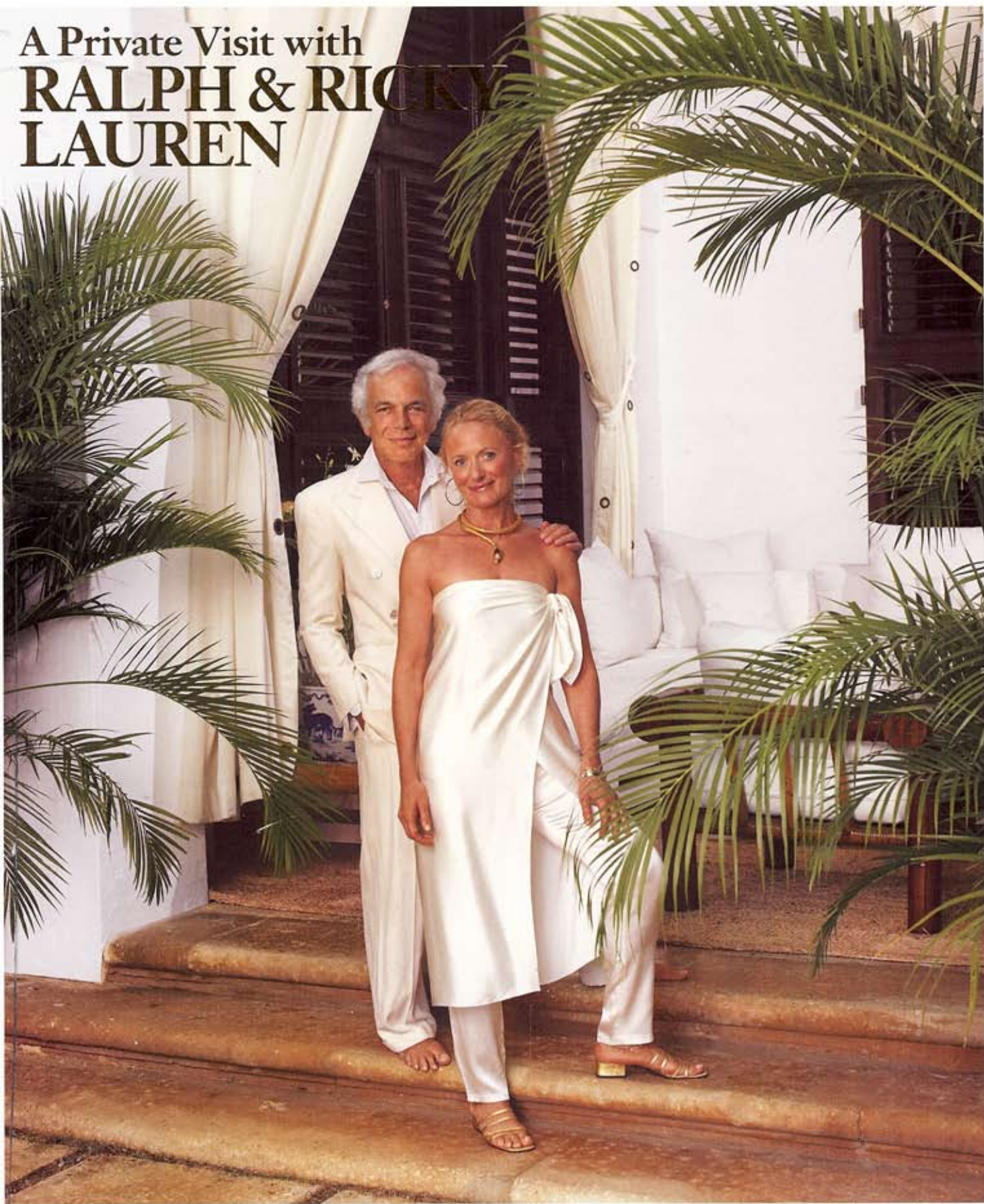


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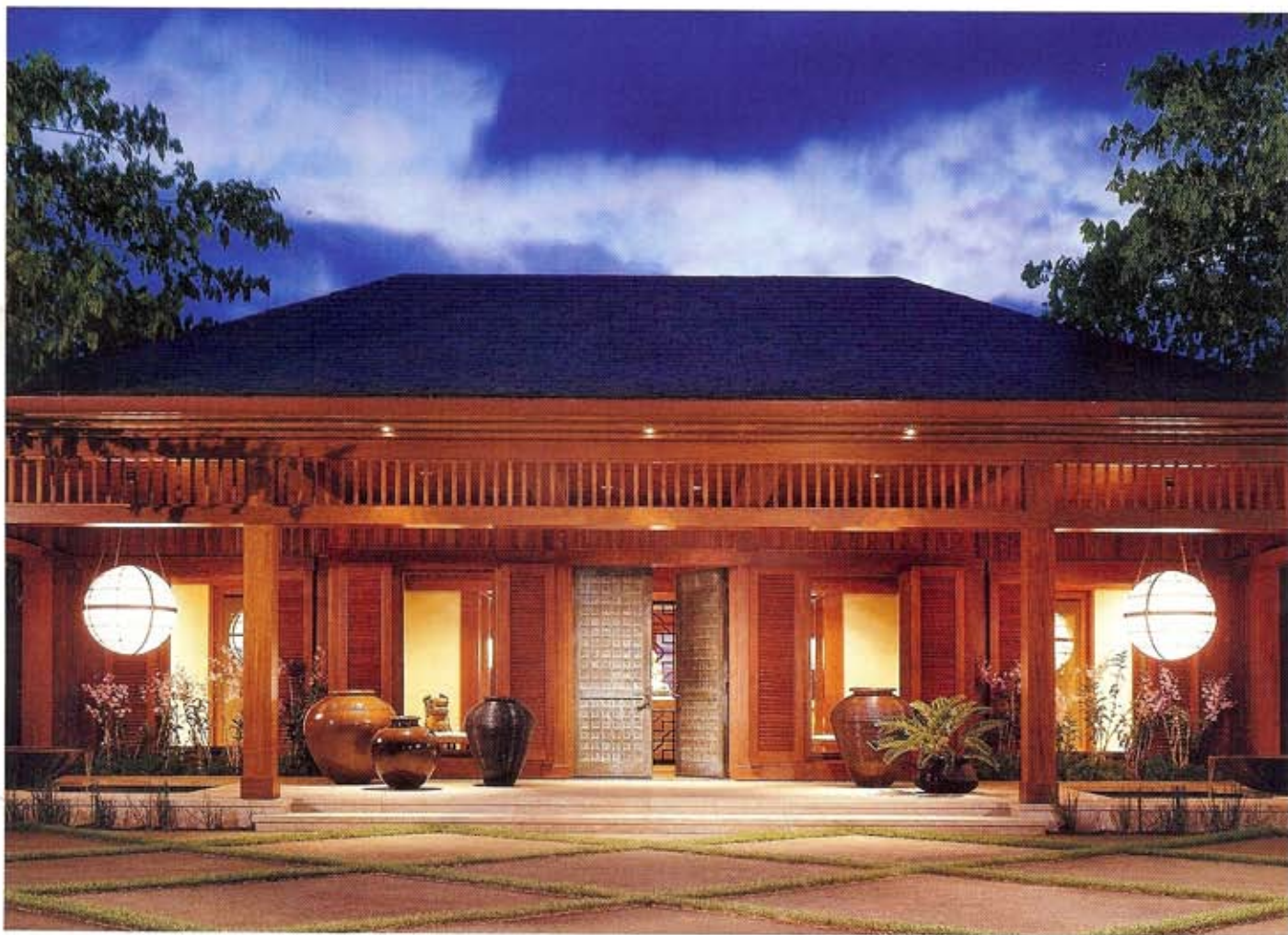
A Private Visit with **RALPH & RICKY LAUREN**



Big Island Living

ECHOES OF BALI AND AN INVIGORATING DOSE OF THE TROPICS
INSPIRE A HOUSE ON HAWAII'S KOHALA COAST

Architecture by Robert Glazier, AIA, of Hill Glazier/Interior Design by The Wiseman Group
Text by Patricia Leigh Brown/Photography by Matthew Millman



We've all had the fantasy. You are on a white-sand beach somewhere, a languid breeze stirring the palms. You hike for what seems like an eternity, then stroll back to your resort for a romantic dinner by the ocean. You look at him. He looks at you. You think to yourselves, wouldn't it be nice to have a house that would allow us to hang on to this feeling forever?

If you are intrepid, like the clients in question, you track down the name of the architect whose firm designed your \$700-plus-a-night nirvana—the Four Seasons Resort Hualalai at Historic Ka'upulehu in Kailua-Kona—and then pick up the phone. Next you go to his office: He is charming, polite, and explains that as much as he likes you personally, he is a boutique-hotel architect who rarely does residences. You do not settle for no—in

fact, you sweet-talk him into having a tête-à-tête with you and your husband about a piece of property you own on a lava cliff not far from the resort. A few days later his plan arrives. "It was shocking," the wife recalls, "because the design was so much like what we had envisioned."

Thus auspiciously began the couple's collaboration with architect Robert Glazier, of Hill Glazier Architects in Palo Alto, California, and their longtime

"It's a Balinese pavilion on the Kohala Coast," Paul Vincent Wiseman says of the house he and his associate Timmie Friend designed with architect Robert Glazier on the Big Island of Hawaii for a couple. ABOVE: Brass doors mark the entrance.

OPPOSITE: The living area "has no doors," Wiseman says. "It's open on all four sides. The floor lamps and the rug suggest but don't define the room's perimeters." Victorian armchair from Amy Perlin Antiques. Patterson, Flynn & Martin carpet.



designer, Paul Vincent Wiseman, of The Wiseman Group in San Francisco. “Now, baby,” the Puerto Rican-born woman of the house told Wiseman, as she has done more than once, “when you go shopping for fabrics, put on the salsa music. If you come back and show me anything beige, it’s your kneecaps, honey.”

Wiseman’s kneecaps are intact (for now). The colors of the come-hither flowers for which Hawaii is famous—magenta torch ginger, yellow hibiscus and sexy pink heliconia—saturate the place, from the hot-yellow upholstery fabric in the living room to the chartreuse-infused concrete kitchen countertops. “Beige is for blondes,” observes the brunette. “Yellow makes me happy. It’s invigorating. It makes me want to sing and dance.”

The designer and the architect were both intimately familiar with the volcanic landscape of the Big Island, which is rapidly becoming the Hamptons of the Silicon Valley (instead of potato fields,

there’s lava). The interiors, designed by Wiseman and his associate Timmie Friend, are based loosely on a Balinese pavilion aesthetic, in keeping with Glazier’s pitched ceilings composed of dowels and strips of bamboo. It conjures up the Pacific Rim without literal mimicry. “It’s a tropical house, but it’s also a modern one,” explains Wiseman, who has worked with the clients for 15 years. “Air movement is what Hawaii is about. It’s sweet air. So the residence is a tropical abstraction of open Balinese pavilions.”

In California, the couple live in an Italianate house that exudes permanence and solidity (see *Architectural Digest*, February 2004). Their residence on the Kohala Coast, which they visit at least once a month, exudes joie de vivre. It is designed to celebrate transparency, each room providing the feeling of a sophisticated three-sided hut opening onto a private lanai encircled by a garden. Screens replace walls: In the master suite, for in-

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ABOVE: The Puerto Rican-born wife’s love of color is reflected in the paintings. *Bazurto*, 1994, by Colombian artist Ana Mercedes Hoyos is in the game area at rear. **RIGHT:** On a lanai, a large Balinese iron pot was turned into a fountain.

OPPOSITE: “The narrow dining area required us to keep the furniture minimal and the table slender,” notes the designer. Dutch colonial gridded-glass lanterns, dating to circa 1930, hang above the table. Chairs from McGuire, Viking range.



