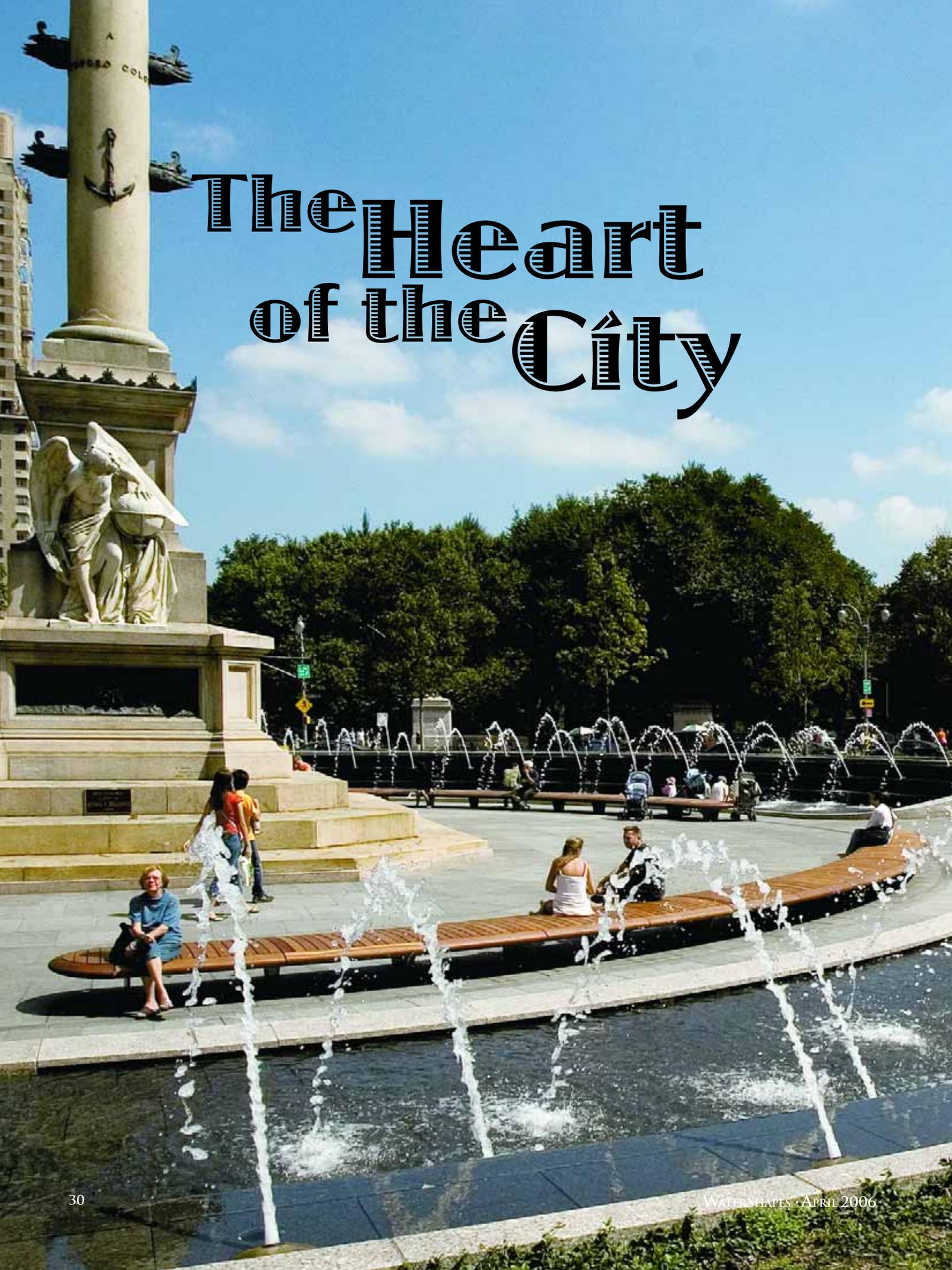
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# The Heart of the City

## By Claire Kahn Tuttle

The plaza island at Columbus Circle in New York is an example of urban and civic design at its best. Encircling the heart of this grand space is a subtle fountain system that has turned a busy traffic hub into a welcome gathering place for the city's residents and visitors. Here, principal fountain designer Claire Kahn Tuttle of WET Design in Sun Valley, Calif., describes the project and the philosophy the company brought to bear in bringing it to fruition.

**Tradition** has it that, in measuring the distance a place is from New York, the geographical tape measure is placed at the center of Columbus Circle. This makes it easy to see this southwest corner of Manhattan's Central Park (and the intersection of Broadway, 59th Street and Eighth Avenue) as the true heart of the city.

A massive 70-foot obelisk topped by Gaetano Russo's statue of Christopher Columbus has stood at the center of the bustling traffic circle since 1892, when it was installed to celebrate the 400th anniversary of the explorer's arrival in the Americas. The circle itself was part of Frederick Law Olmsted's original vision for Central Park (which included a major plaza at the Eighth Avenue entrance) and has long been seen as both a landmark and a critical traffic hub.

As is true of many New York neighborhoods, the area around the circle has seen both good times and bad. Recent years have been good, with new commercial development bringing renewed vitality to the area surrounding this highly visible confluence of pedestrian and automotive traffic. Despite its pivotal location, however, the circle has for years represented a hazardous goal for pedestrians facing a risk of life and limb to reach the circle's central plaza.

### The Measure of a Place

All that changed in the fall of 2005, when work was completed on a new circle island reinvented as a place of repose and relaxation for the walking public. Designed and managed by the Olin Partnership, it represents the objectives for the project established by company founder Laurie Olin.

For our part at WET Design (Sun Valley, Calif.), we designed and supervised the installation of the fountain system that's an integral component of the new

Photos by Ita Kahn, courtesy WET Design, Sun Valley, Calif.



Cars have long dominated the scene at Columbus Circle and have made it into one of the world's busiest intersections. The newly designed island surrounding its famous obelisk and statue is likely to make it one of the city's great pedestrian magnets as well – a calm space amid a bustling urban landscape.

Columbus Circle. In a great many respects, this fountain is a case study in the role water can play in dense urban settings.

When designers consider water as an element in these contexts, they tend to look at it in one of two ways: Either as an element that exists separately from its surroundings, or as an interwoven part of the setting that draws its design cues and personality from the environment while directly responding to the needs of the given space.

It's the latter possibility I was interested in for the Columbus Circle project – that is, creating a waterfeature that is distinctive and dramatic but also clearly reflective of the interests of the clients, the needs of people moving through the environment and the aesthetics and spirit of a unique setting.

Designing water for *any* environment comes down to understanding the program. When applied in a thoughtful design that's mindful of the program, water becomes an intrinsic element to the entire experience of being in a place. It fills a void, and the project at Columbus Circle was all about that notion.

As mentioned above, the vision for the project came entirely from Laurie Olin, whose stated goal was to





Photo by Jim Doyle, courtesy WET Design

## The Fabric of Experience

Since 1985, WET Design has been dedicated to using inventive technology in the context of important design missions.

The Bellagio in Las Vegas, for example, is about as well-known a waterfeature as you can find anywhere, but for all of its sensational aesthetics, what's so exciting about the design is the way it opens its arms to *everybody* on Las Vegas Boulevard, drawing people to its broad promenades, shade trees and places to rest. The animated water rewards anyone who comes there, in other words, no matter whether they plan to patronize the hotel and its casinos or just happen to be walking down the street.

If there's a thread that runs through almost all of the work that WET Design does – monumental, theatrical, small scale, grandiose – it's about an ambiguity between where the water stops and the surrounding area begins. Regardless of the design mission, it is our belief that water is at its most effective when it's woven into the fabric of the setting. In that sense, everything we do is "interactive" with the environment and the people in it – and it has little to do with whether or not you can physically touch the water.

Using Bellagio as an example once again, that system is as theatrical and spectacular as modern technology will allow, but you can't come anywhere near to touching the water – and I can't think of a design that is either more interactive or more intrinsically part of its setting. Las Vegas is all about show, and the "wow factor" in this case makes the hotel stand out amid the frenzy of the surrounding streets and hotels.

You couldn't take that kind of theatricality and transplant it to a setting such as Columbus Circle and expect it to work. In such a set-

ting, a Bellagio-type effect would overpower its context and become a focal point instead of simply existing as part of the atmosphere. Such a disruption would be absolutely unacceptable.

