

ELLE

ARABIA

OCTOBER 2026

*The
Jewelry
Report*

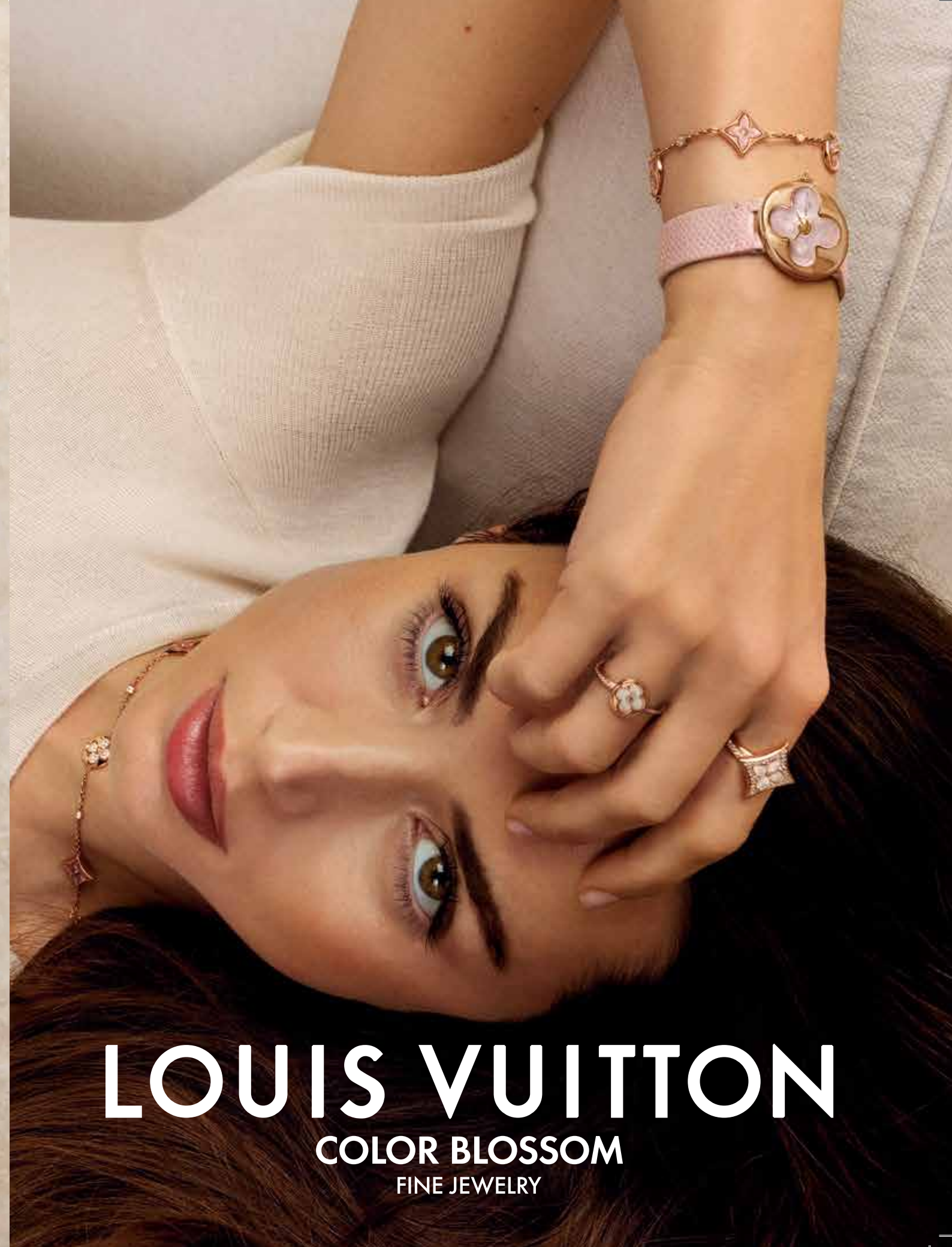
THE PIECES
MAKING
HEADLINES

JESSICA
&
DHAHER

Their next Big-Screen story

UAE DHS 30





LOUIS VUITTON
COLOR BLOSSOM
FINE JEWELRY

PRADA



PRADA.COM



SAINT LAURENT





miu miu.com

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ELLE

OCTOBER 2026
ISSUE 180

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RULED BY JEWELS

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ON THE COVER

With their Cartier Jewelry & Watches, Jessica Brown is wearing a Fendi dress and Dhafer L'Abidine is wearing a Yves Salomon jacket and a Loro Piana top.
Photographer: Bilal El Kadhi;
Creative Director & Stylist: Hugo Toussaint; Hair: (Paris) Emrick Rungier; Makeup: (Paris) Dyna Dagger; Groomer: (Tunis) Wissem Yahyaoui; On Set Producer: (Tunis) Nesserine Abd

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THE ART OF GOLD

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ELLE

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Richly Decadent: CHOCOLATE BROWN IS HAVING A MAJOR FASHION MOMENT, WORKED ACROSS SUPPLE LEATHER, RICH WOOL AND TEXTURED ACCESSORIES FOR A HEAD-TO-TOE TAKE ON THE SHADE.

The Big Picture...

For our cover story, Jessica Brown Findlay and Dhafer L'Abidine come together with Cartier for a conversation about creative risks, changing priorities, the roles that stay with them and what they have learned from careers that have taken them in very different directions. Jewelry is a big part of this issue, starting with Chopard's Happy Diamonds, which turns 50 this year. We also joined Piaget on the French Riviera for the final chapter of its Extraleganza High Jewelry trilogy, while Chanel, Buccellati, Graff, Boghossian and Dior bring plenty more to the pages.

There is lots happening in fashion too. Jonathan Anderson takes Dior couture into more tactile territory, H&M turns up the drama, and our fashion pages focus on craft, detail and pieces that deserve a closer look. We also headed to Venice for Miu Miu Women's Tales, where filmmakers and actors came together to talk about women on screen. Closer to home, Aisha AlAbbar, Sara and Maha Almutlaq, and Hind Mezaina tell us about the work they are doing across art, design, film and cultural strategy in the region.

In beauty, Lady Gaga's Haus Labs has landed in the Middle East, while Amina Mohamed talks to us about Skin Deep and why understanding what we buy, use and put on our faces matters. And finally, there are cars, some very good hotels and a story I particularly love: an ode to hobbies we may never master, but enjoy anyway. Because really, isn't that reason enough?



