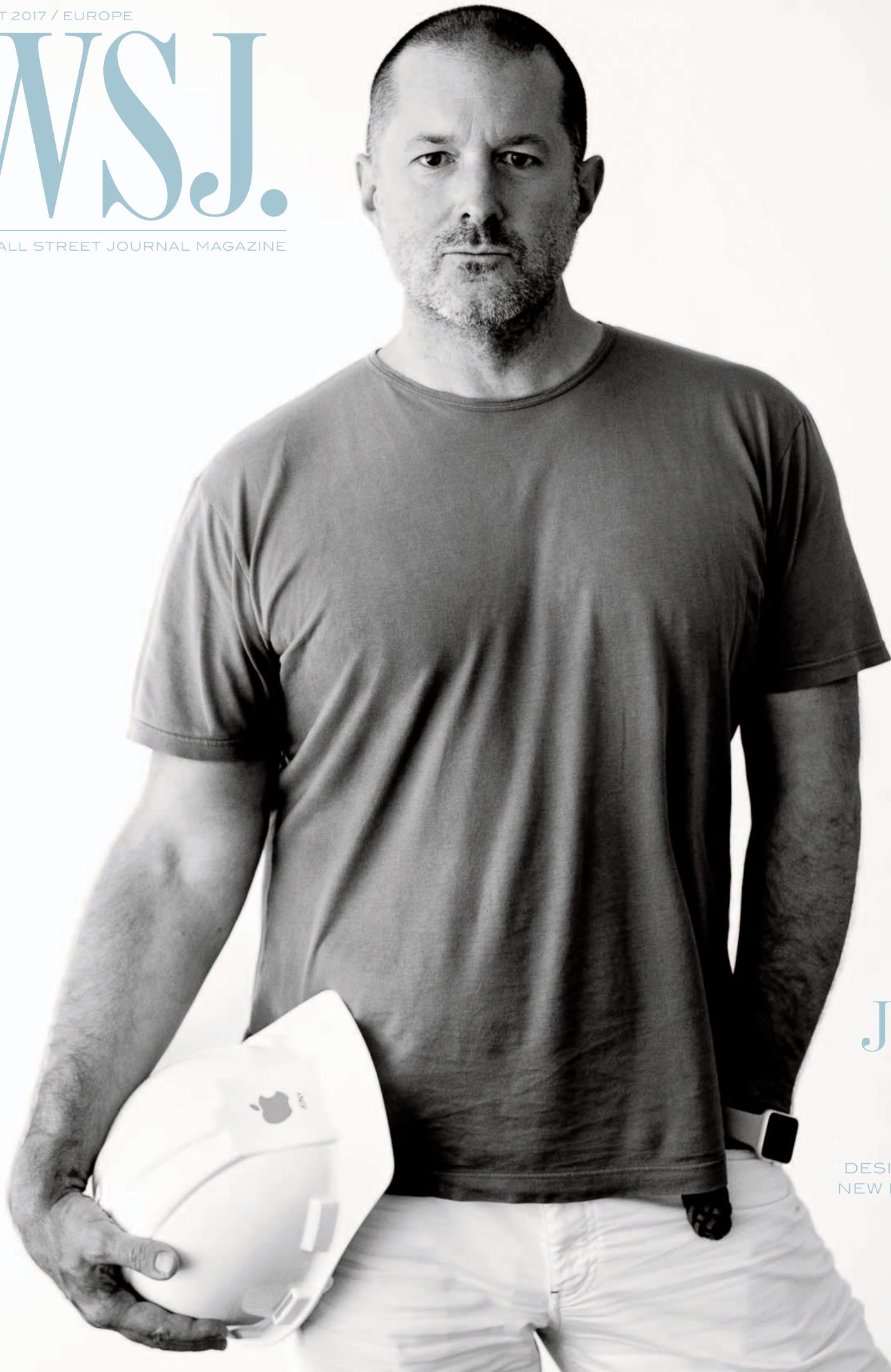


AUGUST 2017 / EUROPE

WSJ.

THE WALL STREET JOURNAL MAGAZINE



JONY
IVE

DESIGNING APPLE'S
NEW HEADQUARTERS



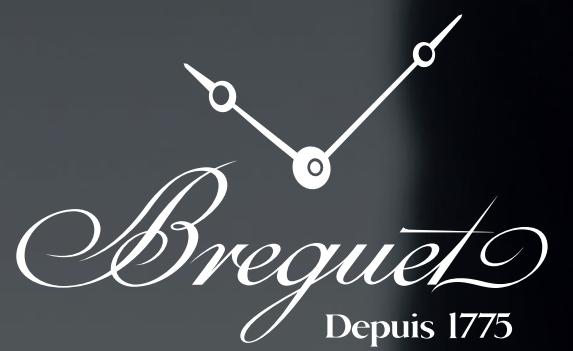
TIFFANY & Co.

NEW YORK SINCE 1837

ELSA PERETTI® WAVE

800 843 3269 | TIFFANY.COM

Elsa Peretti



Reine de Naples Collection
IN EVERY WOMAN IS A QUEEN



BEIJING CANNES CHENGDU DUBAI EKATERINBURG GENEVA GSTAAD HONG KONG KUALA LUMPUR LAS VEGAS LONDON LOS ANGELES
MACAO MILAN MOSCOW NEW YORK NINGBO PARIS SEOUL SHANGHAI SINGAPORE TAIPEI TOKYO VIENNA ZURICH - WWW.BREGUET.COM

AUGUST 2017

56 STILL LIFE Tina Barney

The celebrated photographer shares a few of her favorite things.

WHAT'S NEWS.

- 6 New York chefs Lee Hanson and Riad Nasr strike out on their own this fall

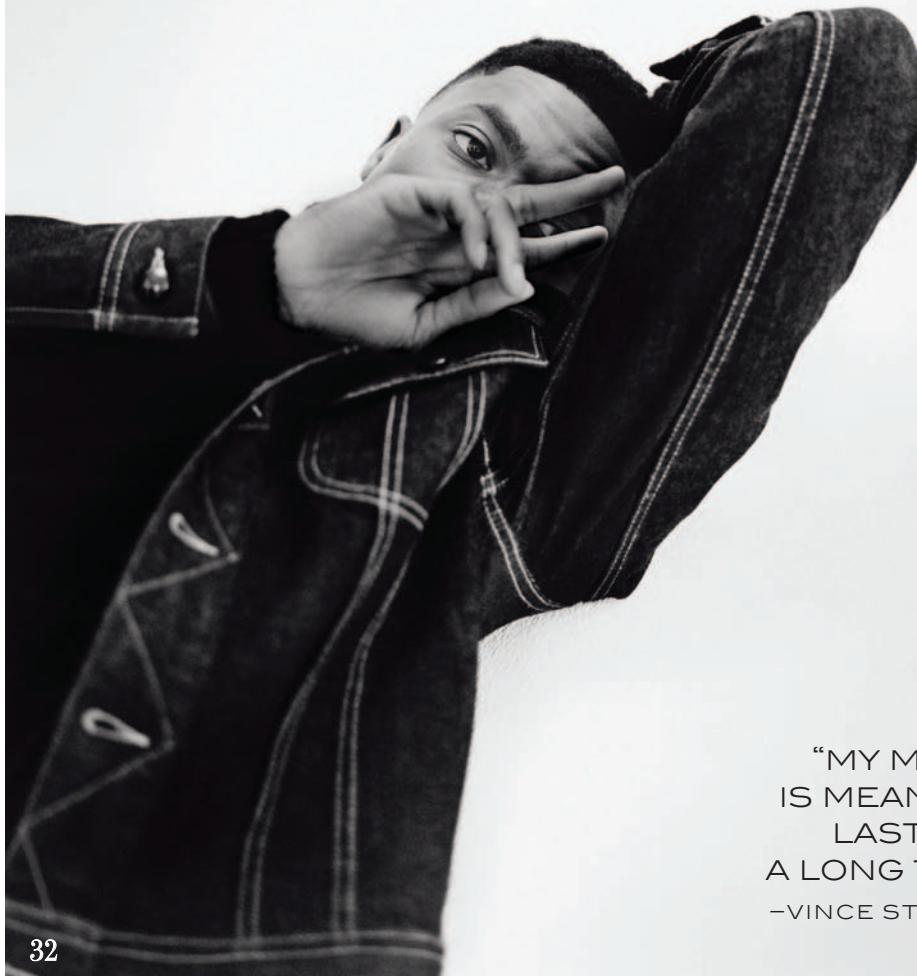
- 10 Kelly Wearstler designs a new San Francisco hotel; Cire Trudon's first perfumes; A documentary about a high school step team; Re/Done jeans by Olivier Theyskens; Restaurateur Phil Winser's latest project

THE EXCHANGE.

12 TRACKED: Lindsay Jang and Matt Abergel

The duo behind two of Hong Kong's most popular restaurants expands its empire.

By Adam Robb
Photography by Ruben Lundgren



32

"MY MUSIC
IS MEANT TO
LAST FOR
A LONG TIME."
—VINCE STAPLES

FALL PREVIEW ISSUE.

14 TRUE COLORS

Artist Conie Vallese showcases the colorful palette and sculptural minimalism of this fall's collections.

Photography by Josh Olins
Styling by Ludivine Poiblanc

24 THE CIRCLE IS NOW COMPLETE

With Apple Park, Jony Ive has again brought Steve Jobs's exacting design vision to life—this time to seed a permaculture of innovation at Apple headquarters.

By Christina Passariello
Photography by Mikael Jansson

32 RHYME AND REASON

With his new album, Vince Staples affirms his standing as one of music's most important voices—and one of its most challenging anomalies.

By Vince Beiser
Photography by Andreas Laszlo Konrath
Styling by Whitney Kyles

36 KICK THE DUST UP

Follow a gust of inspiration to a place of tumbleweeds and tradition, where the poetry of the desert is all around.

