

VOGUE

AUG

GAME ON!
**GIGI
HADID**

MEETS
THE WORLD'S
GREATEST
ATHLETE
**ASHTON
EATON**

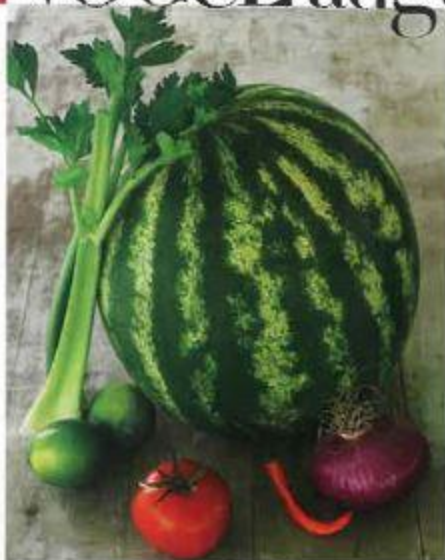
RIO GRAND
12 MUST-SEE
OLYMPIANS

CLEAVAGE
CONFIDENTIAL
SECRETS OF
A DAZZLING
DÉCOLLETÉ

GOLD-MEDAL FASHION

108 WINNING LOOKS
FOR NOW
AND FOREVER





Summer BLEND

TOTALLY CHILL, P. 166
INGREDIENTS FOR A PERFECT SUMMER SOUP, PHOTOGRAPHED BY ERIC BOMAN

112 TALENT

Tika Sumpter and Parker Sawyers play the future First Couple on a date with destiny

113 TENNIS

With a new coach, Milos Raonic aims for the top

114 BOOKS

Nadja Spiegelman pays tribute to the women in her family

114 DESIGN

For Décor's Barbares, Nathalie Farman-Farma channels old-world charm

fashion & features

119 ADMIRING HIGH

As Gigi Hadid tries out some moves in the season's best performance looks, Olympic decathlete

Ashton Eaton gives her some pointers. Robert Sullivan reports

134

GOLD STANDARDS
America's best athletes are driving, diving, tackling, and scoring—with some notably well-dressed training partners—on the world's stage

144

BACK & FORTH
Whimsical prints, velvet bows, gilded swirls and scrolls lend fall's vintage-inspired handbags and dresses a timeless intrigue

154

RHYTHM & BLUES
Even as he brings his brand of fast-talking, angst-y young hero to Woody Allen's Café Society, Jesse Eisenberg turns his writer's

eye to the London stage and to a new TV project. By Nathan Heller

156

THE WHIRLWIND
Businesswoman, investor, rainmaker, film producer, matchmaker, diplomat, supermom, gossip magnet, Wendi Murdoch is all these things at once—and nothing less than a force of nature. Rob Haskell reports

160

MUSTIQUE MYSTIQUE
Architect Raffaella Bortoluzzi delivers a contemporary punch to the Grenadine Isle with a coolly modern multipavilion beach oasis. Harish Bowles pays a visit

166

TOTALLY CHILL
The key to a great summer soup, writes Oliver Strand, is picking a few fresh ingredients—and not trying too hard

168

TRUE BLOOD
Triathlete Sarah True has one of three spots on the U.S. Olympic team. Her sister, Lauren Groff, is a critically (and presidentially) acclaimed novelist. Rebecca Johnson meets the superachieving siblings

172

THE SPACE BETWEEN
Extremely delicate—and highly susceptible to the physical signs of aging—the cleavage's thin skin is the latest battleground for youth-seekers. By Sarah Brown and Leslie Camhi

174

SOFT FOCUS
Behold the new new look: an unstructured silhouette in ultra-wearable knits and insouciant silks. The palette is muted—and the chic is palpable

index

182

FALLING FAST
The rules have changed. Find something for autumn, then wear it straightaway