Dina Spahi
dina.spahi@ellearabia.com

Soft POWVER

WE LOVE HOW TWEED AND LEATHER MEET SHIMMER AND LACE, TO BRING A TOUGHER EDGE TO LADYLIKE DRESSING WHILE KEEPING THE MOOD POLISHED



Ed's picks



1. PROENZA SCHOULER WHITE LABEL 2. VALENTINO GARAVANI 3. RABANNE 4. BURBERRY 5. GUCCI 6. SAINT LAURENT 7. RÔHE



The Hobo

TOD'S GIVES THE T SIGNATURE a softer turn for Fall/ Winter 2026, pairing RICH BROWN suede with clean lines, leather detailing and the house's signature T HARDWARE.



The Fragrance

Chanel turns up the intensity with COCO MADEMOISELLE CRUSH ABSOLU, Olivier Polge's ambery composition of bright fruits, florals, patchouli, VETIVER AND VANILLA.



The Piece

TIFFANY & CO.'s BIRD on a Rock takes flight in a striking bracelet, translating Jean Schlumberger's iconic 1965 MOTIF into platinum and 18K YELLOW GOLD set with over 10 carats of diamonds.

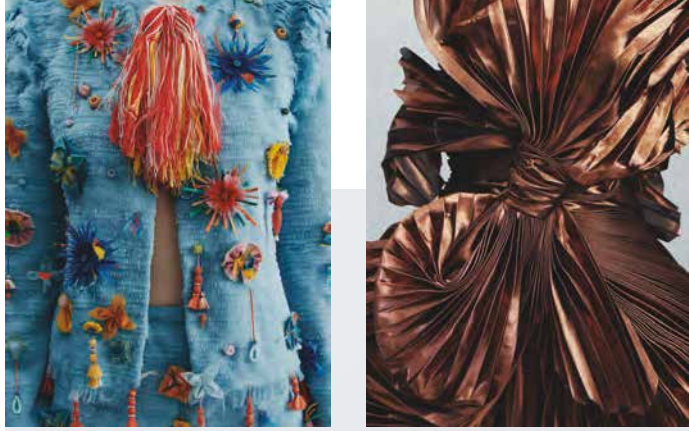
ELLE

Radar

FACE VALUE
Schiaparelli's
Face bag brings
its signature bijoux
features to a softer,
oversized silhouette
in brown leather.

Next Up...

THE SEASON PICKS UP PACE WITH STANDOUT PIECES,
STRONG IDEAS AND PLENTY TO KEEP AN EYE ON



INSIDER

MATERIAL MATTERS

Jonathan Anderson pushes Dior couture into richly tactile territory, bringing sculpted silhouettes, intricate surfaces and historic textiles together through exceptional craft and remarkable attention to detail

For Dior Haute Couture Fall Winter 2026–2027, Jonathan Anderson puts material and technique at the center. Fabric is pleated, knotted, draped and moulded into sculptural silhouettes, while metallic finishes, soft silver netting, embroidery and intense embellishment make the surfaces just as important as the shapes.

The collection draws connections between couture craft, 18th-century Indian textiles and the work of American sculptor Lynda Benglis, but the result is distinctly Dior. Historic references are pulled into the present, unexpected materials meet painstaking handwork, and the ideas continue across bags, shoes and jewelry.



SURFACE STORY
The influence of Lynda Benglis comes through strongly in the surfaces. Metallic, iridescent, encrusted and almost paper-like fabrics echo the textures of her sculptures, while even chicken wire gets a couture interpretation, recreated in unexpectedly soft silver netting.

BUILT BY HAND
Hand-plissé, knotting and draping give fabric volume and structure. Rather than simply following the body, many silhouettes are constructed around it, turning traditional couture techniques into something more sculptural.

SHOES GO MAXIMAL
Elongated square-toe satin pumps set the silhouette, then the decoration takes over: irregular paillettes, micro-sequins, beads, floral embellishments, lattice overlays and pleated metal bows all make an appearance.

IMAGES ©CHRISTIAN COLOMER



INDIA IN THE DETAILS
Anderson's research led to 18th-century chintz, the finely woven, hand-painted or block-printed Indian cotton that had a major influence on European decorative arts. Genuine antique fragments appear directly on the accessories.

JEWELS GO GLOBAL
Created by artisans in France and India, including Jaipur, the jewelry mixes mother-of-pearl, rock crystal, green and black onyx, haematite and carnelian. Micromosaics reference rare Indian textiles, while embroidered compositions are worked over sterling silver wire.



BAGS WITH HISTORY
The Petit Diner and mini Lady Dior are covered with antique chintz and indiennes, while mother-of-pearl, passementerie and shimmering leathers appear elsewhere. Four bag shapes were also developed with Benglis, including the metallic-plissé Dior Cigale and sculptural Dior Bow.



Everybody's Wearing... A Striped Sweater

Winter's easiest knitwear update comes in stripes — bold, graphic and made to brighten up grey days.



PARIS STR F26

Blue Crush

The Jacquemus x Nike Moon Shoe just landed in its coolest color yet. Jacquemus and Nike's Moon Shoe gets a Miami makeover. Dressed in new Emerald Rise blues inspired by the Miami's water, light and pastel Art Deco façades, the cult sneaker has us dreaming of sunnier days - preferably in South Beach.



Fashion Memo

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

Moon Landing

Marine Serre wants in on your interiors. The designer has teamed up with French furniture maker Chaisor to cover its cult 1960s folding chair in her unmistakable crescent Moon motif. Handmade in France and individually numbered, the limited-edition chairs come in Tan, Inverse Tan and Denim and might just be the coolest place to take a seat this season. Fashion for the home? We're into it.



MILANO STR F26

Trench Coat Season

If you're heading to London this autumn, add this to the list. To celebrate its 170th anniversary, Burberry has teamed up with the V&A for The Burberry Trench: Crafting an Icon, tracing the evolution of its most famous coat from functional outerwear to fashion icon. Expect rarely seen pieces from the Burberry archive alongside 19 runway looks spanning the past 25 years, including designs by Christopher Bailey and Daniel Lee. Running until 3 January 2027, the display is free to visit — no booking required.



Trending... A Suede Jacket

The jacket of the season comes in suede, preferably in warm tobacco, chocolate or caramel and with just the right amount of '70s attitude.

Coveted Collab

WHO: Balenciaga x J.M Weston
WHAT: Pierpaolo Piccioli puts a new spin on classic French shoemaking, reworking J.M. Weston's loafers, brogues, mules and d'Orsays with exaggerated details and signature Le City studs. Heritage, with an edge.