Photography by Lachlan Bailey
Styling by Geraldine Saglio

46 FAMIGLIA FIRST

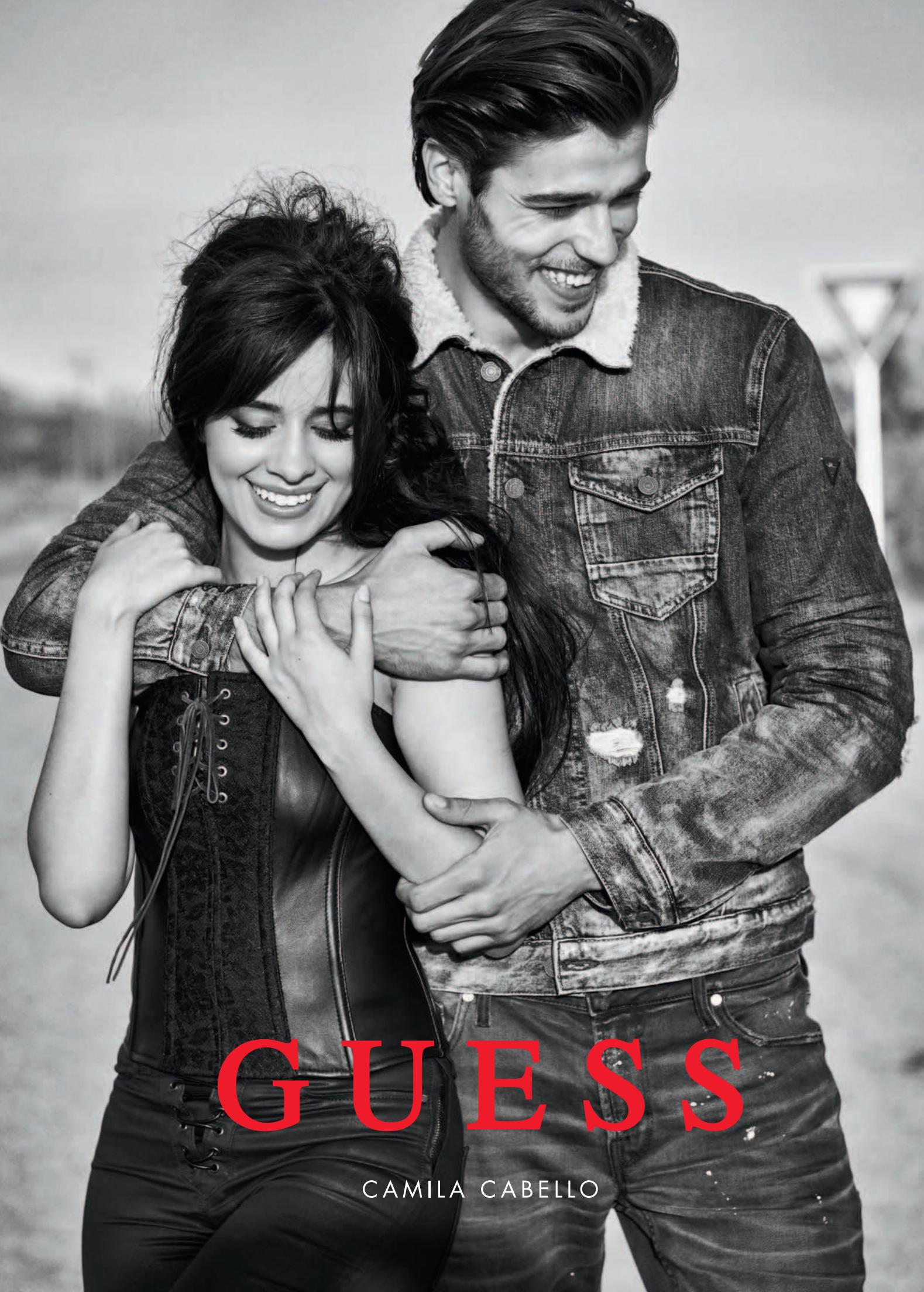
Angela Missoni's home in Sardinia is part of a sprawling family compound where the fashion clan gathers to relax.

By Alexandra Marshall
Photography by Salva López

ON THE COVER Jonathan Ive, Apple's chief designer, in his own clothes and wearing an Apple Watch Edition, photographed by Mikael Jansson.

THIS PAGE Rapper Vince Staples, photographed by Andreas Laszlo Konrath. Ralph Lauren jacket and turtleneck. For details see Sources, page 54.

FOLLOW @WSJMAG:



GUESS

CAMILA CABELLO

WHAT'S NEWS.



KITCHEN CONFIDENTIAL
Chefs Lee Hanson (left) and
Riad Nasr look through design
plans for their new restaurant,
Frenchette, which will open in
New York this fall.

FOOD NETWORK

TWO'S COMPANY

After 30 years on the New York food scene, including an acclaimed run with restaurateur Keith McNally, chefs Lee Hanson and Riad Nasr are striking out on their own this fall.

BY GABE ULLA PHOTOGRAPHY BY GENTL AND HYERS

DESIGN PORTRAIT.



Michel, seat system designed by Antonio Citterio. www.bebitalia.com

B&B Italia Stores New York: 150 E. 58th Street - 135 Madison Avenue
Other B&B Italia Stores: Austin - Dallas - Houston - Los Angeles - Miami
San Francisco - Seattle - Sun Valley - Washington DC - Belo Horizonte - Sao Paulo
Please call 1 800 872 1697 - info.usa@bebitalia.com

Time_Less Program: select B&B Italia pieces now in stock: www.bbitaliatimeless.com

**B&B
ITALIA**

WE HAVE TO HIT this one out of the park," says chef Lee Hanson of Frenchette, the Tribeca brasserie he will open in September with his longtime kitchen collaborator and friend Riad Nasr. The chefs have reason to feel pressure. Hanson, 50, and Nasr, 53, have been largely absent from New York kitchens for the past four years—and this restaurant will be the first they have ever owned outright.

The chefs' track record suggests a familiarity with rising to the occasion: For over 15 years, they ran the kitchens at New York restaurateur Keith McNally's hot spots Balthazar, Schiller's Liquor Bar, Pastis and Minetta Tavern. Then in 2013, Hanson and Nasr parted ways with McNally to pursue the plan they had hatched decades ago, as young cooks at chef Daniel Boulud's fine-dining flagship, Daniel, in the early '90s.

Hanson and Nasr worked at Daniel just after its debut. It was a frantic and demanding environment that "terrified a lot of cooks," Hanson says, "but we'd always give each other knowing looks." In their scant free time, the chefs, who both consider New York home, would watch hockey and drink at dive bars.

In 1996, they left Daniel in close succession and began looking for a space downtown. "Then," Nasr says, "we realized we had no money, no charisma, no nothing." Later that year, a friend mentioned to Nasr that McNally—already known for The Odeon and several other hits—needed a chef for a space on the corner of Spring and Crosby; she asked if she could give the restaurateur his number. "I didn't think much of it, but he called me and invited me in for a tasting," Nasr says. It was only after McNally offered him the job that Nasr revealed the catch: "I told him, 'That's great, but I've got a partner, and you should meet him.'"

The rest of the Balthazar story, as the chefs tell it, is one of two workhorses thrust into an environment

where every night waiters would run to alert the kitchen about diners like Anna Wintour and Bianca Jagger. "We divorced ourselves from ego and created the best version of that restaurant we possibly could," says Nasr. "We didn't have time to ogle." They told themselves they'd stick with McNally for a few years to build up their credibility. "But the guy just kept opening up restaurants!" Hanson says. Their run with the restaurateur culminated, in 2009, with Minetta Tavern, the first McNally project where Hanson and Nasr were also part owners.

Hanson and Nasr want to bring some modernity to the brasserie tradition while honoring its hallmarks (big menu, bustling environment, all-day hours). "It should be similar in spirit to the neo-bistros that have taken over Paris," says Nasr. He and Hanson want license to cook off-the-cuff in ways they couldn't before. "We have to be more open to what's going on," Hanson says with regard to both seasonality and current tastes. There's an aging room in the basement, and a custom kitchen island that features a rotisserie and Japanese-charcoal grill. The chefs are

considering dishes like spit-roasted lobster with curry butter and fries; suckling pig cooked over hay; several lighter preparations, like a citrus salad with chicories, coriander and pistachios; and, befitting their history, a burger.

Frenchette isn't meant to look like a textbook brasserie. The Brooklyn-based Springs Collective is designing the 100-seat space, which will consist of a boisterous bar up front and a romantic dining room in the back, with architectural plaster details offset with dark wood, pops of color and warm lighting throughout. The bustle of the kitchen will be visible through a doorless 8-foot-tall, 4-foot-wide entrance.

The chefs have been intimately involved with the design process, which they say has been about gradu-

ally discovering elements—both modern and classic. And though they're not following the McNally playbook, they don't want to reject it outright: "You take a piece of a puzzle at every place you work and then put it into your own," Hanson says.

Hanson and Nasr have preferred keeping their heads down, but as marquee players for the first time, they will face a new level of exposure. "Is that us?" Nasr asks. "We'll find out." Right now, he says they're certain of one plan: "We have to be there all the time. It's just what we do."



IN THE MAKING Design details from the Springs Collective for the new brasserie Frenchette. "It should be similar in spirit to the neo-bistros that have taken over Paris," says Nasr of the restaurant's menu.



The Greenwich Village steakhouse earned a three-star rave from the *New York Times* and cemented the chefs' reputations as bone marrow and burger savants. They describe the split four years later as amicable. "It got to the point where we were like, What about that thing we wanted to do?" Hanson says. McNally, for his part, offers: "Riad and Lee are fantastic chefs and some of the nicest people I've ever worked with."

With Frenchette, which takes its name from a 1978 song by the New York Dolls' David Johansen,

TRACK RECORD

As Hanson and Nasr prepare to open their own restaurant this fall, a look back at their previous kitchen collaborations.