188

IN THIS ISSUE

190

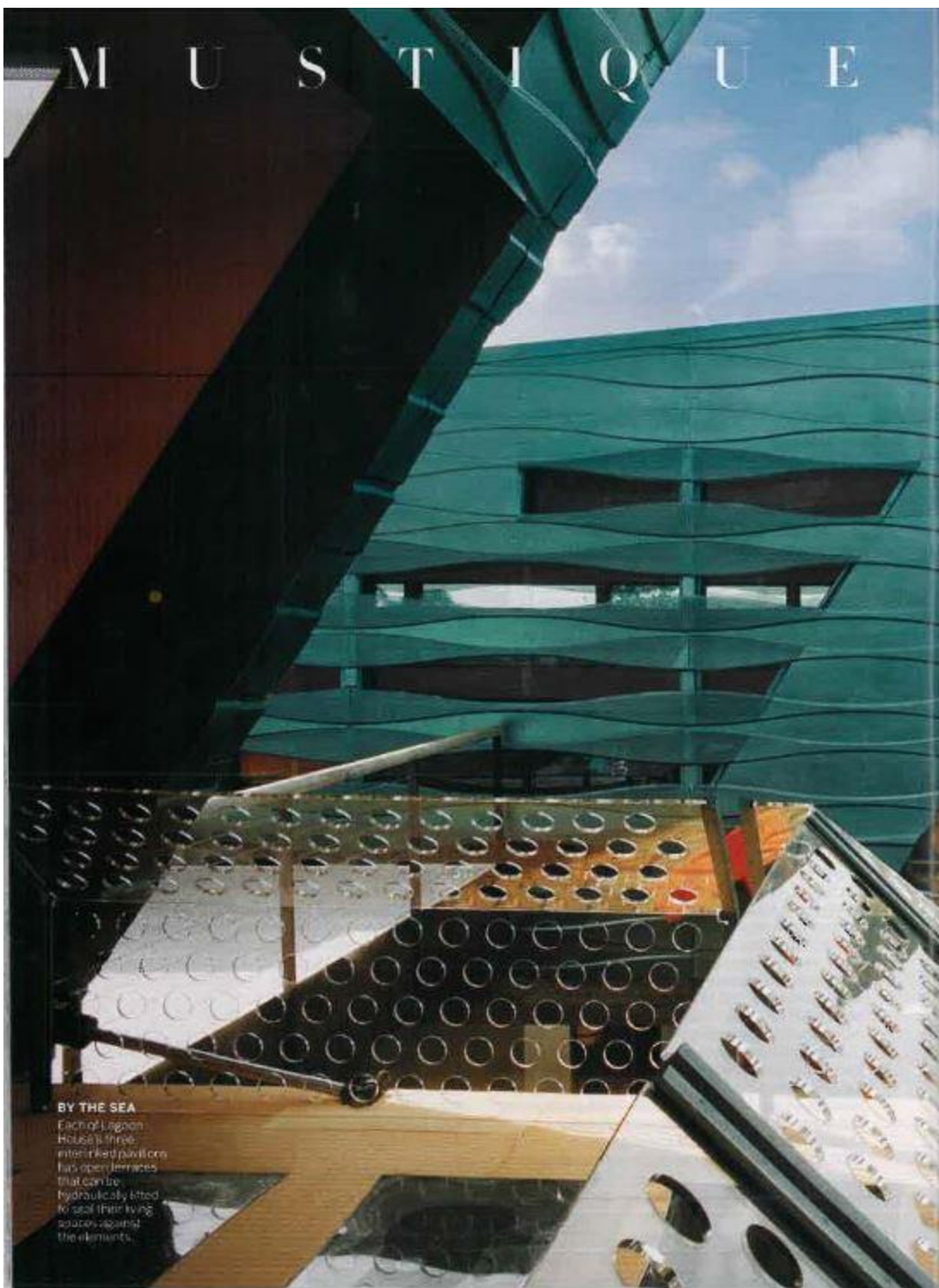
LAST LOOK

cover look GOING FOR GOLD



Gigi Hadid (in a Versace dress and Jennifer Fisher earring) and Ashton Eaton (in Nike). To get this look, try: Dream Fresh BB Cream, Brow Drama Pomade Crayon in Blonde, The Nudes Palette, Line Express Eyeliner, Lash Sensational Luscious Mascara, Lip Studio Color Jolt in Stripped Down. All by Maybelline New York. Hair, Jimmy Paul for Bumble and Bumble; makeup, Val Garland. Photographed at Four Seasons Resort the Biltmore Santa Barbara. Produced by MT+. Set design by Jack Flanagan for the Magnet Agency. Details, see In This Issue.
Photographer: Mario Testino.
Fashion Editor: Tonne Goodman.