LAUNCHMETRICS SPOTLIGHT



Our Wishlists

Valentino's iconic Rockstud Spike is back with a new attitude. Alessandro Michele gives the Rockstud Spike a longer, sleeker silhouette, while keeping those unmistakable studs firmly in place. New season, new shape, same It-bag energy.



Romance gets a sharper edge as H&M plays with corsetry, sweeping proportions, lace and embellishment, cut through with leather and a *little attitude*

Corsets, lace, exaggerated sleeves and sweeping skirts are making their way back into the wardrobe – only this time, they come with leather, skinny denim and a tougher point of view. For Autumn 2026, H&M draws on Victorian and Edwardian silhouettes with high necklines, ruffled blouses and defined waists sitting alongside babydoll dresses, skinny jeans, leather trousers and biker jackets.

VOLUME CONTROL

The proportions do much of the talking. Exaggerated sleeves meet defined waists, while longer skirts bring movement below more fitted shapes. It's an easy styling equation to borrow: if one piece is elaborate, keep the other sharper. A romantic blouse suddenly looks very different with narrow denim or leather.

MORE IS MORE

Texture pushes the story further. Distressed lace, embroidery, pearls, crystals and decorative trims appear across the collection, sometimes layered together. Even denim gets involved, with jeans scattered in sparkling teardrop embellishments.

The palette helps keep all that detail grounded. Ivory, ecru, cream and white dominate the lighter side, while burgundy and black take things in a moodier direction.

TOUGH LOVE

The strongest looks break the romance: A leather biker jacket over lace, riding boots beneath a sweeping skirt, metal sunglasses with a high-neck blouse, spiked jewelry mixed with pearls and crystals.

Accessories follow the same push and pull, moving from antique-inspired coin purses and a pink jacquard bag to harder metallic details.



The Takeaway

Corsetry: A way to bring definition back to the waist without going full period drama. **Lace + Leather:** The contrast that stops romantic dressing becoming too precious. **Statement Sleeves:** Volume moves upward, with shoulders and sleeves doing the work. **Pearls With Bite:** Mixed metals, crystals and spikes give traditionally pretty jewelry a tougher finish. **Long + Lean:** Sweeping skirts meet narrow trousers and skinny denim for two very different takes on proportion.



DRIES VAN NOTEN

LOEWE



SAINT LAURENT



MADE SOME



LOEWE

GAME ON

SPORTSWEAR HAS OFFICIALLY LEFT THE SIDELINES. TRACK JACKETS, RETRO JERSEYS, PREPPY POLOS AND TECHNICAL LAYERS ARE BEING THROWN INTO THE EVERYDAY MIX PAIRED WITH POLISHED TAILORING, FEMININE SKIRTS AND SERIOUSLY GOOD ACCESSORIES. THE WINNING MOVE? DRESS LIKE YOU'RE PLAYING, EVEN WHEN YOU'RE ONLY SPECTATING.



COPENHAGEN



AMIYA

BRANDON MAXWELL



WHOOOP



ADIDAS



CELINE EYEWEAR



AIMÉ LEON DORE



GUCCI



ADIDAS ORIGINALS + WALES BONNER



MIU MIU



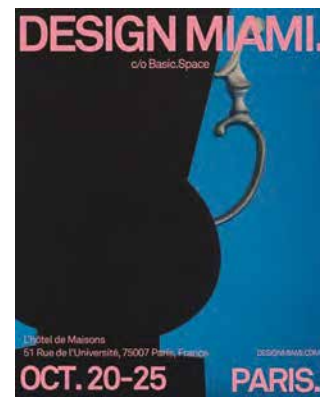
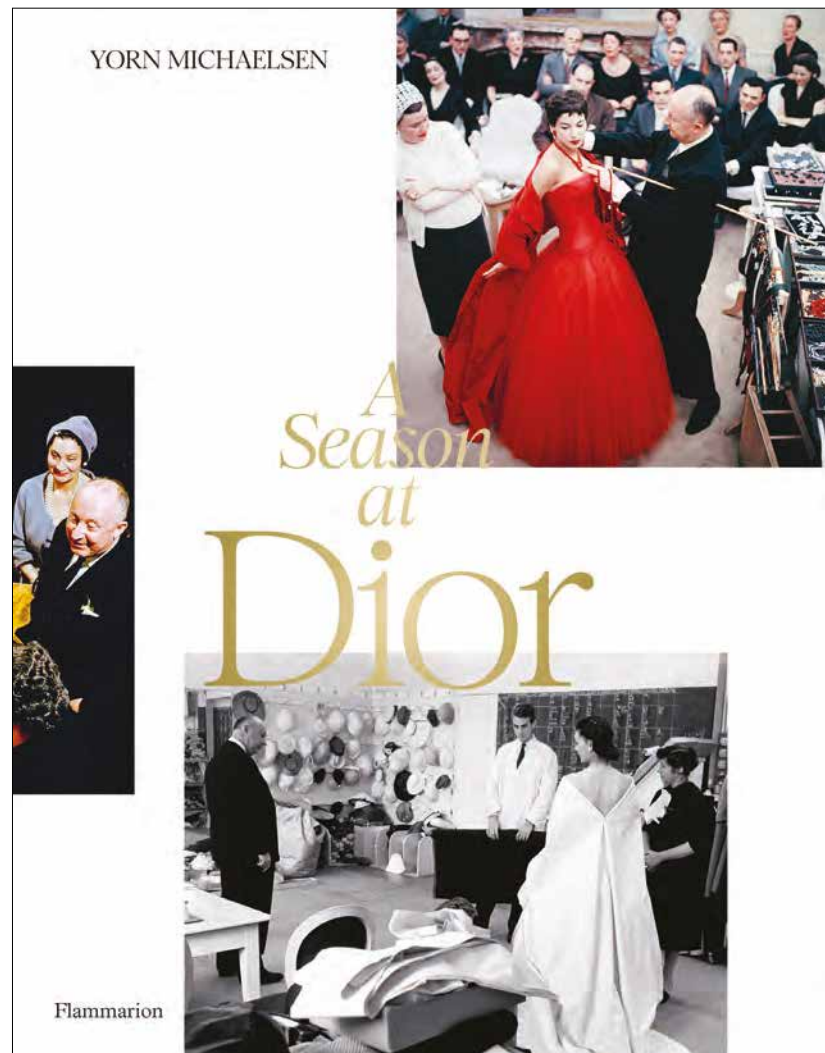
RÓHE



PRADA



RAIMONDA KUUKAUSKIENE/GETTY IMAGES



Design MOVES IN

Design Miami returns to Paris with collectible design taking over the Hôtel de Maisons from October 21–25.

