

ELLE

ARABIA

JUNE 2026

Worlds of **INFLUENCE**

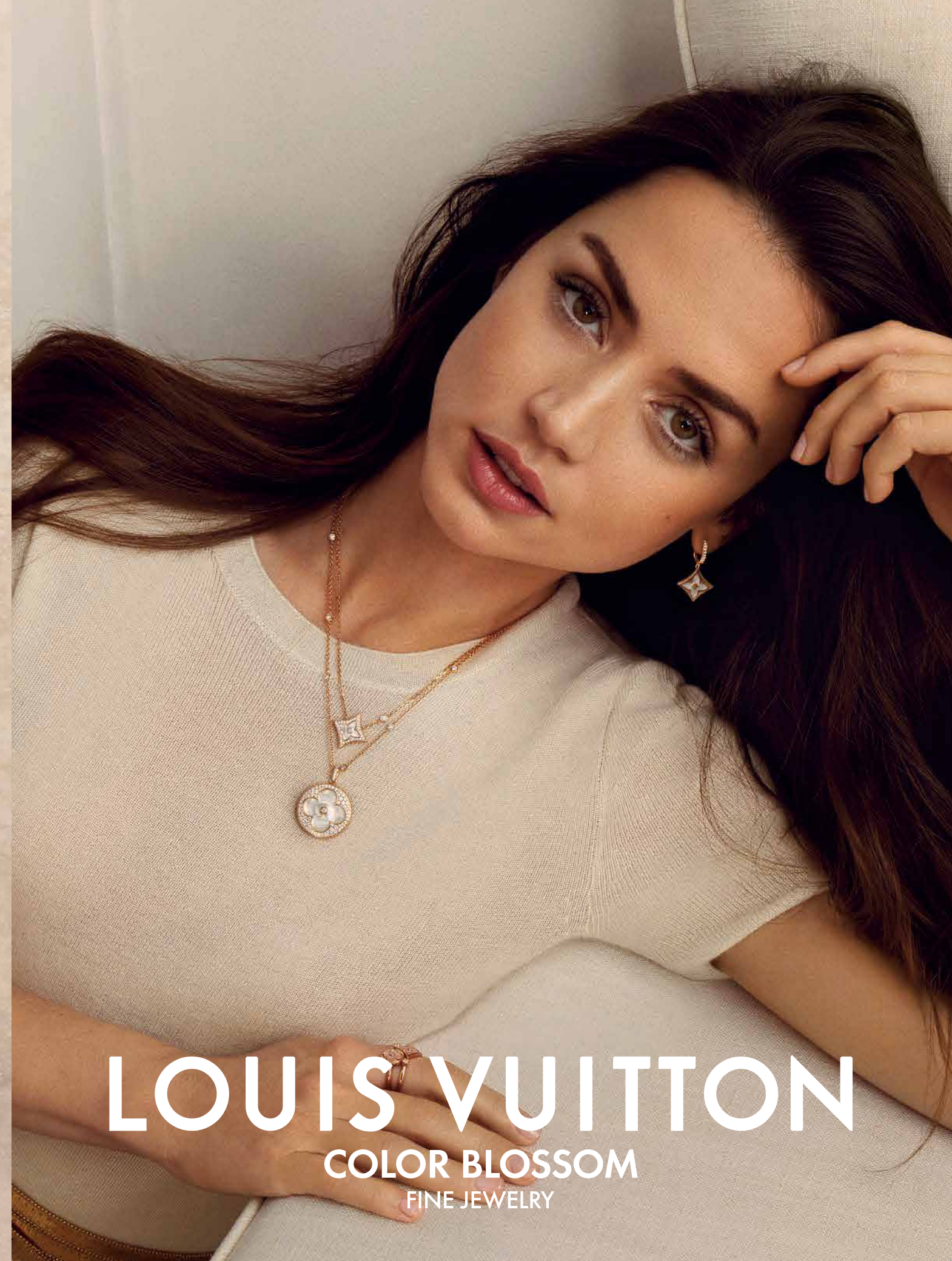
A SHARPER LOOK
AT THE FASHION,
PEOPLE AND
CRAFTSMANSHIP
DEFINING THE
SEASON

KHADIJA
AL BASTAKI

SHAPING THE *Creative* CONVERSATION

UAE DHS 30





LOUIS VUITTON
COLOR BLOSSOM
FINE JEWELRY



ليني كرافيتز


JAEGER-LECOULTRE

THE WATCHMAKER
OF WATCHMAKERS



CALIBRE 822

REVERSO

Joia

BAUME & MERCIER




BAUME & MERCIER
MAISON D'HORLOGERIE GENEVE 1830

ELLE

ARABIA

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CROWNING
MOMENTS

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Between iconic palaces, trendy beaches, gourmet hotspots and vibrant shopping, the French riviera city is the perfect escape for a dose of glamour



ON THE COVER

KHADIJA AL BASTAKI
Senior Vice President of Dubai Design District (d3). Khadija Al Bastaki wears Abaya by Bougessa, Sheila by Otté, and all jewelry by Tiffany & Co
Photographer Sam Rawadi; Stylist & Creative Director Polina Shabelnikova; Hair Safiyah Cassim; Makeup Jean Kairouz; Location d3



98
HEAT WAVE



TEAL APPEAL: MORE LUXURIOUS THAN BLUE, SOFTER THAN GREEN; TEAL IS OUR COLOR CRUSH THIS MONTH ESPECIALLY ON ULTRA LUXE ACCESSORIES AND JEWELRY



Poolside PASTELS

SOFT SHADES OF SKY BLUE, BLUSH PINK, AND WHITE BRING A LIGHT EASE TO BEACH DRESSING, INSPIRED BY SUNLIT WATERS, FLAMINGO FLORALS, AND LONG BREEZY AFTERNOONS.



Creative Energy

Dear Readers,

This issue is shaped by creativity, craftsmanship, and the people pushing culture forward in different ways. Across fashion, art, design, and business, the stories feel personal and closely connected to the region's growing creative momentum. At the center of the issue is our cover story with Khadija Al Bastaki, whose leadership has helped shape Dubai Design District into one of the region's leading creative communities. More than a decade after its launch, she reflects on supporting regional talent, building opportunities, and the creative energy that continues to define Dubai today.

The conversations across the issue reflect different perspectives on creativity and growth. Elissa Freiha looks back on a decade of shaping conversations around Arab women and entrepreneurship, while Katia Barros speaks about color, craftsmanship, and the spirit behind FARM Rio. Elsewhere, discussions around wellness, sustainability, art, and heritage reveal a shared focus on building with purpose and individuality, from the Max Mara Art Prize for Women and the Cartier Women's Initiative to the next chapter of Buccellati.

Travel this month moves between different moods and landscapes, from the glamour of Cannes and its Riviera rhythm to Venice during the Biennale, where art and atmosphere take over the city. Across Europe, The Bicster Collection continues to turn shopping into a cultural experience, while closer to home, the region's evolving creative and wellness spaces reflect a city constantly redefining itself.



Dina Spahi

dina.spahi@ellearabia.com



1. PUCCI 2. VALENTINO GARAVANI 3. CHLOÉ 4. DITA EYEWEAR 5. MIU MIU 6. AQUAZZURA 7. PRADA 8. MISSONI

Just What Matters.

SONEVA



The Bag

The Iside Tin reworks Valextra's signature bag through a longer, more structured silhouette that shifts the classic top-handle shape into something sleeker. Designed with versatility in mind, it moves easily between day and evening thanks to its clean lines and understated finish.



The Ring

From the Louis Vuitton Mythica collection, the Conquest ring pairs a 3.07-carat LV Monogram Star-cut Fancy Vivid Yellow diamond with onyx, white gold, and yellow gold in a sharply structured setting. Graphic lines and strong contrast give the piece a sculptural, architectural quality.



The Timepiece

The Historiques American 1921 by Vacheron Constantin stands out through its angled dial, offset numerals, and distinctive cushion-shaped pink gold case. Finished with a grained silver-toned dial and dark blue leather strap, the design remains unconventional nearly a century after it first appeared.

ELLE

radar

SOFT HORIZONS
Brunello Cucinelli's Summer 2026 collection captures the ease of an Italian escape through fluid tailoring and sun-washed neutrals, with touches of raffia and suede for a wardrobe that is relaxed yet refined.

BRUNELLO CUCINELLI MEDITERRANEA CAPSULE COLLECTION 2026

Longer Days Ahead

A SEASON SHAPED BY LIGHT TEXTURES, SOFTENED COLOR, AND A MORE RELAXED APPROACH TO DRESSING



POSSE



CHLOÉ



LOEWE + PAULA'S IBIZA



MISSONI

ELIOU



ISABEL MARANT

BEN AMUN



ALANUI



RABANNE



ANDREA GOMEZ

Carefree Spirit

THE NEW BOHO FEELS LESS FESTIVAL, MORE REFINED ESCAPE: WOVEN TEXTURES, CROCHET ACCENTS, AND ARTISANAL DETAILS DESIGNED FOR A SUMMER LIVED BAREFOOT AND BEAUTIFULLY UNDONE.



ULLA JOHNSON



JOHANNA ORTIZ + ARTESANO



DRAGON DIFFUSION

ANCIENT GREEK SANDALS

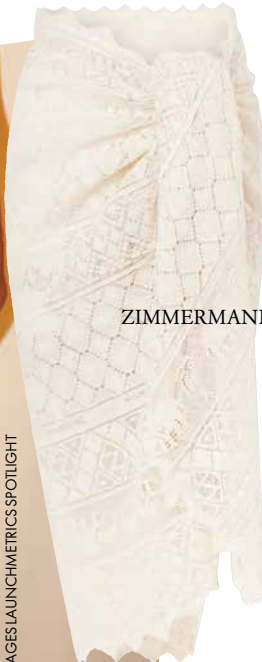


TEN THOUSAND THINGS



ISABEL MARANT

IMAGES LAUNCHMETRICS SPOTLIGHT



ZIMMERMANN

BALMAIN



GABRIELA HEARST



CORDERA



CHRISTOPHER ESBER



PURA UTZ



A Style

BORN in RIO

With its High Summer '26 collection, FARM Rio brings the spirit of Rio de Janeiro into focus through color and craftsmanship.

Co-founder and Creative Director Katia Barros reflects on joyful dressing, escapism and the emotional language of print.



For Summer '26, the Brazilian label continues its AS CARIOCAS chapter with a collection that feels deeply connected to Rio, from the coastline and tropical landscapes to the energy of everyday life in the city. Bubble hems, artisanal embroidery, richelieu cuts, and playful 3D embellishments appear across dresses and matching sets designed to move from beach days into evenings. As the brand continues its global expansion, Creative Director and co-founder Katia Barros speaks to ELLE Arabia about the power of color, and why Rio remains at the center of everything the brand creates.



KATIA BARROS
Co-Founder &
Creative Director



FARM Rio has such a distinct point of view. How would you describe the mood of High Summer '26 in one sentence? It is a summer that deepens what it means to be carioca, light, vibrant, rooted in nature, and filled with a very natural sense of joy.

"Joyful dressing" is often linked to the brand. What does that mean to you personally? At FARM Rio, we always say we believe in 'dressing in happiness.' It's much more than a tagline – it's our soul and the way we see fashion. For us, clothes carry emotion. They have the power to uplift your mood, bring confidence, spark memories, and celebrate individuality. Coming from Rio, we were deeply shaped by a culture that embraces color, nature, warmth, and joy as part of everyday life, and that spirit naturally became part of our creations.

Color is at the heart of everything you do. Do you start with a feeling, a place, or a palette? For me, inspiration comes from many different places. It can start with a feeling, a song, a memory, a color combination, or even a cultural expression. Nature and Brazilian culture are huge references for us at FARM Rio, from tropical landscapes

and biodiversity to popular festivals, music, craftsmanship and the vibrant energy of Rio. We also draw a lot from art and collaboration. Our creative process is very collective, with artists, illustrators and designers constantly bringing new perspectives and reinterpretations to our visual universe. I think that's what keeps our prints and colors feeling alive, emotional and always evolving.

Rio is clearly central to the brand's identity. What's one detail about the city that always finds its way into your work? The mix. In Rio, you have ocean, forest, and city all coexisting at once. That layered energy always finds its way into our work, especially through prints like Beaches Patch, which reflects an emotional map of the city.

The 3D embellishments from starfish to boats feel playful. How do you keep that sense of fun without losing sophistication? We embrace playfulness, but always with care in execution. These elements come from a very emotional and natural universe. Sophistication lives in the details, in the craftsmanship, and in the balance between imagination and design.

Matching sets are a big part of this collection. How do you like to wear them yourself, together or mixed apart? I love both. Wearing them together creates a strong and intentional look, almost like a statement. Mixing them apart brings freedom and opens up new possibilities, which is very much in the spirit of FARM.

As the brand expands globally, how do you keep that original Rio spirit intact? We truly believe that the more we go deeper into our roots, the more universal we become. Rio is not just a place, it is a way of seeing the world, and that travels. For example, our campaign AS CARIOCAS (which originally means, people who are born in Rio) is a movement for everyone! It invites the "c a r i o c a s" - whether by birth or by spirit - to show the world, in their own way, what it means to embody this style all over the world.

There's a sense of escapism in the collection. What does escape look like to you right now? Escape is very connected to nature right now, to the forest, to the sea, to natural elements. It is an invitation to slow down and enter a more sensory and intuitive space.

For someone discovering the brand for the first time in the Middle East, what piece would you tell them to start with? I would suggest starting with a piece that expresses our essence clearly, like a printed dress or a matching set, while still feeling aligned with the local lifestyle. FARM is always about balancing identity and cultural dialogue.

Finally, what does the perfect High Summer day look like through your eyes? A day without rush, with sunshine and nature close by, whether it is the ocean or greenery. Wearing something light and comfortable that carries you through the day into the evening, and feeling fully present.

Checked Into Summer

If summer had a dress code, Louis Vuitton just wrote it. The Maison's Resort 2026 collection serves up surfer-girl knits, glossy sunset accessories, and playful statement bags destined to become the season's most-wanted vacation buys.



Fashion Memo
A CURATED ROUNDUP OF THE BEST NEW FASHION AND NOTEWORTHY PIECES TO PAY ATTENTION TO NOW!

WHO: ETRO X TABBY BOOTH
WHAT: The British artist brings her folk-inspired world of stylized animals and playful figures to Etro across a vibrant, joy-filled capsule. The standout? The Kalispera bag, reimagined with an artful, exotic twist.

Coveted Collab



Destination Amalfi

The Attico is making a very strong case for disappearing to the Italian coast immediately with its "Il primo bagno" collection; think sun-faded prints, breezy silhouettes, chunky cork platforms, and beach-to-bar pieces made for glamorous days by the water.



Most Wanted... Jelly Sandals

This season's versions trade playground nostalgia for fashion-girl approval, stepping out in playful colors, sleek silhouettes, and just the right amount of kitsch.



1. JIMMY CHOO SANDALS
2. ANCIENT GREEK SANDALS
3. SAM EDELMAN
4. SENSO
5. CHLOÉ



Plastic Fantastic

Farm Rio is tapping into the kind of summer nostalgia we actually want back: jelly textures, flower-shaped bags, glossy thong sandals, and punchy colors made for sun-kissed skin. Playful, a little kitschy, and impossible not to have fun with.

Everybody's Wearing... A Little Short dress

LAUNCHMETRICS SPOTLIGHT

From punchy minis in citrus shades to playful brights made for golden hour, a colorful mini is officially the season's easiest mood booster.





FANCY YARN

THE ART OF TWEED

Inside ACT3, the French atelier weaving CHANEL's most intricate fabrics



WEAVING

In Pau, a quiet city in southwest France, one atelier has become essential to the making of modern luxury fashion. ACT3 (short for *Activité Création Tissage*) specialises in the production of tweed, creating richly textured fabrics for CHANEL Ready-to-Wear collections and beyond. Though rarely in the spotlight, its craftsmanship sits at the centre of some of fashion's most recognisable silhouettes.

Founded in 1996 by Austrian textile engineer Maria Messner, ACT3 began as a small weaving atelier focused on experimental textile design for Parisian fashion houses. While studying textile engineering in Austria, Messner developed a fascination with hand weaving before eventually settling in

France to establish her own workshop. Everything changed in 2002, when she met legendary embroiderer François Lesage.

Impressed by her unconventional fabrics, Lesage entrusted ACT3 with the production of exclusive tweeds for CHANEL, a collaboration that continues today. Since 2014, the atelier has officially been part of the House of Lesage within CHANEL's *Métiers d'art* ecosystem, preserving rare artisanal techniques while constantly pushing textile innovation forward.

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WARPING



LOOM PREPARATION

More Than Just Tweed

At ACT3, tweed is far from traditional. Some fabrics incorporate more than 20 different materials within a single weave: ribbons, metallic yarns, boucle threads, cotton, fringe details, and unexpected textures layered together to create movement and depth.

For every CHANEL Ready-to-Wear collection, Lesage first develops fabric samples at le19M in Paris alongside the Creation Studio on Rue Cambon. Once approved, ACT3 takes over the weaving process, bringing even the most complex concepts to life using Dornier rapier looms dating from the 1970s through to the 2010s.

The Human Touch

Despite the technical precision involved, the process remains deeply handmade. Every fabric is overseen by a single artisan

from beginning to end. During weaving, constant intervention is required: a thread may need retying, a ribbon flattening, or a fringe texture carefully lifted using a comb or scraper.

The artisans rely as much on instinct as machinery, monitoring the rhythm and tension of the weave throughout production. Before any fabric leaves the atelier, every roll undergoes a complete inspection front and back before being measured, weighed, and packaged.

The Latest Creation

This season, ACT3's craftsmanship appears in the *Cruise 2026/27* collection presented in Biarritz under the direction of Matthieu Blazy. For the collection, the atelier created a bayadère-inspired multicoloured cotton fabric, demonstrating its ability to adapt traditional weaving techniques to increasingly contemporary ideas.

Looking Forward

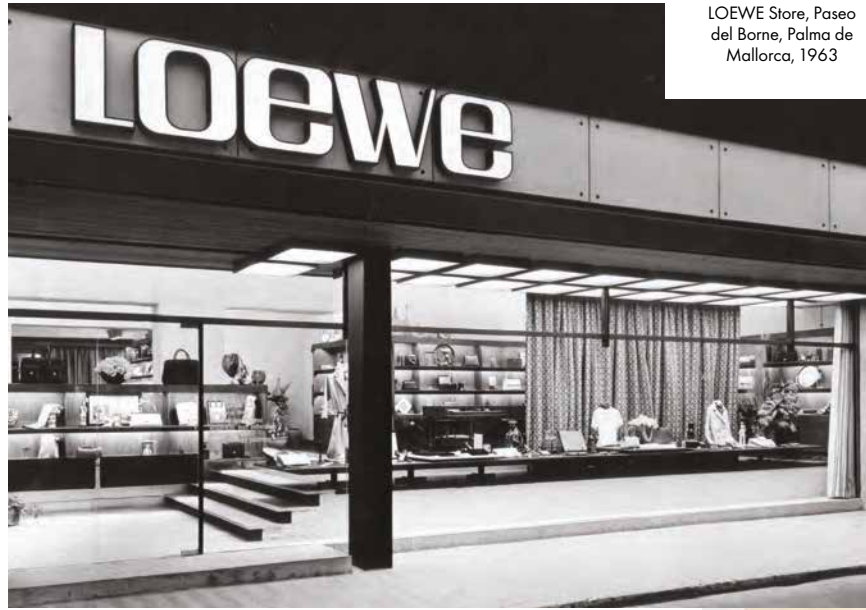
Today, ACT3 employs around forty people and continues to invest in more responsible production methods. Solar panels power much of the building, fabric scraps are recycled or repurposed, and the atelier holds both GOTS and OEKO-TEX certifications, ensuring the use of organic materials and fibres free from harmful substances.



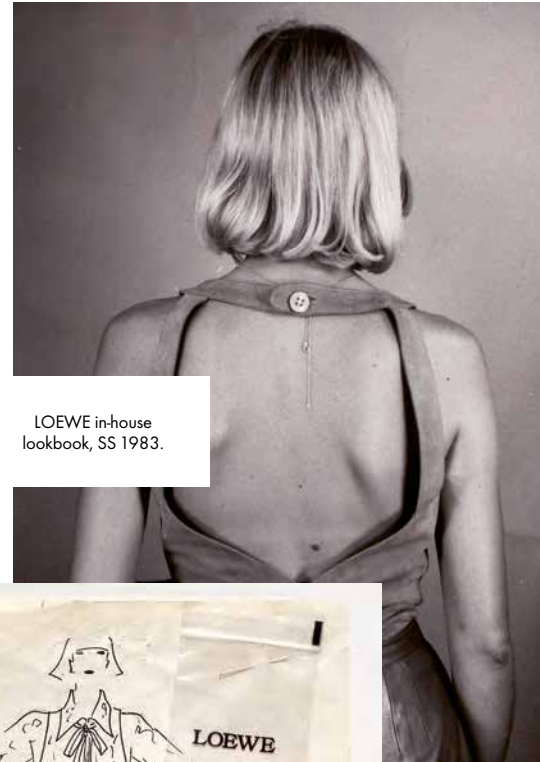
HANDMADE PROTOTYPING



TISSU INSPIRATION BAYADÈRE



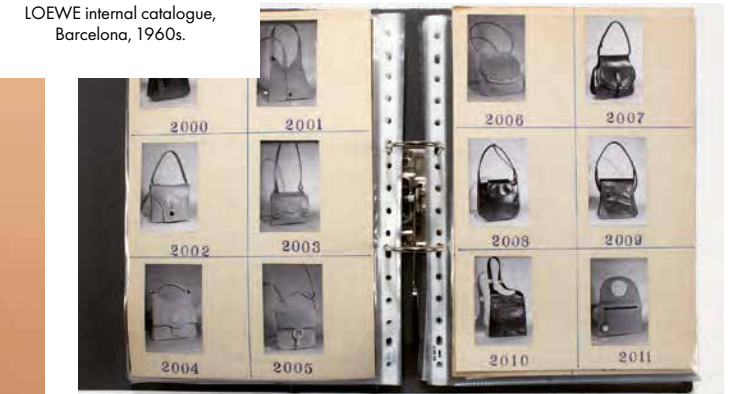
LOEWE Store, Paseo del Borne, Palma de Mallorca, 1963



LOEWE in-house lookbook, SS 1983.