M U S T I Q U E



BY THE SEA

Each of Lagoon House's three, interlinked pavilions has open terraces that can be hydraulically lifted to seal their living spaces against the elements.

M Y S T I Q U E

Architect Raffaella Bortoluzzi delivers a contemporary punch to the Grenadine Island with an innovative multipavilion beach oasis overlooking the Caribbean. Hamish Bowles pays a visit. Photographed by François Halard.



he entrance gates are barred with candy canes of spun Venetian glass in shades of Caribbean blue and Atlantic green, and the tropical orchard beyond is planted as thickly as an Henri Rousseau jungle. The promise of architectural adventure hangs as heavy in the air as the scent of frangipani. We are, after all, on a jungle-shaded hillside lane on the island of Mustique—where fantasy is the local vernacular.

And they don't come more fantastical than architect Raffaella Bortoluzzi's Lagoon House, which perches like a flight of winged prehistoric creatures alighting on a cliff face high above one of the island's most beloved palm-fringed bays.

Bortoluzzi, 48, first studied architecture in her native Venice, where the approach was traditional; then in Lisbon, where it was experimental; and finally at Columbia University, where it was conceptual. She stayed in Manhattan to work with Richard Gluckman, who was then designing many of the galleries in Chelsea (as it was fast transforming into Manhattan's art central), ringing subtle changes on "all these white boxes," as Bortoluzzi remembers. "He was a great teacher," she adds, "and I learned a lot about detailing, and trying to hide all the things that nobody wants to see in an architectural space." From there she went to work with Rafael Viñoly, then creating the five-building Nasher Museum of Art at Duke University, intriguingly top-lit with fretworks of beams and glass. Viñoly was "very open to experimenting with forms and materials and shapes," says Bortoluzzi. "Every project by Rafael is something completely different. I was really lucky to get these two such disparate teachers."

All these histories find expression in Lagoon House, commissioned by the cultural philanthropist Maja Hoffmann. Bortoluzzi set up her Manhattan-based Labo Design Studio on the strength of her first project for Hoffmann—an ambitious rooftop extension for a downtown apartment. Since then, the architect's American work has included an astonishing bluff-side house for decorator Muriel Brandolini in Hampton Bays, and an exquisitely crafted Lower East Side loft for her friend the designer Federica Tondato.

Hoffmann called on her again after acquiring a dramatically sited James Bond-looking house, composed of red marble and waterfalls, in Mustique in the early 2000s. Bortoluzzi transformed the property so that it now melds seamlessly with the landscape, echoing the indoor-outdoor concept that the great Sri Lankan architect Geoffrey Bawa introduced in the 1960s to redefine contemporary tropical living.