Furniture, lighting and objects from leading international galleries move between 20th-century icons and contemporary collectible design. The backdrop is almost as interesting as the pieces: an 18th-century hôtel particulier on rue de l'Université that was once home to Karl Lagerfeld. Less conventional furniture fair, more meeting point for design, craft and serious interiors, it's one to put on the Paris list.

Design Miami Paris, October 22–26, 2026



1. GIANVITO ROSSI
2. ISABEL MARANT
3. THE LINE

Wild STEP...

Zebra is making a serious run for the season's standout print, and footwear is where it looks sharpest. Spotted across the AW26 collections, graphic stripes turn the short boot into an instant statement.



Inside THE HOUSE

A Season at Dior goes behind the doors of 30 Montaigne through the memories of Yorn Michaelsen, who joined Christian Dior's studio aged just 21.

The year: 1956–57, a pivotal chapter in the House's history.

The insider: Michaelsen arrived at the House during a pivotal year, working inside the Studio on the Libre line and witnessing the final chapter of Christian Dior's life and work.

The images: A LIFE photo essay by Loomis Dean sits alongside photographs by Richard Avedon, Henry Clarke, Willy Maywald, Mark Shaw and Henri Cartier-Bresson, plus previously unpublished material from the Dior archives.

The access: His account takes us from the Studio and ateliers to the premières, petites mains, models and personalities who made the House tick. Part memoir, part extraordinary visual archive, it captures Dior from the inside

ELLE

Accessories

CLASH COURSE... Cartier brings a jeweler's eye to the Clash de Cartier bag, pairing clean lines and fine leather with a stud clasp inspired by the house's signature Clash collection.



The Extras...

BAGS, SHOES AND FINISHING TOUCHES MAKE THEIR MARK WITH STRONG SHAPES, RICH TEXTURES AND DETAILS WORTH A CLOSER LOOK

POWER PLAY

Accessories

Graphique Bracelet (Pink), Graphique Bracelet (White), Graphique Ring (Pink),
Graphique Ring (White), APM Monaco
Blazer & Trousers, Alaïa; Sunglasses, Karen Wazen; Bag, APM Monaco

*Sleek, striking and made to stand
out, Karen Wazen puts a fearless spin
on APM Monaco's signature shine.
It's a fresh take on glamour, with
confidence firmly in the driving seat.*

Photographer MARIAH JELENAK
Creative Director & Stylist POLINA SHABELNIKOVA

Les Éventails Ring (Small/
Red), Les Éventails Bracelet
(Big/Red), Les Éventails
Necklace (Big/Red), Les
Éventails Earrings (Large
Hoops/Red), APM Monaco
Dress, Chats by C.Dam



Les Éventails Ring (Green), Les Éventails Bracelet (Green), Les Éventails Earrings
(Large Hoops/Green), Les Éventails Necklace (Green), APM Monaco
Leather Coat, Limé; Sunglasses, Karen Wazen; Dress, 12 storeez

Les Éventails Earrings (Statement Piece/Red), Les Éventails Bracelet (Big/Red),
Les Éventails Necklace (Big/Red), APM Monaco
Dress, Chats by C.Dam; Mules, Giuseppe Zanotti



Accessories

Graphique Bracelet (Pink), Graphique Bracelet (White),
Graphique Ring (Pink), Graphique Ring (White), APM Monaco
Coat, Alaïa



Accessories

Les Eventails Ring (Small/Red), Les Eventails Necklace (Small/Red), APM Monaco Dress, 12Streez; Leather Jacket, Rowen Rose; Sunglasses, Karen Wazen



TALENT: KAREN WAZEN; PHOTOGRAPHER: MARIAH JEENAK; CREATIVE DIRECTOR & STYLIST: POLINA SHABELNIKOVA; HAIR: SEBASTIAN SKANDAR; MAKEUP: JEAN KAROUZ; LOCATION: JEL STUDIOS

Les Eventails Earrings (Statement/Red), Les Eventails Bracelet (Big/Red), Les Eventails Ring (Statement/Red), APM Monaco Jacket, Valentino



LONG STORY

BAGS ARE GETTING A SERIOUS STRETCH THIS SEASON: LONG, NARROW AND IMPOSSIBLY SLEEK, THESE ELONGATED SILHOUETTES ARE BRINGING A FRESH NEW PROPORTION TO THE ACCESSORY GAME.



Clockwise from left: MAX MARA; MAISON MARGIELA; COMME DES GARÇONS GIRL; PRADA



Clockwise from left: BALenciAGA; BURBERRY; KHAITE; CHLOÉ

LAUNCHMETRICS SPOTLIGHT



WRAP STAR

SLEEK, SCULPTED AND JUST FUTURISTIC ENOUGH, WRAPAROUND SUNGLASSES ARE FIRMLY BACK IN FASHION'S LINE OF SIGHT. ONCE RESERVED FOR THE SERIOUSLY SPORTY, THIS SEASON THEY'RE LESS ABOUT PERFORMANCE AND MORE ABOUT MAKING A STATEMENT.

Power, politics and jewelry have always been closely connected. For *Queens of Time*, Boghossian turns to 11 rulers whose influence extended far beyond the kingdoms they governed. From Cleopatra in Ancient Egypt and Atossa of the Achaemenid Empire to Queen Seondeok of Silla, these were women who reached positions of authority when female rule was far from expected. Rather than interpreting their histories literally, CEO Albert Boghossian and Creative Director Edmond Chin use each queen as a starting point. Character, culture and the jewelry traditions of her time inform the collection, while the final pieces remain contemporary.

"From Palaces, our past collection, to *Queens* our new launch, the journey goes on," says Albert Boghossian. He describes the eleven women as "inspiring queens emerging out of unfavorable conditions to impact their times," with the collection acting as both a witness to history and an expression of Boghossian's modern creative language.

ACROSS TIME

Jewelry provides some of the collection's richest references. Cleopatra's celebrated association with emeralds and gold offers one point of departure. Atossa brings a different vocabulary,



recalling stacked bracelets, carved mythical creatures and dense color. In 7th-century Korea, Queen Seondeok was associated with jade beads, gold leaves and hanging charms shaped as fish and birds. These details are reworked, appearing through gemstones, motifs, construction and unexpected techniques across the 39 creations. For Chin, understanding the women themselves was equally important. "Studying the stories of these ancient queens who all rose to power at a time when there were no established routes to female rule it seemed possible to discern their distinct personalities," he says. "When visualizing the jewels on these individual characters, we also referenced the material culture that would surround them, which gives many of the pieces a link to the past, even though they have been very much designed to shine and adorn in the 21st century."