Men's vanity case from 1905, displayed on leather cushions from 2001, reinterpreted in 2014. LOEWE campaign, SS 2015. Creative Direction: M/M Paris.



180 YEARS OF CRAFT

Loewe marks a major milestone with one eye on its heritage and the other firmly on *what comes next*

Karl Lagerfeld design for LOEWE, 1973.



Original design for LOEWE store window by José Pérez de Rozas, 1943.



LOEWE store, Gran Vía, 8, Madrid, 1939.

In fashion, staying relevant for a season is hard enough. Staying relevant for 180 years? That requires far more than a storied archive or a recognizable logo. Founded in Madrid in 1846 by a collective of leather artisans, Loewe has had a very long time to perfect the art of reinvention. And as the world's second oldest luxury fashion house, it wears its heritage the way the best luxury does: lightly, confidently, and never at the expense of what comes next.

What began as a small leather workshop has evolved into one of fashion's most influential creative houses, built on an almost obsessive commitment to leather, culture, and the intelligence of the hand. As Loewe celebrates its 180th anniversary in 2026, the milestone feels less like a nostalgic look back and more like a reminder that true luxury isn't about standing still. It's about knowing when to evolve, when to experiment, and when to completely rewrite the script.

The early years laid the foundation. In 1872, Enrique Loewe Roessberg brought together the original artisans under the name E. Loewe, transforming a local workshop into a singular identity. By 1905, the House had become an official supplier to the Spanish royal crown because impeccable leatherwork has always had a way of attracting powerful admirers. But LOEWE's real talent lies in refusing to stay neatly inside one lane.

Over the decades, the House expanded from leather specialist to cultural shapeshifter: ready-to-wear in the 1960s, international expansion from London to Tokyo, and in 1970, the arrival of the now-iconic Anagram: four interlocking Ls that quietly became one of fashion's most recognizable calling cards. Then came the

Amazona bag in 1975: elegant, practical, slightly rebellious, and decades ahead of fashion's current obsession with quiet luxury.

The creative history is equally stacked. Giorgio Armani designed women's collections for the House in the late '70s, while figures including Narciso Rodriguez and Stuart Vevers helped shape its contemporary identity. Then, in 2013, Jonathan Anderson arrived and Loewe entered what can only be described as its intellectually cool era.

Under Anderson, craft wasn't treated as heritage tucked away in an archive. It became the main character. Fashion collided with art, surrealism, sculpture, handwork, and unexpected humor. The Loewe Foundation Craft Prize, launched in 2016, only deepened that commitment, championing contemporary craftsmanship at a moment when handmade excellence felt more relevant than ever. In 2024, Crafted World, the House's first major public exhibition, opened in Shanghai, offering audiences a deeper look into Loewe's ever-expanding universe of creativity, culture, and craft. And perhaps that's the secret to 180 years: Loewe understands that heritage

means very little unless you keep giving people a reason to look again.

Now, as Jack McCollough and Lazaro Hernandez usher in a new creative chapter, the House continues to do what it has always done best, honor craftsmanship without becoming trapped by it. Reinvention, after all, has always been central to LOEWE's story.

Because at LOEWE, longevity isn't about preserving the past under glass. It's about taking something centuries old, making it feel thrillingly current, and somehow convincing us we absolutely need another beautifully made leather bag in the process.

“
LOEWE'S REAL TALENT LIES IN REFUSING TO STAY NEATLY INSIDE ONE LANE”

GARDEN ESCAPE

At Dior, Dioriviera returns with a softer, more feminine mood shaped by florals, sun-washed textures, and playful summer details. Jonathan Anderson reimagines the collection through blooming toile de Jouy prints, terry-cloth Book Totes, woven mules, silk scarves, and jewelry inspired by hydrangeas and fruit motifs, while Dior Maison extends the escape through elegant tableware, garden furniture, and decorative pieces designed for summer living.



ELLE

accessories

SIGNS OF A JOURNEY
With their brushed aluminium finish and visibly worn surfaces, RIMOWA cases have become known for looking better after years of travel, collecting dents, stickers and traces of movement along the way.



Return to Biarritz

CHANEL returns to Biarritz with a new ephemeral boutique presenting the CHANEL COCO BEACH 2026 collection. Inspired by the city where Gabrielle Chanel first shaped her vision of relaxed seaside dressing, the space brings together sailor stripes, flowing knits, and effortless summer silhouettes with a distinctly Riviera mood.



LOEWE + PAULA'S IBIZA



Market Place: Soft Focus

Terry cloth is making a polished return for Summer 2026. Once tied to vintage resortwear, the texture's reappearance gives classic Riviera style a softer, more tactile mood.

In Detail

THE ACCESSORIES THIS MONTH BRING A FRESH SENSE OF CHARACTER, BALANCING PLAYFUL ACCENTS WITH PIECES THAT FEEL TIMELESS

A STEP UP

ONCE RESERVED FOR BEACH DAYS, THONG SANDALS ARE NOW REIMAGINED WITH BARELY-THERE HEELS, SLEEK WEDGES, AND A MUCH CHICER ATTITUDE.



LE MONDE BERYL



1. ALAÏA 2. ZIMMERMANN 3. BOTTEGA VENETA 4. ANCIENT GREEK SANDALS
5. STAUD 6. AMINA MUADDI



JOHANNA ORTIZ

TALISMAN ENERGY

CORD AND LEATHER NECKLACES STRUNG WITH CHARMS, SHELLS, AND PENDANTS ARE BRINGING A LAID-BACK, SUN-CHASED ENERGY TO DRESSING THIS SEASON; EFFORTLESS, NOSTALGIC, AND MADE TO LAYER.

1. ELIOU 2. DINOSAUR DESIGNS 3. VERTIGO 4. JENNIFER BEHR 5. LIZZIE FORTUNATO 6. HERMÈS 7. ALIGHIERI 8. HUNTING SEASON

MAKING OF...

POLISHED TO PERFECTION

The Prada Bonnie blends polished construction with tactile finishes, balancing sleek functionality with the house's ongoing exploration of texture, craftsmanship, and modern design



With its elongated silhouette, glossy finish, and refined hardware details, the Prada Bonnie brings together practicality and polish in equal measure. Behind the bag is a carefully layered process of fabric treatments, leather finishing, hand-cut panels, and precise assembly techniques that give each piece its distinctive character. From the hand-applied whitening techniques on washed fabrics to the meticulous inspection of every panel before assembly, the making of the Bonnie highlights Prada's ability to transform utility into something expressive.



The Making Of... THE PRADA BONNIE BAG

- The Bonnie's signature sheen comes from an intense leather buffing technique that creates a smooth, liquid-like finish.
- Fabrics are washed, partially dried, and wrinkled before construction to create texture and depth.
- Each whitened fabric panel is manually inspected before cutting to preserve natural irregularities.
- During sampling, panels are hand-cut to maintain the unique tonal variations in the fabric.
- Prada's lino painted technique involves hand-applying pigment for a softly worn, one-of-a-kind finish.
- Washed denim versions are specially treated for softness while maintaining structure.
- Belt-inspired buckles and drawstring details reference Prada's signature design codes.
- Every bag passes through detailed assembly, stitching, edge-finishing, and quality-control stages before packaging.
- Originally designed as a handbag, the Bonnie now comes in multiple sizes including compact pochettes, crossbody styles, and larger everyday versions.
- New seasonal colorways expand the collection's palette, alongside suede, linen, leather, and washed denim finishes.





SARA PICCININI

Between Belief and CRAFT

As the Max Mara Art Prize for Women enters a new global chapter, Indonesian artist Dian Suci is announced as the winner of its 10th edition. Through a 6-month residency across Italy, from Assisi to Florence, her project explores spirituality, labor, ritual, and handmade traditions. We speak with Sara Piccinini about the evolving role of the prize, the dialogue between art and craftsmanship, and why deeply human gestures feel more urgent than ever.

Set against the cultural backdrop of the 61st International Art Exhibition of Venice Biennale, the tenth edition of the Max Mara Art Prize for Women marks a turning point for the long-running initiative. For the first time, the prize becomes nomadic, expanding beyond its original format to spotlight artistic voices from different regions around the world. This year, the focus turns to Indonesia, where artist Dian Suci was selected for her proposal *Crafting Spirit: Cultural Dialogues in Heritage and Practice*, a project examining the intersection of religious craftsmanship, spirituality, capitalism, and traditions in both Italy and Indonesia. Over the course of a 6-month residency, Suci will travel through Assisi, Rome, Lecce, and Florence, researching artisanal practices ranging from papier-mâché to egg tempera and weaving.



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This image and below: DIAN SUCI, MMAP 10TH EDITION WINNER, PREVIOUS WORKS



In conversation with...

SARA PICCININI, Director of Collezione Maramotti

You've been part of Collezione Maramotti since its opening in 2007, how has your relationship with the space evolved over time? The space of the Collection is a living organism, where every element is interconnected through grand apertures and transitions – structural, perceptive, and emotional. When I first began my journey here, my initial steps were about orientation. After many years, I find myself relating to this space as one would to a dear friend or a family member. By that, I mean I feel I know it intimately, yet it never ceases to reveal new surprises and hidden depths. **The Max Mara Art Prize for Women has reached its 10th edition, what does this milestone represent for the institution?** It is a momentous achievement, a time to reflect on the legacy this prize has built for its winners in terms of professional evolution and global recognition. Reaching this point validates the original mission set in 2005, which remains steadfast after 20 years: to champion and empower women artists within vital contexts where such opportunity can truly be transformative. Consequently, for this tenth edition, we have decided to make the prize nomadic. Under the guidance of Cecilia Alemani, we will now define a new host country and partner institution for every edition.

What stood out to you most about Dian Suci's proposal when the jury was making its decision? The proposals from the other finalists (Betty Adii, Dzikra Afifah, Ipeh Nur, and Mira Rizki) were exceptionally compelling and deeply attuned to the Italian context, touching on themes from the Black Madonna to the ancestral rituals of transhumance. However, both curator Cecilia Alemani and Venus Lau (Director of MACAN and jury member) articulated the profound reasoning that led the entire jury to a consensus. Dian Suci proposed a journey exploring the intersection of religious craftsmanship and capitalist systems through a comparative study between Italy and Indonesia. Her research investigates resilience within political-economic systems shaped by imbalance and injustice.

What struck the jury was her ability to elevate the personal and the everyday into a broader, universal political discourse, one where strength, particularly feminine strength, finds its origin in vulnerability. Furthermore, the technical mastery she will refine in Italy, from cartapesta (paper-mâché) to weaving and egg tempera, will nourish her practice with significant new possibilities.

There's a strong dialogue between craft, spirituality, and globalization in this year's project, why does that conversation feel particularly timely now? In Italy, these themes are rooted in a history that long predates the era

of globalization. Regarding timing, Dian Suci will spend her residency in Assisi during the 800th anniversary celebrations of St. Francis's passing, and will visit Rome during the subsequent Jubilee year. These experiences offer a singular vantage point to analyze the dynamics she explores. Personally, I find these reflections vital in a contemporary world that is often homogenized, dematerialized, and emptied of meaning. Such works do more than reactivate critical thought: they restore the centrality of the human gesture and the body as the ultimate guardians of memory, spirituality, and the potential for change. **How do you see the relationship between fashion and contemporary art evolving through initiatives like this prize?** There are many valuable initiatives that bridge these two disciplines. However, I believe the Max Mara Art Prize is unique in its specificity, in terms of the time, space, resources, and visibility it accords to the artists. Crucially, it stands apart because neither the brand nor the Collection itself is involved in the selection of the finalists or the winner; that responsibility is entrusted entirely to the jury. It is a remarkable act of trust, one that is by no means a given, but I believe it reflects the profound autonomy that the Maramotti family wishes to preserve for both art and fashion within their respective realms.

Collezione Maramotti often works with international institutions, how do these collaborations shape its perspective? Dialogue and collaboration with other institutions are essential instruments for building bridges and broadening one's vision. We can view this as a form of cultural diplomacy, sometimes direct, at other times subtle. For us, in fact, it is



Time for Women! Marking 20 years of the Max Mara Art Prize for Women, Time for Women! Empowering Visions at Palazzo Strozzi brings together works by all 9 winning artists since 2005, tracing two decades of ambitious residencies, experimental practices, and female-led artistic voices shaped through Italy's cultural landscape.

the natural and fortunate result of the Maramotti family's commitment to supporting emerging artists. This mission is realized through various avenues: the Max Mara Art Prize, the bespoke projects we present at the Collection, the books we publish, and our extensive program of international loans.

Looking ahead, what kind of artistic voices or narratives are you most interested in supporting next? Our programming follows, and will continue to follow, certain guiding principles that have been part of the collection's DNA since its inception in the 1960s: a profound, though not exclusive, focus on the evolution of

pictorial language and the work of emerging or mid-career artists. We are particularly drawn to those in a phase of innovative research or practice, characterized by elements of experimentation. In November 2026, for instance, we will present a new exhibition by Alain Urrutia, a Basque artist based in Berlin. We first met him at the beginning of last year and have been in dialogue ever since. Alain is currently preparing over 20 new paintings connected to his vast personal archive, a digital constellation that, for the first time, will be shared with the public through nine interwoven themes, creating a circular journey through the artist's imagination

• How it started - Founded in 2005 by Max Mara, the Max Mara Art Prize for Women was the first visual arts prize dedicated specifically to supporting emerging and mid-career women artists through long-term research and production residencies. **• A prize entering a new era** - The 2025-2027 edition marks a new chapter for the prize, which now evolves into a traveling international format, beginning with Indonesia in partnership with Museum MACAN. **• A wider conversation** - Rather than functioning as a traditional sponsorship, the initiative positions Max Mara within a wider cultural conversation around craftsmanship, women's voices, and contemporary art. **• Ancient techniques, new meaning** - The project explores how ritual, handmade labor, and artisanal traditions continue to survive within increasingly globalized and commercially driven systems.

Summer, Simplified

From cool day dresses to barely-there sandals and woven clutches, these easy pieces capture the relaxed elegance of warm-weather dressing



STAUD



TOTEME



SAINT LAURENT



ALÉMAIS



CALA DE LA CRUZ



FARM RIO



JIMMY CHOO



GIANVITO ROSSI



VALENTINO GARAVANI

ELLE

jewelry



Radiant Forms

BOLD STONES, SCULPTURAL SETTINGS, AND HIGH-SHINE FINISHES BRING A SENSE OF MODERN ELEGANCE TO THIS MONTH'S PAGES

SWEPT AWAY... The Graff Butterfly High Jewelry Mozambique Unheated Pigeon's Blood Ruby and White Diamond necklace layers marquise-cut rubies and diamonds into sweeping butterfly motifs across the neckline. With over 11 carats of diamonds and 14 carats of rubies, the piece is fluid, luminous and detailed from every angle.

Photographer AMER MOHAMAD
Creative Director & Stylist POLINA SHABELNIKOVA
Makeup Artist AIDA GLOW FOR DIOR BEAUTY

Collection ALL LOOKS BY DIOR FALL 2026 COLLECTION

All by Dior Jewelry
& Timepieces
My Dior Earrings Pink
Gold, My Dior Bracelets
Pink Gold, My Dior
Bracelets Yellow Gold
& White Gold, My Dior
Bracelet Yellow Gold &
Black Lacquer, My Dior
Bracelet Yellow Gold &
Turquoise Lacquer, My
Dior Bracelet White Gold,
My Dior Ring Pink Gold,
My Dior Ring Yellow
Gold & White Gold, My
Dior Ring Yellow Gold &
Turquoise Lacquer, My
Dior Ring Yellow Gold &
Black Lacquer, La Mini D
My Dior Watch Yellow
Gold, Grey Mother-Of-
Pearl & Diamonds

CROWNING

A modern take on princess dressing, where Dior Joaillerie's signature motifs of stars, roses, lacquered details and delicate timepieces meet sculptural silhouettes and a softer kind of glamor. Layered with playful elegance and polished femininity, the story moves between couture romance and contemporary edge

MOMENTS



All by Dior Timepieces
La Mini D My Dior Watch Steel, Grey Mother-Of-Pearl & Diamonds; La Mini D My Dior Watch Yellow Gold, Grey Mother-Of-Pearl & Diamonds; La D My Dior Watch Steel, Grey Mother-Of-Pearl & Diamonds



All by Dior Jewelry
Rose Des Vents and Etoile Des Vents Necklace Yellow Gold, White Gold, Pink Gold & Diamonds, Etoile Des Vents Necklace Pink Gold & Diamonds, Rose Des Vents and Etoile Des Vents Necklace Yellow Gold, White Gold, Pink Gold & Diamonds, Rose Des Vents Long Necklace Pink Gold, Mother-Of-Pearl & Diamonds

All by Dior Jewelry
& Timepieces

My Dior Earrings White Gold, La Mini D My Dior Watch Steel, Mother-Of-Pearl & Diamonds, La D My Dior Watch Steel, Yellow Gold, White Mother-Of-Pearl & Diamonds, La D My Dior Watch Steel, Pink Mother-Of-Pearl & Diamonds, La D My Dior Watch Steel, Mother-Of-Pearl, La D My Dior Watch Steel, Mother-Of-Pearl & Diamonds, La Mini D My Dior Watch Steel, Grey Mother-Of-Pearl & Diamonds

All by Dior Jewelry

Diorette Necklace Yellow Gold, Pearls, Multicolor Lacquer & Diamonds, Diorette Ladybug Necklace Yellow Gold & Multicolor Lacquer, Diorette Clover Necklace Yellow Gold & Green Lacquer





All by Dior Jewelry
My Dior Bracelets Yellow Gold &
White Gold, My Dior Bracelets Pink
Gold, My Dior Bracelet White Gold



All by Dior Jewelry
Rose Dior Bagatelle
Necklace Pink Gold &
Diamonds, Couture Dior
Necklace Pink Gold &
Diamonds, Bois De Rose
Earcuff Rose Gold &
Diamonds, Bois De Rose
Earcuff White Gold &
Diamonds, Couture Dior
Earrings Pink Gold &
Diamonds

PHOTOGRAPHER: AMER MOHAMAD, CREATIVE DIRECTOR & STYLIST: POLINA SHABENIKOVA,
MAKEUP: ADA GLOW FOR DIOR BEAUTY, LOCATION: BICKBOSS STUDIOS



MARIA CRISTINA

A Family Affair

Maria Cristina & Lucrezia Buccellati on craftsmanship, beauty, and carrying one of luxury's most storied maisons into its next chapter.

Maria, you trained across Switzerland, the US, Strasbourg and Florence before adding gemmology to your expertise. How did that deliberately broad education shape your vision for the Buccellati brand?

M: Living and being part of the company since I was 19 taught me how to connect, collaborate, and work with people. Little by little, my father introduced me to the different aspects of the business through our shops. I started with the smallest tasks, even ordering pens, for instance. That experience allowed me to understand every single process from the ground up.

Back then, communication was not as developed as it is today, but since joining the Richemont Group, our communication has strengthened tremendously, particularly in how we connect with consumers. I learned a great deal from that evolution, how to manage important events and communicate the brand in the right way. It also expanded my way of thinking creatively. For example, the exhibitions we created four years ago are very different from the ones we do today, particularly with my cultural input. I wanted to ensure we communicate not just the product itself, but also the story and heritage behind each collection, allowing people to truly understand its background and meaning.

You also began your career working directly alongside your father, Gianmaria. What is the most important thing he taught you that no course or institution could have?

M: I think the most important thing my father taught me was passion. It was something he always emphasized. Passion, motivation, and having clear objectives - those are the values he instilled in me.



LUCREZIA BUCCELLATI



1. SILVER BOWL 2. WATER GLASS 3. SILVER SERVING PLATE 4. MEDIUM SILVER VASE
5. SILVER FLUTE 6. BAR SET 7. SHOT GLASS 8. LARGE BOWL 9. SILVER GLACETTE
10. SILVER CANDLE HOLDER 11. SILVER VIDE POCHE 12. SILVER COASTER

Lucrezia you on the other hand grew up between Miami and Milan, studied at Politecnico di Milano and then went to FIT in New York. How did moving between those worlds inform your design eye?

L: Moving from Milan to New York for 10 years was a major shift for me. It gave me a real understanding of the American market, what customers were looking for and where there were opportunities for us. At the time, the Blossoms collection was launched, driven in part by a need from the fourth generation. Growing up, we were never really allowed to wear the iconic Buccellati pieces. So, when we were in our twenties, creating Blossoms felt very natural. The US market gave us valuable insight into what customers wanted, the types of pieces, the scale, the wearability. When we launched the collection there, it was a real success and helped us better understand the market's expectations. One of the most important influences of the US market for us was also the engagement ring collection. It gave a younger generation a reason to walk into our stores and discover the brand. The response was incredibly strong, and today we offer many different variations of the rings.

Lucrezia, you work closely with your father, Andrea, who leads the creative direction of the house. What does that creative collaboration look like in practice, and how does the dialogue between generations shape Buccellati's collections?

L: It has evolved over the years, and yes, I've always worked very closely with my father. We constantly exchange ideas and discuss new pieces and collections. Creative collaboration between us is very much an ongoing dialogue. For example, in our upcoming high jewelry collection, which is yet to be revealed, I designed pieces inspired by one of my grandfather's creations, while my father designed another piece drawing from the same heritage.

In that sense, there is a strong intergenerational dialogue within our work. Across all our collections, there is a great deal of our personal DNA woven into the designs while always remaining deeply connected to the legacy of the house.

The Caviar Collection is being celebrated at Milan Design Week 2026 with Aquae Mirabiles. What does it mean to you to see a silverware motif, something so intimate and domestic that is presented at that scale?

M: There is something deeply intimate about it because these pieces are rooted in the ritual of the table setting. After Covid-19, our relationship with the home changed; we were spending so much more time indoors, and in many ways, we learned to appreciate domestic life differently. Personally, I didn't fully understand silver before that period. But during Covid, with so much time at home, I found myself polishing silver simply to keep busy. Through that process, I developed a much deeper appreciation for it. I began to understand its beauty, its craftsmanship, and its place within everyday life, which ultimately made me much more passionate about promoting it.

Talk to us about the Silver collection. How many pieces does it consist of?

L: The collection consists of around 50 pieces, including 12 different types of glasses, as well as vases, centerpieces, trays, and more. I especially love the concept behind it, which draws inspiration from my father's work and creative vision. For us, it's about more than the product itself; it's about understanding and appreciating beauty. This year is very much centered around the theme of flowers, and ultimately, what we want to offer people is a memorable experience and a beautiful setting. I hope people come away understanding the meaning and value of both giving and receiving a truly special experience.

Communication in luxury has changed dramatically in the past decade. What is the one thing about how Buccellati tells its story that you refuse to change?

M: We refuse to follow the everyday trends because we have our own style and way of communicating the brand which is different from everyone else and we want to keep it intact, because it gives more character and defines the heritage and story of Buccellati better. For example, at Cannes the celebrities wear our jewelry because they want to wear and showcase it and not because it is paid to be worn, which is very rare that we pay them to do so. We noticed that the Buccellati House does not have an ambassador. Tell us more about this.

M: We refuse to follow everyday trends because Buccellati has its own distinct style and way of communicating, one that sets us apart. We want to preserve that because it gives the brand its character and allows us to express our heritage and story in an authentic way. For example, at Cannes, celebrities often choose to wear our jewelry because they genuinely want to showcase it, not because they are being paid to do so. That authenticity is very important to us, and something we strive to maintain in how we present the brand.

What do you hope the next generation of the Buccellati family inherits from your chapter of this story?

M: Personally, I hope they inherit an understanding and respect for beauty — not only physical beauty, but beauty in every aspect of life.

L: For me, it's the ability to preserve craftsmanship. If we, as designers, do not continue creating pieces that sustain these artisanal techniques, they risk being lost. These skills take many years to learn and master. At Buccellati, it has always been about honoring that heritage while continuing to embrace new challenges and evolve for the future.

Above: AQUAE MIRABILES: FEDERICA SALA, LUCA BUCELLATI, MARIACRISTINA BUCELLATI, LUKE EDWARD HALL, ANDREA BUCELLATI, LUCREZIA BUCELLATI, NICOLAS LUCHSINGER E CLAUDIO SBRAIGION

Right: AQUAE MIRABILES, EXHIBITION

TIED
WITH
TIME

Chanel's latest Haute Horlogerie collection turns one of Gabrielle Chanel's signature motifs into something far more sculptural. In NCEUD DE CAMÉLIA, bows, camellias, sequins, lacquer, and diamonds come together across a series of secret watches that feel suspended somewhere between couture accessory and collectible jewel.



At Chanel, the camellia has never simply been a flower. It has appeared pinned to jackets, worked into embroidery, sculpted into jewelry, and now, hidden within the architecture of a watch. The new NCEUD DE CAMÉLIA collection takes that idea further, transforming the softness of ribbon bows and petals into sharp, graphic silhouettes edged in black lacquer and white diamonds. The contrast is unmistakably Chanel: white on black, black on white, elegance meeting theatrical detail. What makes the collection particularly compelling is its balance between craftsmanship and play. These are secret watches, after all. Dials disappear beneath camellias, diamonds lift to reveal the time, and cuffs wrap around the wrist like couture accessories.



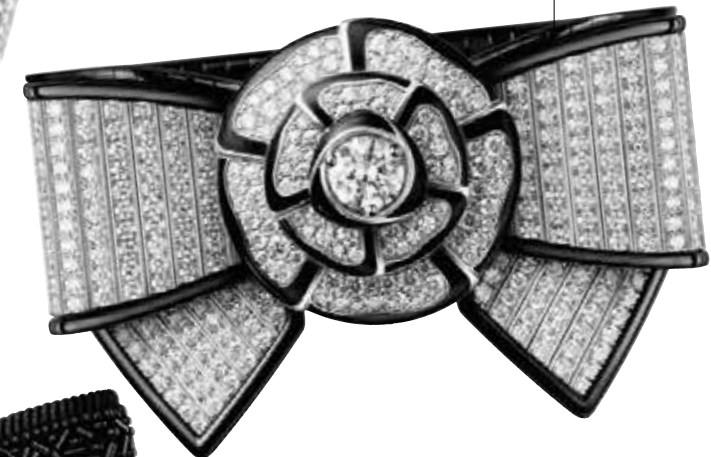
NCEUD DE CAMÉLIA Cuff: A sharper interpretation of the bow and camellia motif. Snow-set diamonds trace the petals while black lacquer outlines the flower with graphic precision. The grosgrain-inspired texture keeps it distinctly Chanel.



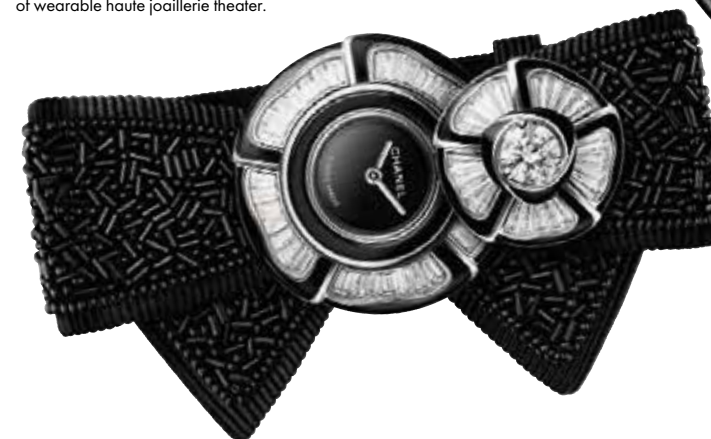
NCEUD DE CAMÉLIA Diamonds Ring: Tiny in scale, maximal in effect. The secret watch ring wraps the camellia around the finger with rows of diamonds and blackened titanium details, while the miniature dial hides discreetly beneath the flower.



NCEUD DE DIAMANTS Cuff: The showpiece. A one-of-one creation centered around a 5.23-carat Asscher-cut diamond that lifts to reveal a diamond-set dial underneath. With more than 3,300 diamonds across the bracelet and bow, it's a piece of wearable haute joaillerie theater.



NCEUD DE CAMÉLIA Diamonds Cuff: Entirely set with diamonds and limited to five pieces, the cuff plays with volume and structure, turning the bow into something almost architectural. Hidden inside is a black lacquer dial that disappears completely into the jewel.



NCEUD DE CAMÉLIA Embroidered Cuff: The most couture-minded piece of the collection. Black sequins embroidered by Lesage give the cuff the look of a couture sleeve, while the white gold camellia opens to reveal a hidden dial beneath a 0.70-carat diamond. Limited to just 20 pieces



Your work sits at the intersection of nature and technology. What first sparked your commitment to restoring marine ecosystems? In 2014, I spent two months watching a small patch of coral die. It happened during research dives in Hong Kong, and what stayed with me wasn't only the loss - it was how quietly it happened. A reef that had been there for decades reduced to a broken skeleton in the span of a season, with no proactive actions taken. I was a young marine biologist at the time, trained to observe and document. But the more I documented, the more I understood that the science was clear about what was disappearing. What didn't yet exist was the solution and infrastructure to act on it at the scale the problem demanded. That gap - between what we knew and what we could do - is what Archireef was built for.

Archireef's Reef Tiles have achieved a 90% coral survival rate. What makes your approach so much more effective than traditional restoration methods? Most coral restoration begins with a coral fragment and a hope - we used to attach a piece of coral to a degraded reef and hope the conditions would hold. The challenge is structural. Corals build upward, but unlike trees, they don't extend a root system to stabilise that growth. They anchor to whatever substrate they land on, and on a degraded reef, that substrate is often the problem: loose rubble, sediment, or surfaces too unstable to brace against. Fragments get tumbled, smothered, or simply lack the foundation to mature into a colony. Our Reef Tiles provide the stability that corals need to grow and recover. They're 3D-printed in terracotta - a non-toxic, porous material that supports coral attachment and integrates naturally into the marine environment - and engineered with a biomimetic geometry that gives a fragment what a degraded reef can't: a stable base, a complex surface to attach to, and the microhabitats that allow an entire community, not just a single coral, to take hold. The 90% survival rate after 4 years isn't because we use better corals. It's because we give them the structural conditions they need to do what they already know how to do.

Beyond the Reef

Marine ecosystems, women-led innovation, and a business built on impact, Vriko Yu's journey from Archireef to Cartier Women's Initiative MENA Fellow status is inspiring a new wave of regional ambition.

Part accelerator, part global community, part launchpad for ambitious founders, the Cartier Women's Initiative has spent two decades backing women entrepreneurs building businesses with real-world impact. From climate innovation and healthcare to technology and sustainability, the program champions women creating solutions to some of today's biggest challenges. Among them is Vriko Yu, Co-founder and CEO of Archireef and a 2026 MENA Fellow, whose work sits at the intersection of nature, technology, and marine restoration. Her story is not only a powerful example of women-led innovation in action, but a reminder to more founders across the UAE and the wider region that bold ideas deserve a global stage. Ahead, Yu opens up about restoring reefs, scaling environmental impact, and building a nature-positive future.



You've said you "turn marine biodiversity into measurable performance." Why is it so important to quantify nature in today's world? For most of modern history, nature has been treated as either backdrop or CSR budget - present, but unmeasured. Carbon changed that. The reason climate moved from advocacy to capital allocation is that someone made it measurable, and once a thing is measurable, it can be priced, regulated, and engineered for. Biodiversity has been waiting for the same shift. You cannot manage what you don't measure, and you cannot allocate capital to outcomes that don't exist on a balance sheet. Quantification isn't a reduction of nature; it's the precondition for taking it seriously inside the systems that actually shape coastlines, cities, and supply chains. Our work rests on the conviction that biodiversity performance will become as standard a metric as carbon and structural integrity. The companies and jurisdictions that build that capacity now will set the rules everyone else operates under.

Scaling impact in environmental work is notoriously difficult. What has been your biggest challenge in growing Archireef? The hardest challenge isn't scientific or financial - it's translation. Scientists, engineers, regulators, and investors are all looking at the same coastline, but using entirely different vocabularies for what counts as value, what counts as a reasonable timeline. Most of our work is the bridge between them - turning ecological evidence into something that can be specified, audited, and underwritten. The frameworks, vocabulary, and standards of proof that will eventually make biodiversity performance as legible as carbon are being built in real time, by everyone serious about this: academic groups, restoration practitioners, regulators, and the small number of companies engineering nature-positive outcomes at scale. It's a genuinely collective build. Archireef's part of that build is to hold the line on evidence - so that biodiversity earns the right to be specified into infrastructure rather than retrofitted as a gesture. The growth challenge, ultimately, is patience with conviction, and trust that the systems around us are catching up faster than they look.

The Cartier Women's Initiative celebrates 20 years this year. How does being part of this global community shape your leadership and vision going forward? Joining the 2026 MENA cohort in the Initiative's 20th year has been a reminder of the trajectory it represents. 20 years ago, women building impact-driven businesses were largely treated as exceptions - extraordinary in their own right, but operating outside how capital, scale, and influence were allocated. Today the picture is materially different. Look across the global cohort and you see women running category-defining companies in deep tech, climate, healthcare - not on the margins



FAST FACTS: CARTIER WOMEN'S INITIATIVE



20 YEARS OF CHAMPIONING WOMEN FOUNDERS

330 ENTREPRENEURS SUPPORTED ACROSS THE GLOBE

520+ MEMBERS IN THE GLOBAL CARTIER WOMEN'S INITIATIVE NETWORK

USD \$14.1M FUNDING AWARDED TO IMPACT BUSINESSES TO DATE



10 AWARD CATEGORIES, INCLUDING MENA + SCIENCE & TECHNOLOGY PIONEER

of those sectors, but increasingly setting the agenda within them. That shift didn't happen on its own; it happened because platforms like CWI spent years building the community - and the capital access, peer networks, mentorship, and visibility around it - that lets women founders compound rather than just survive.

What the collective means, practically, is calibration. When your peer set is women solving very different problems at a comparable level of ambition - across geographies, sectors, and stages of growth - your sense of what is possible recalibrates upward, and so does the standard you hold yourself to. For Archireef, that translates into how we think about scale, voice, and the kind of company we want to be when the category we are building matures. The Initiative doesn't give you that standard. It confirms it was yours to hold all along. Looking ahead, what is your ultimate vision for the future of our oceans, and how close are we to achieving it? The vision isn't a future state, it's the trajectory the infrastructure category is already on. Biodiversity engineered in

from the first line of the specification, not retrofitted after damage. Ports, seawalls, breakwaters, and coastal developments that support meaningfully more marine life than the conventional, human-centric structures they would otherwise be. That isn't utopian; it's an engineering question we already know how to answer and one that is being answered in projects underway today. How close are we? In jurisdictions leading this: Saudi Arabia, the UAE, Hong Kong, Singapore, parts of Northern Europe, the question is no longer whether nature-positive infrastructure happens; it's how fast the standard moves from the leading edge to the global default. The science exists; the materials exist; the financing institutions are already deploying capital. What we are solving for is adoption velocity and my honest read is that the inflection is happening in the next five years.

DREAM SCENES

Unveiled in Venice, Dior's latest Haute Joaillerie collection drifts between underwater worlds, celestial skies, and lush imaginary gardens. With Diorissima, Victoire de Castellane leans fully into fantasy and the result is one of Dior Joaillerie's most visually theatrical collections



Victoire de Castellane approaches high jewelry almost like world-building. With Diorissima, unveiled in Venice, she moves through three universes inspired by gardens, aquatic landscapes, and the night sky, across 141 pieces that lean into color and fantasy. The collection unfolds almost cinematically with a hint of whimsy as fish, clouds, bubbles, coral, fruit, suns, and clovers appear across the pieces giving the collection a sense of movement and personality rarely seen in traditional haute joaillerie presentations. What gives Diorissima its edge is the contrast in technique with necklaces, rings, and brooches in unexpected gemstone combinations layered with translucent lacquer. Dior Joaillerie's signature doublet stone layering creates unusual depth and color gradation, while the lacquer moves between opacity and transparency to alter the way light hits each piece.

141 Pieces, Three Worlds: Each universe carries its own palette and mood. The first speaks of plant life, with clover, wisteria and bunches of fruit; the second is aquatic with shades of blue and inhabited by fish, coral, seaweed and bubbles. The third realm is celestial with suns, eclipses and 'happy' clouds.

Victoire's Collage Effect: Throughout the collection, gemstones are juxtaposed in unexpected ways. The result feels painterly and nuanced, true work of art

SHAPING THE *Creative* CONVERSATION

*As Senior Vice President of Dubai Design District (d3), **KHADIJA AL BASTAKI** has helped shape one of the region's most influential creative hubs while championing a new generation of regional design talent. Following **MORE THAN A DECADE OF d3**, we sat down with her to discuss her modern approach to leadership and the creative energy she, and d3, continue to **INSPIRE ACROSS DUBAI** and the wider region.*

*Photographer SAM RAWADI
Creative Director & Stylist POLINA SHABELNIKOVA*

**Bird on a Rock
by Tiffany**

*Wings Narrow Ring in
Rose Gold with Diamonds,
Wings Narrow Ring in Platinum
with Diamonds, Lovebirds
Ring in Platinum and
Gold with Diamonds
Abaya, Bougessa;
Sheila & Dress, Otté*





Enamel Collections

Urchin Necklace in Yellow Gold and Platinum with Dark Green Paillonné Enamel & Diamonds; Urchin Bracelet in Gold with Dark Green Enamel and Diamonds; Urchin Ring in Gold with Dark Green Paillonné Enamel and Diamonds
Trench Coat, Bougessa; Sheila, Otté; Top, Loro Piana



**Bird on a Rock
by Tiffany**

Lovebirds Pendant in
Platinum and Gold
with Diamonds,
Lovebirds Ring in
Platinum and Gold
with Diamonds
Trench Coat & Scarf,
12Storeez; Dress,
Chats by C.Dam



Bird on a Rock by Tiffany

Wings Pavé Necklace in Platinum with Diamonds, Wings Wide Bangle in Platinum with Diamonds, Wings Narrow Bangle in Platinum with Diamonds, Wings Drop Earrings in Platinum with Diamonds, Wings Wide Ring in Platinum with Diamonds, Wings Narrow Ring in Platinum with Diamonds
Abaya & Sheila, Office Thirteen; Top & Skirt Set, Nóra



Bird on a Rock by Tiffany
Lovebirds Pendant in Platinum and Gold with Diamonds, Bird Ring in Platinum and Gold with Diamonds, Wings Wide Bangle in Platinum with Diamonds
Blazer, Mango Premium; Sheila, Stylist's Own; Dress, Nóra

**Bird on a Rock
by Tiffany**

Wings Pavé
Necklace in Platinum
with Diamonds,
Wings Drop Earrings
in Platinum with
Diamonds
Abaya, Carolina
Herrera; Sheila,
Carbon; Dress,
Elisabetta Franchi



In conversation with...

KHADIIJA AL BASTAKI, SENIOR VICE PRESIDENT OF DUBAI DESIGN DISTRICT (d3), PART OF TECOM GROUP

You've helped shape a creative ecosystem from the inside out. What still excites you most about the role today? What excites me most about my role at Dubai Design District (d3) is the constant evolution of the creative landscape and adaptation to the path ahead. Also, you are always in conversation with brilliant, passionate, and knowledgeable creative people within our creative ecosystem and engaging with forward-thinking design brands from around the world. There's always something new to inspire you, new things to learn and new opportunities to explore.

When you look at your journey so far, what has been the most defining shift? There have been so many remarkable developments in the regional creative industry since I joined d3. We've seen visionary government strategies and initiatives such as the Dubai Creative Economy Strategy and the Design Sector Strategy 2033 contribute to strengthening and advancing the creative economy. These reinforce Dubai's position as a global centre for design excellence, and a hub for leading designers, creatives, and industry experts. Our city has nurtured local homegrown talent and attracted creative minds from around the world, and the horizon before us keeps expanding.

How would you describe the creative pulse of Dubai? Dubai's creative pulse is locally rooted and globally resonant. Our city is a cultural melting pot of a diverse mix of nationalities and that shows in the creative language and identity flourishing here. It's creative, dynamic, evolving and with an incredible appetite for growth, knowledge and innovation. This is evident at d3 and visible at our strategic initiatives and events – especially Dubai Design Week and Dubai Fashion Week.

Your role sits at the intersection of business and culture. How do you balance the two? Strategic, business thinking gives creativity structure to practically and effectively deliver on goals. At the same time, creative thinking encourages business strategy to explore new perspectives and innovative solutions. I learn this every day from the d3 community and apply it to my role, moving between strategic thinking and creativity depending on the task or opportunity before me. In the modern era, this kind of adaptive thinking is vital, especially amid rapid technological advancements.

What's something about your work that people often are not aware of? While I have the exciting privilege to attend design exhibitions and creative industry events – truly thrilling – my actual day to day role focuses on exploring new ways to elevate the opportunities we offer to our customers, while also expanding our business network and securing new partnerships. Part of this includes highlighting the vital role design plays in businesses across different sectors, especially in the digital era. d3 is also a deeply diverse community, home to students and start-ups to global corporations across fashion, design, interiors, architecture, and art. Each has their own needs and requirements, and part of what we do is understand how we can support them in meeting their goals.

You're constantly surrounded by designers and ideas. What inspires you personally, outside of that world? Travel is a huge source of inspiration. I love to walk and explore new cities, visit cultural sites, browse local boutiques and deeply immerse myself in local culture. It's the ideal opportunity to learn about different kinds of creativity, traditional and contemporary. I bring my encounters back with me and incorporate them into d3, to continue advancing our creative ecosystem with innovative solutions.

What role does Dubai Design District (d3) play in shaping Dubai's global creative identity today? The creative and cultural industries are vital to advancing a sustainable economic roadmap. d3 aims to further cement its status as a global creative hub where the future of the creative and design industries is written. We approach this mission with an innovation-driven mindset to deliver impactful initiatives and experiences and insights, platforms, and growth avenues. Our vision is to cultivate a unified space that encourages curiosity, collaboration and exchange to shape a creative identity that reflects who and where we are.

d3 has become a global creative hub. What do you think has been the key to its growth? d3 provides an integrated ecosystem tailored to the creative sector, supported by an advanced infrastructure and a strategic location that helps companies and talent continue to innovate, grow, and thrive. d3 also boasts a packed annual events calendar, including Dubai Design Week and Dubai Fashion Week. Strategic partnerships have been indispensable too. Collaborations with RIBA, Milano Durini Design Association, Fuorisalone.it, Brera Design District and countless more have been crucial to introducing platforms and initiatives that promote and champion the impactful ideas and achievements of our creative community.