DANIEL

"It wasn't an easy task to be at Daniel at that time," recalls Daniel Boulud of the restaurant's early years. "Lee was a quiet force, but Riad punched the bag a little louder."



BALTHAZAR

Their first collaboration with Keith McNally is best known for its seafood platters and steak frites; they recall serving a record 1,400 guests on a Saturday in the fall of 2003.



PASTIS

According to the chefs, one night Keith Richards asked a bathroom attendant if he ever took breaks. When he said no, Richards replaced him for half an hour.



SCHILLER'S LIQUOR BAR

The chefs say Richard Price would observe the restaurant's workings as he wrote his novel *Lush Life*, in which a character is based on the general manager.



MINETTA TAVERN

By all accounts, the French-inflected steakhouse allowed the chefs to cook some of their most ambitious food at that point—including their renowned rib-eye.



Christofle
PARIS
SINCE 1830





WORTH THE TRIP PROPER HELLO

"San Francisco is constantly changing, and yet it's really rooted in tradition," says interior designer Kelly Wearstler. To wit, her latest project, San Francisco Proper Hotel, the first high-end design-conscious property to open in the city in four years, is set in a Beaux-Arts building in the Mid-Market district. The debut hotel from new brand Proper, it features 131 rooms done in Wearstler's updated old-world style and three restaurants overseen by Eleven Madison Park alum Jason Franey. properhotel.com. —Emily Holt

FRESH TAKE

This month, French candlemaker Cire Trudon introduces its debut perfume collection, available at Barneys New York. The five genderless scents offer a range of notes, from iris to cedar. "With our background in fragrance development, the turn to perfumes was natural," says Maison Trudon Parfums creative director Julien Pruvost. trudon.com. —Sara Morosi



SCREEN TIME

In the documentary *Step*, her inaugural feature-length film, director Amanda Lipitz follows high school seniors at the Baltimore Leadership School for Young Women as they aim to graduate, get into college and win a step competition. An inspiring tale set in a city on edge, the movie (out this month) shows the girls learning the power of discipline and persistence through dance. —Andrea Cuttler



CLOSET CASE

FOR HIS FIRST COLLABORATION WITH DENIM BRAND RE/DONE, DESIGNER OLIVIER THEYSKENS REWORKED VINTAGE LEVI'S IN SHADES OF BLACK, ADDING HIS SIGNATURE HOOK-AND-EYE DETAIL AT THE ANKLE.

bergdorffgoodman.com.
—Laura Neilson



MEAL PLAN

PHIL WINSER, A FOUNDER OF NEW YORK'S FAT RADISH, DEBUTS A LINE OF HEALTHY DISHES SOLD IN TO-GO JARS.

WHEN British restaurateur Phil Winser moved from London to New York in 2007, he lacked the capital to open his own place. So he co-founded a catering company, Silkstone, which eventually drew clients like Rodarte and Alexander Wang and served as the precursor to the Lower East Side restaurant he co-owns, the Fat Radish. But it all started with Winser delivering fresh stews, salads and sandwiches in the West Village by bicycle. It was his initiation into fast food.

Now, a decade later, while still operating both ventures, Winser, 32, is back to his roots. With Felipe Hallot, a former Burger King executive, he founded Tyme, a healthy fast-food concept that kicked off with a pop-up at Frieze New York this past spring.

Tyme's dishes are prepared like savory parfaits: They come in clear jars stacked with vegetables, legumes, grains and other fresh ingredients. "Just like at the Fat Radish, we want to continue to make people feel more connected to their food," says Winser. "It's all about transparency." tymefood.com. —Howie Kahn



SAVOIR BEDS
SINCE 1905



HARLECH 12

A BEAUTIFUL NIGHT'S SLEEP

The world's most comfortable bed, hand made in London

Downtown - 54 Greene Street, NY 10013 +1 212 226 3640

Uptown - 223 East 59th Street, NY 10022 +1 646 767 9935

savoirbeds.com

London

New York

Paris

Düsseldorf

St Petersburg

Hong Kong

Seoul

Beijing

Shanghai

Taipei

THE EXCHANGE.



TRACKED

LINDSAY JANG & MATT ABERGEL

The duo behind two of Hong Kong's most popular restaurants expands its empire.

BY ADAM ROBB PHOTOGRAPHY BY RUBEN LUNDGREN

BY THE TIME the last of the empty highball glasses has been collected, Yardbird chef Matt Abergel and co-owner Lindsay Jang are already thinking about tomorrow. The restaurateurs, a former couple who are the parents of two young children, opened their no-reservations yakitori restaurant six years ago on what's become a booming stretch of Bridges Street in Hong Kong. Now, on this hectic June day, they're finalizing plans for the restaurant's new space, in a nearby converted warehouse.

Abergel and Jang, both 35 and natives of Alberta, Canada, first formed a friendship while working at a skate shop in Calgary. Career ambitions soon divided them, but they later reconnected in New York in 2004 when she was a floor captain at Nobu Fifty Seven and he was a sous-chef at Masa Takayama's esteemed

eponymous restaurant. Despite their early successes, they both longed to work for themselves. "When Matt was offered a position as executive chef at Zuma, it was clear for us all signs were pointing to Hong Kong," says Jang. Abergel helmed the *izakaya* restaurant for two years, and then in 2011 the pair opened Yardbird, which specializes in thoughtfully prepared yakitori, such as skewers of gently grilled chicken thyroid and plump fried chicken *katsu* sandwiches enveloped in milk bread. Over time, frequent guests—many of them fixtures of L.A.'s skate culture, now with their own brands and business on the Chinese mainland—have played a major role in the restaurant's growth. The graphic designer Evan Hecox is responsible for the Yardbird logo, and Vans made the staff custom shoes.

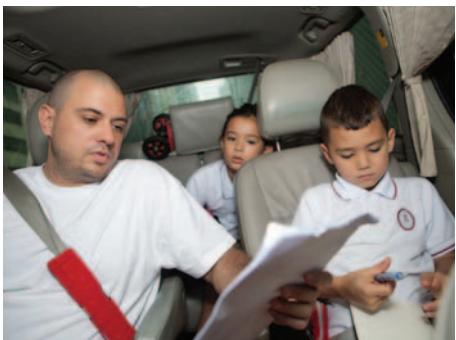
Two years after they started Yardbird, Abergel

and Jang also opened a Japanese seafood spot, Ronin, which made its first appearance on the annual list of Asia's 50 Best Restaurants this winter. And they are currently planning their first stateside restaurant, Birdyard, set to debut in Los Angeles's Silver Lake neighborhood in late 2018.

When it opens this fall in Hong Kong, the new Yardbird venue will afford its owners two overdue necessities: ample bar seating and office space. Abergel will have the room to create a proper *mise en place* as he tests recipes for the Yardbird cookbook, out next year from Phaidon, and Jang will be able to focus on marketing their new beverage company, Sunday's Spirits. After moving across the world to build their own success, it was only a matter of time before they bottled it.

7:30 a.m.

Abergel accompanies his and Jang's kids, Ronin Abe (front) and Lili Sunday, to school.



1:42 p.m.

Jang and Abergel visit the site of Yardbird's new location, opening this fall. Right: A Yardbird table setting.



10:26 a.m.

Abergel stops at Aberdeen Market to buy fresh fish and seafood for the pair's restaurant Ronin.



4:37 p.m.

The Yardbird staff gathers for an early meal.



6:04 p.m.

Yardbird opens its doors for dinner, and Abergel gets to work.



5:15 p.m.
Jang greets Abergel on his way back from the construction site.



29 gallons

Average amount of Snow Firefly sake that Yardbird servers pour monthly to toast with guests at the end of their meals.

1,110 customers

Estimate of diners served per week at Yardbird.

1

Sake Samurai

The Japan Sake Brewers Association awarded the title to Yardbird's beverage director, Elliot Faber. He was the first Canadian-born person to receive this distinction.

5

sommeliers

Number currently on staff at Yardbird.

50 chickens

Yardbird's daily count of butchered birds.

90 minutes

Average wait time to be seated at Yardbird.

33

Japanese whiskeys

The different brands represented on Yardbird's shelves, including the restaurant's own distillation, Sunday's Japanese Whiskey.

661 pounds

Amount of *binchotan*, a kind of charcoal used in traditional Japanese cooking, that Yardbird burns through in a month.

200

sweet-corn tempura balls
Number served per day. •

TRUE COLORS

Artist Conie Vallese showcases the colorful palette and sculptural minimalism of this fall's collections.

PHOTOGRAPHY BY JOSH OLINS
STYLING BY LUDIVINE POIBLANC

WALLFLOWER
Balance out black with
striking accessories.
Loewe top, pants and
necklace.



COLOR THEORY
Draw the eye with
fluid lines and
graphic tones. Céline
trench coat, jacket
and pants. Opposite:
Max Mara top,
Dior skirt and Céline
boots and blanket.







PILLAR OF STRENGTH
A broad belt can be the finishing touch. Louis Vuitton coat, pants, belt and boots and Altuzarra gloves. Opposite: Bottega Veneta jacket, Max Mara shirt and The Row pants.



SOLID STATE

Bold hues embellish
a classic silhouette.
Céline jacket and Sonia
Boyajian earrings.
Opposite: Calvin Klein
205W39NYC jacket,
top, skirt and sleeves.







STATUESQUE
Add dramatic flair with
a distinctive neckline.
Saint Laurent by Anthony
Vaccarello dress.
Opposite: Jil Sander top
and skirt. Model, Conie
Vallese; hair, James
Pecis; makeup, Sally
Branka; set design, Max
Bellhouse. For details see
Sources, page 54.





THE CIRCLE IS NOW COMPLETE

With Apple Park, Jony Ive has again brought Steve Jobs's exacting design vision to life—this time to seed a permaculture of innovation at Apple headquarters.