THE COLLECTION

11 Queens: An East-to-West journey through women who changed the course of their time. **39 Jewels:** Each chapter takes its cues from a different ruler, culture and period. **Past, Reworked:** Historical forms, symbols and jewelry traditions are translated through contemporary high jewelry. **A New Chapter:** Following the architectural focus of 2024's Palace Voyages, *Queens of Time* moves towards character, identity and the women behind history.



Ruled by Jewels

For its *Queens of Time* High Jewelry collection, *Boghossian looks to 11 women* who ruled across centuries and cultures. Their stories become the starting point for *39 pieces shaped by extraordinary stones, historical references and a distinctly modern point of view.*

ELLE Jewelry

CROWNING POINT...
Chaumet revisits the signatures of its Joséphine collection, from the tiara-inspired V to the pear motif, in new pieces designed to be stacked, layered and worn in different combinations.



Precious Matters....

JEWELRY TAKES CENTER STAGE THIS SEASON, WITH MAJOR LAUNCHES, STRONG SIGNATURES AND STANDOUT PIECES

Les Infinis De Camélia
Transformable Necklace in
Beige Gold with Diamonds,
Bouton De Camélia Supple
Bracelet and Ring In Beige
Gold With Diamonds,
Extrait De Camélia Ring in
Rose Gold With Diamonds,
Chanel Fine Jewelry

THE ART OF GOLD

Chanel High Jewelry brings the house's most distinctive signatures into focus, from the sculptural, transformable forms of Camélia to the graphic geometry of Eternal N°5, expressed through gold and diamonds

Photographer FOUAD TADROS
Creative Director & Stylist CARMEL HARRISON

ALL RTW LOOKS FROM CHANEL SPRING-SUMMER 2026 READY-TO-WEAR PRE-COLLECTION



Camélia Bloom Necklace and Ring in Yellow Gold with Diamonds, Bouton De Camélia Earring in Yellow Gold with Diamonds, Chanel Fine Jewelry



Eternal N°5 Diamond Line Necklace and Hoops in White Gold with Diamonds, Chanel Fine Jewelry

Bouton De Camélia
Crawling Earrings in White
Gold with Diamonds,
Camélia Bloom Supple
Cuff in Yellow Gold with
Diamonds, Bouton De
Camélia Ring in Beige
Gold With Diamonds,
Chanel Fine Jewelry

Jewelry



Extrait De Camélia
Earring in Beige Gold
with Diamonds, Bouton
De Camélia Supple
Choker in Beige Gold
With Diamonds,
Chanel Fine Jewelry,
Bouton De Camélia
Transformable
Necklace in White
Gold With Diamonds,
Chanel High Jewelry



Jewelry



Eternal N° 5 Diamond Line Necklace and Hoops in
Beige Gold with Diamonds, Chanel Fine Jewelry

PHOTOGRAPHER: FOUAD TADROS, CREATIVE DIRECTOR & STYLIST: CARMEL HARRISON, HAIR: IVANNA,
MAKEUP: MICHEL NYARKIS, MODEL: BEATA @ JEL MODELS, LOCATION: THE LANA HOTEL

For the final chapter of its Extraleganza High Jewelry trilogy, Piaget turns up the color. ELLE Arabia joined the Maison on the French Riviera, where CEO Benjamin Comar talked craftsmanship, creativity and why emotion remains at the heart of Piaget

COLOR *theory*

Colors of Extraleganza brings the Maison's three-part High Jewelry story to a close with 65 creations built around bold stones, sculptural gold and unexpected combinations. Following Essence of Extraleganza in 2024 and Shapes of Extraleganza in 2025, the final chapter draws on the creative freedom of the 1960s and '70s while pushing the craftsmanship firmly forward.

Led by Piaget Artistic Director Stéphanie Sivrière, the collection treats color as a material in its own right. Sapphires meet Paraiba tourmalines and black opals; tiger's eye is worked into rose-gold links; fire opals sit against indicolite tourmalines. Color doesn't simply finish the piece, it drives the design.

The sautoir returns:

Piaget revisits its 1969 sautoir watch in Flamboyant Links, pairing engraved rose gold and tiger's eye with a 4.13-carat mandarin garnet. The convertible piece can also be worn as a choker or wristwatch.

Gems pop

A nod to the Memphis art movement brings an unexpected mix of mandarin garnets, aventurine, pink sapphires, thulite and white opal. The five-piece set culminates in a saviour with a detachable pendant watch, finished with an 8.30-carat mandarin garnet and 3.54-carat pink sapphire.

900 hours

The one-of-a-kind Blue Illusions necklace took nearly 900 hours to create, bringing together an 8.52-carat Madagascan sapphire, a 3.30-carat Paraiba tourmaline and a 13.98-carat black opal.

IN CONVERSATION WITH...

BENJAMIN COMAR, CEO OF PIAGET,
ON KEEPING CRAFT ALIVE, CREATING
DESIRE AND MAKING JEWELRY THAT
MARKS A MOMENT

What does Colors of Extraleganza represent for Piaget? We wanted to express Piaget's creativity, extravagance and elegance. Color is obviously rooted in the history of the brand, alongside our savoir-faire with special stones and gold. What I particularly like about this collection is how technique serves the design. The jewelry is very structured and considered. We also want that dialogue between watches, jewelry and High Jewelry to remain very strong. **Craftsmanship is central to the collection.** **Why does the artisanal element matter so**

much today? We do everything by hand, and we have continued to preserve that savoir-faire. Technology is advancing incredibly quickly, but I think people also want reassurance. They want us to move into the future while keeping traditions alive. These pieces are made to last and to be passed to the next generation. There is a real desire for craftsmanship.

How much does what you create come from clients, and how much is about showing them something they haven't imagined yet? We are a house of creation, so we have to propose things. That is what clients expect from us. Jewelry is ultimately about desire. Of course, a client may know exactly what they want, but part of our role is also to create something that surprises them.

Why was the French Riviera the right setting to present this collection? So many artists found inspiration here in the freedom, lifestyle, creativity, joie de vivre and even the sky. Those ideas connect naturally with Piaget. We also wanted our clients to feel completely at ease here.