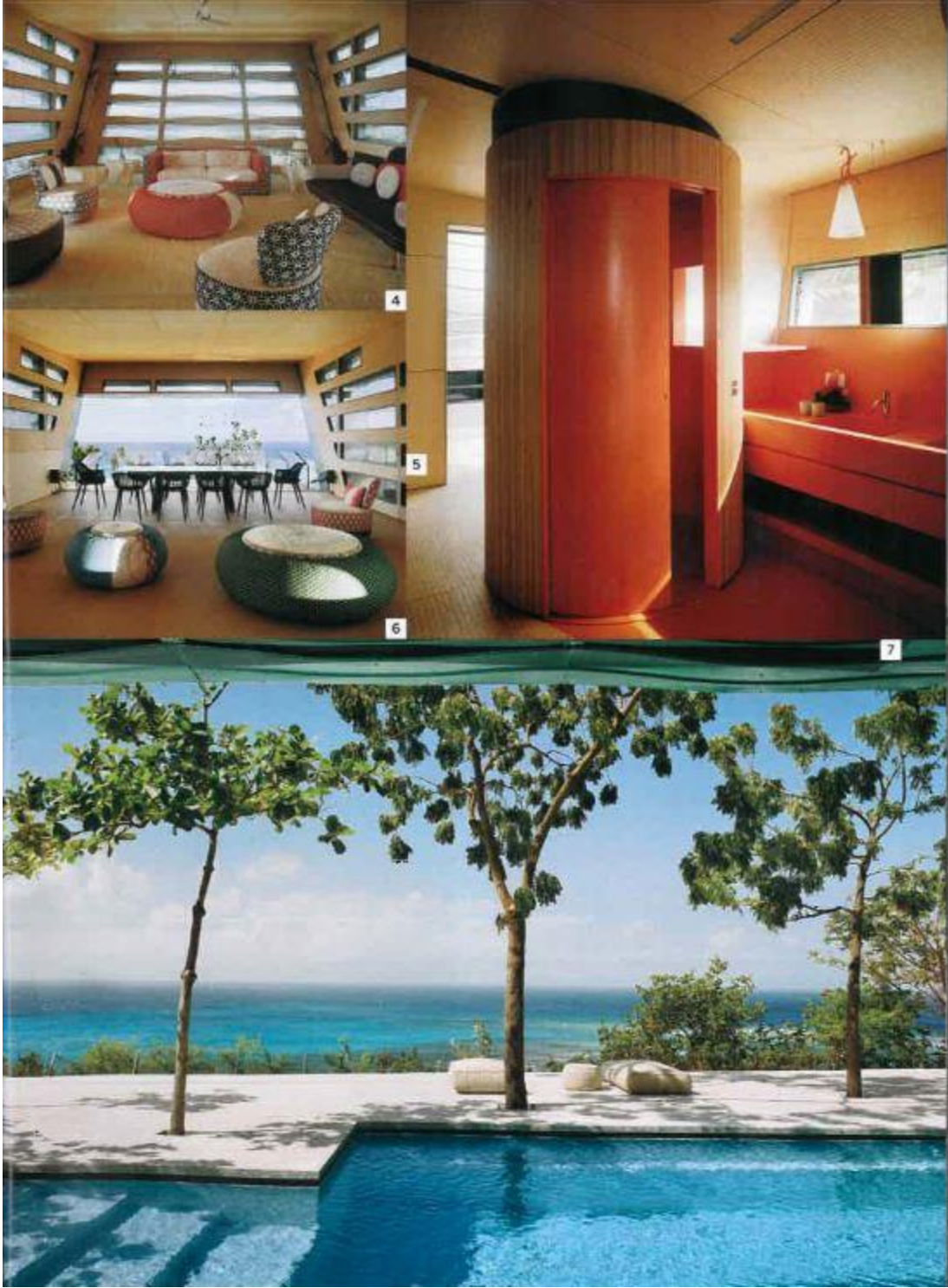
Shortly into the remaking of her main house, Hoffmann began thinking about an additional guest complex for friends and family, and bought a nearby site for the

1. Sinuous lines on the painted zinc exteriors made by Migo/Bufkin. 2. The architect in Prabal Gurung. 3. A local fruit stand. 4. Soft seating by Edward van Vliet in the living space with the terrace panel closed. 5. Cylindrical pods conceal the laundry in the master bath. 6. The lowered terrace panel allows for open-air dining at the glass Konstantin Grcic table. 7. Poolside flame trees planted by landscape architect Bas Smets.



BORTOLUZZI: CHRISTOPHER CHURCHILL; SEATING: EDWARD VAN VLIET; GURUNG: MARIKA; LEE: ANTONIO MANGANO; LAUREN: JEFFREY MAYER





purpose. Her brief to her architect was to think "bold" and work in a strictly "unidentifiable style! We wanted to create a new, human house," Hoffmann adds, "and not a fortress on a hill." This time around, since the original project had required Bortoluzzi to live on the island for a year, and presented numerous complications, it was decided that Lagoon House would be prefabricated. This meant that, although it took "forever" to prepare the site, with elaborate land-grading to transform the cliff face into a series of terraces, its three ready-made pavilions went up in less than a week.