How is d3 supporting emerging designers from the region in a meaningful, long-term way? Nurturing a new generation of creative minds is central to our mission at d3. Young talent, ambitious founders, and SMEs are vital to boost our sector's competitiveness and strengthen its global standing as a capital of art, culture, and design. This starts with education. d3 is home to Dubai Institute of Design and Innovation (DIDI), FAD Institute of Luxury Fashion and Style, and L'ÉCOLE School of Jewelry Arts. These institutes foster future-ready design thinking and skills, equipping emerging talent with a strong foundation. Their presence in d3 connects students with a dynamic, real-world creative epicentre where leading creative decision-makers and established businesses operate. We also always showcase emerging talent in our flagship events and platforms, like Dubai Design Week and Dubai Fashion Week. This provides real-world experience and visibility, offering support in a competitive industry. in5 Design, TECOM Group's start-up incubator, is also based in d3, offering young creatives and founders access to fully equipped design facilities, solutions, mentorship, networking opportunities, and pathways to a wide network of potential investors. Last year, as part of our Beyond a Decade of Design anniversary, we also launched the d3 Awards to recognise excellence and innovation, celebrating the region's evolving design landscape.

Looking ahead, what's the next chapter for d3? Our next chapter is focused on strengthening our creative ecosystem and global connections. Building on our strategic collaboration with international creative districts, businesses, and institutes will remain central to our growth. Continued focus on educating and empowering young and emerging talent is equally vital to shaping the future talent pool. We must also stay well-informed of new technological advancements and explore how we can create spaces and platforms for businesses to experiment with these technologies, harness their potential, and learn from experts. d3's upcoming expansion will also play a vital role in serving demand from global customers in the design and creative industries. The project, which includes the development of six Grade-A office buildings, will further cement d3's appeal as a destination of choice for creative minds from around the world. With all of this we will continue to work to attract leading designers and creatives from around the world, while nurturing young and future-ready talent, reinforcing Dubai's role as a global hub for design and creativity.

TALENT: KHADIJA AL BASTAKI; PHOTOGRAPHER: SAM BAWAZI; STYLIST & CREATIVE DIRECTOR: POLINA SHABELNIKOVA; HAIR: SAFFIAH CASSIM; MAKEUP: JEAN KARROUZ; LOCATION: D3

Bird on a Rock
by Tiffany

Wings Wide Bangle in Platinum with Diamonds,
Wings Narrow Bangle in Platinum with Diamonds,
Wings Narrow Bangle in Rose Gold with Diamonds,
Wings Wide Ring in Platinum with Diamonds,
Wings Wide Ring in Rose Gold with Diamonds
Abaya, Bougessa;
Sheila, Otté



You've spent over a decade in media. What was your vision when you began? When I first started, I wasn't thinking about building a media company as much as I was responding to an absence. I couldn't find nuanced, relatable portrayals of women from our region, especially women who felt ambitious, contradictory, creative, funny, imperfect, fully human. What started as an investment platform eventually evolved into storytelling because I realized narratives shape possibility. If people never see themselves reflected with dignity and complexity, it limits what they believe is possible for their own lives. My vision became creating a platform where women from the region could tell their own stories on their own terms.

How did your heritage and childhood experiences influence you? What role has family values and upbringing had on you? Being Emirati, Lebanese and American meant I grew up constantly navigating different worlds, cultures, and perspectives. I became very aware, very young, of how identity shifts depending on who is looking at you. My father worked in journalism and diplomacy, so storytelling, politics, and cultural nuance were always present in our home. At the same time, my upbringing taught me adaptability - the ability to bridge worlds without feeling forced to choose only one version of myself. That became central to both my work and my leadership style.

Women-focused content is at the core of what you do. What personal experience has most shaped the way you advocate for women's voices? Honestly, it was realizing how few role models felt truly relevant to me growing up. I remember being in my early twenties doing interviews and getting asked who my role models were, and instinctively reaching for Western names first. That realization stayed with me. As a mixed Arab woman, I was looking for examples of ambition and success that felt attainable and human, not polished symbols or stereotypes. Real inspiration comes from relatability. It comes from seeing women who are complicated, imperfect, funny, ambitious, insecure, resilient. Women who feel like you. That understanding shaped everything I built afterward.

How has the narrative around Arab womanhood evolved since you first entered the industry, and where do you feel the most powerful shifts are happening today? When I first entered the industry, Arab women were often portrayed in extremes. You were either oppressed and in need of saving, or hyper-inspirational and exceptional. Neither felt particularly human. What excites me today is that women are increasingly defining themselves publicly and on their own terms. There's more humor now, more vulnerability, more individuality, more contradiction. Women are allowing themselves to be visible in fuller ways instead of performing perfection. The biggest shift is that we are no longer waiting to be interpreted by institutions or outsiders. We're telling our own stories in real time.



THE AVANT-GARDE STORYTELLER

Elissa Freiba has inspired global audiences with her raw and unfiltered approach towards the Arab women's identity. The award-winning founder of Womena reflects on a decade of experience, and her childhood experiences that have shaped the evolving dialogue on the real image of the Arab woman, breaking free from stereotypes. In this intimate interview, the Emirati-Lebanese-American media founder shares the most memorable moments from her journey, the lessons learned, and her latest upcoming project with ELLE Arabia.

BY ODEIA MATHEWS

Which stories do you feel are still missing from the regional conversation, and why do they matter now? I think we still need far more stories rooted in everyday humanity and joy. The region is so often framed through conflict, trauma, or politics that people forget we also have romance, absurdity, ambition, beauty, family drama, humor, and imagination. I'd love to see more genre storytelling, more fiction, more stories that allow Arab women to exist outside of explanation or defense. Sometimes the most radical thing is simply allowing people to be fully human on screen.

What are some of the most misunderstood facts about Arab women you've encountered during your career? One of the biggest misconceptions is that Arab women are a monolith. People still imagine there's one universal experience of womanhood across the region, when in reality we're talking about dozens of countries, cultures, religions, languages, lifestyles, and social realities. I've also encountered this assumption that Arab women lack agency or autonomy, which simply hasn't reflected my lived experience or the women I've worked with throughout my career. Some of the most ambitious, educated, entrepreneurial, and creatively fearless women I know are from this region. And where oppression or inequality does exist, it's important to recognize that patriarchy is a global systemic issue, not something uniquely Middle Eastern.

Why do you think cultural storytelling is important for the day and age we are in now? Because storytelling shapes perception far more deeply than facts alone ever can. We live in an age of algorithms, polarization, and increasingly flattened narratives. People are consuming identities and entire regions through headlines, clips, and stereotypes. Cultural storytelling creates nuance again. It reintroduces humanity. A documentary, a podcast episode, a fictional character, even a small personal story can suddenly make someone emotionally connect to a person or community they previously only understood politically. That shift matters. Stories create empathy, and empathy changes how we move through the world.

In your view, what is the biggest misconception global audiences still hold about Arab women, and how does your work challenge that narrative? I think the biggest misconception is that Arab women are somehow passive in their own lives, or exist only in relation to oppression. The women I know are funny, complicated, ambitious, stylish, deeply intellectual, wildly creative, emotionally layered. Some are conservative, some rebellious, many are both at once. Like women everywhere, they contain contradictions. The work we do at Womena challenges stereotypes simply by showing people as they are. Once audiences are exposed to enough honest, nuanced stories, those old narratives begin to collapse on their own.

What makes the Womena Collective a power flex for women? Is there anything new that you are working towards? What makes the community powerful is that it's rooted in visibility, trust, and mutual expansion rather than competition. Women are constantly told there isn't enough room for all of us, and I've loved watching Womena become proof of the opposite. What excites me now is that we're moving into a much bigger chapter creatively. We're stepping away from the constant short-form content cycle and focusing more intentionally on films, larger productions, fictional storytelling, and immersive experiences that bring people together in real life as well as online. I think we're entering an era where stories from our region can travel globally without having to flatten themselves first, and that feels incredibly exciting.

What is your message for the next generation of Arab girls, content creators, and creatives who dare to challenge the status quo? Don't wait for permission to exist as yourself. Truly. So much of my early life

was spent trying to understand which parts of myself were "acceptable" to show publicly and which parts needed to be softened or hidden. But the older I get, the more I realize that authenticity is magnetic. The things that make you different are often the very things that will connect people to your work. Also, create before you feel ready. Most people are improvising far more than they admit.

Tell us about three things that have recently inspired you to shape your vision for the coming three years? Honestly, one of the biggest inspirations has been seeing audiences crave deeper, slower, more intentional storytelling again. I think people are exhausted by hyper-optimized content and are hungry for meaning, intimacy, and community. I'm also incredibly inspired by the new wave of creatives coming out of the region. The talent is extraordinary and fearless in a way that feels very generationally different. And finally, fiction. I've become increasingly fascinated by the way fictional storytelling can sometimes reveal emotional truths more powerfully than documentaries or journalism can. That's something I want to explore much more deeply in this next chapter.

What role do you believe digital platforms and emerging creators play in reshaping the future of Arab women's storytelling? They've completely changed who gets to participate in storytelling. Before digital platforms, narratives about our region were largely controlled by institutions, publishers, broadcasters, and gatekeepers. Now, a young woman with a phone and a strong perspective can reach millions of people directly. That shift is enormous. What excites me most is that emerging creators are documenting realities that would never have been archived otherwise. They're creating cultural memory in real time.

When you look back at your younger self, what words of wisdom would you share with 20-year-old Elissa? Relax. Nothing is as serious as you think it is. I was so intense in my twenties. I thought every decision would define my entire future forever. Looking back, I wish I trusted myself more and worried less about fitting into traditional ideas of professionalism or success. I'd also tell her that softness is not weakness, rest is productive, and you do not have to earn your worth through exhaustion.

Looking ahead, what legacy do you hope your work leaves—not just for the industry, but for the women whose stories have yet to be told? I hope the legacy is one of humanization. I hope future generations inherit a richer archive of stories from our region. Stories that allow women to exist as full people rather than symbols or stereotypes. And beyond the work itself, I hope Womena helped create pathways for more women to tell stories unapologetically, take creative risks, and feel less alone while doing it.

Do you have any new plans that you can share for our readers? We're entering a very exciting new chapter creatively. Womena is increasingly moving toward larger-scale storytelling through film, series development, podcasts, and immersive experiences. One of the projects I'm especially excited about is our first feature film investment in the UK, Killa Bee, a female-led film based on the true story of nurse and MMA champion Bryony Tyrell. We're also producing the third season of our podcast Sage Takes Thyme, which continues to explore identity, healing, ambition, and cultural conversations through a more intimate lens. And on the regional storytelling side, we're currently developing a new Arabic-language short film called A Very Hot Room with the same award-winning in-house team behind our previous short Every Two Weeks, both written and directed by Aya El Hussein and produced by Womena. What excites me most is building stories that feel deeply rooted in our region while still resonating universally.

An Evocative Tapestry

THE UAE NATIONAL PAVILION AT THE 61ST INTERNATIONAL ART EXHIBITION OF LA BIENNALE DI VENEZIA UNVEILS 'WASHWASHA', A STIRRING GROUP EXHIBITION THAT TRACES THE UAE'S SONIC HISTORY, TRADITIONS, AND MEMORIES THROUGH THE EYES OF 6 ARTISTS. ELLE ARABIA UNCOVERS THE CURATORIAL VISION, IDEAS AND INSPIRATIONS BEHIND THE EXHIBITION.

Storytelling becomes memorable when it touches all the senses, stirring a nostalgic sense of belonging, identity, and reminiscence. At the National Pavilion of the UAE at the 2026 Venice Biennale, this is the feeling that invites viewers to experience communal listening and oral storytelling through mixed media, responding to the theme In Minor Keys. Curated by Bana Kattan, Associate Head of Exhibitions at the Guggenheim Abu Dhabi Project, alongside Assistant Curator Tala Nassar, the exhibition is the culmination of more than a year and a half of dedicated curatorial research and artistic development.

As each artist interprets the exhibition's theme, they reveal visions shaped by relationships, childhood memories, migration, and oral histories. Their work invites viewers to discover what the UAE feels like to every person who has sought to uncover the layers of its history through lived, experienced, and shared moments, bringing those stories to Venice through deeply personal perspectives.

We speak with curator Bana Kattan and explore the works of Emirati artists Lamya Gargash, Alaa Edris, Mays Albaik, and Farah Al Qasimi, whose practices engage the senses through sound, language, and memory. Running in Venice until November this year, the exhibition welcomes visitors to become part of an unfolding story that is both unforgettable and deeply reflective.



PHOTO BY DAHLIA DANDASHI. COURTESY OF NATIONAL PAVILION UAE - LA BIENNALE DI VENEZIA

BANA KATTAN

BANA KATTAN

Curator and Associate Head of Exhibitions at the Guggenheim Abu Dhabi Project

Tell us about your experience curating washwasha and bringing together artists who led this with their personal reflections? This was an opportunity to bring together artists whose practices engage sound, memory, language, technology, and movement in different but resonant ways. Each one of them brings a distinct perspective, and together they form a dialogue that reflects the depth and diversity of artistic practices connected to the UAE. While the initial invitation to the artists in the exhibition was open-ended, the responses that emerged were deeply personal, shaped by individual sensibility, yet grounded in shared forms of experience. What unfolded was not a thematic directive imposed from above, but an accumulation of intuitive gestures in which the personal became a point of entry into the collective. Taken together, these contributions resist a singular narrative or definition of washwasha. Rather than representing the term, the works activate it, exploring what washwasha can be or do.

Are there any elements that stood out to you personally from the research conducted? The starting point was the word washwasha itself: a single onomatopoeic word meaning "whispering" in Arabic. Instead of layered exhibition titles and interpretive frameworks, washwasha insists on simplicity. Its meaning resides in the sound itself: quiet, suggestive, and open. This opened up a way of thinking about sound as a critical tool, one that can carry questions of migration, technology, oral history, and embodiment. The research process revealed how something as subtle as a whisper can hold complex, layered forms of meaning. What role does the Emirati identity play while revealing the UAE's cultural landscape, given that the country is home to many expats? The selection of artists reflects the demographic and cultural plurality of the UAE, bringing together artists with lived connections to the country. The curatorial team and all six artists have strong ties to the UAE, whether through birth, long-term residence, education, or sustained professional engagement. Their practices have developed within, alongside, or in dialogue with the UAE's evolving cultural ecosystem. In fact, this connection extends to the publication contributors as well. The Pavilion reflects the UAE's diverse and interconnected artistic community.

BY ODEIA MATHEWS

The Artists



2026.WASHWASHA.ALAA EDRIS. WISWAS. IMAGE COURTESY OF NATIONAL PAVILION UAE, LA-BIENNALE DI VENEZIA. THINGS-6815

PHOTO BY ISMAIL NOOR OF SEEING

Alaa Edris approaches language with a perspective that challenges the viewer to look beyond what it is they hear, see, and understand. "My message, if anything, is to stay with that discomfort a bit longer than usual, and to notice what starts to shift when you do," she says. Through her exhibition of works titled 'Wiswas' she conceptualizes the idea of washwasha through Emirati colloquial dialect, one that she deeply identifies with, where the term signifies a sense of interference or confusion. Three wooden sculptures with 3D-printed animatronic eyes draw the viewer in to read their language, spoken and unspoken, all within the context of the UAE's transformation. The wooden figures correspond to different states - past, present and future, laying the narrative for reflection within the routine, noise, or discomfort.

"My approach to language starts from its instability. I'm interested in how words don't just describe culture, but actively construct and distort it. In my work, language often appears in

fragmented or repetitive forms: phrases that loop, contradict, or lose clarity over time. This reflects how meaning is not fixed, but shaped by context, memory, and noise." "I'm not trying to deliver a single message to viewers. The work asks you to pay attention to what feels familiar but slightly off. If there is something to take away, it's an awareness of how much we rely on structure, on beginnings, middles, and ends, on clear meaning, and how quickly that structure can collapse. The work reflects on the tension between our need to understand and the reality that not everything can be resolved."



ALAA EDRIS.

IMAGE COURTESY OF ARTIST



PHOTO BY CAROLINE LOREESTON. IMAGE COURTESY OF ARTIST



2026.WASHWASHA.FARAH AL QASIMI. THE CURSE. IMAGE COURTESY OF NATIONAL PAVILION UAE --LA BIENNALE DI VENEZIA

PHOTO BY ISMAIL NOOR OF SEEING THINGS

Farah Al Qasimi's sound installation offers a child's perspective to viewers providing a unique experience that leaves an imprint on the heart. Titled 'The Curse' it is filmed in the UAE and is narrated through a notebook where the art of storytelling comes alive in each scene. Elements that reveal the depth of UAE's sonic histories is captured in the story such as the traditional call 'Al Nadbah' of the Habus tribe which was historically used to bring the community together. Cutting through the silence of the film, there are moments that evoke nostalgia, revealing how sounds, moments, and expressions connect people. Through the video installation, rituals, culture, and everyday life becomes the focus for the artist as she offers viewers a chance to reflect on how communication touches us at primal level in historical and contemporary contexts.

The Artists



PHOTO BY ISMAIL NOOK OF SEEING THINGS-6851

2026.WASHWASHA.LAMYA GARGASH. MAJLIS. IMAGE COURTESY OF NATIONAL PAVILION UAE – LA-BIENNALE DI VENEZIA.



IMAGE COURTESY OF ARTIST

Lamya Gargash takes a reflective stance with her focus on the Majlis. She draws viewers into an intimate exchange that is rooted in the tradition of Emirati homes where the word ‘majlis’ is derived from the Arabic verb ‘jalasa’ which means to sit. “What drew me deeper into the UAE’s cultural landscape is an ongoing curiosity about the quiet, often overlooked details of everyday life,” she says. Her work offers viewers a glimpse into a private world, a place where people connect to celebrate, grieve, gather and create memories with friends and family. “I am deeply drawn to how these spaces have evolved over time, branching into formal and informal settings, as well as spaces designated for men,

women, or children. Despite these variations, the essence of camaraderie and connection remains constant,” she says.

“My research is less about documentation in a traditional sense and more about reflection and observation. I’m drawn to lived in spaces, particularly homes, as they hold traces of people in subtle ways. They reveal habits, histories, and identities without needing to be explicitly stated. This desire to preserve fleeting moments and emotions pushes me to look more closely, to slow down, and to engage with spaces as vessels of personal and collective memory.”

“Working with film inherently shapes my process. It requires patience, intention, and a level of selectivity that makes every frame feel consequential. I cannot shoot endlessly, so I have to be fully present and in tune with the space. That need for alignment, being one with the environment, is both the most rewarding and the most challenging aspect. The excitement lies in those moments of connection, when a space reveals itself and something quiet yet powerful emerges.”

Mays Albaik explores the power of spoken language, turning it into a sculptural form and inviting viewers to explore the power of words, oral history, and identity. Featuring mouth-blown glass sculptures, some that hang from the ceiling above and others that are positioned on a pedestal below, her work breathes life into phrases. Titled ‘Kuni Kai Akuna Kama Aqu!’ (Be, so that I may be as I say!) dives into how language and identity correlate. The title of her work is drawn from the Palestinian poet Mahmoud Darwish’s ‘A Rhyme for the Odes’ and the glass sculptures she creates is a striking example of how words preserve history. Exploring a lived reality, migration, and movement, Albaik captures the beauty of diverse dialects and migratory narratives, both of which have touched the soul of every resident or visitor to the UAE.

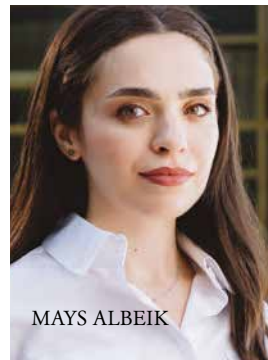


IMAGE COURTESY OF 421 ARTS CAMPUS

MAYS ALBEIK



PHOTO BY ISMAIL NOOK OF SEEING THINGS-

2026.WASHWASHA.MAYS ALBAIK. BE, SO THAT I MAY BE AS I SAY!. IMAGE COURTESY OF NATIONAL-PAVILION UAE – LA BIENNALE DI VENEZIA.

ELLE

fashion

WILD FORM
Louis Vuitton's Fall/Winter 2026 collection channels nature through sculptural silhouettes and hyper-crafted details that blur folklore with futurism

The Mood
RICH TEXTURES AND A FRESH SENSE OF SUMMER DRESSING COME TOGETHER THIS SEASON

Blazer, Skirt & Shirt, All Bouguessa
Belt, & Other Stories
Hair Accessories, Hairstylist's Own

F*in*FORM

A play on proportion and palette shapes a wardrobe that moves between precision and ease. Structured lines meet softer volumes, with color and texture building a modern direction

Creative Director & Photographer MARIA KORDZADZE
Stylist POLINA SHABELNIKOVA



Blazer & Trousers, Ilai Sarai
Gloves, Stylist's Own
Shoes, Mach&Mach



Coat, Badibanga
Hair Accessories, Stylist's Own



Dress, Nafsika Skourti
Stockings, Calzedonia
Shoes, BLSSD
Earrings, Stylist's Own







Dress, Kristina Fidelskaya
Gloves & Hair Accessories, Stylist's Own

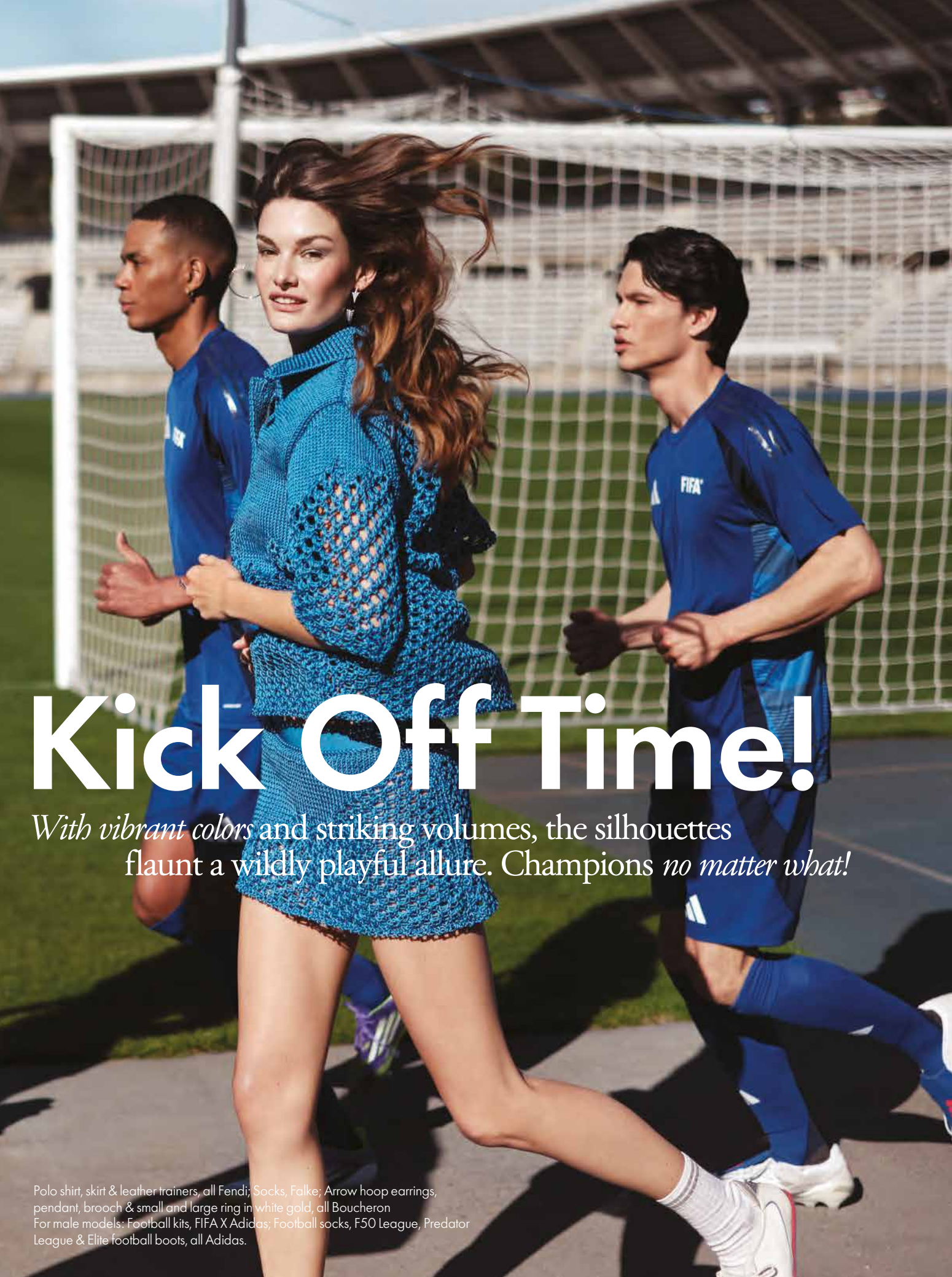


Coat, Ezzat
Shades, Gentle Monster
Bag, & Other Stories



CREATIVE DIRECTOR & PHOTOGRAPHER: MARIA KORDZADZE, STYLIST: POLINA SHABENIKOVA, MAKEUP: JANG SOHI, ASSISTANT MAKEUP: KIM CHA HEE,
HAIR: JUNG YUNNA, ASSISTANT HAIR: LEE HYUNJUN, MODEL: PAK YUNJO - K PLUS AGENCY, RETOUCHER: ANASTASIA GRATZ

Top & Capri Pants, Onori
Stockings, Calzedonia
Shoes, Mach&Mach
Shades Gentle Monster
Hair Accessories, Hairstylist's Own



Kick Off Time!

With vibrant colors and striking volumes, the silhouettes flaunt a wildly playful allure. Champions no matter what!

Polo shirt, skirt & leather trainers, all Fendi; Socks, Falke; Arrow hoop earrings, pendant, brooch & small and large ring in white gold, all Boucheron
For male models: Football kits, FIFA X Adidas; Football socks, F50 League, Predator League & Elite football boots, all Adidas.



Leather bomber jacket, blue fine-knit top & headband, all Gucci; Hawaii collection earrings & necklace in engraved yellow gold, Buccellati

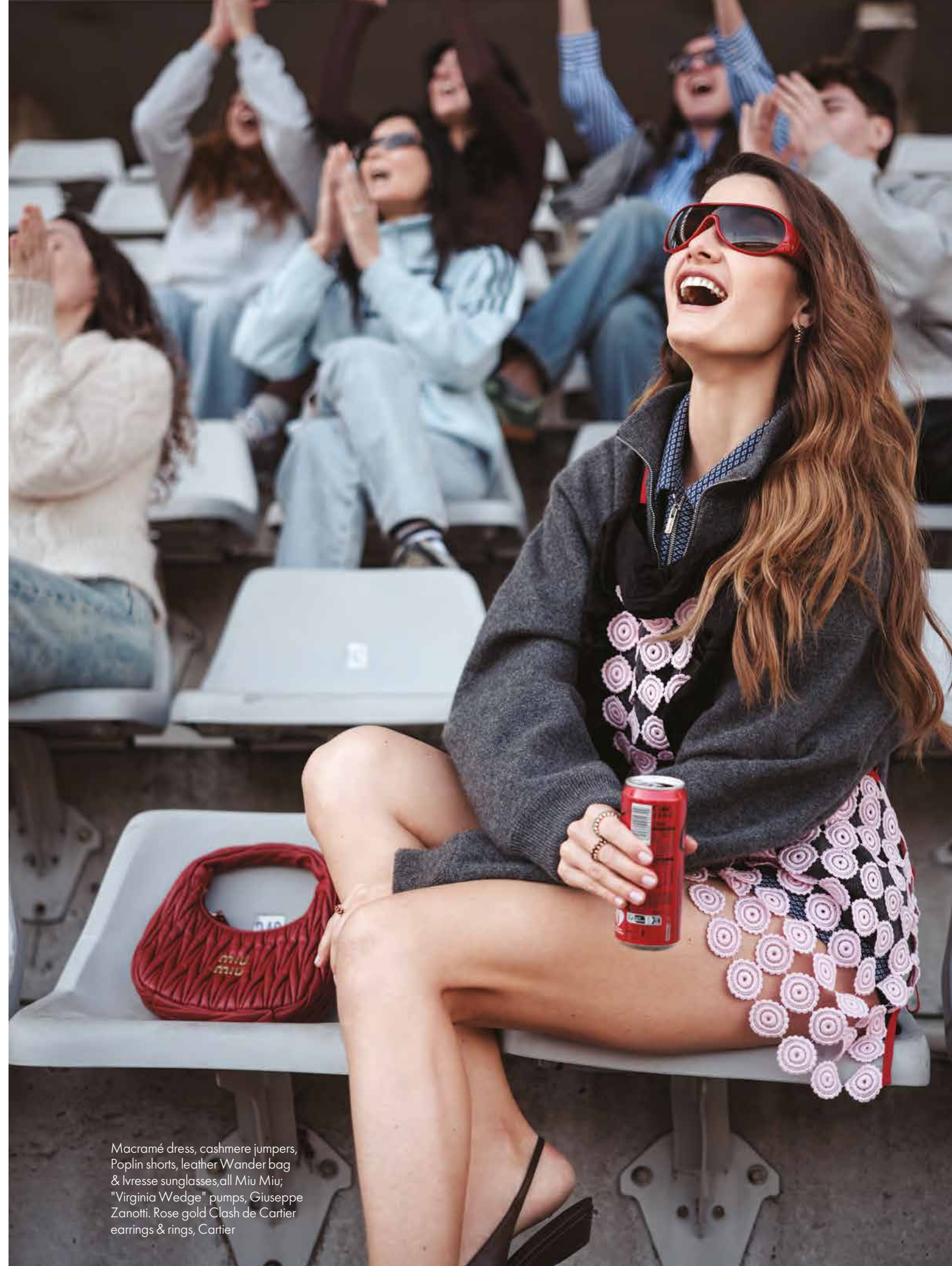
The 23rd edition of the FIFA World Cup will take place from June 11th to July 19th, 2026, across three countries - Canada, the United States and Mexico - in 16 host cities and, of course, 16 huge stadiums. The opening match will be held at the Mexico City Stadium and the grand final in New York. In between, matches will be played in Toronto, Vancouver, Guadalajara, Monterrey, Atlanta, Boston, Dallas, Los Angeles. For the first time in its history, 48 teams/countries will compete. Victors against France in 2022 in Qatar, Argentina will be defending their title. May the best team win!

Photographer BENJAMIN KANAREK

Stylist MÉLANIE HUYNH



Wool dress, leather loafers
& silver hoop earrings, all
Bottega Veneta; Cotton
socks, Falke; FIFA World
Cup 26TM Trionda Pro
Football, Adidas



Macramé dress, cashmere jumpers,
Poplin shorts, leather Wander bag
& Ivresse sunglasses, all Miu Miu;
"Virginia Wedge" pumps, Giuseppe
Zanotti. Rose gold Clash de Cartier
earrings & rings, Cartier



Sleeveless sweater & organza mini skirt, max mara; Yellow gold rivet earrings, My Way ring, Rockaway Mini Pyramid ring & Anyway bracelets, Statement Paris; FIFA World Cup 26™ Trionda Pro Football, FIFA



Wool jumper and shorts, "LV Vertigo" top & turban, all Louis Vuitton; Damier collection necklace, bracelets & rings in yellow gold and diamonds, all Louis Vuitton Joaillerie; Yellow gold "Tambour" watch, Louis Vuitton Horlogerie
For male models: Football kits, FIFA X Adidas; Football socks, "F50 League" football



Blouse, silk knit balloon skirt & Dior Cœur patent leather mules; Dior . Diorette necklace in yellow gold and diamonds & Diorette ring in rose gold and diamonds, Dior Joaillerie
For male model: Football kit, FIFA X Adidas; Football socks, Predator League football boots & FIFA World Cup 26TM Trionda Pro Football, all Adidas



Hand-knitted dress & Jet Lag flip-flops, Balenciaga; Clash de Cartier rose gold earrings and ring, flexible yellow gold bracelet, rose gold and green agate necklace & flexible yellow gold double necklace, Cartier
For male models: Football kits, FIFA X Adidas; Football socks, F50 League, Predator League and F50 Elite & FIFA World Cup 26TM Trionda Pro Football, all Adidas



Leather jacket, skirt, double-layered dress & trainers, Prada; Rose gold Ice Cube earrings, Chopard. For male models: Football kits, FIFA X Adidas; Football socks, F50 League & Predator League football boots, all Adidas; FIFA World Cup 26™ Trionda Pro Football, FIFA

PHOTOGRAPHER: BENJAMIN KANAREK; PHOTOGRAPHY ASSISTANTS: GUYLA SIDOU & MATTHIEU OFFRES; STYLIST: MELANIE HIRVNH; STYLIST ASSISTANTS: LAURA AND VICTORIA TERRACO; MODEL: OPHÉLIE GUILLEMAN; © ELITE; MODEL PARIS: MALE MODELS: MATTHIAS ZURE & RUBEN MARTIAL; THE FACE PARIS: ADRIEN NGUYEN; MAKEUP: ISALA OYEWALE & JARCO HAACKS; SELECT: MODELS: HAR, ENRICK BONGIER; HAIR: ENRICK BONGIER; AGENCY: MADMOISELLE AGENCY; PROJECT MANAGER: VIRGINIE DOLATA; PROJECT ASSISTANT: DIANE CHO; NAILS: SEVERINE LOREAL; CALL MY AGENT: ELLE INTERNATIONAL TEAM; SPECIAL PROJECT EDITOR: LUCY MCILROY; PRODUCER: YANNICK SEIVA

ELLE

beauty

CHANGING CONSTANCE
Penhaligon's's Changing Constance Eau de Parfum blends cardamom, tobacco, vanilla, and salted butter caramel for a warm and provocative scent.



On the Pulse

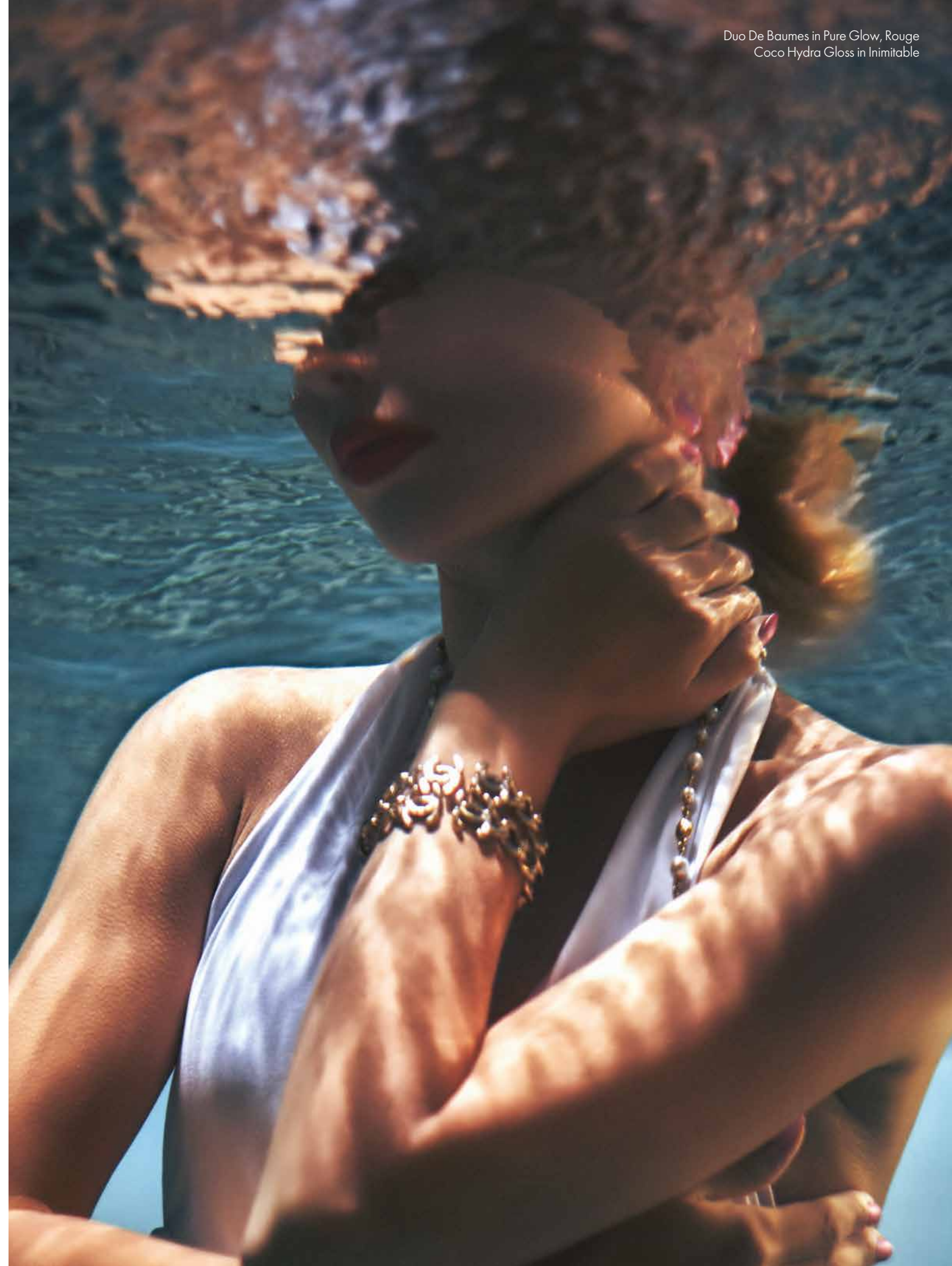
FROM STANDOUT FRAGRANCES TO NEW-GENERATION FORMULAS AND SUMMER SHIFTS, WE EXPLORE THE MUST-HAVES RIGHT NOW!

Heat wave

*A study in summer luminosity:
slicked-back skin, sunlit warmth,
and lips washed in reflective
shine. Chanel's Rouge Coco Gloss
collection brings effortless heat to
beauty's glossiest season.*

Photographer MATTIA HOLM
Stylist & Creative Director JADE CHILTON

FOR ALL:
Les Beiges Water-Fresh Complexion Touch #Br22, Les Beiges Serum Concealer #B20,
Stylo Sourcils Waterproof #804 in Blond Dore, Le Gel Sourcils Longwear Eyebrow Gel



Duo De Baumes in Gentle
Glow, Stylo Ombre et
Contour in Bany Yellow,
Stylo Ombre et Contour
in Mavy Brown, Rouge
Coco Hydra Gloss in
Accessoire



Beauty



Rouge Coco Hydra Gloss in Fabuleuse

Beauty



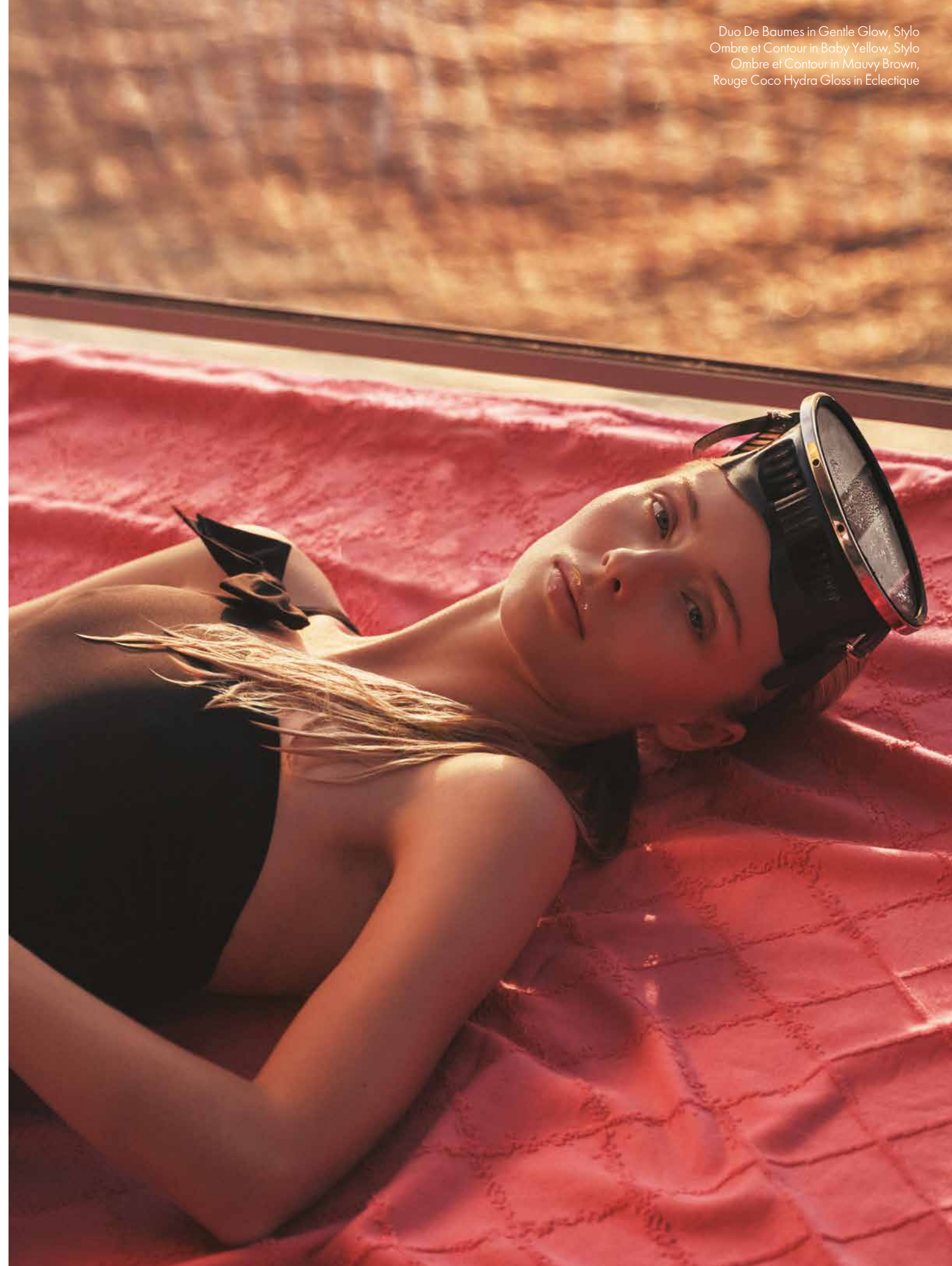
Duo de Baumes in Intense Glow, Stylo
Ombre et Contour in Mauvy Brown,
Noir Allure in Noisette, Rouge Coco
Hydra Gloss in Baroque



Duo De Baumes in Gentle Glow, Stylo Ombre et Contour in Peachy Beige, Rouge Coco Hydra Gloss in Superposition, Le Vernis in Party Girl

PHOTOGRAPHER: MATTIA HOLM, STYLIST & CREATIVE DIRECTOR: JADE CHILTON; HAIR: MATTIA ESPOSITO; MAKEUP: JULIA PADA; MODEL: MARGAUX @ ARTFACTORY

Duo De Baumes in Gentle Glow, Stylo Ombre et Contour in Baby Yellow, Stylo Ombre et Contour in Mauvy Brown, Rouge Coco Hydra Gloss in Eclectique



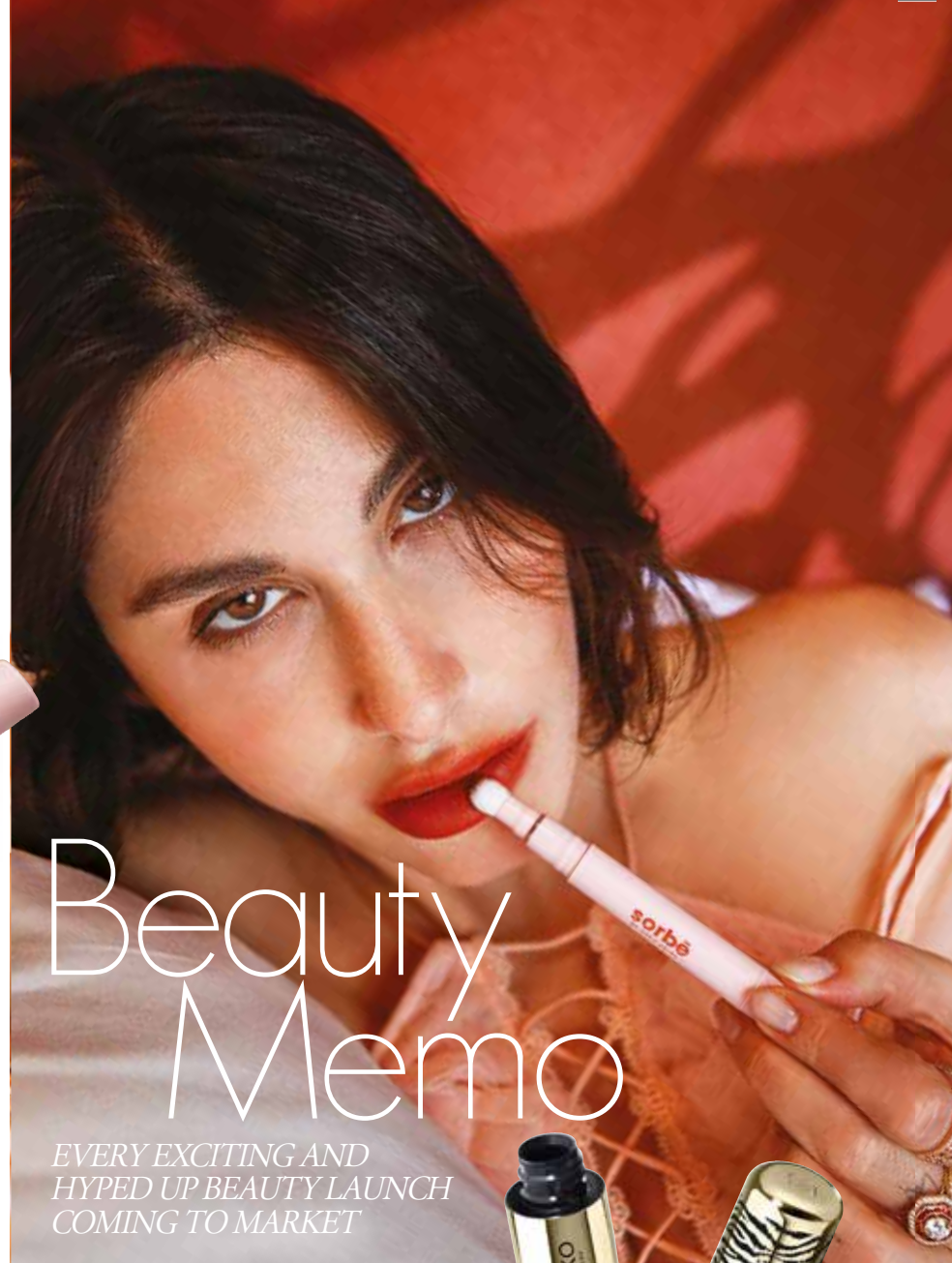
Soft-Matte Era

Good news for anyone still emotionally recovering from dry matte lipstick. Sorbé's new Lip Blur Cushion delivers diffused color, skincare-infused comfort, and a plush, cloud-like finish that feels far removed from the dry matte formulas of the past. Bonus points for the cushion applicator, made for everything from sheer bitten lips to full velvet drama.



Guess Who's Back

The Marc Jacobs Beauty drought is over. The cool-girl favorite returns with seven bold, city-proof launches that ditch barely-there beauty in favor of irreverent color, playful packaging, and makeup that feels fun again. Think star compacts, candy-colored liners, and heart-shaped lipsticks ready for their comeback tour.



Beauty Memo

EVERY EXCITING AND HYPED UP BEAUTY LAUNCH COMING TO MARKET

Coveted Collab

Clean girl beauty? She's on vacation. Just Cavalli x KIKO MILANO delivers bold color, animalier attitude, and unapologetic Italian glamour through a limited-edition collection that reworks cult beauty heroes with with enough party-proof performance to survive every summer plan on your calendar.



LAUNCHMETRICS SPOTLIGHT

Double Act

Some people pack 6 lip products for vacation. Kylie Cosmetics would like to make the case for two. The new Summer Hydrating Lip Essentials duo combines juicy, stay-put color with cloud-like hydration for lips that survive summer looking decidedly well cared for



1. PNGTREE-WHITE-CREAM-ISOLATED-LOTION-SWATCH-ELEMENT 2. RIND CONCENTRATE BODY BALM, AESOP 3. FIND COMFORT BOUNCY BODY CREAM - AWAKEN CONFIDENCE, RARE BEAUTY 4. C.E.O. BODY BUTTER, SUNDAY RILEY 5. JUMBO VANILLA DREAM, FENTY SKIN 6. BODY BADALADA™ SKIN REFRESH WATER LOTION 48, SOL DE JANEIRO

Short Season

Soft, smooth, glossy-looking legs don't just happen. Cue the body lotions, buttery textures, and vitamin-packed formulas ready to put in the work



SUMMER BODY SORTED

To book go to Cyanuae.com

If your idea of wellness involves lymphatic drainage, sculpting massages, infrared therapy, and not having to leave your house, meet Cyan Wellness UAE. The female-led Dubai wellness platform brings treatments straight to you, blending spa comfort with a biohacking-meets-self-care approach.

Their summer-body heavy hitters? Lymphatic Drainage Massage for de-bloating and boosting circulation, Maderotherapy for tackling cellulite and water retention, and Infrared Sauna Blanket Therapy for a full-body sweat session minus the actual sauna. Also firmly on our radar: their Cyan Slimming and Compression Boot Therapy treatments for tired, overworked legs in need of a reset. Think less "quick fix," more lighter, smoother, glowier, and suspiciously well-rested in your linen dress.

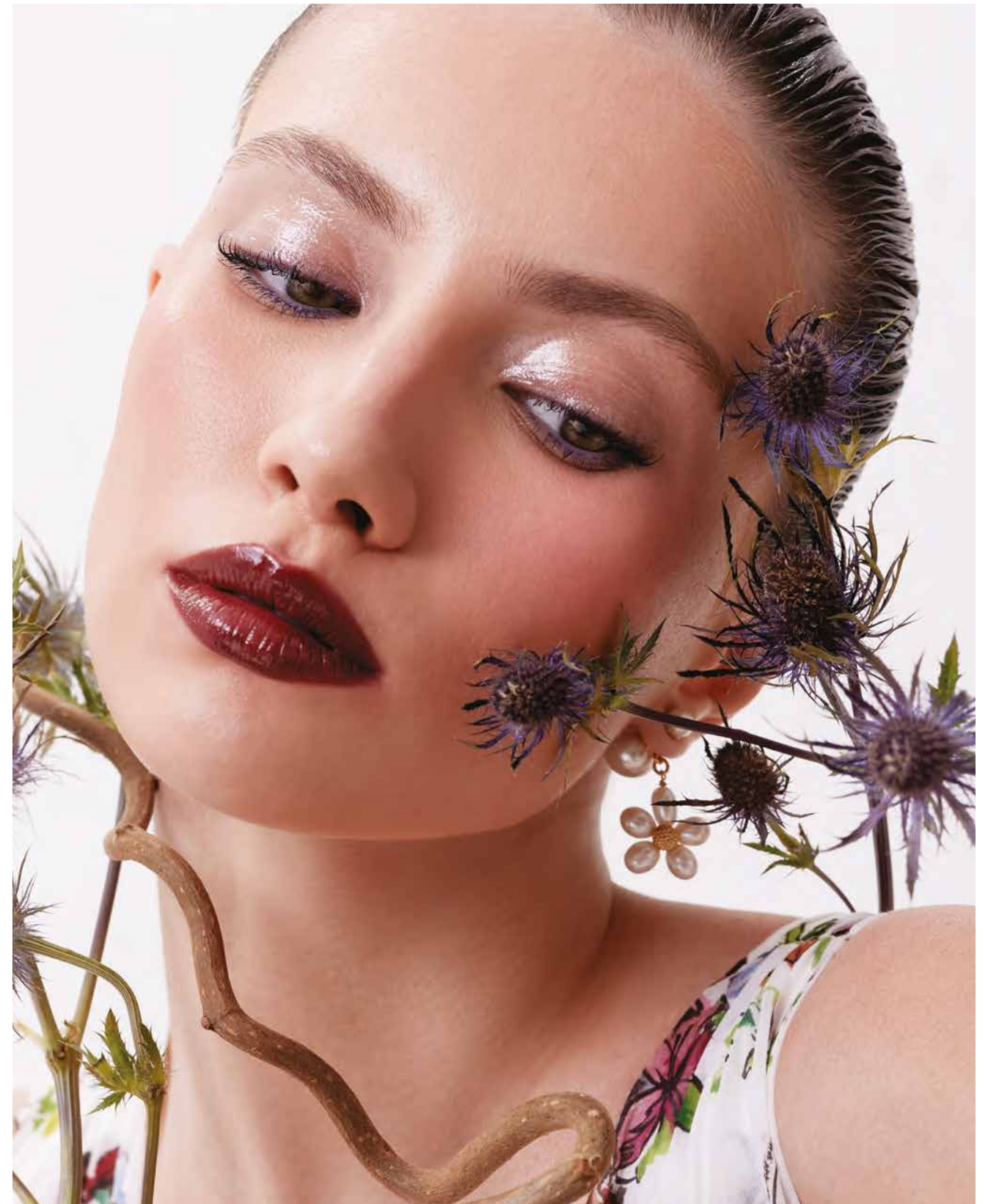
#Cyan Cool Facts

- They come to you... Spa mood, zero traffic.
- Summer-body favorites... Lymphatic drainage, sculpting, de-bloating, and smoother-looking skin.
- Female-founded... Created by Riva Roy and Maryam Kazmi, with a women-first wellness mindset.
- Beyond massages... Infrared therapy, compression recovery, slimming treatments, and more.



Dior Show On Stage Waterproof Khol Eyeliner Blue, Dior Show Overvolume 161, Dior backstage Glassy Glow Stick 041 Glazed Rosy, Dior Addict Glass Lipstick 405 Rosy Dior

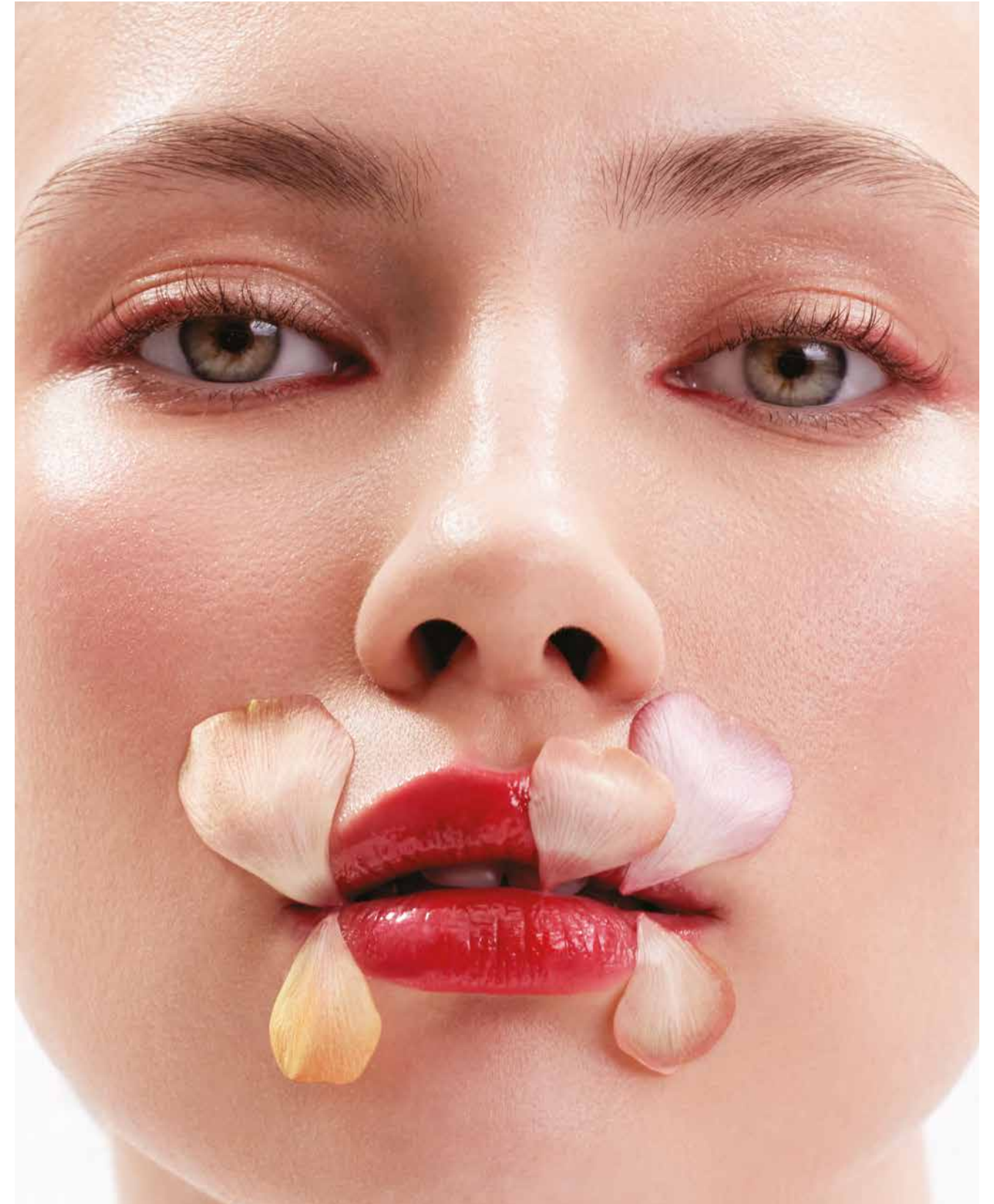
ALL LOOKS DIOR FALL 2026 COLLECTION



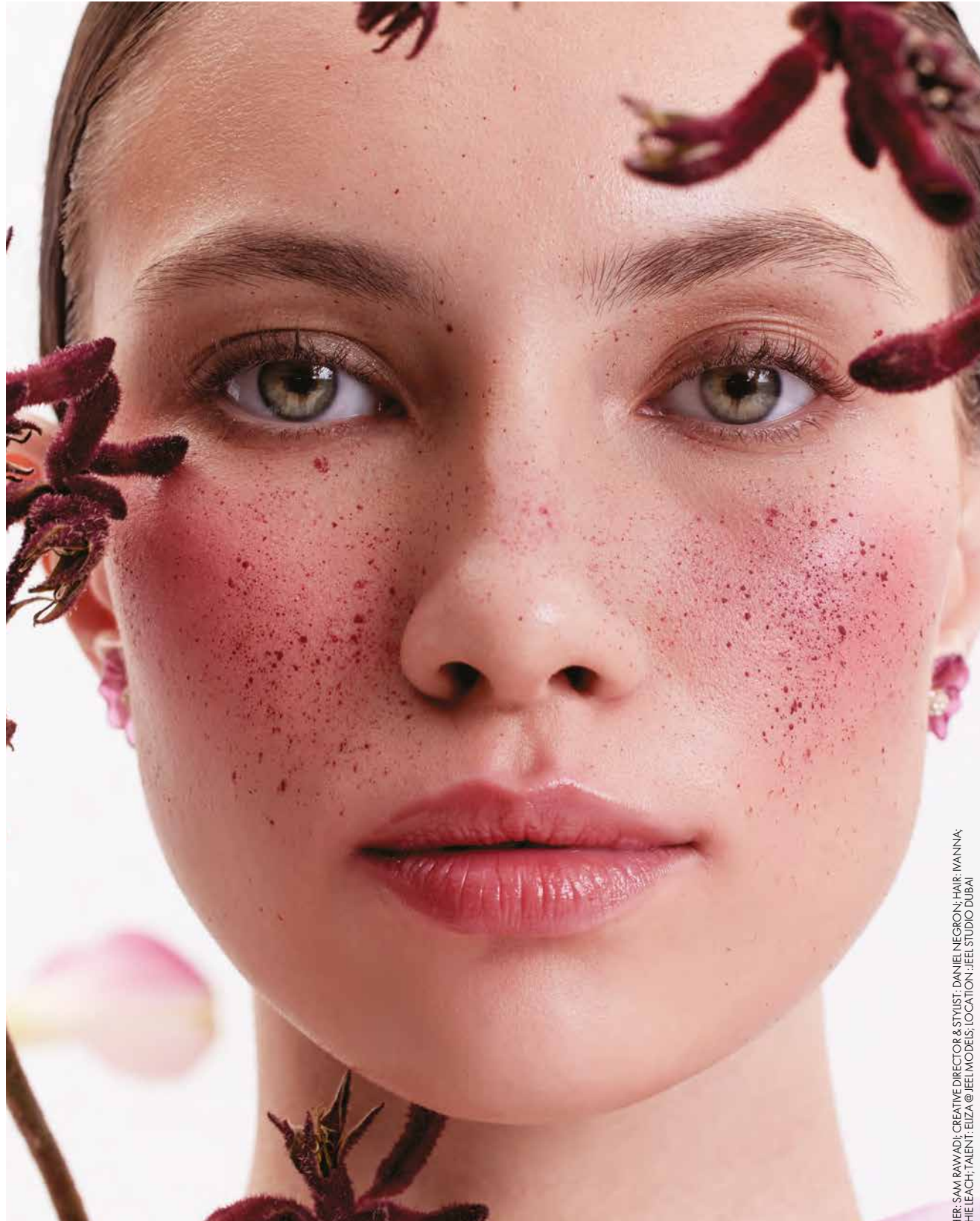
Dior Backstage Glassy Glow Stick 041 Glazed Rosy, Dior Addict Glass Lipstick 405 Rosy Dior, Dior Backstage Glassy glow Stick 001 Glazed Pink, Dior Addict Glass Lipstick 906 Talk My Dior



Rouge Dior On Stage 390 Redwood Star Shine, Dior Show Overvolume 790, Dior Backstage Rosy Glow Stick 107 Dragon fruit, Dior Show 5 Couleurs Eyeshadow Palette 879 Rouge Trafalgar

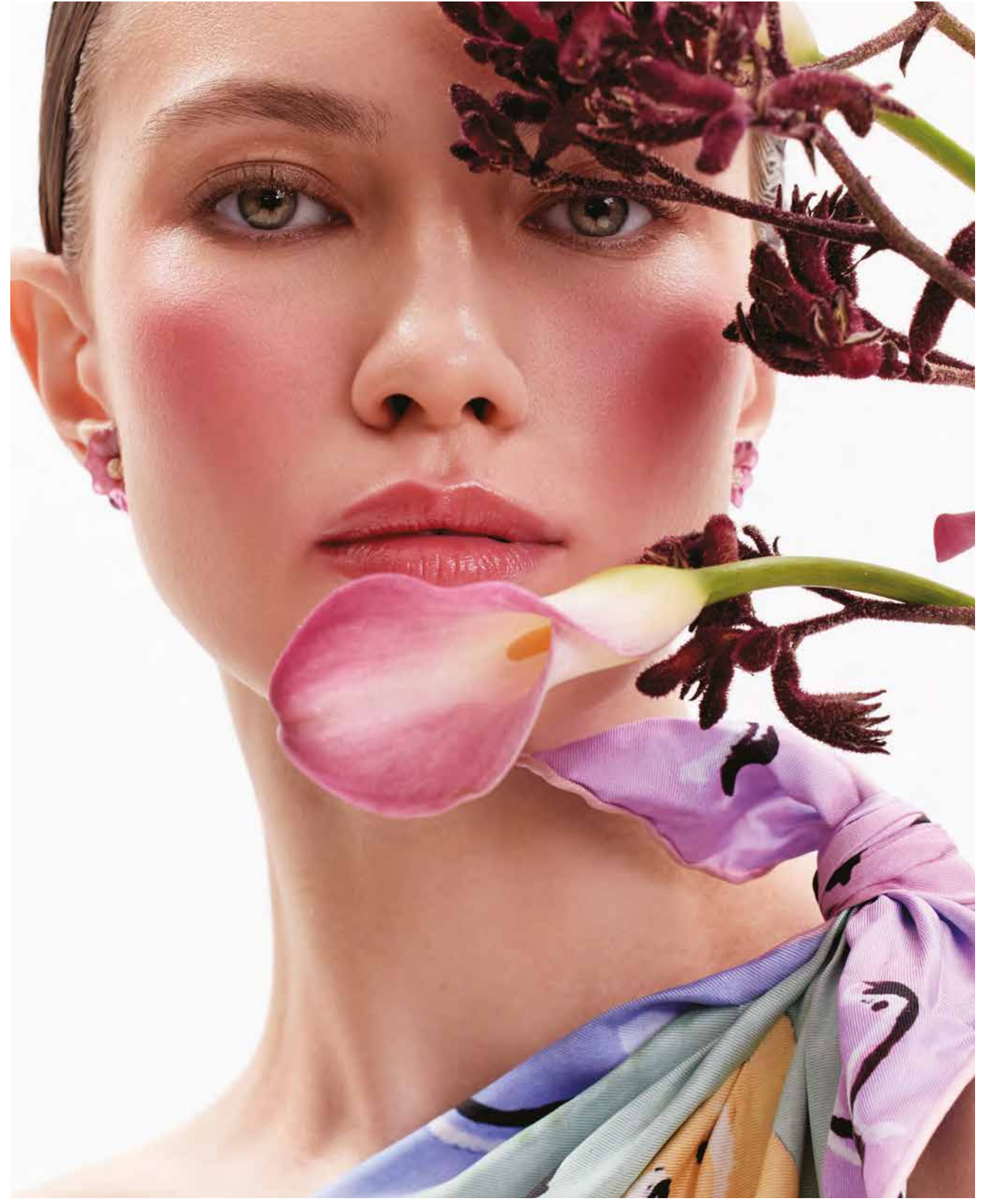


Dior Show Overvolume 790, Dior Backstage Rosy Glow Stick 107 Dragon Fruit, Dior Show 5 Couleurs Eyeshadow Palette 879 Rouge Trafalgar, Dior Addict Lip Glow Butter 108 Guava, Dior Addict Lip Glow Butter 107 Dragon Fruit



Dior Show Mono Couleur 616 Gold Star Glitter, Dior Backstage Rosy Glow 108 Guava, Dior Backstage Rosy Glow 107 Dragon Fruit

PHOTOGRAPHER: SAM RAWADI, CREATIVE DIRECTOR & STYLIST: DANIEL NEGRON, HAIR: WANNA, MAKEUP: SOPHIE LEACH, TALENT: EIZA @ JEEL MODELS, LOCATION: JEEL STUDIO DUBAI



Dior Show Mono Couleur 616 Gold Star Glitter, Dior Backstage Rosy Glow 108 Guava, Dior Backstage Rosy Glow 107 Dragon Fruit, Dior Addict Glass Lipstick 599 Adorable, Dior Show 5 Couleurs Eyeshadow Palette 879 Rouge Trafalgar

MISSONI



1



2



3



4

Sunshine BOTTLED

DRENCHED IN JUICY COLOURS, PLAYFUL BOTTLES, AND SUNSHINE-FILLED ENERGY, THESE SUMMER SCENTS SMELL AS JOYFUL AS THEY LOOK; FRESH, PLAYFUL, AND MADE TO BE LEFT OUT ON DISPLAY.



9



7



5



6



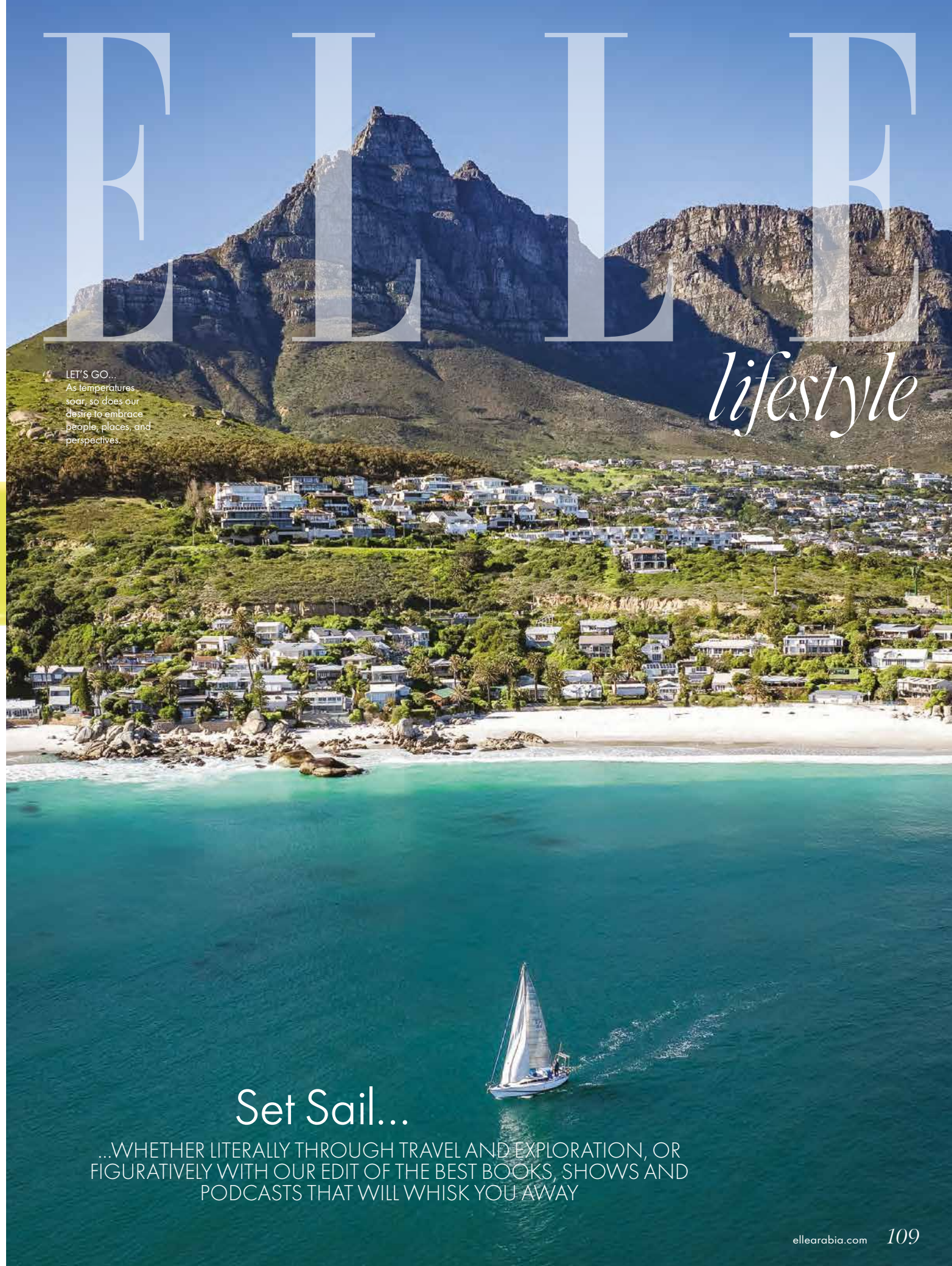
8

- 1. SOLO ELLA, LOEWE
- 2. GUCCI GUILTY, GUCCI
- 3. HUBARB THIEF, HERETIC
- 4. BLOOMING FIRE, ORABELLA
- 5. STRAWBERRY LETTER, PHLUR
- 6. SAPPHIRE, BY MOUDZ
- 7. YOU RÊVE, GLOSSIER
- 8. CHANCE EAU FRAÎCHE, CHANEL
- 9. NEON GARDEN, DRIES VAN NOTEN

ELLE

lifestyle

LET'S GO...
As temperatures soar, so does our desire to embrace people, places, and perspectives.



Set Sail...

...WHETHER LITERALLY THROUGH TRAVEL AND EXPLORATION, OR FIGURATIVELY WITH OUR EDIT OF THE BEST BOOKS, SHOWS AND PODCASTS THAT WILL WHISK YOU AWAY



1



2



3

ACROSS The Continent

FROM OXFORDSHIRE TO BARCELONA, MILAN TO MADRID, THE BICESTER COLLECTION CONTINUES TO TURN SHOPPING DESTINATIONS INTO CULTURAL EXPERIENCES, CELEBRATING CRAFTSMANSHIP, CREATIVITY, HERITAGE, AND THE STORIES THAT SHAPE EACH CITY AND REGION

Bicester Village

Located in Oxfordshire, just outside London, Bicester Village expands beyond fashion with a series of culturally driven openings and collaborations. Beauty-tech leader CurrentBody Skin launches its first standalone boutique, introducing luxury wellness devices into the Village experience, while cult Marylebone destination Shreeji News opens its first-ever satellite newsstand outside London.

Las Rozas Village⁽¹⁾

Located just outside Madrid, Las Rozas Village places the Spanish capital centre stage through Madrid. Unfiltered, a city-wide tribute to its traditions, symbols, and contemporary energy. Installations inspired by carnations, rosquillas, neighborhood bars, tiled street signs, and the ritual of the aperitivo transform the Village into an immersive portrait of Madrid life.

La Roca Village

Near Barcelona, La Roca Village celebrates the city's artistic and architectural legacy ahead of its designation as UNESCO World Capital of Architecture 2026. Floral artist Bornay

reimagines Antoni Gaudí's iconic forms through large-scale installations beyond the gates of Casa Milà and the mosaic roof tiles of Casa Batlló, while photographer Jordi Bernadó presents a special exhibition capturing intimate, lived-in spaces across Barcelona.

Fidenza Village⁽²⁾

Set in Italy's Emilia-Romagna region near Milan, Fidenza Village is a destination where art, design, and fashion naturally intersect. This year, French contemporary artist Richard Orlinski brings his monumental Wild Kong sculpture to the Village following its appearance during Milan Design Week 2026. Standing three metres high in vivid red resin, the

work becomes part of Fidenza Village's growing open-air art trail of 29 permanent and rotating installations.

La Vallée Village⁽³⁾

Just outside Paris, La Vallée Village turns craftsmanship into the main attraction. Through The Art of the Gesture, the Village transforms into a living celebration of French savoir-faire, spotlighting great artisans across fashion, ceramics, jewelry, leatherwork, weaving, and couture. Workshops, installations, and live demonstrations immerse visitors in France's most enduring métiers d'art.

Ingolstadt Village

In the heart of Bavaria, Ingolstadt Village turns its focus to regional heritage this summer, spotlighting the enduring appeal of trachten and Alpine craftsmanship.

Maasmechelen Village

Located at the crossroads of Belgium, the Netherlands, and Germany, Maasmechelen Village celebrates its 25th anniversary. Overlooking the Village is its striking six-metre-high Manneken Pis statue. The Village has also collaborated with celebrated creatives including artist Oli B, Studio KRSJT, floral designers Daniel Ost and Raf Verwimp, and Princess Delphine of Belgium, whose immersive Love Imperfection installation transformed the boulevards into an open-air gallery in 2023.

Wertheim Village⁽⁴⁾

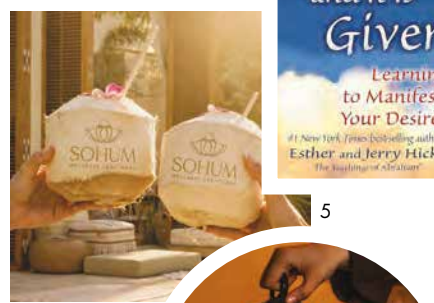
Near Frankfurt, Wertheim Village hosts Mille Miroirs by French artist and architect Cyril Lancelin as part of World Design Capital Frankfurt RheinMain 2026. The installation features mirrored golden and silver spheres arranged into reflective tunnels, sculptural seating areas, and immersive walkways that shift with movement and light.



BRUNELLO CUCCINELLI (LINEN DRESS)

My balanced life

Tanya Mansotra, CEO & Founder of Sohum Wellness Sanctuary in Dubai, is reshaping the approach to health, wellness, fitness, and nutrition. Connecting the power of **mind, body, and spirit** with the healing touch of mother nature, she curates holistic experiences that **bring balance to the inner self**. She gives ELLE Arabia a glimpse into her routines, conscious choices, and must-try treatments



Fitness Check *The Routine:* A diverse weekly mix of Upper and Lower Body Strength, twice a week, Boxing with abs training, Circuit Training with battle ropes and slam balls, and Yoga for mobility. *What's New:* I've recently integrated Pilates for core precision and postural alignment. *The Gear:* I'm moving toward natural fabrics; honestly, nothing beats a baggy cotton T-shirt with soft cotton leggings for breathability and energy flow.

Style File *Wardrobe Essentials:* Crisp white trousers, a comfy pullover, and a pashmina shawl. *Summer Style:* A long linen dress or linen shirt (1), always accented by a classic statement bag to add structure to the soft silhouette. *Evening Out:* I love a classic fitted long dress in vibrant colors, paired with a comfy pair of heels that allow me to stay present all night.

Holistic Balance *Mind:* I honor its fluctuations. Some days I can meditate for hours; others, I need high-frequency stimulation, so I go on a creative adventure. *Spirit:* I protect my spirit as a sanctuary. This means saying "no" to misaligned energy and intentionally spending

time with high-frequency people who lift my vibration. *Healing:* True healing is honoring your shadows and venting when you need to. It's acknowledging the dark to find the light.

Health & Nutrition *On The Menu:* My kitchen is an extension of my apothecary, focused on nervous system relaxation. My current focus is Brahmi and Ashwagandha for deep nervous system support. *Kitchen Staples:* I never travel without fennel seeds and cloves; they are my ultimate portable ritual for digestion and freshness. *Dining:* Sohum Cafe, the physical manifestation of my nutritional philosophy.

On the Move *Skincare:* Mario Badescu Drying Lotion. I have oily, acne-prone skin, and this keeps it crystal clear. Any spot is gone instantly. *Creative Escape:* Nature, always. I love the sea, sand, and "rainbow trees." I balance this with the high energy of luxury shopping and the raw expression of open mics. *The Sustainable Stay:* I'm drawn to places that honor the earth and local traditions, specifically Aman properties or soulful retreats in the Himalayas and exotic islands that prioritize authentic sustainability and connection to the mountains or the sea (2).

Leisure Studies *Reading:* The pillars of my perspective are defined by these essential works: 1. Ask and It Is Given by Esther and Jerry Hicks (4). 2. The Four Agreements by Don Miguel Ruiz. 3. You Can Heal Your Life by Louise Hay. *Watching:* I love chic storytelling, K-Dramas, Gossip Girl, and Emily in Paris.

Wellness & Recharge *The Recharge:* Panchakarma. The ultimate Ayurvedic rebirth for mind and body at the Sohum Wellness Sanctuary (5) *Must-Try:* Our wet area, it is a vital part of the sensory journey. I also highly recommend an Ayurvedic program to align your internal energy with your external goals. *The Constant:* Nature immersion and spending quality time outdoors at the beach or in the mountains with my animals and loved ones.

MILLE MIROIRS BY CYRILL LANCELIN



4



A WEEK-END IN Cannes

BETWEEN ICONIC PALACES, TRENDY BEACHES, GOURMET HOTSPOTS AND VIBRANT SHOPPING, THE FRENCH RIVIERA CITY IS THE PERFECT ESCAPE FOR A DOSE OF GLAMOUR

Le Majestic Cannes (2)

By day and by night, this five star hotel embodies the magic of the Croisette in all its splendor. Overlooking the sea and a stone's throw from the Palais des Festivals, it is the star's favorite address during the Film Festival. Rooms offer understated luxury where every detail matters. Heated pool, exceptional spa, and precise yet discreet service. A true must stay.

10 Boulevard de la Croisette, hotelsbarriere.com

Le Pompon

Just steps from the old port, this gourmet bistro run by Clio Modafari and Anne Legrand is warm and welcoming. Around ten flavorful dishes (to share... or not) are reinvented daily based on fresh market arrivals: ricotta and lemon agnolotti, oven braised lamb shoulder with harissa jus and ancho chili... Reservations are essential, it fills up quickly.

8 rue Émile Négrin, lepomponcannes.com

Beefbar Cannes

It has finally arrived in Cannes! Born in Monaco and now present in over 40 destinations worldwide, Beefbar is the chic meeting place for true meat lovers. On the menu: Tajima A5 Wagyu or Australian Wagyu, Creekstone Black Angus, a refined cordon bleu with truffle, jasmine tea-scented bao buns, and locally sourced fish — all crafted by Executive Chef Jean François Barberis.

Beefbar Cannes - Hôtel Barrière Le Majestic, 10 Boulevard de la Croisette, beefbar.com

Baôli

Combining restaurant, exotic garden and nightclub, this iconic venue attracts an international crowd of artists, DJs and Riviera regulars. The atmosphere is festive and exclusive. Once past the test of the doorman, people come as much to see as to be seen.

Port Pierre Canto, Boulevard de la Croisette, baolicannes.com



Mademoiselle Gray (1)

An iconic Croisette beach, Mademoiselle Gray showcases a relaxed boho chic vibe with impeccable service. With your feet in the sand, enjoy generous, fresh Mediterranean cuisine with Lebanese influences: mezzes, wild caught fish, exceptional meats, as well as vegetarian and vegan options. The atmosphere evolves throughout the day, with an all day DJ set. Boulevard de la Croisette, @plagemademoisellegray

Guerlain

This is the brand's second flagship in France after Paris. Designed to satisfy the most demanding clientele, it offers exclusive services: a VIP lounge for fragrance consultations, a facial suite for bespoke treatments, personalized makeup advice. A unique and intimate experience.

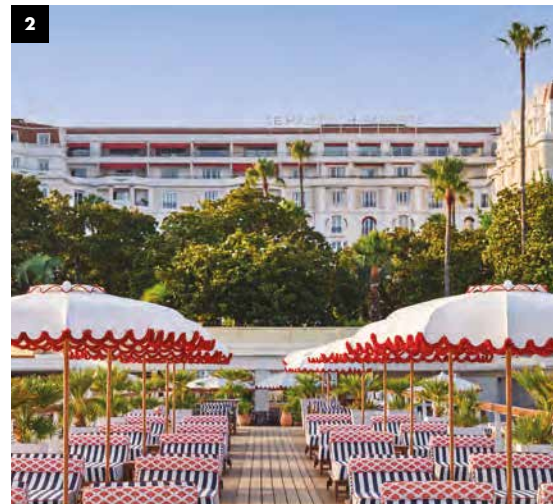
59 rue d'Antibes, guerlain.com

Fragonard

Founded in Grasse, Fragonard is celebrating its 100th anniversary. Provençal at heart, all its collections exude a joie de vivre through their perfumes, soaps, candles (orange blossom, lavender...). The packaging is delightful. The large «art de vivre» range includes tablecloths, crockery, glasses and even a homeware line. The perfect address for a lovely gift for yourself or others.

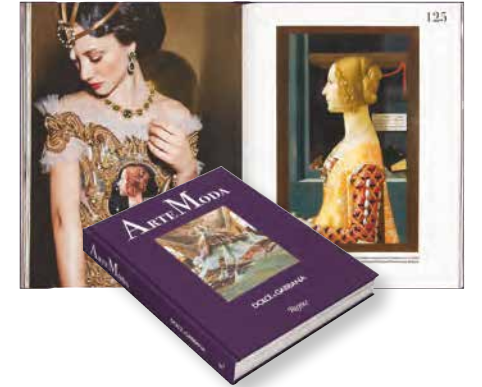
103 rue d'Antibes, fragonard.com

BY VIRGINIE DOLATA; © COURTESY - PRESS



Light Fantastic

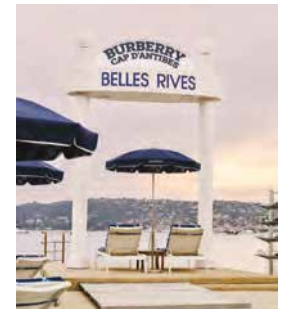
At Salone del Mobile 2026, Dior turned Palazzo Landriani into a couture-meets-design fantasy with its new Corolle lamp collection by Noé Duchaufour-Lawrance. Inspired by the sweeping lines of the New Look silhouette, the Murano glass designs come in table and portable sizes, finished in Dior's signature grey, pink, and white tones, with woven bamboo details and engraved CD buttons. Soft pleats, draped forms, and transparent layers echo the movement of fabric itself, making each lamp feel closer to a fashion object than a traditional piece of lighting.



Art of Dressing

From Van Gogh's Sunflowers to Basquiat-inspired tailoring, Dolce&Gabbana's new ArteModa book captures the house's long-running obsession with art, creativity, and maximalist Italian glamour. Published by Rizzoli, the oversized hardcover is packed with Renaissance references, Alta Moda masterpieces, and iconic runway moments, and is a celebration of the artworks that continue to shape the maison's world.

Runway to Resort



EUROPE'S HOTTEST SUMMER 2026 FASHION TAKEOVERS

- **Cannes & Monaco:** Burberry commands Cannes' historic Hôtel Belles Rives in a fresh Mediterranean blue check, while Jacquemus paints Monaco's Monte-Carlo Beach Club in signature banana-yellow stripes
- **Mykonos:** Dior brings its sun-drenched Dioriviera capsule back to Nammos Village, running alongside high-end fine jewelry setups from Bulgari.
- **Ibiza & Saint-Tropez:** Dolce & Gabbana transforms Ibiza's new Clap House into a leopard-print dream. Over in Saint-Tropez, Loewe debuts its brand-new Paula's Ibiza 2026 botanical oasis.
- **Forte dei Marmi:** Longchamp drops an exclusive, highly coveted Le Pliage Monde resort bag right by the promenade.
- **Capri & The Amalfi Coast:** Louis Vuitton serves up chic culinary vibes at the White 1921 Hotel, while Valentino splashes Palazzo Avino in its vibrant, signature red. Pack light, grab your shades, and prepare for the ultimate summer of style!

ELLE

RADIANCE BOOST
PRO FACEWEAR



CLINICAL-GRADE LED THERAPY FOR LONG-TERM RESULTS



CALMS AND BALANCES THE SKIN



QUICK 10-MINUTE SESSIONS



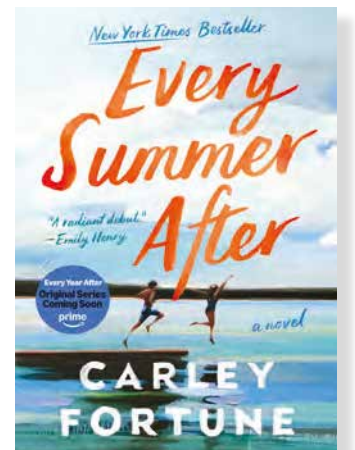
APP INTEGRATED FOR CUSTOMIZED CARE

Scan to discover
the website



READ

ALL THE SUNNY DISPOSITIONS BY THE BEACH OFTEN REQUIRE A BOOK COMPANION. HERE ARE THE STORIES THAT LINGER LONG AFTER THE TIDE GOES OUT.



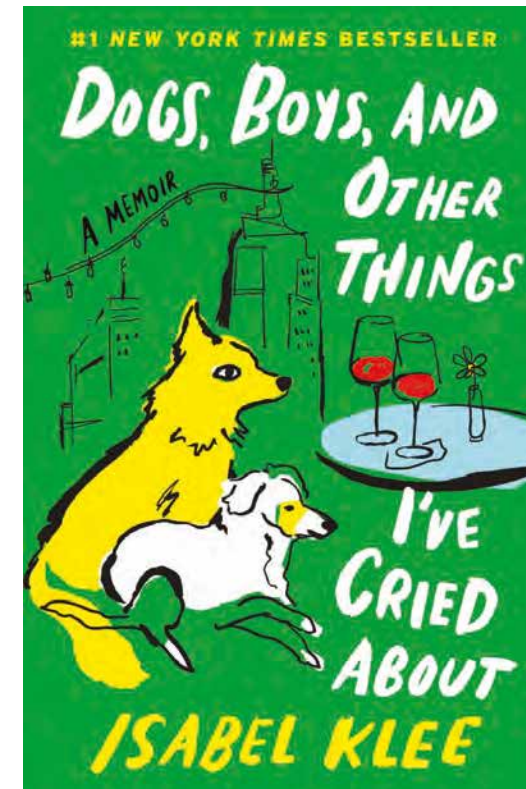
EVERY SUMMER AFTER
by Carley Fortune

A story of second chances, nostalgia, and the choices that mark us forever. Told over 6 summers of childhood friendship and one fateful weekend in the present, this book follows Percy and Sam as they navigate the devastating mistake that tore them apart and the undeniable pull that keeps bringing them back together. It is the quintessential cottage-country romance, perfect for those who covet long, hazy afternoons on the water.



DOGS, BOYS, AND OTHER THINGS I'VE CRIED ABOUT
by Isabel Klee

Sometimes, a little bit of heart and a lot of reality is necessary, especially in that "clean your brain by the beach" scene. In that case, this memoir is a must. Isabel Klee shares an honest, tender look at her twenties in New York City, navigating fickle boyfriends, grand romances, and the chaotic beauty of life, all anchored by her love for rescue dogs. It is a moving, funny, and deeply relatable tribute to the love that shapes us, whether it comes from a partner or a four-legged friend.



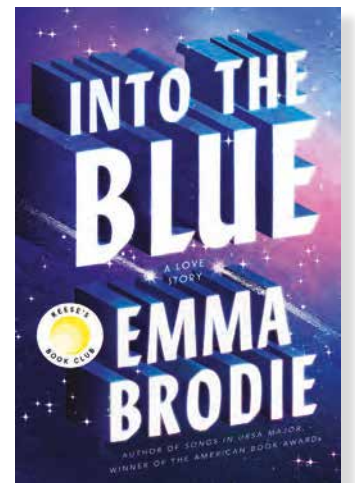
THE SUMMER SHARE
by Jenn McKinlay

When two strangers discover they've inherited the same beach house in Cape Split, North Carolina, sparks fly in the most unexpected and hilarious ways. As free-spirited travel influencer Hannah and the skeptical Simon tag-team repairs on their crumbling cottage, they uncover a romantic history within the walls that might just be the omen they need for their own future. It is the ultimate feel-good rom-com for anyone who believes in the magic of a summer rental.



INTO THE BLUE
by Emma Brodie

If you are looking for a love story for the yearners, the kind with an intoxicating, "slow-burn" romance that goes from a small town to full-on hollywood production, this one is it. AJ and Noah forge a cosmic bond that spans years, secrets, and the blurred lines between reality and the scripts they act out. If you want a read that is as heartbreaking as it is joyful, with chemistry that practically burns off the page, this is your next obsession.





Play

"LUCK... OR SOMETHING" BY HILARY DUFF

Growing up as a late-millennial, we struck gold in the Disney world of shows. One personal favorite was Lizzie McGuire, along with basically anything that Hilary Duff was on. Droning on to 'So Yesterday' and 'Come Clean' like an emo teen while my dad drove me around seemed fitting to the entire experience. So when Hilary launched her new album, you better believe I had a listening party of one. The new album captures the summer breeze in song form. It's laid-back, infectious and precisely the kind of energy you want playing all summer.



WATCH SEE PLAY

WITH CALENDARS A BUZZING, THESE ARE THE NOTEWORTHY HAPPENINGS CAUSING A BUZZ AT THE MOMENT



See

OMAR KHAIRAT LIVE AT ETIHAD ARENA ON 20 JUNE

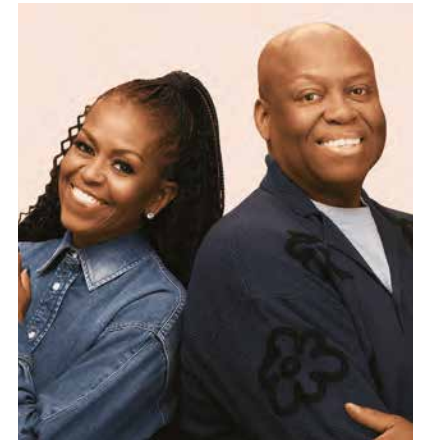
There are concerts, and then there is an Omar Khairat experience. Returning to the Etihad Arena on Yas Island, the legendary Egyptian composer is set to deliver a performance that transcends words. If you appreciate orchestral brilliance and soundtracks that define an era, you need to be in that audience. It's an evening of profound emotion, musical mastery, and timeless compositions that continue to captivate generations.

COMPILED BY SWATI JAIN

Watch

OFF-CAMPUS

There's been a giant Heath Ledger-shaped hole ever since 10 Things I Hate About You. So, if you're craving a story that blends romance, friendship, and the emotional chaos of university life, you've come to the right place. Following the connection between a music student and a star hockey player, Off-Campus is deep, sentimental, and perfectly captures the joy of that fleeting period of life where friendships are the only thing that feels permanent.



Listen

IMO WITH MICHELLE OBAMA AND CRAIG ROBINSON

The world is on fire, whichever direction you look. Overwhelmed with the stress of the daily, and the guilt of the pretend joy, IMO is the sanity check we all deserve. Listening to Michelle Obama and her brother Craig Robinson navigate life's dilemmas with such sharp wit and candid honesty is a masterclass in perspective. Give it a listen, I promise it won't disappoint.

Follow

A NEW SLEW OF FASHION TASTEMAKERS TO ADD SOMETHING DIFFERENT TO YOUR PALETTE...



SHOUQ
@Ju8b.b

Whether she's exploring vibrant urban landscapes or breaking down the latest in beauty, her aesthetic is consistently impeccable. If your feed is feeling a bit "pedestrian," consider her your visual reset.



SIMA SALAHIA
@SimaSalahia

An engineer who also happens to be a creative force? That's not just multitasking, that's excellence. Sima balances the technical and the artistic with a grace that is frankly irritating to those of us who struggle



DAIM GAW
@DaimGaw

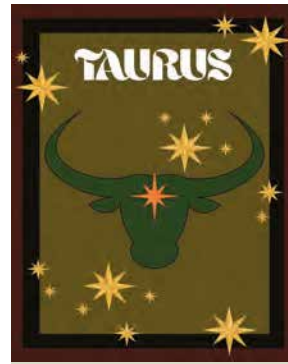
She captures the reality of the modern Saudi lifestyle with a perspective that is sharp, stylish, and entirely her own. Her feed feels fresh, authentic, and reflective of a new generation shaping its own narrative.



Aries

20 MARCH - 19 APRIL

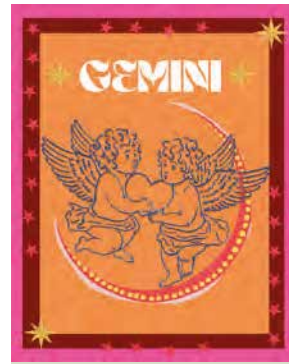
Sometimes it's worth paying extra for what you really want - but it has to be exactly right, and anything else is a waste of money. This month is all about the difference between want and need, between good investment and being extravagant, and of course about how much you can actually afford. The planets will give you everything you wish for, but they won't impose any limits: you will have to do that yourself.



Taurus

20 APRIL - 20 MAY

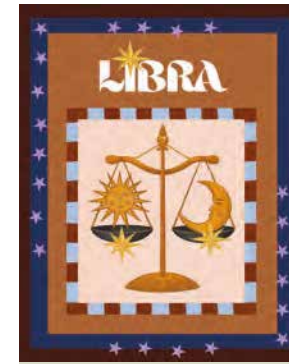
When change is forced upon you, you usually accept it, even though you may say that there was nothing wrong with your old routine and that you liked it that way. But whatever is being pushed on you now really touches a nerve, so this time you fight back. Whether you choose to be radical or reactionary, taking things forwards or going back to the way things were, is up to you - but it will be fun to watch.



Gemini

21 MAY - 20 JUNE

When you first tried skating, when you were little, you probably fell over, and it hurt; but when you tried again with something - or someone - to hold on to, you were more successful. The same is true now. Don't let initial setbacks when trying something new lead you to think that you have no talent for it; find someone who can support and advise you. Try again slowly and gently, and you'll be f



Libra

23 SEPTEMBER - 22 OCTOBER

Librans often have a habit of giving in too easily when challenged, to avoid any argument or emotional upset. That's very sweet of you - but this isn't the time for it. The next few weeks will provide you with the biggest career opportunity you have had for many months, and you should grab it with both hands. If anyone else makes a claim to it, tell them firmly that it's yours and that you're not letting go of it.



Scorpio

23 OCTOBER - 21 NOVEMBER

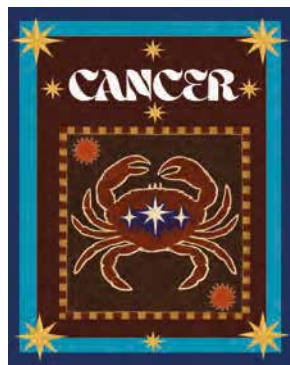
Disputes at work, at home, and in your personal life may make this month seem like one long battle. Don't look at them as win or lose scenarios; look for adjustments and compromises. Flexibility is the key. In the end, instead of your life being like a cardboard box with everything desperately squashed in and frequently bursting out again, you will have an elegant case where all the contents fit perfectly in their place.



Sagittarius

22 NOVEMBER - 20 DECEMBER

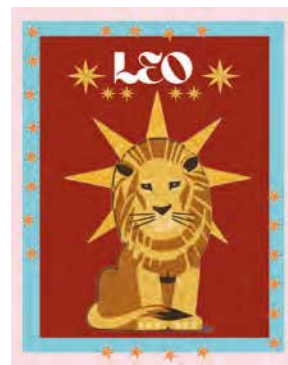
How far forward do your present ambitions go? This year? Next year? You used to have ideas that reached far into the future, and it's time for you to have them again. Your Sagittarian spirit is reawakening - confident, forward-looking, and fearless. If you've been doing the same thing for so long you can't imagine doing anything else, this month will help you break free. Far horizons and new adventures are calling.



Cancer

21 JUNE - 21 JULY

Starting afresh requires two things. Firstly, nothing unfinished, financial or emotional, in what you are leaving behind, because such things have a habit of following you. Secondly, you need the flow of fortune to speed you on your way. This month's new moon gently closes a door on the past, while Venus and Jupiter conjoin in your sign to make moving on easy. It's the perfect opportunity, so take it.



Leo

22 JULY - 22 AUGUST

What do you really want from life? Fame? Money? Love? Whatever your answer to that question, it's all bound up with your own personal rules and values - and there are clear signs that you are re-writing those rules. What were once definite goals for you will now seem much less appealing. An abrupt change of direction at the end of May will feel very strange at first, but by mid-June you'll see you did the right thing.



Virgo

23 AUGUST - 22 SEPTEMBER

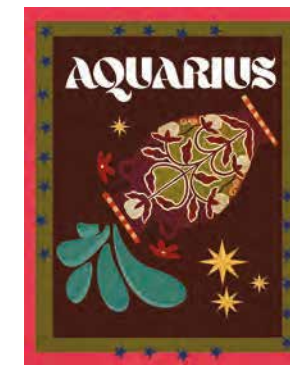
Is a new romance taking shape? It could be. You've known each other for quite a while but flirting and being cute with each other didn't produce any sparks, so you assumed you'd just be friends. But now, after some unexpectedly deep and serious conversations, you find a real rapport, an instinctive mutual understanding. This is a solid base to build on; maybe it's time to try flirting again, and see what happens.



Capricorn

21 DECEMBER - 19 JANUARY

You're busy, but you're on top of it, and you're making progress, although there's still a long way to go. You're happy with that; it's all predictable and under control - unlike your personal life, where a friend suddenly seems to be getting very close. Is this intentional? Yes, of course it is. If you ignore them, will they go away, perhaps? No chance. There's a romance here, waiting to happen. Or are you too busy?



Aquarius

20 JANUARY - 18 FEBRUARY

There's a big multi-planet alignment this year that will show itself in the big changes that you are going through. The whole pattern gets fired up twice in the next four weeks, and on each occasion, there will be new opportunities for you. The first set will be dynamic and immediate, the second one gentler and easier, but perhaps with less lasting effects. Choose whichever one feels right for you at the time.



Pisces

19 FEBRUARY - 19 MARCH

A love affair looks set to become serious. Until now, you have been happy to spend time with each other, to chat about work and mutual friends, and to hint at your possible future; but you also knew that you could leave it at any time. Now, as you both take a significant step forward, you know there can be no easy way back if it all goes wrong. It feels scary - and yet at the same time, it's what you always wanted.



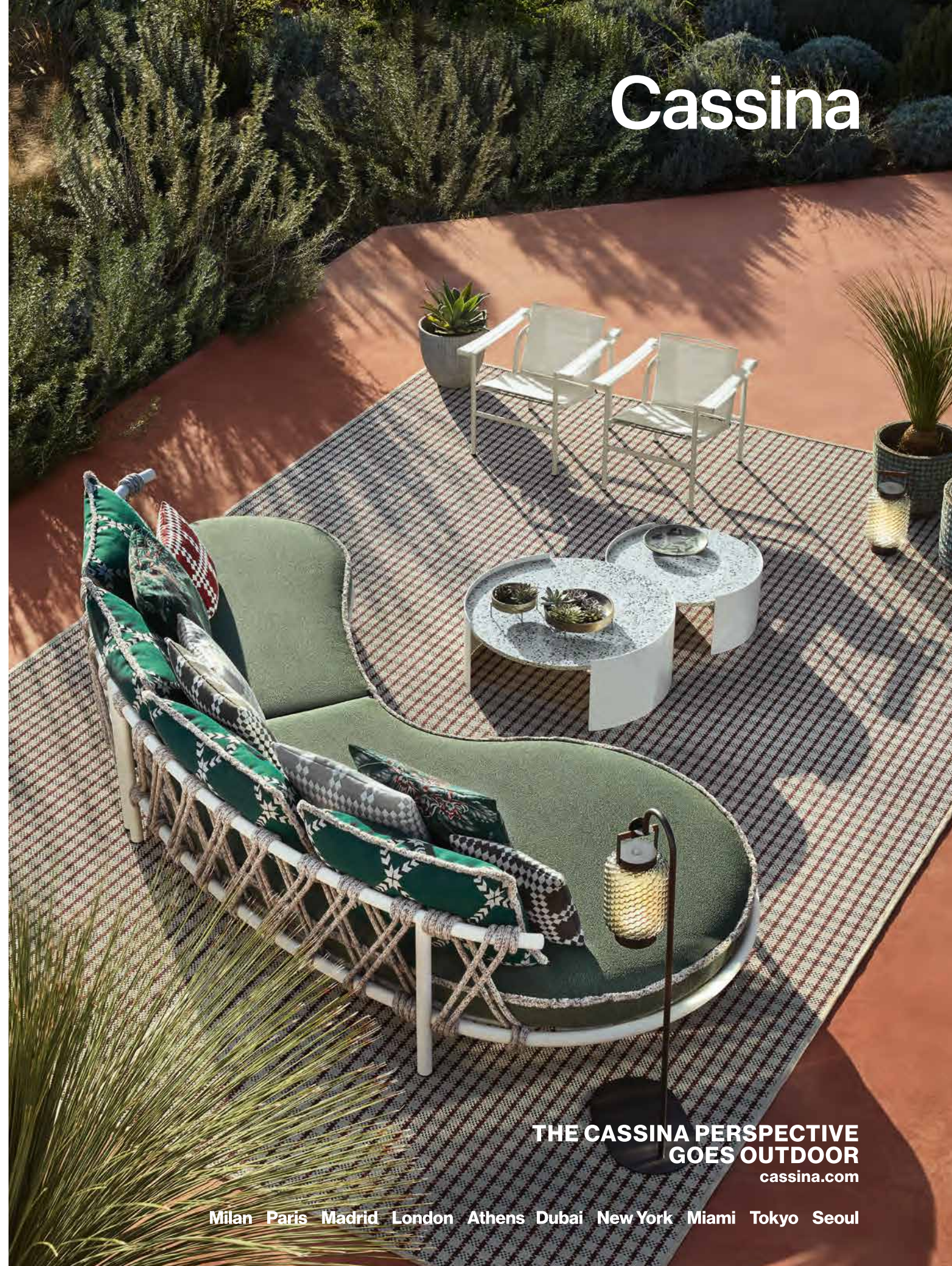
Dot the Line

FROM RETRO-INSPIRED SWIMWEAR TO PLAYFUL EVENING DRESSES AND ACCESSORIES, POLKA DOTS RETURN WITH A SOFTER, MORE POLISHED ATTITUDE THAT BALANCES VINTAGE CHARM WITH MODERN RESORT DRESSING



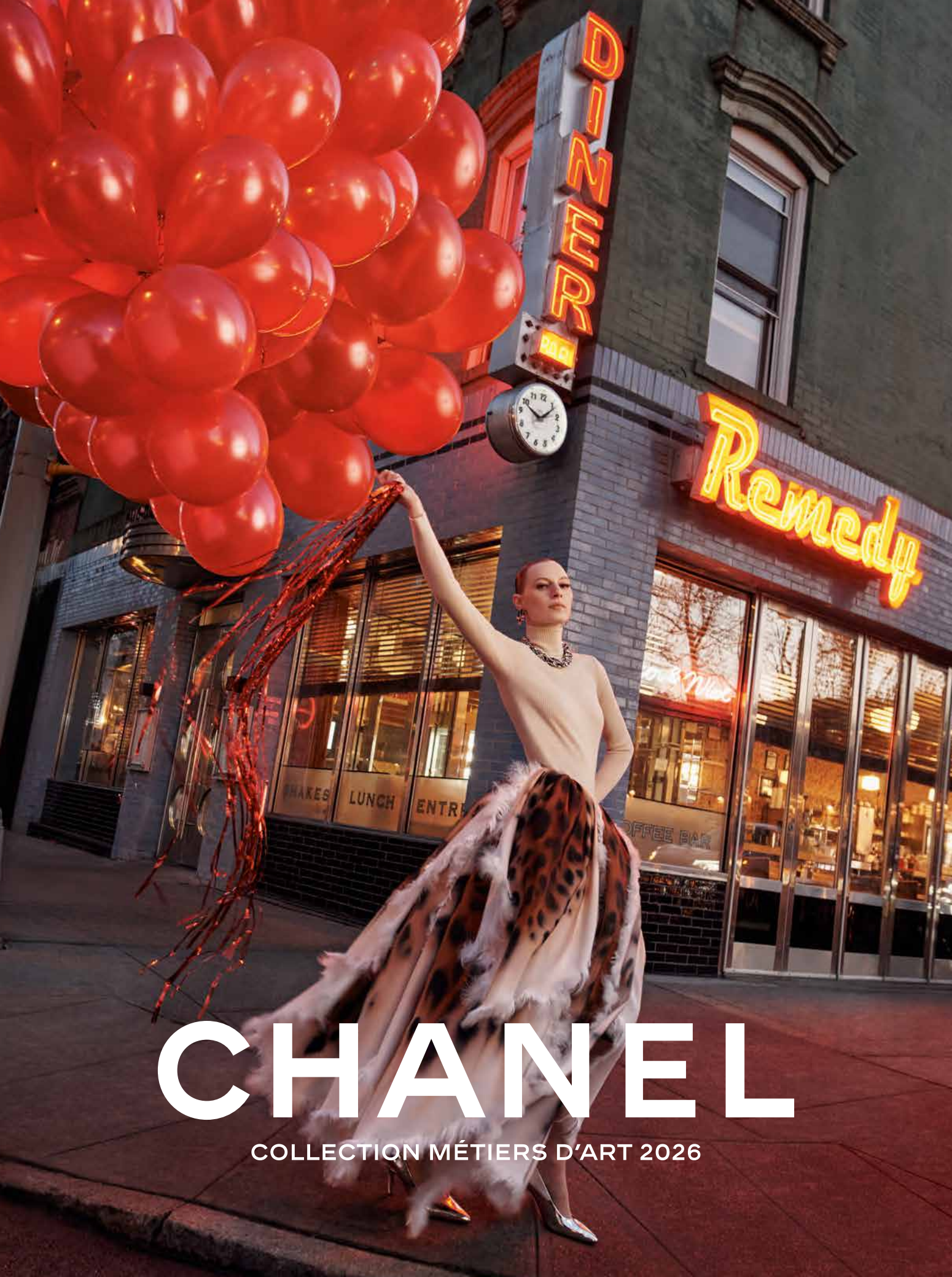
1. VALENTINO 2. EUGENIA KIM 3. DRIES VAN NOTTEN 4. JACQUEMUS 5. AMINA MUADDI 6. ROGER VIVIER 7. CARA CARA

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