Looking beyond High Jewelry, what are the priorities for Piaget in the coming years? We make watches, jewelry and pieces for both women and men, and the goal is to maintain a consistent Piaget identity while remaining different. We work with stones, color and shape in our own way. Jewelry is deeply emotional. A piece can mark love, friendship or an important moment in your life, and you remember the experience around it.

What makes the Middle East particularly interesting for Piaget? I'm a big fan of the Middle East. People here dream big; there is a sense that everything is possible and an incredible enthusiasm for life. From a jewelry perspective, there is also a distinctive way of wearing pieces here, particularly stacking, that is connected to the culture.

Where does innovation sit within Piaget today? Innovation is in the creation. It is about finding techniques that serve the design rather than innovating simply for

technology's sake. There is a great deal of innovation involved in mixing colours, materials and techniques. Sometimes the pieces that appear simplest are actually the most complicated to make.

After two and a half years of work, what is the most rewarding part of finally presenting the collection? I'm very proud of it. Stéphanie, the manufacture and so many different people worked together to bring these pieces to life. After working on something for two and a half years, seeing the reaction of our clients is the best part. That is the moment of truth.

“From a jewelry perspective, there is also a distinctive way of wearing pieces here, particularly stacking, that is connected to the culture”

Laurence Graff Signature Pavé
Diamond Band, set in white gold
Laurence Graff Signature Band,
set in yellow gold
Laurence Graff Signature Pavé
Diamond band, set in rose gold
Laurence Graff Signature Pavé
Diamond band, set in rose gold
Laurence Graff Signature Pavé
Diamond Ear Cuff, set in yellow gold
Laurence Graff Signature Diamond
Stud Earrings, set in yellow gold
Dress, Cdam

*Modern elegance takes on a new attitude in Graff's most striking creations. Goldjewel
born of a diamond, where the House's iconic brilliance takes a bold new form.*

Laurence Graff Signature Faceted Chain Necklace
Laurence Graff Signature Faceted Strand Earrings
Laurence Graff Signature Bangle
Laurence Graff Signature Pavé Diamond Band
Dress, Maticevski

ALL EYES ON ME

Photographer MICHEL TAKLA
Creative Director & Stylist DANIEL NEGRON



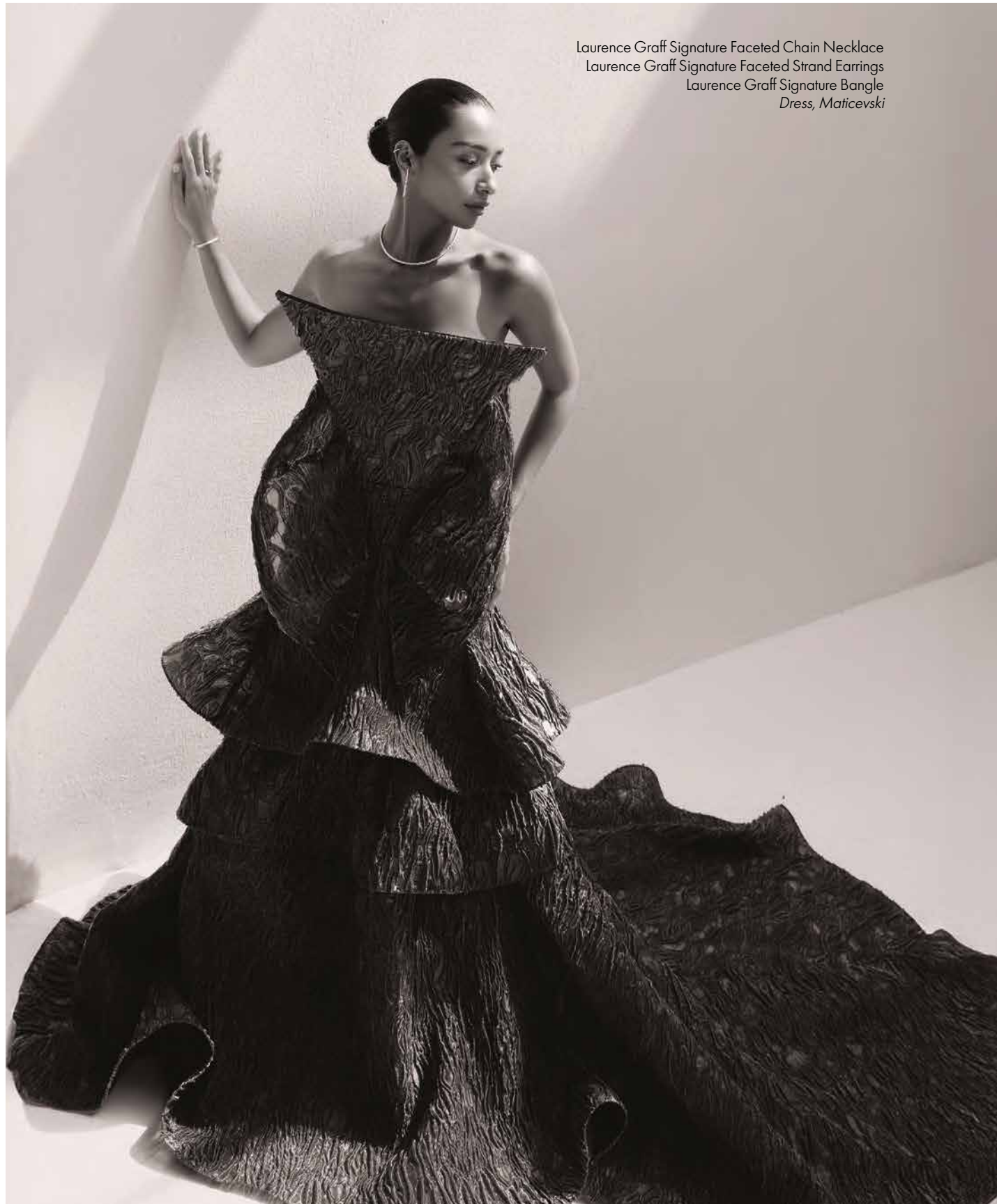
Laurence Graff Signature Pavé
Diamond Chain Earrings
Laurence Graff Signature Pavé
Diamond Bangle, set in white gold
Laurence Graff Signature Bangle,
set in yellow gold
Laurence Graff Signature Pavé
Diamond Bangle, set in yellow gold
Laurence Graff Signature Pavé
Diamond Band, set in white gold
Top, Magda Butrym