BY CHRISTINA PASSARIELLO
PHOTOGRAPHY BY MIKAEL JANSSON

ON A SUNNY DAY in May, Jonathan Ive—Jony to anyone who knows him—first encounters a completed section of Apple Park, the giant campus in Cupertino, California, that has turned into one of his longest projects as Apple's chief designer.

A section of workspace in the circular, Norman Foster-designed building is finally move-in-ready: sliding-glass doors on the soundproof offices, a giant European white oak collaboration table, adjustable-height desks, and floors with aluminum-covered hinged panels, hiding cables and wires, and brushed-steel grating for air diffusion.

Ive's characteristically understated reaction—"It's nice, though, isn't it?"—masks the anxiety he feels each time a product he's designed is about to be introduced to the world. "There's the same rather strange process you go through when you finish a product and you prepare to release it—it's the same set of feelings," says Ive, who turned 50 in February. "That feels, I don't know, encouragingly healthy, because I would be concerned if we lost that sense of anxiety. I think that would suggest that we were not as self-critical, not as curious, not as inquisitive as we have to be to be able to be effective and do good work."

Apple Park is unlike any other product Ive has worked on. There will be only one campus—in contrast to the ubiquity of Apple's phones and computers—and it doesn't fit in a pocket or a hand. Yet Ive applied the same design process he brings to technological devices: prototyping to minimize any issues with the end result and to narrow what he calls the delta between the vision and the reality of a project. Apple Park is also the last major project Ive worked on with Steve Jobs, making it more personal for the man Jobs once called his "spiritual partner."

"After Steve died, he was the one who carried it forward with the same intent," says Laurene Powell Jobs, who was married to Jobs for 20 years until his death in 2011. Ive describes small elements of the new headquarters of the world's most valuable company—with a market cap of \$750 billion and a \$257 billion cash stockpile—that connect directly to Jobs's past, such as cherry and apricot trees, recalling the orchards of Jobs's youth in Silicon Valley. At the same time, he promises it will be the birthplace of new toys and tools the rest of us haven't imagined yet. Ive and Tim Cook, Apple's chief executive, talk about the campus as something for the next generation of Apple employees—like parents doing estate planning.

With Apple Park, Ive is ensconced as master of the house, which means he has also inherited the burden of proving that Apple's best days aren't behind it. Apple hasn't had a breakthrough product since Jobs died. The iPhone's sales growth has stalled, and expectations are high that a 10th-anniversary phone will arrive later this year and will be markedly more advanced than previous versions. In other technologies, from digital assistants to driverless vehicles to augmented and virtual reality, Apple seems to lag other tech giants, including Google, Amazon and Tesla. Its new voice-activated speaker, HomePod, unveiled in June, will arrive on the market in December, three years after Amazon's Echo.

The scattering of thousands of Apple employees across more than 100 sites in Silicon Valley has rendered more difficult the collaboration necessary for innovation. "We didn't plan our growth, and then when we saw our growth, we were so engrossed in trying to push things forward that we didn't spend time to really develop the workplace," says Cook. "We've done a really good job of working around it, but it's not the way we want to be working, nor does it represent our culture well."

Like other Ive designs, Apple Park seems poised to become an icon. In an acknowledgement that the campus will attract interest beyond its employees, there will be a visitor center and a store selling items unique to Apple Park. Drones manned by aficionados have documented from the air the emergence of the futuristic

ring-shaped building and the Steve Jobs Theater, a glass-walled auditorium that seats 1,000.

Ive likes to emphasize how the perception of the 2.8-million-square-foot ring is less imposing and powerful from the ground. As one looks out from inside the ring to the west, the opposite side of the building seems to set the stage for the Santa Cruz Mountains beyond. "When you're in the parkland," he says, referring to the 30-acre landscaped area that will form the center of the ring, "it's not dominated by built structure at all."

Carrying Apple forward has weighed on Ive's shoulders. After Jobs's death, Ive's role was broadened to oversee all hardware and user experience—all the essential ways people interact with Apple devices—but the increased workload led to exhaustion, colleagues say. Two years ago, he shed some managerial responsibilities when his title changed from senior vice president of design to chief design officer.

Ive joined Apple half a lifetime ago, in his mid-20s, when the company was at the brink of death. One of his early designs, the candy-colored iMac, was rejected by executives. Ive stashed it away until Jobs returned to the company in 1997, after a 12-year hiatus; it became an instant point of connection between the two men and was put into production soon thereafter. Ive is now revered in the design world and the technology industry for having made every Apple product since—iPod, iPhone, iPad and on and on. He has received honorary degrees from the University of Oxford and the University of Cambridge, and in July became chancellor of the Royal College of Art in London.

Ive's friend Bono, writing in an email, says he's "restless and relentless in pursuit of perfection," while Norman Foster, whose architecture firm was hired by Apple to build the headquarters at a reported cost of \$5 billion, calls him "a poet." Other designers are "amazing essayists, but the difference between an essay and a poem is that you really have to work harder at the poem. It's much more distilled, it's much more the essence," Foster says. "He works tirelessly at the detail, evolving, improving, refining. For me, that makes him a poet."

BUT IVE, AS A BOY growing up in London, struggled with words, so his father encouraged him to express himself through drawings. He learned to manipulate material objects at a young age from his grandfather and his father, who taught silversmithing.

During Ive's first permanent job after college, with a London design firm called Tangerine, he developed a laptop for one of the firm's clients: Apple. After the client poached him in 1992, Ive quickly became involved in everything from product design to manufacturing, visiting the company's factories in Japan.

Ive's personal style telegraphs humility. During our tour of Apple Park, he wears white canvas pants and tan Clarks Wallabees with a blue T-shirt, an outfit he appears in so frequently that it could be called his signature look. But unlike Jobs's black turtle-necks, his attire is more a uniform than a fashion statement. (Ive's suits are custom-made by a tailor in the north of England, Thomas Mahon, but he rarely dresses up.) There are unexpected splashes of color for a man who helped make white and brushed silver a new standard among handheld devices: orange socks and a red iPhone 7, the special edition Ive created for Bono's AIDS charity. His Apple Watch flashes his pulse: 88 beats per minute.

Ive is tuned into the look and feel of things wherever he goes. "Oh, I've got the Faber-Castell pen," he interjects, as I use one to take notes. He is also precise—mixing unsweetened cranberry juice with tonic water just so, to get the right amount of acidity—and intense, chasing his drink with two double espressos.

When J.J. Abrams was working on *Star Wars: The Force Awakens*, Ive mentioned that he "would love to see a lightsaber that is rougher, spitting sparks," Abrams says. The director, who says

ALL ABOUT IVE
Ive has been the driving force behind Apple's massive new headquarters, designed in collaboration with architect Norman Foster. "After Steve died," says Laurene Powell Jobs, "Ive was the one who carried it forward with the same intent."



he and Ive were already fans of each other's work when they met at a dinner four years ago, applied Ive's suggestion to character Kylo Ren's weapon. "His lightsaber was as imperfect and unpredictable as the character," says Abrams. (The inspiration is mutual: Ive told Abrams that he had the look of the original Stormtroopers in mind when he designed Apple's earbuds.)

For much of the past decade, a plot of land in Northern California's suburban sprawl has been the focus of Ive's imagination. Walking in London's Hyde Park in 2004, Jobs fantasized with Ive about building a campus centered around a quad, like Stanford University, with plenty of parkland for meandering and meeting, Ive says. At the time, the first iPhone was in the works, and Apple's revival, thanks to the iPod and iMac, meant the company had outgrown its digs in Cupertino, California, capable of housing 3,000 people in the six buildings that make up Infinite Loop. Apple slowly began plotting for a new space, buying 175 acres of a former Hewlett-Packard site that Ive described as "acres of parking," one freeway exit south of Apple's existing headquarters.

In the early days of planning, Ive and Jobs shared "drawings, books, and created expressions of feelings," says Powell Jobs, who often witnessed the longtime partners collaborating. Some principles were a given, such as the belief that natural light and fresh air make workers happier and more productive. The prototyping prerequisite made for a logical match with Foster + Partners, which also practices modeling and prototyping. Norman Foster visited

Ive in his top-secret design studio during one of their early meetings. It emerged that the two design gurus have other interests in common, including a love of the work of English painter Bridget Riley, whose graphic black-and-white art plays tricks on the mind.

From the beginning, Ive had an "absolute obsession with the idea that it was built like a product, not like a piece of architecture," says industrial designer Marc Newson, one of Ive's oldest friends, who has contributed to Apple designs in recent years.

Ive takes a subtly British dig at other tech campuses sprouting across Silicon Valley. "A lot of the buildings that are being built at the moment are products of software-only cultures," says Ive. "Because we understand making, we'll build [a prototype] and try it and use it, and see what works and what doesn't." Facebook commissioned Frank Gehry to make its headquarters, with unfinished plywood walls and cables and cords that dangle from the ceiling. Bjarke Ingels's and Thomas Heatherwick's plan for Google's new campus calls for a giant metal roof canopy.

Ive was used to taking on projects in new domains—such as music players and smartphones—so designing a campus didn't feel like a leap. In fact, Ive thinks the line separating product design from architecture shouldn't be so rigid. Architecture is "a sort of product design; you can talk about it in terms of scale and function and materials, material types," he says. "I think the delineation is a much, much softer set of boundaries that mark our expertise."

Ive puts aesthetics on the same footing as technology in his

GLASS CASTLE
Below: Hallways around the perimeter of the main building are set up to encourage casual meetings. The chairs are by Poul Kjærholm. Opposite: The circular glass canopies reflect more of the surrounding greenery than Ive had anticipated.



"JONY WORKS TIRELESSLY AT THE DETAIL,
EVOLVING, IMPROVING, REFINING.
FOR ME, THAT MAKES HIM A POET."