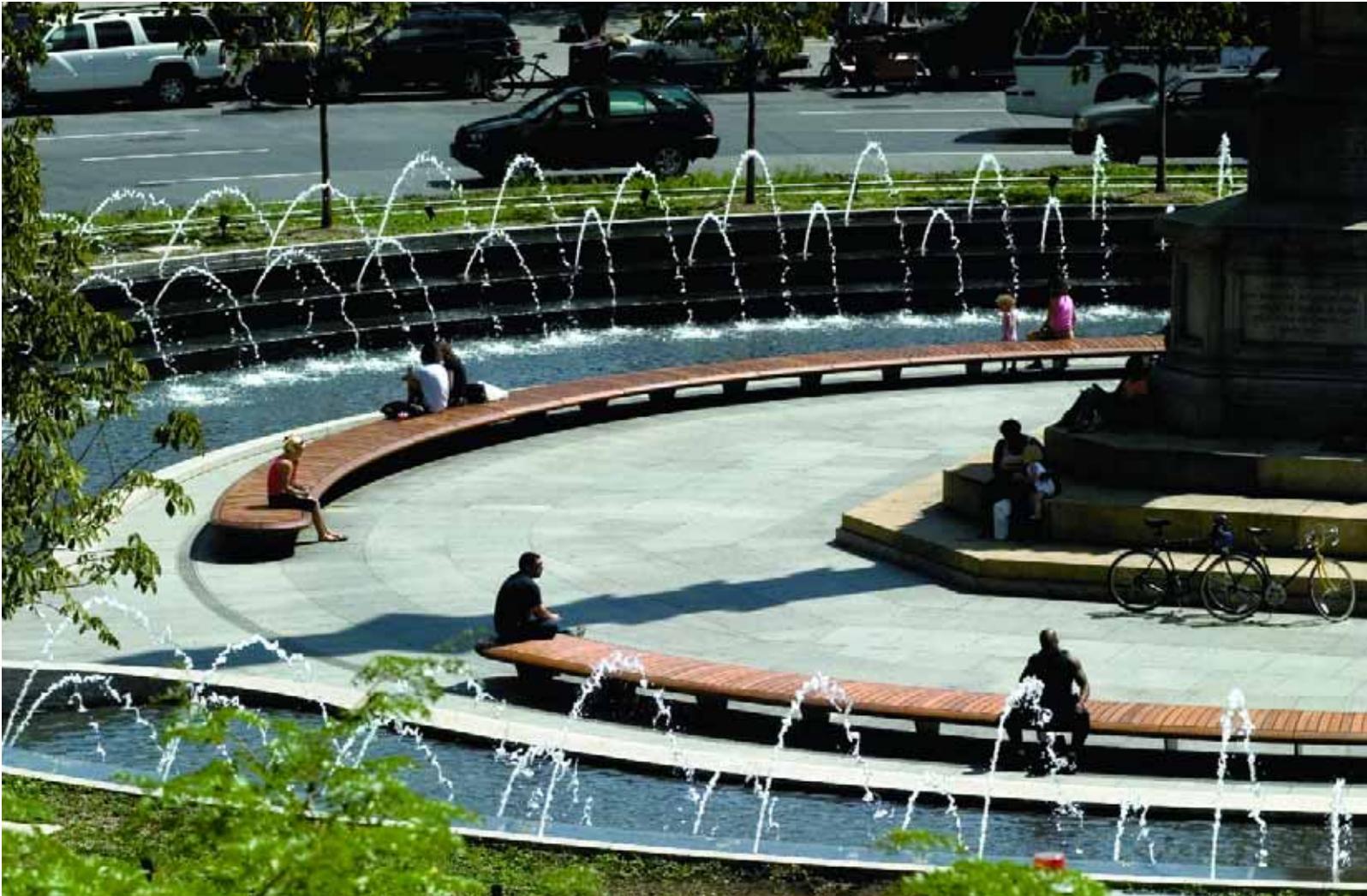
This is why understanding the social or public context of a site is so important. In any public setting, you have to consider the experiences of the people moving through it: In Las Vegas, people expect to be constantly impressed and at a very high level; in New York, the need for a calming oasis in a busy world drove us to subtlety and understatement in our work.

We at WET Design certainly did not invent the idea of designing watershapes that are carefully integrated into their environments. Indeed, that's been going on for many centuries. We are, however, extremely proud of the work we've done in forging unities between technological innovation and the needs of a wide range of settings. To me, all the inventiveness one could imagine isn't worth much if it doesn't align well with a given setting.

For a project such as the island at Columbus Circle, we turned to relatively subtle water effects to enrich the setting. The computer control system is certainly advanced by any modern standards and affords us wonderful flexibility in designing and adjusting the water effects, but it's the level of aesthetic integration that makes this and similar projects so successful.

The idea is not to have people show up and take note of the spectacular water, but instead it is to encourage them to linger in the setting and come away feeling that they've enjoyed being there, perhaps even unaware that a key part of the whole experience was the water.

– C.K.T.



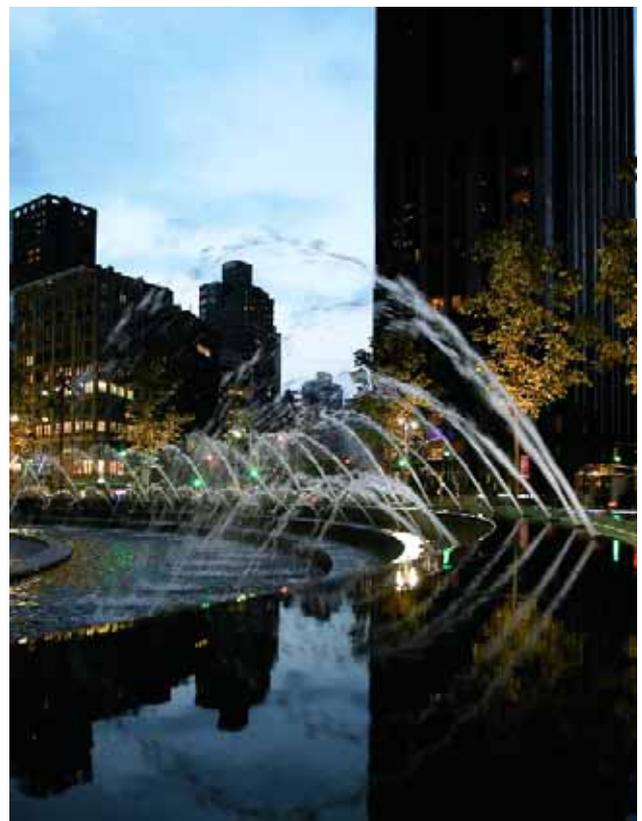
By day, twilight or evening, the concentric terraces that drop the core of the island several steps below street level offer New York's residents and visitors a gathering place that is surprisingly well isolated from direct traffic noise. The cars, taxis and buses can still be heard, of course, but the sounds of splashing dominate down here.

“enliven and invigorate” this popular location. The design accordingly focused on reinventing the location with beautiful materials, landscaping and water.

As a consequence, the Columbus Circle plaza has become a renewed public area that exists purely for the enjoyment of people working and moving around it. This basic concept is elevated and enriched by the further sense that these pedestrians might either be coming from or heading into Olmsted's magnificent Central Park.

### **Enriching the Environment**

Unlike redevelopments that focus on drawing people to a space for purely commercial reasons, this project was conceived entirely as a pedestrian mecca: You don't have to be in the process of spending money to go there. The program in this case turns on the idea of creating a space that is atmospheric rather than narrative. With no themed elements on any level, anyone can just go there and enjoy the water, the beautiful materials, the trees and surrounding views of the park and nearby buildings.



In other words, Columbus Circle is its own reward, a place for people to enjoy themselves and the urban landscape. The space responds to that landscape and becomes part of it, creating a destination that has fully assumed its role as the city's heart.

With the water itself, our goal was to accentuate and enhance the space, adding to the comfort and ambiance rather than using water to create any sort of overt spectacle. Our design is essentially one ring in the circle, just a part of its collected environment, with water encompassing a 150-foot-diameter loop around the obelisk and statue at the center. A series of low terraces and plantings create an outer barrier, thereby creating a sense of seclusion within the loop.

The outer ring of the island consists of raised cobble that offers pedestrians initial refuge from the traffic beyond. A second ring of low, flowering plants and evergreen shrubs introduces an element of greenery that transitions to a ring of trees

(evergreens and yellow American buckeye) used to frame views of the monument. In the very center are elegant wooden benches.

Everything is symmetrical, with three broad pathways at 120-degree intervals providing access to the inner spaces. Inside, the terraces descend back to grade, creating a concave area. It is on these internal terraces that we placed the waterfeature.

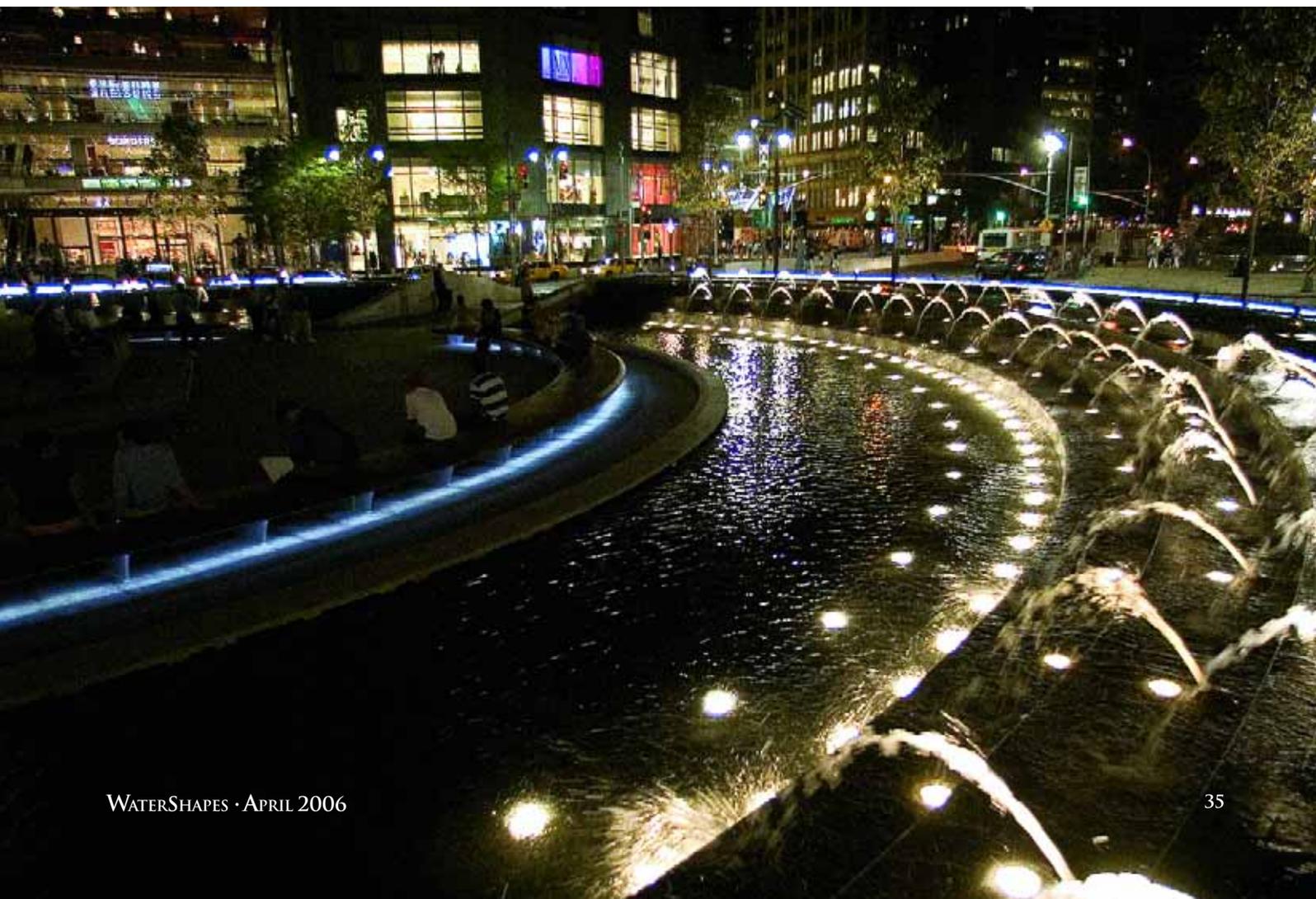
The existing circle had a small fountain that encircled the central tower. That was removed, so now pedestrians can walk right up to the center of the circle. The water has been pushed back to the terrace structure that rings the core area – a spacious “room” created by the architecture of the island. Between the pathways are three identical water elements descending over three broad terraces. When you're within the circle, the water essentially surrounds you on all sides, adding to the sense of relaxation and escape.