Laurence Graff Signature Pavé
Diamond Chain Earrings
Laurence Graff Signature Pavé
Diamond Mesh Chain Necklace
Graff 7 Carat White Emerald Cut
Diamond Promise Ring
Dress, Alaïa



Laurence Graff Signature Pavé
Diamond Chain Necklace
Laurence Graff Signature Pavé
Diamond Chain Earrings
Laurence Graff Signature Pavé
Diamond Ear Cuff
Suit, Marella



Laurence Graff Signature Faceted Chain Necklace
 Laurence Graff Signature Faceted Strand Earrings
 Laurence Graff Signature Bangle
 Dress, Maticevski



Laurence Graff Signature Pavé
 Diamond Chain Earrings
 Laurence Graff Signature Pavé
 Diamond Mesh Chain Bracelet
 Laurence Graff Signature Pavé
 Diamond Mesh Chain Necklace
 Graff 7 Carat White Emerald Cut
 Diamond Promise Ring
 Dress, Dunesi



Laurence Graff Signature
Ear Cuff, set in white gold
Laurence Graff Signature Pavé
Diamond Ear cuff, set in yellow gold
Laurence Graff Signature Pavé
Diamond Chain Earrings
Laurence Graff Signature Diamond
Pendant, set in yellow gold
Laurence Graff Signature Pavé
Diamond Chain Pendant,
set in yellow gold
Top, Elisabetta Franchi

PHOTOGRAPHER: MICHEL TAVIA, CREATIVE DIRECTOR & STYLIST: DANIEL NEGROU, HAIR: MATTIA ESPENSO, MAKEUP:
JEAN KAROUZ, STYLING ASSISTANT: ANNA KANDASHOVA, LOCATION: THE RICKBOSS STUDIOS



Laurence Graff Signature double-
strand chain necklace (8cts),
set in white and yellow gold.
Laurence Graff Signature
double-strand earrings (2cts),
set in white and yellow gold.
Laurence Graff Signature pavé
diamond bangle, set in white gold
Laurence Graff Signature pavé
diamond bangle, set in yellow gold
Laurence Graff Signature diamond
band, set in yellow and white gold
Dress, Cdam

The big 50

Fifty years ago, Chopard set diamonds free and changed the rules of jewelry in the process. As Happy Diamonds celebrates a milestone anniversary, ELLE looks back at the story behind an icon, its enduring sense of joy and the women carrying it into its next chapter.

Some jewelry is designed to sit perfectly still. Happy Diamonds was created to do exactly the opposite.

In 1976, Chopard introduced an idea that was deceptively simple but completely unexpected: take diamonds out of their traditional settings and allow them to move freely. Suspended between two sapphire crystals, the stones could spin, glide and dance with every movement of the person wearing them. The inspiration came from nature; sunlight catching the spray of a waterfall in Germany's Black Forest, breaking into countless flashes of light. When Karin Scheufele saw the first prototype, she summed up the idea in a phrase that would become part of Chopard history: "Diamonds are happier when they are free."

Half a century later, that sense of freedom remains at the heart of Happy Diamonds. There is something wonderfully uncomplicated about the concept. The diamonds are precious, certainly, but they are also playful. They react to the wearer rather than simply decorating them; a turn of the wrist or shift of the body sends them into motion. Jewelry becomes something to interact with rather than simply admire.

For Caroline Scheufele, Chopard's Co-President and Artistic Director, that philosophy is deeply personal. She grew up with Happy Diamonds and has spent decades finding new ways to interpret its original idea of movement and joy. "I grew up with this idea, first expressed by my mother, that diamonds are happier when they are free," she says. "This deeply poetic vision has never left me."

That story took another defining turn in 1993 when Caroline Scheufele created Happy Sport. At the time, combining steel with diamonds was an unconventional proposition. Scheufele wanted something that could move between different parts of a woman's life, sporty but feminine, luxurious without feeling precious, and in doing so created the first watch to bring together steel and diamonds while placing Chopard's signature moving stones directly above the dial.

Now, as Happy Diamonds turns 50, Chopard is looking backwards and forwards at once. Happy Sport The First revisits that original 1993

design in 26mm and 33mm proportions, with the familiar diamonds once again moving freely between sapphire crystals. The pebble-link bracelet, inspired by stones shaped and polished by the sea, has been redesigned and crafted in-house, while the watches appear in Lucent Steel™, ethical yellow gold and combinations of the two.

The jewelry receives its own update. Chopard has returned to the rectangular Happy Diamonds silhouette first introduced in 2006, opening up its proportions to give the stones even more room to move. Seven new pendants span ethical yellow, rose and white gold, from smaller everyday pieces containing three moving diamonds to a high-jewelry interpretation framed with trapeze and emerald-cut diamonds.

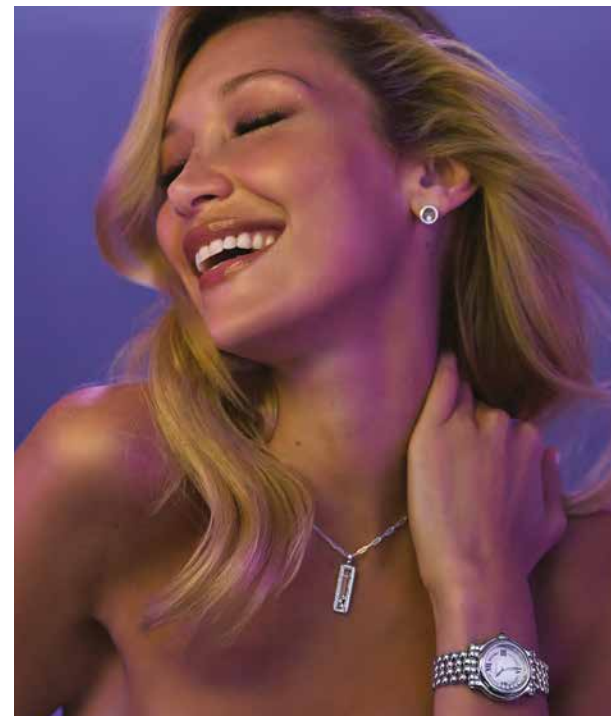
But perhaps the best explanation for why Happy Diamonds has lasted five decades has little to do with specifications. The collection has never taken diamonds, or itself, too seriously. At its center is an emotion that can be surprisingly rare in high jewelry: joy.