-NORMAN FOSTER



designs, says Nicholas Serota, who recently stepped down as director of the Tate. “By example, he has managed to persuade the tech industry that beautiful design has a function but also has an appeal to consumers,” says Serota.

“We always joked that one of the greatest sources of our inspiration was the fact that there was just so much stuff out there that we didn’t like,” says Newson. “The negativity sort of became a positive source of inspiration.” Newson says that Ive’s hand could improve a plethora of badly designed products beyond technology, such as cars—though he says he has no idea if Apple is working on a car. (Ive is particular about the three cars he owns, a vintage Bentley, a Range Rover and a 1964 Aston Martin.) Ive, who Foster says defines the current age of design, as legendary German industrial designer Dieter Rams did for an earlier generation, has more than 5,000 patents to his name. “Ive is like an actor who is limitless in his ability to bring any character to life,” says Abrams.

The desire for light and air, crossed with the need for enough density to house 12,000 employees, gave shape to Apple Park’s main building. Ive, tracing an infinity sign in the air, says they considered complex forms, including a trilobal design, a sort of giant fidget spinner. Ultimately they decided that only a ring shape could give the feeling of being close to the elements.

The design called for four stories of office space, more than Ive had hoped, but few enough that “it means that you don’t need to use elevators, you can walk to visit people, you can walk for meetings,” he says.

Blueprints and photos capturing the designs wallpaper a building across the street from the campus that serves as a headquarters for the construction project. (At the height of activity in February, 6,200 construction workers were on-site daily.) A diagram lays out where the different divisions will be located in the main building: The fourth floor will be home to the executive suites (including Ive’s design studio), the watch team and part of the group working on Siri, which will also occupy a fraction of the third floor. The Mac and iPad divisions will be interspersed with software teams on the middle levels.

Having settled on an overall shape, the team then broke it down into smaller parts. “One of the advantages of this ring is the repetition of a number of segments,” says Ive. “We could put enormous care and attention to detail into what is essentially a slice that is then repeated. So there’s tremendous pragmatism in the building.” The ring would be made up of pods—units of workspace—built around a central area, like a spoke pointing toward the center of the ring, and a row of customizable seating within each site: 80 pods

per floor, 320 in total, but only one to prototype and get right.

The first prototype was ready in the summer of 2010, with pictures of trees on either end of the central area to evoke the landscaping and proximity to the outdoors. Jobs himself set the precise dimensions of the openings from one end of the central area to the other. The team quickly discovered that early versions of the small offices on each side of the central area were noisy—sound bounced off the flat wood walls. Foster’s architects suggested perforating the walls with millions of tiny holes and lining them with an absorbent material. In the completed section of workspace, Ive snaps his fingers to demonstrate the warm sound it creates.

While Apple Park was in development, Ive worked on his own architectural project on the side: a red brick mansion he bought in 2012 in San Francisco’s Pacific Heights neighborhood, for which he hired Foster to help implement his designs. Ive lives there with his wife, Heather, whom he married in 1987, and their twin 13-year-old sons, Charlie and Harry. “It’s a wonderful mixture of something quite old and historically significant and something that is very modern and very rigorous,” says Newson. “The thing about that level of perfectionism and that level of simplicity is it really belies the complexity.”

“The materiality of it is inspiring,” says Powell Jobs. “The quality of the wood, the quality of the stone, the quality of the light—that’s what makes it so beautiful.”

The same attributes accent Apple Park, though the materials are deceptively humble. Most of the ring is made of glass and concrete, Ive points out—though the concrete on the ceilings that run the inner and outer circumferences has been polished to mimic the terrazzo floor in the staircases, down to the same flecks of rock.

The main cafeteria, where Ive began his tour of the recent progress on campus, is a four-level atrium with massive 440,000-pound glass doors that open on both sides to let air pass through. Giant columns clad in blasted steel resemble the aluminum used on Apple’s phones and computers. (Apple built a prototype of the cafeteria near its old headquarters, where it has been testing meal service for three years.) Ive imagines it as a central meeting point—the kitchen will serve 14,000 lunches a day—leading to the kinds of serendipitous encounters that could give birth to new ideas. Apple employees will pay for the food served here, but at a somewhat subsidized rate. “Steve’s philosophy was that when people have skin in the game, they appreciate it more,” says Dan Whisenhunt, Apple’s head of real estate and development.

Employees will have many other opportunities to gather. The

central parkland will be the venue for Apple’s famous “beer bashes,” Friday afternoon parties, often with featured entertainment. The Steve Jobs Theater, whose primary use will be for product-launch events, will also host seminar talks, small concerts and meetings with Cook or Ive that will be simulcast to every pod on campus.

Ive and Cook place great importance on employees being physically together at work—ironic for a company that has created devices that enable people to work from a distance. Face-to-face communication is essential during the beginning of a project, when an idea is sprouting, they say. Once a model emerges from a series of conversations, it draws people in and gives focus. “For all of the beauty of technology and all the things we’ve helped facilitate over the years, nothing yet replaces human interaction,” says Cook, “and I don’t think it will ever happen.”

THE THOUSANDS OF employees at Apple Park will need to bend slightly to Ive’s vision of the workplace. Many will be seated in open space, not the small offices they’re used to. Coders and programmers are concerned that their work surroundings will be too noisy and distracting. Whiteboards—synonymous with Silicon Valley brainstorming—are built into floor-to-ceiling sliding doors in the central area of each pod, but “some of the engineers are freaking out” that it isn’t enough, says Whisenhunt. iPhones will be the primary mode of communication for everyone, though individuals can also lobby for a desk phone, if they feel they have a need for one.

Ive wants movement to be at the core of the work environment—something that seems unavoidable with such a large campus. There will be 2,000 custom bikes made by Public Bikes and painted “Apple gray.” Some employees talk about bringing a change of shoes for the quarter-mile hike from the parking structures at the edge of the campus to the main building, but there will also be electric golf carts and a commuter shuttle between the parking structures and the ring. To help employees find their way around, the campus will be mapped on Apple Maps.

The temperature in the building will stay within a 10-degree range (68 to 77 degrees Fahrenheit), thanks to a cutting-edge ventilation system that streams outside air in through gaps in the glass walls and cools it with chilled water, while simultaneously evacuating warm air through shafts that open skyward. The building will draw approximately 80 percent of its power from solar panels on the roof and from fuel cells; recycled wood has been used for much

of the interior. Such environmental innovations receive praise from former Vice President Al Gore, an Apple board member. “I’m a fan of the Churchill saying,” Gore says. “‘We shape our buildings and afterwards our buildings shape us.’”

Ive takes offense at the idea that he hasn’t already thought of every detail during the years of planning Apple Park. He scoffs at an article claiming that Apple contributed to a tree shortage in the Bay Area by buying up so many plants for the campus, “as if we’d got to the end of our project and we thought, Oh, we’d better plant some trees.” Apple began working with an arborist years ago to source trees, including varieties that once made up the bountiful orchards of Silicon Valley; more than 9,000, many of them drought-resistant, will have been planted by the time the campus is finished.

During Ive’s visit, trees heavy with summer stone fruits were waiting to be planted in the center of the ring to create the parkland. These will be regularly harvested to provide fruit for the campus kitchen.

Some of the greenery has already taken root around the ring, leading to a surprise that Ive hadn’t foreseen in prototyping. The tinted-glass canopies that jut out from each floor like the brim of a hat are so luminous that they reflect what’s above and below, casting a green glow from the trees into the hallways.

In the next few months, Ive will transition from being the creator of Apple Park to one of its thousands of users. His design team is scheduled to be one of the last to move into the new headquarters this fall—around the same time as the event at which Apple has typically unveiled its new iPhone. The next frontier Ive faces, beyond reinventing a greatest hit, is how to further embed technology onto our bodies and into our homes, using devices such as the Apple Watch, AirPods and HomePods as the beachheads for collecting data and tracking ourselves. “Everything we design and make in the future is going to start right here,” he says.

With each new product Apple rolls out, its predecessors seem a little antiquated. But Ive and Jobs built Apple Park to last, and their legacy will be etched into the glass, concrete and trees for decades to come. Just as the ring blurs the boundary between inside and outside, Ive’s personal and professional lives are fluid. As a designer, “you spend so much time living in or living with the solution that doesn’t yet exist,” he says. “I’m just looking forward to going to see an engineer I’m working with on something, to sit there and perhaps walk out and sit outside for a bit with him, to be able to go to the workshop and start to see how we’re building something.” ●

OPEN SEASON
From far left: A view across one of the building’s air shafts; desks in the open-plan workspaces can be raised to standing level at the push of a button; a white oak table in a common area; custom furniture designed by Naoto Fukasawa in another.





FACE TIME
“We’re selling lifestyles. It’s all reality TV. That’s all music is nowadays. They just want to look at you,” says rapper Vince Staples. Ralph Lauren jacket and turtleneck.

RHYME AND REASON

With his new album, *Big Fish Theory*, rapper Vince Staples affirms his standing as one of music’s most important voices—and one of its most challenging anomalies.

BY VINCE BEISER
PHOTOGRAPHY
BY ANDREAS LASZLO KONRATH
STYLING BY WHITNEY KYLES

THE PLAZA IN FRONT of San Francisco’s City Hall is thronged with people on a warm, bright afternoon in June, the air sweet with the smell of food-stand barbecue and marijuana. Cheers and pumping fists erupt from the crowd as Vince Staples, the 24-year-old rapper—one of the fastest-rising stars in today’s hip-hop firmament—strides up to the microphone. The hook of his hit song “Prima Donna” bursts from the speakers at rib-cage-rattling volume: “Is it real? Is it real?”

It’s a question Staples must often ask himself these days. This Comedy Central-sponsored festival, with its \$11 beers, wine-tasting tent and headliners that include Sarah Silverman, Kevin Hart and Jerry Seinfeld, is a world away from the hard-bitten streets of North Long Beach, where Staples grew up.

In the past three years, Staples has gone from underground mixtape prodigy to burgeoning celebrity—headlining a national tour, appearing on *The*

Daily Show With Trevor Noah, signing endorsement deals with Sprite and Converse and cutting tracks with major artists such as Common, Ghostface Killah and Gorillaz, with whom Staples is currently touring.

Moving across the stage in a plain black hoodie, black jeans and bright-orange Chuck Taylors, holding the microphone to his mouth in his left hand while slicing and stabbing the air with his right, Staples unspools his songs about racial conflict, gang violence, depression and heartbreak over bold, massive beats. Like his music, his performance is direct, devoid of theatrics. It’s just him up there—no backup singers, no dancers. He holds the stage by sheer force of personality. Toward the end of his set he calls out to the crowd: “Hey, anybody wanna hear a joke?” Once the yells of encouragement have subsided, he responds with a single syllable: “No.”

That Staples refuses to tell a joke at a comedy festival is not surprising, as he has become known for defying expectations. He’s a critic of the prison system but he says he’s not an activist; he bewildered some of his fans by defending a mother who posted a YouTube video criticizing the lyrics of his song “Norf Norf” (“No person needs to be attacked for their opinion.... They have a right to it,” he said on Twitter); he doesn’t drink or do drugs. Staples simply refuses to be reduced to someone else’s idea of what it means, or should mean, to be a celebrity, a rapper or a black man today.

His lyrics don’t romanticize the violence of the streets or the pleasures of fame and fortune, but he also keeps from passing judgment on either. Instead, his style is straightforward, almost reportorial, offering deadpan, pin-sharp observations about his experiences and environment. His suite of artfully produced videos, two EPs and two albums—including his newest, *Big Fish Theory*, which dropped in June and features artists such as Bon Iver’s Justin Vernon and Kendrick Lamar—has won him critical acclaim and a swelling fan base.

“To be honest, most people don’t care about my music,” he says in a Hollywood cafe a few days after the concert. Though he presents himself as stoic onstage and on record, he is chatty and charismatic, possessed of a gaptoothed smile and bright, oversize eyes. “People like the idea of my music, probably. Or the idea of me as a person. I don’t necessarily care what they want, or think, so it kind of works out for me,” he says. “We’re selling lifestyles. It’s all reality TV. That’s all music is nowadays, at least in my spectrum. They just want to look at you.”

The disorientation and occasional discomfort of being looked at so much—the pressure of being a celebrity—is one of the recurring themes of his music. The trippy video for his song “Prima Donna,” from his 2016 EP of the same name, opens with an unhappy-looking Staples surrounded by scantily clad dancers, until, offstage, a director yells “cut” and the entire scene is revealed to be the making of a music video. “Is this all there is?” a disenchanted Staples seems to ask the viewer. The recent music video accompanying

“Big Fish” shows Staples on a slowly sinking sailboat, menaced by circling sharks. “Swimmin’ upstream while I’m tryin’ to keep my bread / From the sharks, make me wanna put the hammer to my head,” he raps, eyeing a flare gun in his hand.

Musically, his new record is an elaboration of the inventive, electronic-heavy style featured on his critically acclaimed debut album, *Summertime ’06*—sparse arrangements anchored by bludgeoning beats shot through with jagged squalls of machine-generated sounds—although it leans even more heavily in that direction, engaging with Detroit techno and house music. “The sonics that he chooses are very eclectic,” says A\$AP Rocky, who is featured on the track “SAMO.” “For our generation, I’ve never met such an intellectual and thorough artist. I think he raises the bar for being self-aware and lyrical.”

Big Fish is also concerned with how an individual is perceived and how he in turn perceives himself—or fails to. “It’s about being oblivious,” Staples says. “Going through life being kind of oblivious of your surroundings, of your perceptions, of reality, as a coping mechanism and just a state of being.”

That degree of disengagement wasn’t an easy option in Long Beach, the southernmost slice of Los Angeles County and the birthplace of illustrious rappers like Snoop Dogg. Staples lived with his mother there (his father was in and out of jail) but he also spent time at his grandparents’ place in Compton. His mother, who worked at a car factory, tried to create a stable environment for him at home despite the occasional grim realities of growing up in the area—gangs were an established fact of life. “Where I come from, everybody goes to jail,” he says. “Your dad does something stupid and goes to jail; he comes back. If your dad’s only gone for like six months, two years, five years, that’s a win where I come from. If you don’t get life, you won!”

I had the unmistakable impression at times that Staples was toying with me, as he has other earnest interviewers—playing dumb in response to overasked questions, undermining his own words with a knowing smile. What does he think about being called a “conscious gangster rapper”? “I don’t know what either of those things are.” Where does he want his career to go? “I don’t know.” And when it comes to more personal issues, there are topics he expresses plainly and intensely in his music that he won’t discuss, or even acknowledge, with a stranger.

His childhood, for instance. Though in conversation Staples breezily insists everything was fine, his songs suggest a more complicated story. In more than one early track, especially the haunting “Nate,” Staples describes a young boy watching his father taking drugs, abusing his mother or dodging the police: “Lights flashing now he running from the Winslows / Hear him screaming for my momma at the back door / Sometimes she wouldn’t open it, sitting on the couch / Face emotionless, I don’t think they ever noticed that I noticed it.”

As Staples tells it, it was almost inevitable that as a teenager he wound up running with a local gang. He bounced around to different high schools for a period but eventually lost interest despite remaining a good student, and he never got around to graduating (although he later earned a California High School Equivalency Certificate).

The path to becoming a writer and performer opened up when an old friend introduced him to Syd tha Kid, a member of Odd Future, a fast-rising rap collective founded by Tyler, The Creator whose members have included Frank Ocean and Earl Sweatshirt. Staples quickly started noodling around on songs with Odd Future before moving on to produce his own mixtapes. These recordings, and his guest spots in Odd Future videos, eventually brought him to the attention of the legendary hip-hop label Def Jam Recordings, which released his first EP, *Hell Can Wait*, in 2014.

Plenty of rappers have made their careers boasting about their gangster exploits, using their criminal histories to burnish their claims to being “real.” But it’s a struggle to get Staples to talk about what he did and saw with his crew. “I just laugh when people bring it up,” he tells me. The cafe had grown too noisy, so now we’re sitting in a Mercedes he recently bought for his mother. “It’s such a small part of what actually is important to anyone who deals with that, who is successful as an artist. You’re not getting into these publications if that’s your main focus.”

Does he mean that you can’t succeed as an artist if you’re still involved in gang life? “Not even that, but if that’s the basis of your art, not enough people are gonna want to listen to it,” he says. “So I’ve never understood the need to overindulge it. Perfect example is you have an artist like YG. Time after time after time, they label him ‘the gangster rapper.’ But his most successful songs all have to do with partying, having fun and women. You have a Jay Z. Every time

his name is mentioned, he’s the drug dealer, blah blah blah. But that’s such a small part of his 20-something-year career.”

Staples is wary of the ways inner-city life is marketed to suburban audiences. His video for “Señorita” shows a group of young black and brown people marching through a ravaged urban landscape, guns trained on them from looming towers, falling one by one; the ending reveals a white family comfortably seated on a bench watching it all from behind glass. “We sell trauma from black people to the world,” he says. “They love it. You watch TV. You go to the movies. You listen to music. You know it. Trauma. As long as I remember. We got fuckin’ *Baby Boy*, *Boyz n the Hood*, *Waist Deep*, *12 Years a Slave*.... I don’t remember the last time I seen a movie about black people where it was like, ‘Man, they’re having a great day.’”

In “BagBak,” a track from the new album, Staples declares, “We need Tamikas and Shaniquas in that Oval Office / Obama ain’t enough for me, we only gettin’ started / The next Bill Gates can be on Section 8 up in the projects / So ’til they love my dark skin, bitch I’m goin’ all in.” Nonetheless, Staples insists he is without an agenda. “Of course they want me to be that guy,” he says. “You know, the politically driven,

“WE SELL TRAUMA FROM BLACK PEOPLE TO THE WORLD. THEY LOVE IT.”

—VINCE STAPLES

yada yada yada.... It’s not my thing.... What I stand for, what I believe in, is more substantial. I don’t believe in your rhetoric. And I said that before we had this president.... My music’s not really in the moment like that. It’s meant to last for a long fucking time.”

Staples expresses similar ambivalence about his growing celebrity. He says he doesn’t avail himself of all the hedonistic perks that wealth and fame can confer, especially in the music business. “I’ve never been to a strip club. I don’t go to parties. Never been to an actual club,” he says. “It’s not what I do.” He’s only ever seriously dated two women and he has never tried alcohol, cigarettes or drugs. There were plenty of all those things around in his neighborhood but he was never tempted. The opposite, in fact. “I’ve seen high people,” he says. “Doesn’t look like fun. Being drunk doesn’t look like fun. So I had no urge to do it.”

Staples has relocated to a tonier part of Los Angeles now that, for the first time in his life, he has financial security. Even so, he insists that the extent of his material ambition is to live in a nice middle-class suburb and have a couple of kids. “I like that kind of stuff,” he says. Additionally, he has used this money to give back to his hometown—last year he helped city officials launch the YMCA program Youth Institute, which provides young people with the support necessary to explore creative fields like filmmaking, graphic design and 3-D printing.

Now that he’s got the resources and professional clout to do what he wants, Staples just wants to continue creating. He doesn’t want to be pegged as a gangster or a spokesperson for his generation or for his race. So why does he do it? Who is he trying to reach? “Nobody,” he says. “I just make it. I honestly don’t think about it. You can try to make commercialized music, or you can try to make, you know, art, for lack of a better term. I’m here to make the art. Not make the news.”

He is not here to give us the show we expect. •

GROOMING, EDWIN SCRIVENS

PHILOSOPHER KING
Dior Homme jacket.
For details see
Sources, page 54.



KICK THE DUST UP

Follow a gust of inspiration to a place of tumbleweeds and tradition, where the poetry of the desert is all around.

PHOTOGRAPHY BY LACHLAN BAILEY
STYLING BY GERALDINE SAGLIO



TAKE TO THE WEST
Go with the flow in a skirt set off by a boxy jacket. Saint Laurent by Anthony Vaccarello coat and skirt, Alix bikini top and stylist's own boots (worn throughout).



TREAD LIGHTLY
Feel the nuanced
effects of texture.
Jeremy Scott jacket
and Isabel Marant
pants. Opposite:
Burberry capelet
and shirtdress and
Stetson hat.



FRINGE BENEFITS
Explore the landscape
in a statement-making
topper. Chloé coat, Alix
bodysuit and bikini
bottom and Jeremy Scott
belt. Opposite: Gucci
jacket and Alix bodysuit
and bikini bottom.





DINER DATE
Try a tasseled vest
on for size. Giorgio
Armani's shawl and
Alexander Wang
turtleneck and pants.





DRIVING FORCE

Reflect on the comfort of classics. Chanel shirt, Re/Done Levi's jeans and Marc Jacobs coat (in hand). Opposite: Prada sweater and Alix bikini top. Model, Anja Rubik at DNA Models; hair, Rudi Lewis; makeup, Petros Petrohilos. For details see Sources, page 54.

Famiglia First

Designer Angela Missoni's home in Sardinia is part of a sprawling family compound where the celebrated fashion clan gathers to relax, cook, garden and display its famously colorful taste.

BY ALEXANDRA MARSHALL
PHOTOGRAPHY BY SALVA LÓPEZ



OUTSIDE WORLD
The family spends much of the time outdoors, with a view of the garden and the Tyrrhenian Sea beyond.



MIXING IT UP
A cone of incense serves as a chandelier. Right: Sardinian baskets. "They're like lace," Angela Missoni says. "Each village does them a little differently."



SECRET GARDEN

A view from the porch. Angela struggled with the bougainvillea for years. "Finally I realized it grows in such dry places you have to just leave it alone."



SITTINGS EDITOR, ANITA SARSIDI; HAIR AND MAKEUP, FABIO D'ONOFRIO

ANGELA MISSONI will not rest until the candlesticks strewn around the white-washed fireplace of her Sardinian vacation home are in just the right disorder. "I'm a compulsive collector," she says, grinning sheepishly as she regroups the evidence by color and texture: braided Vallauris ceramic over here, wrought-iron over there. At 58, she could pass for 10 years younger—flitting from corner to corner on her seemingly never-ending straightening mission. "My nephews were here, and everything's upside down," she says. She's in the largest and most open room in the house, a dual-purpose dining room and flop zone for family and friends dropping in, as they do when the family gets together over summer holidays. The turquoise waters of the Tyrrhenian Sea seen through the window provide the sole stretch of unbroken color amid a jumble of pattern and texture. Rattan and midcentury furniture is covered with Missoni stripes, and a generous, squishy sofa is upholstered in a vintage carp print by Manuel Canovas. Alongside sit a leopard-upholstered end table and a footstool covered in retina-searing yarn. Vibrant Indian pillows and Latin American area rugs complement a painting of an angel by the Memphis Group's Nathalie Du Pasquier and a large topographic photograph showing what Sardinia

will look like if sea levels rise just a few more inches. (Very blue, apparently.) The house is not retro but it does feel out of time, with doors perpetually open to the rolling garden outside and a gentle perfume of jasmine. A cork-encased TV by Philippe Starck, circa 1994, sits opposite the couch, taunting Angela's 32-year-old son, Francesco. "He wants something newer, but I tell him here you don't need a TV." A baby stroller decorated with a Forza Italia sticker, parked next to an outdoor dining table on the patio outside the living room, belongs to Zeno, the newborn son of Angela's youngest daughter, Teresa, 29, who is visiting with Francesco to work on the family's upcoming cookbook. (The Missonis have long been known as a family that eats well; press and buyers visiting twice a year during the showroom appointments that accompany Milan Fashion Week look forward to their come-one-come-all, family-style meals.) The only one of Angela's children absent today is her eldest, Margherita, 34. She lives with her husband and two small children outside Varese, near Missoni headquarters, and runs a children's clothing company, Margherita Kids. "Besides, she can't even break an egg," Francesco says. "It's true," Angela sighs. "When she was 15 she asked me if there was milk in mayonnaise. She's multitalented and can do anything, but she is interested in other things."

Rosita, Angela's mother, was the force behind the purchase and construction of this house and two others nearby, forming a three-part family compound. The third belongs to the three sons of Angela's late brother, Vittorio, who disappeared in a private plane over the Caribbean Sea in 2013. Her other brother, Luca, visits from his homes in New York and Varese. Rosita first came to the area in the 1970s, when nearby Porto Cervo was picking up as a fashionable destination, and she remembers being unmoved by it. It was through a friend in the 1980s that she discovered this quieter corner, a world away from yachts and bling. "My mother was impressed by the vegetation and the beauty of those beaches," Angela recalls. The family first bought two freestanding houses nearby and held onto them (they currently serve as guesthouses), even after building the current compound that now functions as their leisure-activity mother ship.

Pausing from her industrious adjustments, Angela steps back to take in the room. "I realize that, even if it's kitsch, I relate all this stuff to my youth."

The ceramic fish and octopuses hanging on the walls

recall holidays spent in Ischia with her grandparents, and rattan furniture echoes their holidays there. As her own kids did decades before, Angela's grandchildren walk to the beach by themselves unbothered, "so they develop a sense of independence." Each

modestly sized bedroom—the three houses have four each—has its own small garden space. No fences separate them; privacy is achieved by smart orientation and lush planting. Angela and Rosita are avid gardeners and have filled their broad back lawn with cactuses and clusters of tall grass, blue hydrangeas and night-blooming jasmine. Cuttings of datura and succulents culled from holidays in Greece or Malta or Portugal have taken to the arid Sardinian soil.

Back in the living room, Angela turns her attention to a bookshelf laden with dozens of ceramic French lamps from the 1950s shaped like cartoon fish. One day she will repair them all—she knows her way around the Black & Decker drill stashed in a hand-hammered trunk in the foyer—and install proper shelving to give them a little more breathing room. For now, they sit disordered, their one visitor from dry land a faded snapshot of Angela in her preteens

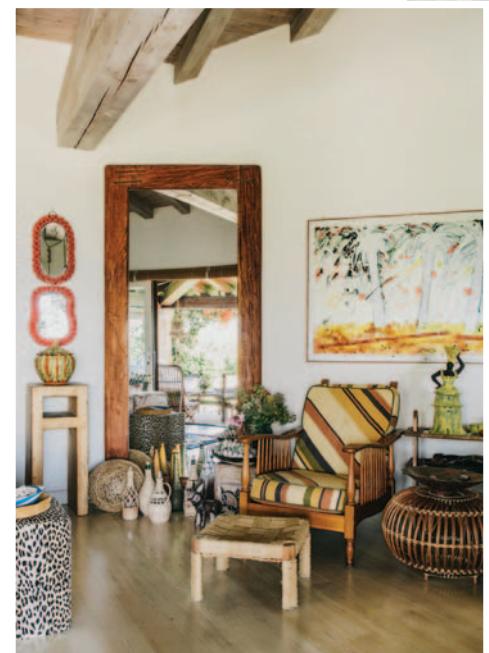
and

always felt very free."

Angela had Margherita with Marco Maccapani, an events producer, when she was 24; Francesco and Teresa followed in quick succession. While her children were young, she raised chickens, started a nursery school and helped out at Missoni here and there, while Luca and Vittorio worked in textile development and sales, respectively. After Angela divorced her children's father when she was 31, "I went to my dad and said, 'You know what? This is never going to be my company.' I needed to walk on my own feet and get some confidence." He demurred. "This company is a big umbrella," he told me. "You don't need to work with your mom every single day!"

Rosita was preparing the ground in more ways than one: In 1996, she offered Angela the position of creative director; in time, she and Ottavio transferred

"I REALIZE THAT, EVEN IF IT'S KITSCH, I RELATE ALL THIS STUFF TO MY YOUTH."
—ANGELA MISSONI



PATTERN PERFECT
Left: A Mario Schifano painting hangs above a chair upholstered in Missoni fabric. Above: Angela Missoni outside her home.







ISLAND LIFE
The pool is shared
by the entire family.
Opposite: A guest
bedroom.



IN THE SHADE
The terrace functions
as an outdoor living
room. The pillowcases
come from India.

control of the entire company to their children in an equal three-way split. Both parents remained active in the business until Ottavio's death in 2013, and 85-year-old Rosita still runs Missoni Home, whose products are manufactured by her brothers' and cousins' company, T&J Vestor, but the next generation was now in charge.

Angela saw unrealized potential in the family business. "My father never really wanted the company to grow," she recalls. "Even in the 1970s when they could have done anything, they were refusing orders. Missoni was doing well in terms of revenues when I got it. We had a strong market in the Far East. We just weren't strong in fashion in the states or Europe." Working behind the scenes for two seasons, she took her first runway bow in 1997. The critical response to the new Missoni was positive, though Angela quickly understood her mother's warning about commercial pressure. "I remember at the beginning doing pieces with maybe three or only two colors," she recalls. "They said, 'Not Missoni enough!' As if to be a Missoni piece it has to have 25 colors. I was making it sharper and cleaner."

When Angela became creative director, diversifying was already a major component of Missoni's strategy. Missoni Home arrived well before other brands, like Ralph Lauren, moved into bedding sections at department stores. (It remains one of the company's strongest royalty streams, with 2016 revenues over \$13 million.) In 1998, M Missoni was launched as a license with what later became the Valentino Fashion Group, getting an early place on the raft of designers spinning off lower-priced second lines. Today it brings in \$50 million a year, 12 percent of which the company keeps; Angela plans to bring the license back in-house when it expires in 2018. In 2008, Luca handed over creative stewardship of Missoni's men's collection to his sister. (Today he is in charge of the archive.) Whenever Missoni had offered swimwear in seasonal collections it sold well, and so in 2009 Angela created Missoni Mare, to give skimpy string bikinis, caftans and trunks with the famous zigzag a permanent home on shelves. In 2011, Missoni developed a 400-piece collection for Target that was such a hit the chain sold the entire six-week run of merchandise in just one day. Not everything has been a smash. The lesser-performing Missoni Sport was shuttered in 2007. In 2009, Missoni partnered with the Belgian Rezidor Hotel Group, hoping to launch a hospitality brand, but stopped with just two Missoni Hotels, one in Edinburgh and the other in Kuwait; neither is still in operation. (The license agreement expired in 2014, and Missoni is currently looking for other partners.)

"I realize that I was born with broad shoulders," Angela says, recalling how she held the company and her family together during the worst year of their lives, 2013, when Vittorio was lost at sea, followed by Ottavio's death soon after. "Besides spending a year looking for Vittorio and taking care of my nephews...I had a lot to do taking care of my mom and the company, too. Looking at it from the outside, if someone told me I could do all that, I'd say, 'Oh, my God.'" Her strong sense of family has ultimately bolstered her sense of individuality. "Maybe after 20 years I can finally say 'I sometimes.' •



SKY'S THE LIMIT
Hang loose with a free-form fit. Isabel Marant pants, Marc Jacobs coat (in hand) and stylist's own boots. For details see "Kick the Dust Up," right.

COVER
Apple Watch Edition, \$1,299,
[apple.com](#)

TABLE OF CONTENTS
PAGE 4
Ralph Lauren jacket, \$795,
and turtleneck, \$1,495,
select Ralph Lauren stores

TRUE COLORS
PAGE 15
Loewe top, \$1,550,
[modaoperandi.com](#), pants,
\$750, similar styles available
at [modaoperandi.com](#), and
necklace, \$450, [amarees.com](#)
PAGE 16
Céline trench coat, \$2,200,

jacket, \$2,850, and pants,
\$960, 870 Madison Avenue,
New York
PAGE 17
Max Mara top, \$650, 813
Madison Avenue, New York,
Dior skirt, approximate
price \$7,400, Dior boutiques
nationwide, Céline boots,
\$1,800, and blanket, \$1,100,
870 Madison Avenue, New York
PAGE 18
Bottega Veneta jacket, \$3,660,
800-845-6790, Max Mara
shirt, \$425, 813 Madison
Avenue, New York, and The
Row pants, \$2,290, The Row
New York, 17 East 71st Street

IN THE NEXT
WSJ. MAGAZINE

WOMEN'S FALL FASHION

ON SALE
AUGUST 26, 2017

PAGE 19
Louis Vuitton coat, pants,
belt and boots, prices upon
request, select Louis Vuitton
stores, Altuzarra gloves, price
upon request, [altuzarra.com](#)

PAGE 20
Céline jacket, \$3,650,
870 Madison Avenue, New
York, Sonia Boyajian earring
at left, \$370, at right, \$330,
[shop.soniabstyle.com](#)

PAGE 21
Calvin Klein 205W39NYC
jacket, \$1,695, top, \$895, skirt,
\$1,250, and sleeves, \$495,
[calvinklein.com](#)

PAGE 22
Jil Sander top, \$3,810, and
skirt, \$4,060, [jilsander.com](#)
PAGE 23
Saint Laurent by Anthony
Vaccarello dress, \$4,490,
3 East 57th Street, New York

**THE CIRCLE IS NOW
COMPLETE**
PAGE 27
Apple Watch Edition, \$1,299,
[apple.com](#)

RHYME AND REASON
PAGE 32
Ralph Lauren jacket, \$795,
and turtleneck, \$1,495,
select Ralph Lauren stores

PAGE 35
Dior Homme jacket, price upon
request, Dior Homme stores

KICK THE DUST UP
PAGE 37
Saint Laurent by Anthony
Vaccarello coat, \$5,990, and
skirt, \$2,690, Saint Laurent
57th Street, New York, Alix
bikini top, \$145, [alixnyc.com](#)

PAGE 38
Burberry capelet, \$2,995,
and shirtdress, \$1,195,
[burberry.com](#), and Stetson
hat, \$270, [stetson.com](#)

PAGE 39
Jeremy Scott jacket,
price upon request,
[jeremyscott.com](#), Isabel
Marant pants, \$435,
[isabelmarant.com](#)

PAGE 40
Chloé coat, \$2,350, Saks
Fifth Avenue, New York, Alix
bodysuit, \$165, [shopbop.com](#),
and bikini bottom, \$115,
[alixnyc.com](#), Jeremy Scott
belt, \$1,020, [jeremyscott.com](#)

PAGE 41
Gucci jacket, \$11,000, select
Gucci stores nationwide,
Alix bodysuit, \$165,
[shopbop.com](#), and bikini
bottom, \$115, [alixnyc.com](#)

PAGE 42
Giorgio Armani shawl,
\$7,595, Giorgio Armani,
Madison Avenue, New York,
Alexander Wang turtleneck,
\$895, and pants, \$1,295,
[alexanderwang.com](#)

PAGE 44
Prada sweater, \$4,610, select
Prada boutiques, Alix bikini
top, \$145, [alixnyc.com](#)

PAGE 45
Chanel shirt, \$1,700, select
Chanel boutiques nationwide,
Re/Done Levi's jeans, \$310,
[shopredone.com](#), Marc Jacobs
coat, \$995, [marcjacobs.com](#)

THIS PAGE
Isabel Marant pants,
\$435, [isabelmarant.com](#),
Marc Jacobs coat, \$995,
[marcjacobs.com](#)

WSJ.noted

PEOPLE, PLACES & THINGS WORTH NOTING
FROM OUR ADVERTISERS



TURQUOIZE AT HYATT ZIVA CANCUN

Surrounded by three sides of sparkling sea, Turquoise grants adult guests an exclusive getaway within Mexico's most coveted all-inclusive resort.

CANCUN.ZIVA.HYATT.COM



NOLET'S SILVER BASIL SMASH

Celebrate warmer weather with NOLET'S Silver Basil Smash. Visit the website to see this and more refreshing cocktail recipes for summer.

NOLETSGIN.COM



#LETHAWAIIHAPPEN ON KAUAI

@carssun: I perfected the art of letting go on Kaua'i. #LetHawaiiHappen #VisitKauai

GOHAWAII.COM/KAUAI



WOMEN OF NOTE

- from -

WSJ.noted

A Global Network of Powerful Female Leaders

WOMEN OF NOTE FROM WSJ.NOTED

WSJ.noted invites you to nominate a woman of note for this exclusive network of leaders, who take part in opportunities designed to advance and recognize female leadership, and foster the continued success of innovative women.

WSJNOTED.COM/WOMENOFNOTE



HERNO

Our iconic 7Den women's jacket is made from the lightest nylon, with down and techno padding. In new colors for Fall, it's both water-repellent and packable.
Herno, 95 Greene Street, NYC, 212.226.1432

HERNO.IT



DISCOVER YOUR #MONTANAMOMENT

Find yourself somewhere unexpected. Discover adventures by day and modern comforts by night. The choices are vast in Big Sky Country.

VISITMT.COM



STILL LIFE

TINA BARNEY

The celebrated photographer shares a few of her favorite things.

PHOTOGRAPHY BY TINA BARNEY

I BOUGHT THE FIREPLACE from an antique shop in New York City in 1967, when I first decorated this house. It's all one piece (not including the blue tiles). Most of the objects on the mantel are gifts from family and friends or antiques I collected in the 1970s while driving around Rhode Island with girlfriends. The tiny glass bowl on the left is from my sister-in-law. The large silhouette is by Robert Cumming. The tiny red bird pin in front is a great memory from my friend Judith Freeman's wedding. She gave each bridesmaid a pin. Then there are the photos. The one in a little blue porcelain frame is of both my sons and niece from 1971. There's a photograph of my parents behind the figure in the orange coat on the

right. It's one of the last photographs of them before they died. Down below, you can see a ceramic block on the hearth. It's a gift from the first friend I made in Sun Valley, Idaho, when I moved there in 1973—she died in a plane crash in the mountains. My son gave me the blue ball-shaped candle. I've never lit it. I got the blue relic to the right from an old house in Rajasthan while on a Guggenheim Fellowship in India in 1991. I was living with an Indian family with my friend Judith—the same friend who gave me the pin—while we worked on a project together. I think if you tried to bring something like that back today you would get in trouble! I got the bicycle toy as a birthday present from someone I met in China.

I was doing a project there in 2006. I even kept the box because it's so beautiful. To the right of the fireplace, on the wall, is a monotype by Mark Tobey; it's the abstract one with dots. Above that is a little antique, and above that is a Joan Nelson painting. My work as a photographer started off very much focused on the house and the family—the objects that are passed down from generation to generation interested me. My monograph *Tina Barney*, which will be published next month, spans four decades of my work. To this day, I might still photograph the same room I photographed in 1977, and nothing will have been moved and nothing much has changed.”

—As told to Thomas Gebremedhin

EXACTLY LIKE *NOTHING ELSE*[®]

HOTEL NO.

82

THE PRESS HOTEL
PORTLAND, MAINE

With vintage typewriters hanging from the ceilings and quotes lining the walls, The Press Hotel draws inspiration from its past as the Portland Press Herald. In a story of rebirth, journalist Ani Tzenkova explores a one-of-a-kind Old Port experience you can only find in the Autograph Collection[®].

Watch this story and explore our collection of independent hotels at AutographHotels.com

AUTOGRAPH COLLECTION[®]
HOTELS



ANI TZENKOVA EDITOR-IN-CHIEF, TRENDLAND



CACTUS DE CARTIER COLLECTION

Cartier