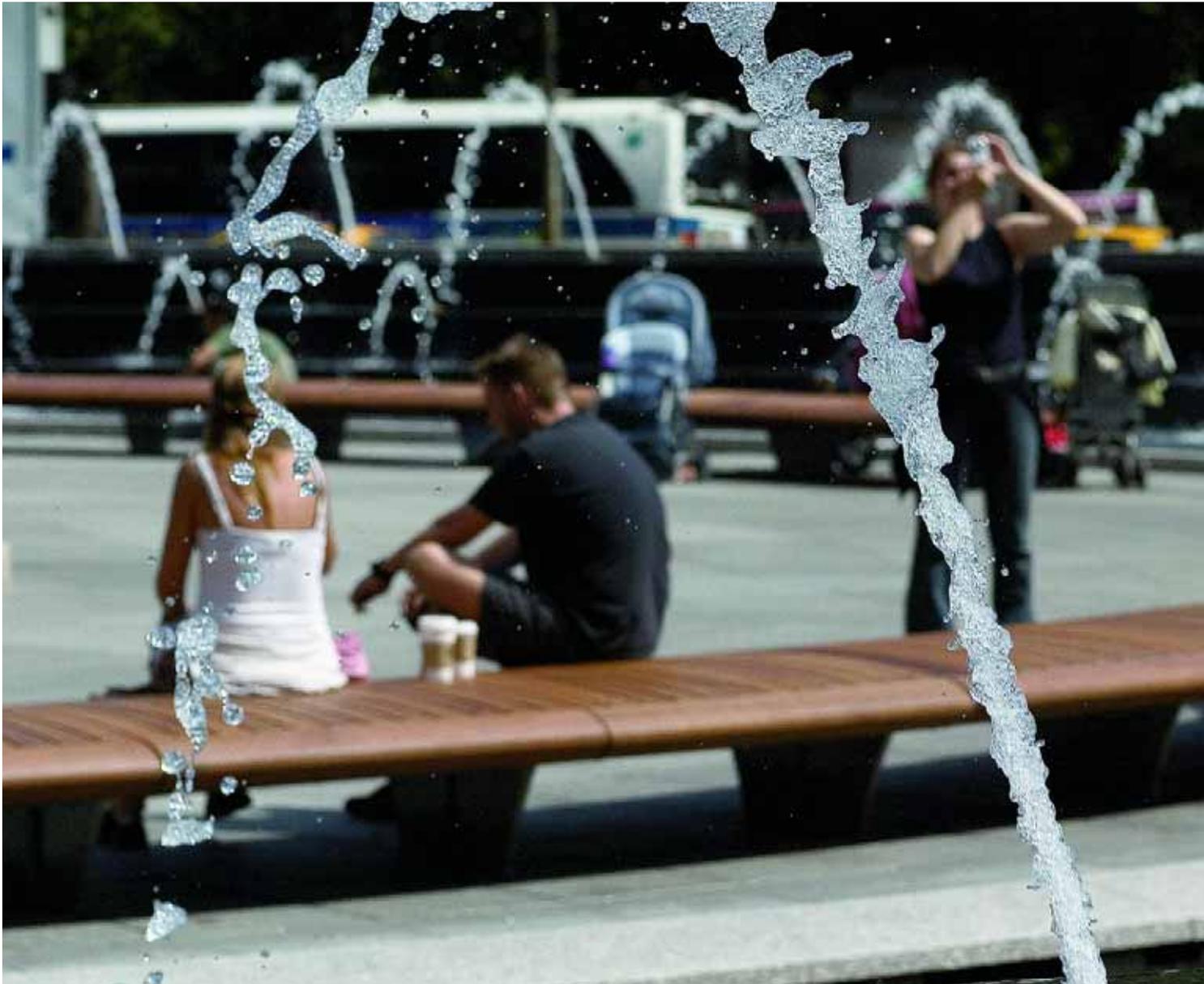
## Clarity of Purpose

Unlike many of the projects we tackle, this one didn't involve exploration of a range of design options. We knew we needed to develop a system in which water would inevitably be part of the terrace system – a fact that led us to some obvious and straightforward solutions. During the design phase, members of our team visited the Olin offices over in Philadelphia and enjoyed their collaboration with Laurie Olin and his team.

The resulting configuration of the waterfeatures is relatively simple: There are three identical basins covering three terraced levels, each stretching to 60 feet in length and 25 feet in width. Water flows from a concealed weir on the top level, over the terraces and down to the plaza level, where it's collected in a concealed slot. The sheet of water is very thin – just an eighth of an inch or so – but it lends a beautiful reflective quality to the granite hardscape.

The two upper terraces in each section





contain arcing jets that send inch-and-a-half streams of water toward the center at variable heights and distances. Each section includes 33 jets set at staggered intervals, with 99 total jets in the system. The streams are not smooth or laminar; instead, they have a more ragged flow and a rougher texture.

The water is collected in a sub-grade trough located beneath the adjustable deck surface. The raised deck accommodates the troughs, plumbing and electrical conduits while concealing everything from view, and the equipment vault is buried beneath the north-

east side of the circle. Nobody who visits the island has any visual sense of the mechanisms powering the fountain system: The water emerges into the space and simply disappears.

The system is programmable and can achieve a variety of combinations of behaviors and sequences. The water's motion isn't meant to provide any kind of spectacle or discernible dance; rather, it is designed to add interest simply by the way the water is introduced to the environment. The resulting transitions are subtle, the idea being that someone who spends a few minutes there will perceive

shifts in the "shape" of the water that differ from what they might have observed when they arrived.

### **Welcome Invitations**

There are no barriers between the water and the dry hardscape, so even though this is not an "interactive" system *per se*, we do expect children and others to play in it during the warm months. Visitors are free to stand as close to the water as they like, just touching it or getting completely soaked, if that's what they want.

When the fountain isn't operational—during the winter, for example, when the



The 99 fountain jets issue from the dark steps with a ragged flow and a rough texture and have a special beauty all their own. The water's motion isn't meant to provide any kind of spectacle or discernible dance and has been set up instead simply to add water to the environment in a visually interesting way.

water system is shut down for the duration – the dry terraces are perfect for seating. That was one of our goals: When the system's not running, the casual visitor should have no idea that he or she is sitting in a fountain. There's no question that this is a *subtle* watershape.

Experience has shown us that in situations such as this, where the place defines its own mood and magic, water does not need to be aggressive or spectacular to be effective. The idea here, on this island amid the city's tumult, is to foster tranquility and relaxation. Yes, we expect the water still to be engaging (and

even *exciting* when children come to play in it), but it's an ambient feature that works as one of the island's concentric layers – all a part of the setting as opposed to a display that declares its presence the moment you see it.

The water system itself is quite complicated. In fact, with designs such as this one that are basically unadorned, it's critical that the water be proportioned and spaced correctly relative to the space. Because it's not clad in layers of decoration or ornamentation, the water effects must get their spatial relationships just right – a design issue that required a great

amount of careful consideration and adjustment during the project's initial stages.

Ultimately, Columbus Circle's plaza is a layered combination of plants, hardscape and water that conspire to create a surprising sense of tranquility and of separation from the traffic constantly spinning around the island. We knew, of course, that the sound of the water would play a major role in masking traffic noise, but it wasn't until we were on site and starting the system that we heard just how effectively that masking had been accomplished.

Flat out, this is one of the busiest in-

tersections in the world, but when you're inside the circle, you really don't have the sense of being in the middle of a major traffic hub. Yes, you can hear the cars, buses and taxis if you listen for them, but the sound of the water, the tranquility of the greenery and the unique perspective on the corridors of buildings marching away from Columbus Circle take you away from the street and into a setting that has its own character and ambiance.

### A Place for People

When we were programming the fountain choreography, I had an opportunity to spend several days on site and saw at first hand just how well the entire design scheme works. From the time the space opened to the public, it's been packed with people, and I had the immediate sense that the residents who live and/or work in the area had taken ownership of the space.

(True to the spirit of New York, a number of people came up to me to offer suggestions about the way the water ought to behave.)

The discussions and work that go into a project of this kind can be filled with nuance, but the results are often at their best when they are completely straightforward. This is now a place that provides enjoyment for people who stop by: While achieving that reality may have been complex, the result is as simple as the smile on a child's face.



If there's a special magic at work on this island at the heart of the city, it's tied up in the way one of the world's busiest places has been given a calm center – a place to relax, recuperate, play and, in true New York fashion, a place to watch *other* people relaxing, recuperating or playing.



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# *Continental Class*





Teamwork is about different things on different projects, say Martha and Randy Beard. As contractors specializing in the construction of watershapes conceived by top-flight architects, landscape architects and designers, they sometimes simply follow a plan. In the project covered here, however, their involvement was much broader – and reflects their increasing ability to step up and participate as valued members of the design team.

By Martha & Randy Beard

When we first began collaborating on projects with top-flight architects, landscape architects and landscape designers several years ago, for the most part our role in terms of design was fairly limited: We'd receive requests for bids and proposals based on plans of varying detail, and our role was that of faithful installers of the design. On occasions, of course, we'd also refer our own prospective clients to those same designers, who would generate plans that we would in turn estimate and very often install.

We still work that way, but as we've built our ties to these accomplished artists, we've become aware that our role in their projects has been growing, even to the point where we are now being asked in many situations to offer our own design ideas. We're also seeing that, when on-site decisions must be made, these designers are allowing us and our top subcontractors to play key roles in the discussions.

Based on the trust that grows from past successes, we're gradually becoming part of these design teams – and it all makes sense. This has happened, we think, because we work so often on projects in which the scope of the work expands beyond the confines of the original design. As a result, we're being asked more and more frequently to make suggestions, offer solutions, participate in decision-making and invent ways to accommodate new ideas on the fly.

What we've experienced is a logical progression beyond what was originally our limited role as design-savvy builders: Through experience, we've advanced to a point where we are often full participants in the design process and find ourselves enjoying the exploration of an ever-expanding realm of design for exterior residential spaces.

### *Mediterranean Flavors*

A case in point is the project seen on these pages: Situated above the Shady Canyon golf course in Orange County, Calif., with views of rolling hills to one side and the Pacific Ocean on the other, the project was ideal

for the Mediterranean sensibility that fired the clients' imaginations.

When we became involved, they already had a preliminary design in hand, but it was clear from the start that the homeowners viewed that plan as a point of departure that would lead to something more elaborate as we all moved forward.

The landscape architect was Greg Grisamore, a gifted designer with offices in Newport Beach and Malibu, Calif. The clients wanted their own slice of southern European style, and Grisamore's design encompassed this atmosphere with a subtle flair – a yard rich with soft contours, features and colors, classic architectural touches and expressive hardscape and plantings. Our role was defined by the outdoor spa, large reflecting pond, front- and backyard fountains and indoor pool/spa combination he'd included in the basic plan.

It was a complex project from the start, but because of the clients' stated intention to reinvent and expand the program as we moved forward, everyone involved had to be flexible and able to accommodate major changes.

One of the key players on the project team was general contractor Gary McLane, owner of McLane Builders in Coto De Caza, Calif. An unpretentious, hands-on manager who could be found on site every day, he worked closely with our firm and the homeowners to develop each body of water with the intricate care required to create the auras desired for each area of the yard and the overall environment.

At the heart of the exterior design is the 41-by-10-foot reflecting pond, which Grisamore designed to include a vanishing edge flowing from a large upper basin level and a raised area of the backyard in soft transition to a small body of water at the same lower level as the expansive side yard. It was a straightforward design and would have been relatively easy to execute had it not been for a last-minute change in finish material.

The material originally specified was a thin, extremely light-colored stone. With the support of Grisamore and McLane, however, Matt Myer of Young Ideas Masonry (San Clemente, Calif.) suggested that a thicker, heavier stone coping would be a better match for the surrounding hardscape he was installing. The idea had obvious merit, and after a round of discussions, the clients decided to make the change.

### *Starting Anew*

It was definitely the right call, but the change meant significantly altering the pond's concrete structure to accommodate the thicker material –

The multiple water-shapes and their various needs led to an enormously complicated equipment pad and a flotilla of control panels. We made our lives easier by carefully marking each pipe and distributing them as they approached the pads in a way that made installing equipment and controllers a (relatively) easy process later on.





The grand reflecting pond and its surrounding landscaping and hardscape go a long way toward building the Mediterranean feel of the backyard. The vanishing edge mediates between the two levels of the yard, while the water and plants work together to soften the impression made by large expanses of decking.



most critically with the vanishing-edge detail. And the way it worked out, these issues weren't *completely* settled until the day of the gunite shoot.

We worked closely with the gunite company, D.J. Gunite (Huntington Beach, Calif.) – a team that often plays an important part in our design/build creations. In this case, we needed to think through what the change meant with respect to the ultimate visual effect to be created by the weight and texture of the new stone. Then we had to determine how the change would influence the shell's final dimensions, which had us tweaking the forms almost to the moment when the shoot began.

We passed through a similar on-site decision-making process when it came to the finish we applied to the pond's interior. The first choice had been a soft brown color that matched the hammered-edge stone coping and stone flatwork, but this first attempt resulted in an unappealing, washed-out look.

We removed that finish and convinced the owners to try a deep, dark-green pebble material supplied by Gemstone Pool Surfaces (Lakeside, Calif.). It worked like a charm, and the effect of the water flow-

ing from the shallow green basin over the hammered-stone edge and into the trough is truly sublime.

A variety of water lilies now float on the water's surface to define the living garden – a selection of plants carefully chosen by Mark Chamley of Chamley Landscape in Newport Beach, who also selected and placed plants on the rest of the site.

In contrast to the strong visual appeal of the reflecting pond, the side-yard spa is all about privacy and romance. Set in a spot hidden from the rest of the spacious yard, the location is intimate but also boasts breathtaking views of the city of Irvine, with majestic Mt. Saddleback rising in the distance.

The spa has an all-tile finish with a neat waterline detail supplied by Ruggeri Marble & Granite (Wilmington, Calif.). The homeowners had seen the same sort of hand-chiseled mosaic on their various travels, but in a different color. Here, we lit on a soft brown to blend the spa into the dusty hills that surrounded it.

The spa shell was initially excavated and steeled to be flush with the deck – but once again, the design changed in process when McLane recognized that, given the stature of the owners, the spa seats would

be too deep. He directed us to rework the structure *and* raise the spa 18 inches above deck level just before gunite was to be applied. Raising the spa enabled us to elevate the interior seats while also giving the clients a comfortable out-of-the-water seating area that lets them take in the gloriously unobstructed views.

### *Interior Sunshine*

Equally romantic and even more private, the indoor pool was another project element that went through an interesting array of changes as the work proceeded.

It had originally been seen as the centerpiece in a separate pool house with vaulted ceilings, but no allowance had been made for the dehumidification system that would have to be part of the final installation. Once McLane figured out where all the ducting needed to go (that is, in the ceiling rather than under the slab) he called in the home's designer, Tony Ashai of Torrance, Calif., to redesign the structure with attic space for plumbing and ductwork. The result is a room that now features an arched, painted ceiling.

In the early going, McLane and the



The project is filled with special details and spaces, several of them having to do with careful placement of water in the environment, but others all about capturing the modern essence of Mediterranean-style outdoor living with a vine-covered arbor and a spacious, colonnaded exterior kitchen.

clients all kept pushing for the pool to be bigger and bigger until ultimately it no longer fit the footprint of the enclosing structure. So we went back to the drawing board to consider some alternatives. This led us to suggest that a perimeter-overflow treatment would make the pool seem larger without really consuming more of the space. In addition, such a design would turn the vessel into a brilliant reflecting pool when it was not in use—a great idea with all the windows and the

*trompe-l'oeil* ceiling.

We showed the homeowners various photographs of perimeter-overflow pools we'd done, and they enthusiastically endorsed the idea. Luckily for all of us, this decision was made before gunite had been applied and while there was still time to install the plumbing and 90 feet of troughs that now flow to a six-foot-square surge tank.

From the start, the owners had said they wanted the pool to have a mosaic-tile fin-

ish. Because it was to be indoors, the homeowners were directly involved and retained Mark Lowry (Ann Sacks, Los Angeles), who designed both the pool's interior as well as the tiled walls of the pool house.

Lowry worked closely with the clients to develop the elaborate sunburst mosaic that resulted. Another project detail inspired by the clients' travels, the tile work was patterned on the look of a European spa they'd visited. But once again, the color scheme



The tile finish for the indoor pool is among the most complex we've ever seen, with Ann Sacks' design featuring patterns in blue flowing away from a vividly colored sun that fills the bottom of the pool. Those blue swirls and eddies climb up the walls and flow over the benches and steps with amazing detail and visual energy.



Tile installation in the pool was a lengthy, difficult process – and that was true even though the complex tile patterns arrived in marked sheets with most of the intricate cuts already made. Even so, the fitting process was keenly challenging and kept our crew on the job for several months.



was reworked to include a vivid combination of aqua, blue, gold and orange tile.

The result is a dramatic sunburst that emanates from the center of the pool's floor and flows up the walls in blue waves. The one-by-one inch glass tiles (supplied by Ann Sacks) had to be carefully worked up the walls, over the seats and around the steps in overlapping, free-flowing patterns that required numerous cuts and painstaking fitting.

### *Finishing Touches*

Installation of the glass tile required months of effort by Pure Water Pools' in-house masons. They waterproofed the shell and floated the surface, then installed the intricate mosaic in precise alignment with the designer's pattern. To say the work was *meticulous* would be a serious understatement.

Ann Sacks also developed the tile pattern for the walls of the pool house. It, too, was based on the clients' favorite European spa, but once again the colors were altered to emphasize the blues and aqua.

While all this was happening inside, we also installed two small fountains outside. Out front, the entry fountain is a small, all-tile basin topped by an



antique hand pump imported from Europe. In the back is a more complicated stone fountain. Where many features of this type and style are pre-cast, poured-in-place or pre-fabricated, this one is carved from three stone slabs in the European tradition – another gem from Ruggeri Marble & Granite.

The top piece is a traditional tall urn carved from a single piece of stone. This urn overflows into a basin that feeds the lion's head spouts. The heads were also carved from solid slabs and were chosen by the homeowners from a multitude of possible poses. The base of the fountain is a quatrefoil: Once very large, it was ultimately reduced to a five-foot diameter and was itself carved from another single stone slab.

This project was every contractor's dream: an architect who had a vision; a general contractor who not only listened to input, but also relied upon our expertise; clients who knew there were going to be changes and indeed embraced them both emotionally and financially; and a whole host of subcontractors who were excited about what they were doing and did all they could to cooperate and roll with the changes.

Among us, we created a dream of a project.



In a project filled with wonderful touches, the indoor pool stands out more than most with its brilliant tile finish, the sense of spaciousness lent by the perimeter-overflow approach we recommended and the dynamic artistry on display in the pool's and wall's tile patterns and the ceiling's gently wafting clouds.

# A VILLA FOR THE AGES

Reopened in January 2006 after a nine-year renovation project, the Getty Villa in Malibu, Calif., has now resumed its role as host to what may be the world's greatest private collection of Greco-Roman antiquities. With its classic architecture, subtle gardens and elegant watershapes – not to mention great views of the Pacific Ocean – the facility is both a state-of-the-art museum and a designed space that links the distant past to the present day.

For the typical visitor, the newly-reopened Getty Villa is perhaps the most exquisite of all possible venues for viewing ancient works of art and craft – reason enough to plan a visit. For students of architecture and design, however, there's much more, particularly the opportunity to immerse yourself in the living, breathing environment of a classic Roman villa and its abundant amenities.

The Getty Villa site encompasses 64 acres of a rugged canyon rising above the Pacific Ocean in Malibu, Calif., and was once home to oil tycoon J. Paul Getty. A fanatical collector of Greco-Roman antiquities, he dedicated part of his original ranch-style home as a public museum in 1954. By 1974, less than a year before his death, he had completed and opened the original Villa on another part of the estate, realizing his ambition of creating a

public monument dedicated to the arts.

The Villa's layout was inspired by the Villa dei Papiri, a first-century country house in Pompeii buried by the eruption of Mt. Vesuvius in 79 A.D. It was Getty's vision to display his collection in a setting evocative of its contents' historic origins and he realized it, but there were compromises: The spaces were crowded, and the works on display also included samples of paintings and craftworks of much more recent vintage – Renaissance masters, baroque furnishings and other distinctly non-classical artworks.

The Villa closed in 1997 at about the same time the sprawling Getty Center was opened some 13 miles to the east (for more on this amazing place, see "Art for Art's Sake" in our November/December 2001 issue, page 40). With attention focused on the new facility (which helped

BY ERIC HERMAN



Photo by Richard Ross, courtesy of the J. Paul Getty Trust.



A key concept behind the site plan is that visitors to the Getty Villa are entering a grand archaeological dig – an impression made strongly by the vertical hardscape’s stratified layering. Moving from light upper to dark lower layers, the site bottoms out in the entry area with a captive pool fed by weeping walls.



by taking over all of the Getty collections other than the Greco-Roman antiquities), the original “Getty” vanished from public consciousness, allowing the painstaking renovation to proceed with the utmost discretion.

## WELCOME BACK

The facility reopened January 28, 2006, and Getty’s 44,000-piece collection of antiquities has taken center stage, with 1,200 objects now on permanent display.

With the veils of secrecy pulled back, we now know that the renovation included the complete gutting and renovation of both the J. Paul Getty Museum and the site’s original ranch house; construction of an outdoor classical theater and a host of educational and research facilities; and an updating of the grounds and the site’s multiple watershapes.

The Getty Villa has resurfaced not only with an updated look and layout, but also with a revised mission to serve as an education center and museum dedicated to the study of the arts and cultures of ancient Greece, Rome and Etruria. Whether you’re a scholar, art lover or a casual visitor, the site offers an experience rich with history, art and breathtaking physical beauty.

In a sense, the renovations basically completed the work begun when the facility was originally established, allowing visitors to enjoy both the remote past and tasteful modernity. Indeed, the spaces, lighting, artworks, architecture, landscapes and watershapes all conspire to transport the visitor to a place where ancient textures come harmoniously together with modern needs.

The renovations were led by Boston-based architects Rodolfo Machado and Jorge Silvetti (who landed the project in 1994 after an extensive design competition) in collaboration with SPF:architects, the local architects of record. Their first visit to the estate took place while nearby brush fires were dusting the landscape with ash – an ominous reminder of the fate of the Villa dei Papiri and something they took as a caution about the perils of directly imitating the past.

The original villa had been designed by the architecture firm of Langdon & Wilson



Photo by Richard Ross, courtesy of the J. Paul Getty Trust.



Photo by Richard Ross, courtesy of the J. Paul Getty Trust.



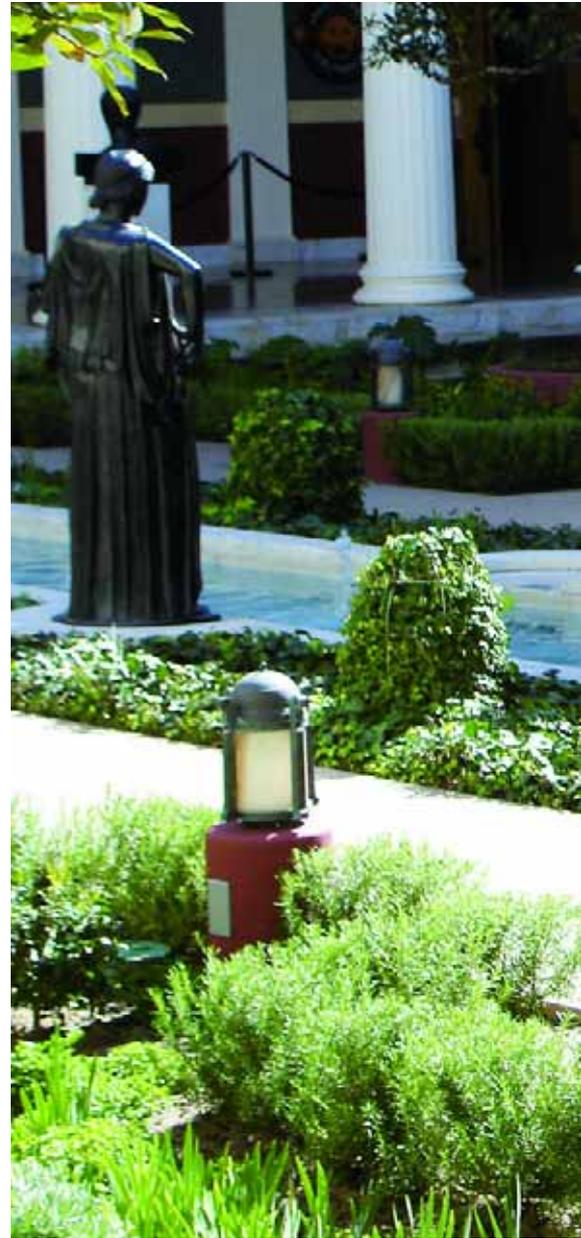
The facility's suggestion of the opulence of Roman life is the product of countless details, from the graceful sweep of the theater space and the delicacy of the small fountain in the museum's atrium to the galleries' use of natural light and the engaging colors, textures and spaciousness of the ceilings, colonnades and passageways.

Photo courtesy of the J. Paul Getty Trust.



Photo by Richard Ross, courtesy of the J. Paul Getty Trust.





Encompassed within four walls and visible from museum galleries and corridors, the Inner Peristyle sets a cool, calm tone for the entire space. Located off the entry atrium, the five statues stopping by the water's edge invite visitors to do the same before proceeding on to the galleries.

in consultation with historian Norman Neuerberg, who at Getty's behest sought to evoke the past rather than recreate it. Neuerberg relied on his extensive knowledge of Roman houses, public buildings and tombs to vest the original design with details ranging from the structure's long colonnades and tile mosaics to its reflecting pools and tailored landscapes.

Machado and Silvetti stayed true to that original design, expanding on its foundations by embracing a variety of ancient buildings and contemporary museums while designing new structures and accommodating the site's steep and occasionally forbidding topography (always a challenge to visitors).

## THEMATIC DISCOVERY

The changes are extensive, no doubt, but they are so deftly interwoven with the original Villa that it's often difficult to discern new from old. Along the way, the designers cleverly integrated decidedly modern touches with traditional designs in a way that fuses ancient and modern in passionately creative ways.

The key to the design program is the thought that the mu-

seum/villa is itself an archaeological site that has been excavated and liberated from the rugged terrain.

Accordingly, one of the key recurring elements in the hardscape and the site's network of retaining walls is the suggestion that they graphically represent geological strata that might be found on a trail leading down into a major archeological dig. Textured concrete and other materials including bronze, travertine, red porphyry and teak are systematically layered, providing visitors with reference points for specific elevations found throughout the property.

This motif is evident from the moment the visitor exits the parking structures and reaches the Entry Pavilion. This accessway is partially buried in the canyon's walls, enclosed on both sides but open to the sky. It leaves you with no doubt that you are entering an environment separate from the surrounding urban landscape.

From there, the visitor follows the Path to Museum, which opens onto expansive views of the entire site and reinforces the sense that you are looking down on the J. Paul Getty Museum building (formerly the original villa) from above as



though approaching it as an ancient artifact set in a huge archaeological site.

The pathway leads to a viewpoint overlooking one of the facility's new additions: the 450-seat Barbara and Lawrence Fleischman Theater. Inspired by a multitude of Greek and Roman archetypes, the outdoor classical theater's seats conveniently double as steps down to a plaza at the front of the museum itself.

Visitors can either descend those steps or move across to a series of conventional staircases that descend into an Atrium that features a vanishing-edge watershape surrounded on three sides by the stratified hardscape. The impression here is that the water has settled into the lowest elevations of part of the dig, with its dark surface reflecting the adjacent structures in a dramatic interplay of light, shadow and architecture.

## INSIDE OUTSIDE

True to its Roman roots, the renovated facility breaks down the usual barriers between interior and exterior spaces in a constantly changing interplay of light and shadow.

The museum building itself, for example, features the dramatic Inner Peristyle surrounded on all sides by Corinthian columns. All of this architecture guides the eye to a 50-foot-long, rectilinear reflecting pool surrounded by a variety of statues and plants.

On the south side of the museum is the Outer Peristyle, this one with an elongated reflecting pool that stretches out for 225 feet and surrounded on three sides by columned terraces that lead the eye to an opening on the far end over a breathtaking ocean view. The space includes pathways, seating areas, bronze sculptures, tile mosaics and vividly colored frescos.

Continuing to the east side, visitors can relax in the intimate East Garden, which features two small, tiled fountains – one a replica of a fountain from the House of the Large Fountain in Pompeii.

Reinforcing the notion that this is a working villa, the new design includes a large herb garden that runs the length of the north side of the building. The space also includes a beautiful wooden arbor covered in grapevines, a series of small water-features, several types of fruit trees and numerous varieties





Beyond the galleries to the west is the Outer Peristyle with its long pool surrounded by colonnades, sculpted gardens, trees, seating areas and statuary. The traditional shape has been punctuated by small plumes of water and statues – replicas of originals found at Pompeii – focus the semicircles at both ends of the pool.



of aromatic herbs and flowering plants.

The flow from these outdoor spaces to the interior spaces they encompass is fluid and seamless, creating a strong sense that the outside of the museum is as important (and certainly as beautiful) as the inside. Those interiors were dramatically reworked, especially through the addition of scores of windows and skylights that wash many of the statues and artifacts with natural light.

The effect of sunlight caressing the ancient artworks is quite dramatic – and a marked contrast to the former museum, where there was a need, as in most museums, to protect paint-

## PERSONAL ODYSSEY

I first visited the Getty estate in 1977, about three years after it first opened. Even through younger eyes, I could see that the facility was something special, and the architecture, gardens and reflecting pools, the fountains, art and mosaics, the ocean views and rolling hillsides all made impressions that have lasted through the years.

To this day, in fact, I credit that first visit with inspiring my love and admiration of classical sculpture: It was truly amazing to stand within arm's length of objects that had been so beautifully crafted thousands of years ago – a transforming experience, I must say.

I revisited the site several times before it closed in 1997 and never stopped being inspired by what I saw. But for all of the power of those experiences, there was always a sense of something missing and almost forbidding about the facility: The spaces were dark, secluded, closed in – almost eerie in places. Still special, but a bit cold and intimidating.

I was invited to visit the site two weeks before it reopened in January (during preview weeks) – a trip filled with great anticipation on my part. As is the case with many who remember the original facility, I was interested to see just what had changed.

Little was known publicly about specifics of the renovation, although a certain curiosity was piqued when the Getty Center opened across town and featured so little of the old Getty's treasury of antiquities. Mostly, I feared that the new Villa would somehow not live up to the growing hype – or to the high expectations I'd worked up on my own as a result of numerous visits to the old site with family and friends.

From the moment I drove onto the grounds, however, it was obvious that the transformation was well worth the long wait. For me, the East Garden was a singular revelation among countless others: The sound of water trickling in the elegant fountains, the rustling of leaves and the wafting of aromas from the flowering plants were all, in their own ways, as inspiring as the magnificent artwork all around me.

– E.H.

ings and furnishings from the damage to be caused by sunlight. Now that almost all of what's on display is relatively indestructible stone or tile, the new galleries have assumed an air of vivid spaciousness.

The openness of the design and clear lines of sight also offer the visitor visual reference points and constantly delight the eye with views to the ocean, hillsides and gardens. One key addition to the interior is a grand staircase that links the upper and lower floors of the 105,000-square-foot museum space and provides access to all galleries and the inner and outer peristyle gardens.



## GARDEN PARTIES

The design cues and cultural authenticity expressed in the museum's architecture, detailing and galleries are all carried outside into the landscape. Groves of olive trees, more than 300 species of flowering plants, kitchen herbs and other plants indigenous to the ancient Mediterranean cover more than 55,000 square feet of garden space immediately accessible from several points inside the villa and surrounding plazas.

The gardens and the canyon's hillsides were designed by the Los Angeles landscape architecture firms of Denis L.

Kurutz & Associates and kornrandolph.

The Mediterranean plantings that define the gardens gradually transition to a mix of plants indigenous to the nearby Santa Monica Mountains as well as others that grow in similar climate zones around the world. In all, more than 100,000 plants (including approximately 1,500 trees) were brought in and added to the site.

Upon entering the property, visitors experience a distinctively Roman-style tableau, including cobblestone roads, handcrafted stone pillars and scenic views of hillsides planted with cypress, cedar,

oak, sycamore and olive trees. Along the path to the museum, trees are used at several points to frame views of the museum below. The path also cuts through channels of fragrance marked by sage, rosemary and morning glory. These plants flow down toward the outdoor classical theater, which is also set off by stands of mature trees.

The gardens all reflect the fact that they were important features of Roman life for reasons of pleasure as well as practicality. Where the gardens of the original Getty Villa were rigid, geometric and formal – and more in keeping with



A stroll through the corridors at the perimeter of the Outer Peristyle may be the most visually rewarding of any pedestrian walk on the Villa grounds. The special views afforded through the colonnade moderate the visual dominance of the watershape and allow observers to see the spaces' details with greater ease.

Versailles than Pompeii – the new gardens are far more inviting, softer in ambiance and richer in variety.

► **The Outer Peristyle** is the largest and most visually arresting of the Villa's gardens. The big reflecting pool defines the space, while bronze sculptures (replicas of originals unearthed at Pompeii) recline on rough-hewn marble pedestals on both ends of the watershape. Ivy topiaries, small rose gardens, Greek laurels and sculpted pomegranate trees frame the pool, which glimmers with white plaster and small plume jets. It's a traditional watershape that might have been

found just about anywhere in the Greek or Roman world.

► **The Inner Peristyle** is much smaller than its outdoor companion and is hemmed in on all sides by 36 columns and the walls of the museum. Despite its diminutive stature, its position within the museum enables the mostly green, non-flowering plants and reflecting pool to play a grand role by visually linking various galleries, atriums and corridors. The edges of the pool are surrounded by five maidens – bronze replicas placed in their ancient positions alongside the pool – as well as two small,

marble fountains with overflow pools that mark the garden's corners.

► **The East Garden** is the quietest, smallest and most meditative of the all of the site's outdoor areas. The space revolves around a circular lily fountain complemented on one side by the aforementioned replica of a tiled Pompeian wall fountain. Tall white-plastered walls decorated with seashells and theater masks surround the garden, which is filled with boxwood, laurel, mulberry and strawberry along with flowering plants such as larkspur, Madonna lily, acanthus and cyclamen.

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**Ruddy** on enclosures; **Lacher** on steel and concrete; **Forni** on water quality for natural watershapes.  
 **February 2004** (Vol. 6, No. 2)  
**Varick** on nature and architecture; **Benedetti** on protecting stone; **Kaiser** on grand-scale watershapes.  
 **March 2004** (Vol. 6, No. 3)  
**Morris** on kinetic sculpture; **Cattano** on collaboration; **Hebdon** on water and settings for healing.  
 **May 2004** (Vol. 6, No. 5)  
**Rowley** on main-drain safety; **Ewen** on purposeful restoration; **Dallons** on high-wire watershaping.  
 **June 2004** (Vol. 6, No. 6)  
**Dallons** on a hilltop treasure; **Mitovich** on the D-Day Memorial; **Slawson** on Japanese inspiration.  
 **July 2004** (Vol. 6, No. 7)  
**Benedetti** on fortifying concrete; **Shaw** on fountain 'standards'; **Holden** on Italy's watershapes.  
 **August 2004** (Vol. 6, No. 8)  
**Bravo** on Olympic-scale restoration; **Martin & Tester** on water and music; **Jauregui** on clients and styles.  
 **September 2004** (Vol. 6, No. 9)  
**Abaldo** on a grand-scale vision; **Gutai** on valves; **Lennox Moyer** on principles of lighting water.  
 **October 2004** (Vol. 6, No. 10)  
**diGiacomo & Holden** on watershaping's role; **Allen** on integrated spaces; **Grusheski** on a river's history.  
 **November 2004** (Vol. 6, No. 11)  
**Abaldo** on grand-scale detailing; **Freeman** on water-chemistry ABCs; **Hughes** on naturalistic design.  
 **December 2004** (Vol. 6, No. 12)  
 Revisiting 25 projects that define **The Platinum Standard** in watershaping.

**Note: These listings represent partial contents of the available issues. In addition, all of our 2005 and 2006 issues are available!**

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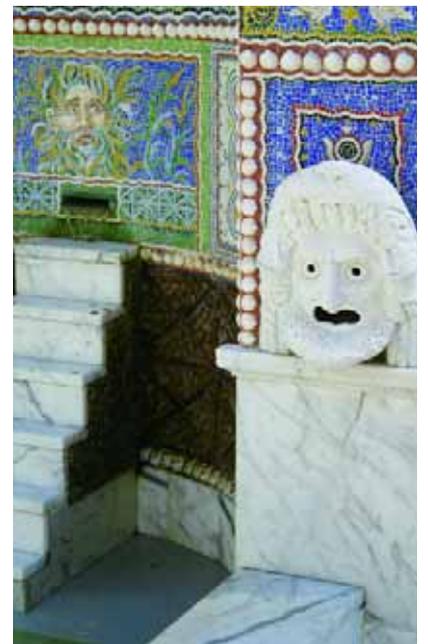
Photo courtesy of the J. Paul Getty Trust.

► **The Herb Garden** is the least formal and second largest of the spaces adjacent to the villa. A set of three small ponds filled with lilies rolls down the center; they're surrounded by plants traditionally grown for cooking, medicinal and ceremonial purposes in Roman homes, including thyme, catmint, basil, oregano and sage. There are grapevines and fruit trees – plums, peaches, figs and apricots – and three large date palms, highly valued in Roman society, tower above the space.

### WATER WAYS

In all, the new Getty Villa has 11 watershapes, and all but the pond in the entry stairwell are based on classic designs. The Romans were pragmatists to the core, so there's little drama in the way water is used, but the watershapes are so thoroughly woven into the fabric of these spaces that they just wouldn't work without them.

Indeed, the water goes a long way to-



The East Garden is the most meditative of all the spaces established for the Getty Villa. Surrounded by walls and graced by the sounds of both its central fountain and a gorgeously tiled wall fountain, the garden offers visitors a place to rest and regroup during the course of a visit to the galleries.



Photo by Richard Ross, courtesy of the J. Paul Getty Trust.



The Herb Garden is another special destination – and among the most educational when it comes to conveying information about the nature of life in Rome 2,000 years ago. It's a working garden, filled with herbs and medicinal plants, and has two understated waterfeatures – one with a distinct message about abundance.



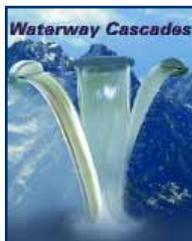
ward establishing the atmosphere in each of the facility's spaces and invariably leads the eye to key features and details, whether they are sculptures, plants or distant views.

Versions of the pools in the Inner and Outer Peristyles were present with the original villa, but the tight relationships they now share with their surrounding spaces were conspicuously absent. Now it's as though the statues and the plants are there to enjoy the water and the bucolic setting – and will continue to do so long after our visits come to an end.

The Getty Villa functions on so many levels that going to the site is a bit like a fine meal with a great bottle of wine: that is, something that unfolds as an experience that is far better *absorbed* than it can be fully explained or understood. The renovation opens the eye and mind to experiences and environments of the distant past, but at the same time it acknowledges and accommodates the modern world – a design, it seems, for the ages.

## SPA CASCADES

Circle 135 on Reader Service Card



Waterway, Oxnard, CA.

WATERWAY has introduced Cascades to enhance spa environments in refreshing and creative ways. Featuring a patented design that allows for quick and easy installation with a perfect seal, the systems are available in three sizes (3-1/2, 6-1/2 and 8-1/2 inches) that are compact enough to fit just about anywhere on a spa. The flows also can be illuminated with either fiberoptic or LED lighting.

## COMPACT EXCAVATOR

Circle 136 on Reader Service Card



BOBCAT has introduced the Model 323 Compact Excavator. The unit features a retractable undercarriage, impressive breakout force, a digging depth to 7 feet, 6 inches and a reach to 12 feet, 10 inches in addition to a hydraulic-piston pump for fuel efficiency and long service life. It also has auxiliary hydraulics for driving a variety of tools, including augers, clamps and hydraulic breakers. **Bobcat**, West Fargo, ND.

## POND-WATER OXIDIZER

Circle 137 on Reader Service Card



JUNGLE LABORATORIES now offers Pond Oxy Clear, a potassium permanganate water treatment with the oxidizing power to break down organics and clear away bacteria, fungus and parasites. Designed to deal with problems resulting from overfeeding, fish waste and decaying plant material, the product also fights suspended algae, plant-borne fish diseases and more. **Jungle Laboratories**, Cibolo, TX.

## ROBOTIC POOL CLEANER

Circle 138 on Reader Service Card



SMARTPOOL offers Dynamic Pro X, a tough, intelligent robotic cleaner for mid-size public pools. Designed for durability, the unit features reinforced components, self-learning software, dual motors and an indicator that tells the operator when the filter bag is clogged. It scrubs, brushes, vacuums and filters floors, walls and the waterline in less than six hours for pools up to 25 meters long. **SmartPool**, Boca Raton, FL.

## HYBRID D.E./CARTRIDGE FILTERS

Circle 139 on Reader Service Card



PENTAIR WATER POOL & SPA has introduced Quad D.E. filters. Designed to combine the water clarity of D.E. with the convenience of cartridges, the filters have four removable D.E. cartridges for simpler maintenance, increased filter-surface area, greater cleaning capacity and extended time between cleanings – all in a compact, chemical-resistant fiberglass-reinforced polypropylene tank. **Pentair Water Pool & Spa**, Sanford, NC.

## CONCRETE STAIN

Circle 140 on Reader Service Card



MULTICOAT offers Multi-Stain, a concrete stain designed for residential and commercial applications including pool decks, patios, driveways and interiors. Available in 12 colors from terra cotta to gray, the material is best applied with a pump sprayer and works with just one coat. When the stain is dry to the touch, a clear gloss filler is applied to complete the job. **Multicoat**, Rancho Santa Margarita, CA.

## COPPER LIGHTING FIXTURES

Circle 141 on Reader Service Card



RSL PROFESSIONAL LANDSCAPE LIGHTING offers a new series of outdoor-lighting fixtures in solid copper – and in brass or aluminum for some models. Intended to give designers choices at various levels, the fixtures come in both traditional and contemporary shapes and make elegant statements along driveways or paths and when used in planted areas. **RSL Professional Landscape Lighting**, Chatsworth, CA.

## CONCRETE-PUMP ATTACHMENT

Circle 142 on Reader Service Card



BLASTCRETE EQUIPMENT CO. has increased the output of the attachment for its hydraulic concrete pump from 18 to 25 yards per hour. The model RD6536 now features a 3-inch hydraulic squeeze pump with infinitely variable pump speeds from 0 to 25 yards per hour. The attachment enables the pump to move concrete with up to 3/4-inch aggregate and shotcrete with 3/8-inch aggregate. **Blastcrete Equipment Co.**, Anniston, AL.

## LARGE MAG-DRIVE PUMPS

Circle 143 on Reader Service Card

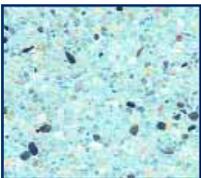


EASYPRO POND PRODUCTS has expanded its line of magnetic-drive pumps from 11 to 13 with the addition of two new models – including one that pumps 6,700 gallons per hour. The super-quiet, energy-efficient pumps are now available in a range from 45 to 6,700 gph and have been designed for running in either vertical or horizontal orientations, whether external or submersed.

EasyPro Pond Products, Grant, MI.

## SMALL-PEBBLE POOL FINISH

Circle 145 on Reader Service Card



MAGIC TECHNOLOGIES has introduced Aqua Pearl, a pre-blended pool finish made up of specially selected pebble aggregates and fortified white Portland cement. Designed to combine the durability of pebble finishes with the increased smoothness of smaller pebble aggregates, the product is available with color-fast ceramic pigments that offer limitless variety in pool design.

Magic Technologies, Apopka, FL.

## SALTWATER CHLORINATOR

Circle 144 on Reader Service Card



ZODIAC offers the LM3 Saltwater Chlorination system. Available in three models for use with pools up to a 40,000-gallon capacity, the product installs easily with a new or existing circulation system and features a simple control system that enables the user to set it and forget it. The electrodes are largely self-cleaning, and the housing has a clear bubble that allows for easy inspections.

Zodiac, Pompano Beach, FL.

## LED FOUNTAIN LIGHTING

Circle 146 on Reader Service Card



CRYSTAL FOUNTAINS now offers submersible LED spot- and floodlights for fountains and water displays. Engineered for compatibility with the company's controllers, the lights allow designers to customize water features with a near-infinite variety of colors and lighting effects.

The long-lived, low-maintenance LEDs come in 5, 15 and 25 watt models in various mountings.

Crystal Fountains, Toronto, Ontario, Canada.

Continued on page 64

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## AUTOMATED CHLORINATOR

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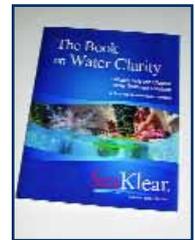


**BLUE-WHITE** offers the Flexflo A-100N high-pressure hypo-chlorinator. Designed for high output at high pressures for the most demanding pool, spa and waterpark applications, the system uses a peristaltic pump for high accuracy with outputs of up to 95.1 gallons per day at pressures to 100 psi. A front-panel dial controls output, and the system has a tube-failure detection system. **Blue-White**, Huntington Beach, CA.

## WATER CLARITY TEXT

Circle 148 on Reader Service Card

**SEAKLEAR** has published a comprehensive book on water clarity – a how-to reference that defines ways to attain clean, clear swimming pool and spa water. Written by industry veteran Terry Arko, the 72-page book is set up in a problem/solution format, provides scientific explanations for the causes of water problems and moves step by step through chemical and physical issues. **SeaKlear**, Redmond, WA.



## FAUX-WOOD SPA ACCESSORIES

Circle 149 on Reader Service Card



**CPI PLASTICS GROUP**, which offers Eon alternative decking products, has introduced a new line of accessories for spas, including a three-panel privacy screen (with an optional fourth panel), a spa step system and a full gazebo. All spa accessories are available in two colors (redwood or gray) to coordinate with the company's decking, railing, fencing and spa-cladding products. **CPI Plastics Group**, Toronto, Ontario, Canada.

## POOL ACCESSORIES

Circle 150 on Reader Service Card

**DUNN-RITE POOL PRODUCTS** has published a comprehensive catalog on its line of pool products and accessories. The 12-page, full-color booklet covers the Jet Net remote-control pool skimmer, portable and deck-mounted basketball and volleyball systems and the Wonderfall and Flowerfall fountains – systems that retrofit pools with water displays up to 15 feet tall. **Dunn-Rite Pool Products**, Elwood, IN.



## PLATE COMPACTORS

Circle 151 on Reader Service Card

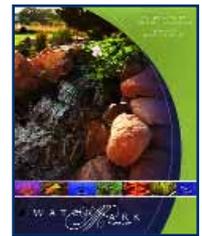


**MULTIQUIP** offers the MVC-80 Series of vibratory plate compactors. Designed to reduce vibration by 50 percent when compared to previous models, the four long-lasting models feature innovative anti-vibration handle systems that reduce operator fatigue while boosting productivity. Ideal for compacting granular soils, at maximum speed the units can compact up to 72 feet of material per minute. **Multiquip**, Carson, CA.

## WATERGARDEN PRODUCTS

Circle 152 on Reader Service Card

**LITTLE GIANT PUMP CO.** has published a catalog covering its WaterMark line of watergarden products. The 48-page brochure covers pond kits, waterfalls, skimmers, accessories, UV lights, filters, pumps, liners, underlayments and more, including decorative features, water treatments, plant-care products and fish food – a full range of materials needed by watergarden designers and installers. **Little Giant Pump Co.**, Oklahoma City, OK.



## CONCRETE-REPAIR PRODUCTS

Circle 153 on Reader Service Card



**ATLAS MINERALS & CHEMICALS** offers a line of repair products for concrete pools, including Epoxybond Pool Paste and Pool Paste Fast Set (for resetting tile and fixing hairline cracks), Pool Putty (for stopping leaks and making repairs under water) and Concrete Pool Patch (for repairing damaged surfaces, molding new corners and copings and setting anchor bolts). **Atlas Minerals & Chemicals**, Mertztown, PA.

## REFERENCE GUIDE

Circle 154 on Reader Service Card

**CUSTOM MOLDED PRODUCTS** has released a quick reference guide to its line of fittings, jets and components for pools and spas. The laminated, eight-page fold-out brochure covers main drains, anti-vortex lids, jets, unions, tees, elbows, skimmers, drain heads, storage bins and more. It also offers detailed installation and pressure-testing instructions for 2-1/2-inch gunite spa jets. **Custom Molded Products**, Tyrone, GA.



## COLUMN CAPS

### Circle 155 on Reader Service Card



KEYSTONE RETAINING WALL SYSTEMS offers Kapstones – peaked column caps with the natural beauty of cut stone without the weight or high cost. The 24-by-24-inch modules have ridges, clefting and authentic textures, weigh 15 pounds and have recessed ledges to hide the joint. They are available in sandstone (tan), limestone (gray), granite (white) and bluestone. **Keystone Retaining Wall Systems**, Minneapolis, MN.

## CONTROL CATALOG

### Circle 157 on Reader Service Card



INTERMATIC has published a catalog featuring its pool/spa products. The 32-page, full color booklet covers wireless controls and salt-chlorine generators as well as digital control panels, digital timers, electronic and air-actuated controls, mechanical control panels, transformers and transformer panels, freeze-protection controls and mechanical and air switches as well as parts and accessories.

**Intermatic**, Spring Grove, IL.

## DANCING POND JETS

### Circle 156 on Reader Service Card

CAL PUMP introduces SplashDance, a system designed to make ponds come alive with music. The kit, which includes a controller, a float, a large or small magnetic-drive pump and either one or three fountain heads, installs in less than 30 minutes without special tools. The water jets dance and change spray heights with the beat of client-selected music or in time to pre-programmed movements. **Cal Pump**, Valencia, CA.



## POOL PAINT

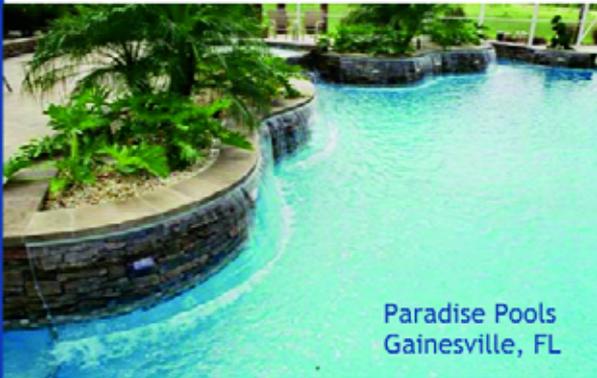
### Circle 158 on Reader Service Card

POLY SOLUTIONS offers Ultra Poly One Coat, a pool paint engineered for harsh environmental conditions. Originally designed for industrial containment vessels, the VOC-free material is a hybrid epoxy that resists harsh chemicals, constant exposure, freeze/thaw cycles and more. The prepackaged product needs no mixing, takes limited surface preparation and requires just one coat. **Poly Solutions**, Gibsonia, PA.



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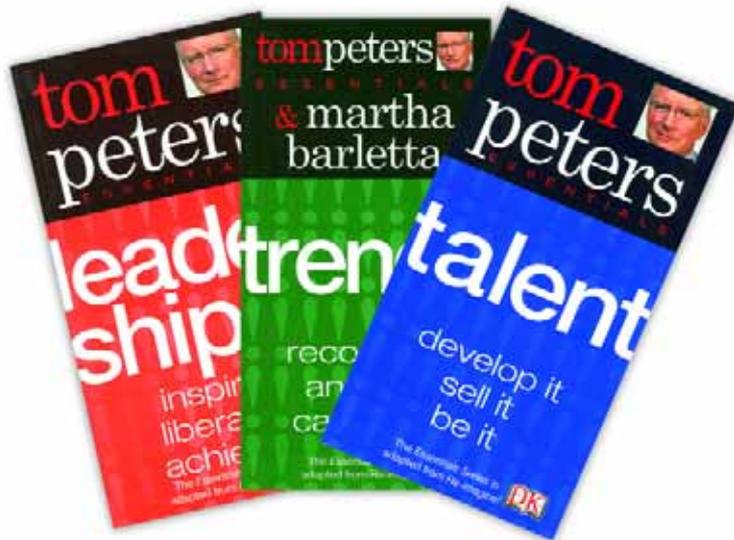
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By Mike Farley

# Essential Analysis



If you've yet to read any of the works of business guru Tom Peters, you're in for a real treat.

A few years ago Peters wrote *Reimagine*, a book that established his reputation as a leader in the field of business philosophy and education. Last year, he released a trilogy of new books that expand on the themes and discussions that have made him both well known and hugely respected.

Although published in three separate volumes, this series – *Tom Peters Essentials: Leadership*, *Tom Peters Essentials: Talent* and *Tom Peters Essentials: Trends* (all from DK Publishing, 2005) – is basically a single, remarkably well-written treatise loaded with information and perspectives that clearly relate to the watershaping industry.

Beginning with “Trends,” which I think is the most interesting of the three books, Peters covers two major movements that resonate with what we’re seeing in the watershaping business these days.

First, he points out that women are becoming an ever more important factor in today’s economy, and the past few years have seen the meteoric rise of women who have started their own successful businesses. This trend dovetails with a sub-trend he describes in which major purchasing decisions are mostly being made by women. Indeed, experts who track such things tell us that women now make somewhere between 80 and 95 percent of the key decisions.

(This observation lines up completely with my own experience: These days with a large percentage of my projects, I don’t even talk to the husband and deal exclusively with the wife.)

Peters goes on to describe a second key trend having to do with the role of aging Baby Boomers in today’s marketplace. The generation currently approaching or entering retirement age does not want to go gently into its gold-

en years, he says. Instead, they’re interested in traveling, staying healthy and spending their money on exciting lifestyles at home and away from home.

(Again in my own experience, I’ve designed and built more swimming pools for people more than 70 years of age in the past two years than in my entire career before then. I find what Peters says about addressing the needs of these consumers to be right on the mark.)

What all this means, I think, is that we need to reconsider the way we approach and treat our clients in just the way Peters recommends in the other two books. In “Talent,” for example, he writes at length about the need to press forward and try new things in business and develop skills within an organization that favor innovation. A great coiner of phrases, Peters advises that we need to change because in today’s world, you’re either going to be *distinct* or *extinct*.

In “Leadership,” he argues for increasing the training we give ourselves and our employees, pointing to statistics revealing that average workers in the United States spend just 26.3 hours on average in a classroom setting each year. He argues urgently for seeing education as the pathway to creative thinking and says that all industries in today’s world must not only *accept* change as a market condition, but also must seek to *advance* change.

He also says that we should honor the rebels and fully embrace the changes they represent. We should be aware as well that we must strive for excellence with our products because consumers typically want something that is either cheap or something exciting and special – the casualty being products and services that shoot for the middle ground. For those who are caught up in *status quo* he says, “If it’s not broken, break it!”

Peters’ discussions are inspiring, entertaining and remarkably, uniformly relevant to conditions I see facing the watershaping business these days – great stuff for anyone looking to take stock and plan for the future. **WS**

**Mike Farley** is a landscape architect with more than 20 years of experience and is currently a designer/project manager for Gohlke Pools in Denton, Texas. A graduate of Genesis 3’s Level I Design School, he holds a degree in landscape architecture from Texas Tech University and has worked as a watershaper in both California and Texas.

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