That idea drives Chopard's anniversary campaign, starring Bella Hadid and Liu Wen. Shot by Greg Williams and directed by Manu Cossu, the campaign turns movement into its visual language: diamonds catching light against skin, responding to gestures and seemingly following the rhythm of the women wearing them. Hadid brings an expressive, instinctive energy; Wen a quieter, more measured one. Different personalities, but the same idea of freedom.

For Hadid, however, Happy Diamonds comes with another layer of meaning. Her relationship with Chopard predates her role as an ambassador. Growing up, she remembers her mother wearing a Happy Diamonds heart containing three moving stones

representing Bella and her siblings. Today, the collection takes her back to that same feeling of childhood, while also representing the woman she has become.

It is a fitting sentiment for an anniversary built around an idea that has remained remarkably consistent for 50 years. Designs change. Proportions evolve. Generations move on. The diamonds, thankfully, never stop moving.



TO MARK 50 YEARS OF HAPPY DIAMONDS, ELLE ARABIA SAT DOWN WITH BELLA HADID AND CAROLINE SCHEUEFELE FOR A CANDID CONVERSATION ABOUT FRIENDSHIP, FREEDOM, CHILDHOOD MEMORIES AND THE JEWELLERY THAT MEANS THE MOST.

You've been part of the Chopard family for some time now. What was your first reaction when Chopard approached you to be part of this campaign celebrating 50 years of Happy Diamonds? Bella: Every time I'm asked back to do a campaign, I get chills. I feel things very viscerally; I know when something is supposed to happen, when it feels true. Everything Caroline and I do together always feels true. There's something so special about it because it has so much to do with my childhood and how much my mother loved Chopard. I've grown to love not only the brand and the jewels, but also my angel here, Caroline, who has helped me so much through the things I've gone through in my career. There were times when a lot of people didn't support me, and she did. That's emotional for me because of what it means when it comes to your career, your work and standing up for what you believe in. Caroline has always stood up for what she believes in. She stands up for women; she stands up for anything with a beating heart and without a beating heart!

There's clearly a real connection between you and Caroline that goes beyond work. What makes that relationship so special to you? Bella: For me, being reunited is always a dream. If I could only have one job in the whole world, it would be to work with this woman. It's rare to meet people in this industry that you connect with like that. We're both very sensitive people and it's a very intense industry, so when you find somebody you connect with, it almost feels like a sisterhood, like you've known each other in past lives. We don't get to see each other often, but the minute we do, that connection is there.



Caroline, 50 years on, what is it about Happy Diamonds that still feels so modern? Caroline: I see it with every generation. Even young 16-year-olds, when they see the diamonds moving around, they immediately start playing with them. That's the whole thing, smiles and happiness. We need that more than ever now, and it's something we should communicate more. I'm happy to communicate that through these little diamonds.

Bella: Caroline communicates through her diamonds, through the work she does, through charities and through the things that really mean something to her. She puts all that inspiration and love back into what she makes. Whether it's an animal, a robot, a flower or anything else, there's a real feeling behind it. She wants to bring joy; when you see something Caroline makes, you know it comes from her heart. You know she's making it to make people smile. That's what we really need today, happiness and smiles coming from every direction. Everything she has ever made brings a smile to somebody's face. I think that's part of why she is who she is. The family business has continued, but she has kept everything happy and joyous.

The campaign has a very cinematic quality and there's a real sense of joy to it. How important is personality to the world Caroline creates?

Bella: Caroline wants every woman and every man to have their own personality. When I watch the shows she does, it's so inspiring because everyone is smiling, making eye contact and connecting. I think that's also very European and very Arab; both of our cultures have that sense of eye contact and connection. The dresses and gowns are so beautiful, and the diamonds are so beautiful, that you might think the models just need to walk and show them off. But if you were wearing those things in your everyday life, you would be smiling! People would be looking at you. The way Caroline speaks to her models before and after a show is with so much gratitude and thought. She knows exactly what she wants, and what she wants is for everybody to have their own personality and to walk the way they want to walk. That's where fashion and jewelry come together.

And for you personally, how important is it to still feel like yourself in front of the camera? Bella: If we can't be ourselves, we can't sell the dress and we can't sell the jewelry. And if we're not making eye contact, you can't feel how I feel about what I'm wearing. Caroline tells her models, "I want you to be a part of the room." It's invigorating to watch because they feel like members of the party who just happen to look fabulous.

If you had to choose one piece from the collection, what would it be?



"IF WE CAN'T BE OURSELVES, WE CAN'T SELL THE DRESS AND WE CAN'T SELL THE JEWELRY. AND IF WE'RE NOT MAKING EYE CONTACT, YOU CAN'T FEEL HOW I FEEL ABOUT WHAT I'M WEARING" Bella Hadid

Bella: It's hard to choose. That's one of the things I love about Chopard — you can layer things, put pieces together and make them your own. But really, my favorite is still the piece Caroline gave me. She took it off her own wrist and gave it to me. She wears her jewelry the same way I wear mine - I never take anything off. You could see how much she had worn that bracelet, and I could feel her energy in it. There could be new pieces that I think are so beautiful and old pieces that feel incredibly nostalgic, but the ones that mean the most to me are always the most personal. The piece Caroline gave me is something I'll have for the rest of my life, and I wear it every single day. How do you pick a favourite piece of jewelry? It's impossible.

So perhaps it isn't about a favorite. Which piece best captures your personality? Bella: It would be a combination. With my outfit today, it's this watch with the extra diamonds on the outside and my Happy Diamonds on the inside. I'm a happy girl! I love it all.

Happy Diamonds has always been about movement and freedom. Is it that sense of freedom that speaks to you personally, or is it something else? Bella: I think it's exactly what Caroline says: it's the freedom. My mom had a diamond heart with three Happy Diamonds for me, my brother and my sister, and she wore it my whole life. For me, it takes

you back to your youth. It's playful. It's freedom. When I look at it, it almost takes you to a place where time stops and you want to be in there playing with the Happy Diamonds. There's a real youthfulness to it. As you get older, there are things that when you were young you most likely wouldn't have been able to afford, like a watch like this. Now that I get to wear it, it makes me feel like an adult, but it also brings back my inner child. I think that's what's so special about it. It's this combination of youthfulness, maturity and confidence.



FINE FORM

Gold, diamonds and precious stones come together in Dior Joaillerie pieces defined by intricate detail, rich texture and subtle contrasts.

*Photographer AMER MOHAMAD
Creative Director & Stylist POLINA SHABELNIKOVA
Makeup SARBAST GLI for DIOR BEAUTY*

Rose Celeste Ring Yellow Gold, Platinum, Diamond, