

DOUBLE VISION

Same architect, same designer, same contractor, same family—two extraordinary homes halfway round the world from each other

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KONA, HI

AT A FAMILY'S HOME IN HAWAII, A GUEST SWIMS A LAP IN THE INFINITY POOL. ACROSS THE HUGO FRANÇA TREE-TRUNK BRIDGE FROM THE MAIN LANAI, THE PING-PONG ROOM IS ENCLOSED WITH NETTING TO PREVENT ERRANT BALLS FROM GOING ASTRAY. FOR DETAILS SEE RESOURCES.



ABOUT TEN YEARS AGO this family decided they wanted a place of their own in Kona, after traveling to the Four Seasons resort there for years. "They kept sending me pictures and saying, 'But we don't really like the houses,'" says Primack, who was in the middle of designing the clients' New York City apartment. "And I was like, 'Of course you don't, because they're terrible.'"

Pastiches of clichéd Hawaiian style, none felt special. And after a summer of disappointed searching, Primack suggested that the then London-based couple, serious collectors of art and design, build something they would really like. They quickly found the perfect lot, and then the designer introduced them to Kundig. "I just thought his aesthetic would be right," Primack explains.

The clients agreed, and the designers got to work. A prime objective was to create a house that could host 20-plus family members and friends at a time but that wouldn't feel big and fussy. "It's full of amazing pieces, but at its heart, it's a beach house," says Primack.

In addition to things the couple had bought over the years, the designers incorporated new finds like a big George Nakashima cabinet purchased at auction—Kundig made sure there was a living-room wall to accommodate it. Primack also likes to commission new work. Here, that includes a monumental chandelier by David Wiseman and a massive tree-trunk bridge by Hugo França spanning the pool. Even the little things are bespoke: tableware, linens, textiles, and carpets. And it's all meant to be used.

The clients, Primack says, are "very comfortable with letting things age and develop a patina." That includes the architecture. For the Kona house, architect and designer thoughtfully chose materials and finishes that will weather the tropical climate, and the entire roof can be opened so that trade winds cool the house. "In no way is the structure meant to be hermetic," Primack declares. →

Picture two spectacular houses, both in breathtaking locations (one on the leeward coast of Hawaii's Big Island, the other on a promontory of Long Island's North Fork); both filled with treasures; both deserving of the word *masterpiece*. Each was created for the same family by an AD100 duo: designer *Rodman Primack* (NEW TO THE LIST THIS YEAR; SEE PAGE 106) and architect *Tom Kundig* (SEE PAGE 102).

KONA, HI

ABOVE A COLOSSAL CHANDELIER OF BRONZE BRANCHES ADORNED WITH PORCELAIN BLOOMS, BY DAVID WISEMAN, HANGS IN THE MAIN HOUSE'S SITTING ROOM. WENDELL CASTLE SPRING CHAIR; GEORGE NAKASHIMA CABINET; DOUBLE RECAMIER BY

RICE OWENS; YOSHITOMO NARA PAINTING; CUSTOM RUG FROM CRISTINA GRAJALES GALLERY. **RIGHT** DESIGNER RODMAN PRIMACK (LEFT) AND ARCHITECT TOM KUNDIG ON THE BRIDGE BETWEEN THE MAIN HOUSE AND THE KIDS' HOUSE.





KONA, HI
 COUNTERCLOCKWISE FROM TOP A JULIA KRANTZ LOUNGE CHAIR IN STACK-LAMINATED SUMAUMA WOOD MAKES A STATEMENT IN THE FAMILY-HOUSE SITTING ROOM. IN A GUEST BATH, A HELLA JONGERIUS SHEEP CHAIR SITS BESIDE A DURAVIT TUB. IPE WOOD BOARDWALKS CONNECT THE STRUCTURES.

OPPOSITE LANDSCAPE ARCHITECT DAVID TAMURA ORIGINALLY IMAGINED VERTICAL PALMS LINING THE POOL, BUT AFTER A TRIP TO A NURSERY PLANTATION DECIDED TO USE SPECIMENS GROWING IN A NATURAL CURVE—TO DRAMATIC EFFECT.



AT THE END OF SUMMER 2013, after work had wrapped up in Hawaii, the family began to think about finding another place, out on the North Fork of Long Island, closer to their new home base of New York City. When they came upon a piece of land with a 100-year-old house spectacularly sited atop a promontory jutting out into the water, they, with Kundig and Primack, immediately thought, This is it.

Though the house was a mess inside, its traditional New England farmhouse-like exterior had charm. "The shape was great," says Kundig. "So I said, 'Let's try to discover the magic that's already here rather than tear it down.' It had great proportions, and I knew we could create a beautiful, grand space." To do so, they opened everything up to the rafters to make one big perfectly proportioned volume anchored by two monolithic fireplace piers that give the sense of holding the house up. "Tom had the nerve to blow it all out so that it's one truly great room," says Primack.

At 30-feet-by-28-feet and two-and-a-half-stories tall, the room is the center of family life. A suspended bridge (echoing the one that connects parts of the Hawaiian house) crosses the space, joining the master suite at one end with the kids' rooms at the other. Vintage Swedish lights hang over a long Charlotte

Perriand table that can seat 12; a pair of midcentury Edward Wormley sofas covered in Primack-designed fabric sit back-to-back, dividing the space in two; canopied Jean Royère outdoor chairs (a design once made for the Shah of Iran) cozy up to a fireplace. Other treasures include a Thomas Houseago artwork on one of the chimneys, bronze fire screens by David Wiseman, and an enormous custom wool rug that was woven in Guatemala.

In addition to their rapport with each other, Primack and Kundig (who have now embarked on a third project together, for different clients) cite their faith in Jim Dow, the Seattle-based contractor who installed his team on both sites for the duration of construction. His frequent visits helped make sure the far-flung team's wishes were executed to a T. "We were kind of galloping from day one," Primack recalls. "And that trust makes it easy to work quickly."

Their success also boils down to the desire—and the discipline—to keep it simple. "Whenever things start to get complicated, Tom asks, 'What would a farmer do?'" says Primack. "That question always brings us back down to earth." Adds Kundig, "You can overthink, overengineer, and overcomplicate anything, but you don't have to." ▀

ORIENT, NY
CURTAINS IN PRIMACK-DESIGNED TEXTILES HANG IN THE MASTER BEDROOM OF THE HOUSE ON LONG ISLAND'S NORTH FORK. OPPOSITE THE HOUSE SITS JOSÉ ZANINE CALDAS

RP MILLER FROM FEDORA DESIGN; ON BED, CASHMERE THROW BY I PEZZI DIPINTI. ALMOST ENTIRELY SURROUNDED BY WATER.





ORIENT, NY
AN ENORMOUS RUG
(APPROX. 14' X 21.5')
DESIGNED BY PRIMACK AND
WOVEN IN GUATEMALA
DEFINES THE MAIN HOUSE'S
SITTING AREA. BACK-TO-BACK
VINTAGE EDWARD WORMLEY
SOFAS UPHOLSTERED IN
PRIMACK-DESIGNED FABRICS;
JEAN ROYERE CANOPY
LOUNGE CHAIR AND OAK
COFFEE TABLE; PLASTER ART
BY THOMAS HOUSEAGO.

“You know you’ve done your job when you walk into the finished space and it just fits,” architect *Tom Kundig* declares. “It feels like home and also someplace special.”



“We included lots of open shelving because basically everything’s been commissioned for the house, so it’s all worth looking at,” designer *Rodman Primack* explains.

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ORIENT, NY

BELOW THE WALLS OF THE GUESTHOUSE SITTING ROOM ARE COVERED IN A BACKED NAVY BURLAP. ISAMU NOGUCHI AKARI LANTERNS; CHARLOTTE PERRIAND AND PIERRE JEANNERET SHELF; VINTAGE DANISH LOVE SEAT WITH CUSHIONS OF A VINTAGE

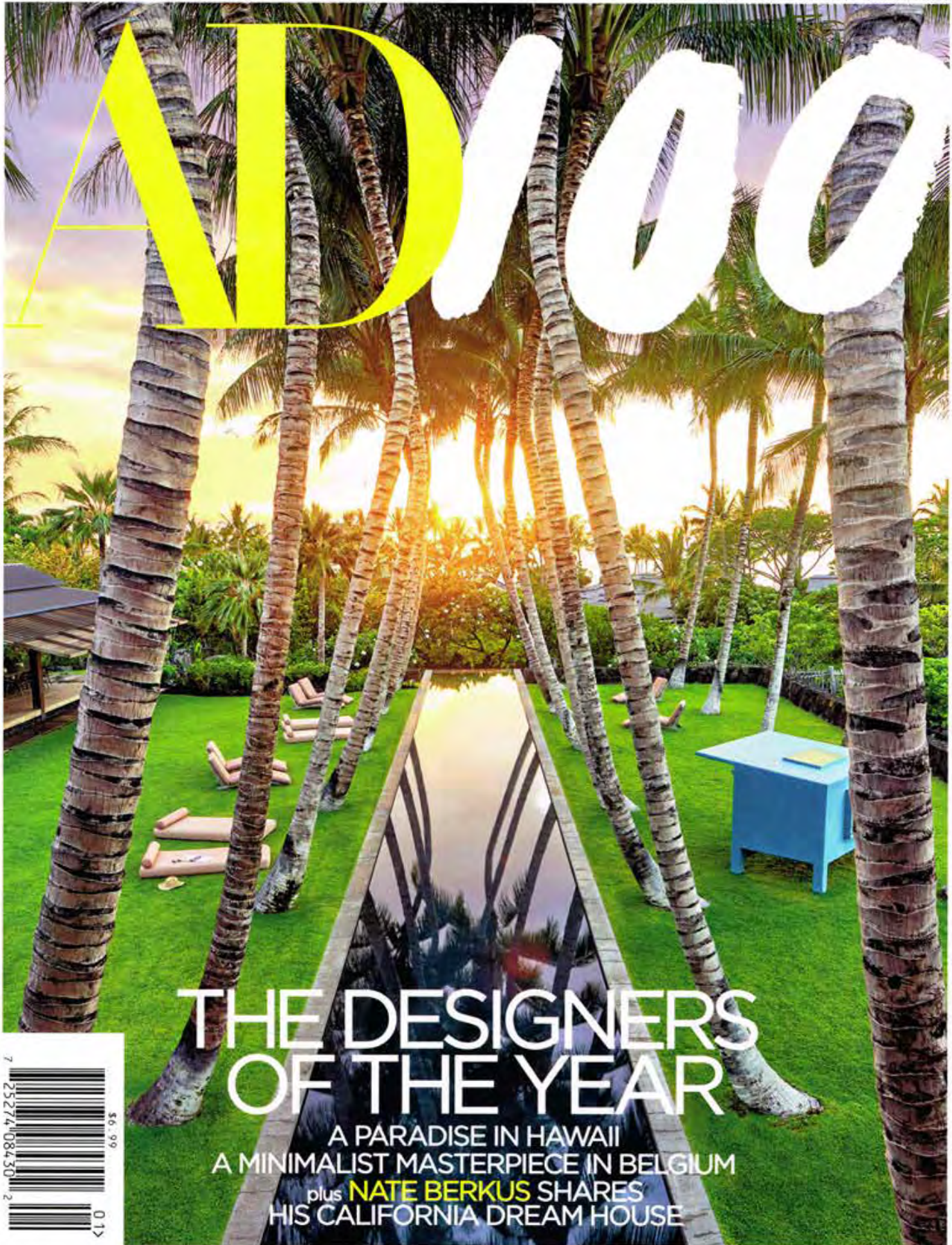
SILK IKAT FROM JOHN ROBshaw TEXTILES; DECO RUG FROM JAMAL'S RUG COLLECTION. OPPOSITE A MASSIMO VIGNELLI FOR VENINI MURANO PENDANT HANGS OVER THE KITCHEN ISLAND. GRETE JALK CHAIRS IN VINTAGE FABRICS.



ORIENT, NY
SPIRITED WALL COVERINGS ADD PEP TO THE CHILDREN'S ROOMS. ABOVE MARTHE ARMITAGE HAND-PRINTED WALLPAPER IN THE DAUGHTER'S BEDROOM. PAINTING BY ELIZABETH PEYTON. OPPOSITE AN RP MILLER TEXTILES LINEN-COTTON, IN INDIGO, IN THE SON'S BEDROOM.



“At first they told me that they didn't like pattern or color,” *Primack* says with a laugh. “Things have definitely evolved over time.”



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