"What makes Mustique so charming is that everybody builds their own dreams," says the architect, who had the opportunity during her extended stay to explore the charming but less adventurous architecture of neighboring islands in the archipelago—where many houses are built using corrugated iron to protect against the ferocious elements—as well as Mustique's idiosyncratic and rarefied offerings. Ever since Colin Tennant, the third Baron Glenconner, bought the island in the 1950s for £45,000, poured his resources into its transformation, and gifted a handsome parcel of land to his friend Princess Margaret, it has been a sought-after retreat for celebrities, including Mick Jagger and David Bowie, with wildly diverging tastes. Bortoluzzi remembers "the person who wanted a French castle, and another who wanted a Venetian house." One homeowner even brought over a battalion of Moroccan craftspeople to create a Moorish-hilltop fantasia. Bortoluzzi herself most admires Bowie's Balinese compound (which he described as "a whim personified") and a Zen-like Japanese-inspired house with one wall completely missing to frame the view. "I don't know what happens in the rain," Bortoluzzi says, laughing, "but it's very beautiful!"

For Hoffmann's guest complex, the architect, who relishes new materials, commissioned the metal fabricators Milgo/Bulkin, who frequently work with sculptors, to produce dramatically textured zinc casing—referencing those corrugated-iron roofs—for the three new buildings. Inside Lagoon House, she created custom-made wall treatments and units fabricated from recycled palm wood and poplar, carved like waves to reflect the undulant movement of the rooftop, or textured like the woven cane-work of a villager's basket. Outside, a retaining garden wall of vibrant orange glass tiles mirrors the astonishing red of the island's flame trees that have been planted to shade the pools and that set the island alight in June with their brilliant blossoms. There is color, too, in the external concrete floors, which have been flecked with Bortoluzzi's collection of exuberantly colored Venetian *murrina* glass beads—traditionally used for jewelry—that glint in the sunlight, like a postmodern take on the terrazzo floors of the great Italian palaces.

Originally intended as three one-bedroom pods, the structures were deemed "too enclosed" as the project expanded. Bortoluzzi looked to that Japanese house she had so admired and opened the front of each building, protecting it against the unforgiving elements with an ingenious hydraulic system that enables the floor of the pavilions' open terraces to cantilever up and meet its roof's jutting edge. Those balcony floors are set with waving insets of sturdy clear Plexiglas that reveal the waters of the inviting lap pools below. When these balconies are closed, the clear openings serve as windows.

"The beautiful thing about working with Maja is that she always has a vision," says Bortoluzzi, who traveled with her to the Milan Furniture Fair

CONTINUED ON PAGE 185



FANTASY ISLAND

"Everybody builds
their own dreams,"
says Bortoluzzi,
of the enduringly
fashionable Caribbean
retreat. Pictured here,
Lagoon Beach.



MUSTIQUE MYSTIQUE

CONTINUED FROM PAGE 164

and the Venice Biennale, and visited dealers of iconic Brazilian and other contemporary furnishings for Lagoon House's contents. "She has an incredible sense of space and a great sense of materials—she loves to try things."

The resulting concept was deemed so different from the original that planning permissions proved troublesome. "They thought that it was too crazy for the architecture of the island," notes Bortoluzzi—which, let's face it, is saying something. In this climate, however, fast-encroaching nature triumphs, and now, from the few places that they can be seen, the three ocean-green floating roofs are camouflaged by what appears to be dense jungle undergrowth but is in fact a sophisticated planting scheme devised by the distinguished Belgian landscape architect Bas Smets, who is also responsible for Hoffmann's LUMA art complex in Aaris.

"I love to create different atmospheres," says Bortoluzzi. "The idea is that you move through the house and discover new areas and landscapes." This approach is reflected in Smets's design, which opens up clearings in the existing forest "to change the way you appreciate the landscape at any time."

Having parked their cars in a palm-shaded lot, guests arrive at what looks like a one-story property that frames a narrow glimpse of ocean through a coarsely enclosed courtyard, where the garden is densely planted by Smets with banana, mango, and papaya trees that can be plucked for a breakfast treat. On the lower level, the lap pools are paved in tiny lozenges of white marble from Carrara, an elegantly urbane touch that creates "a desertlike space," as Smets notes, "a plateau from which you contemplate the Caribbean."

"It's not a house," says Smets. "There are no corridors, for instance—instead it's a volume here, an opening there. It's almost like a village. And there is no sense of indoors and outdoors: It's a kind of landscape in itself." □

CONTINUED ON PAGE 186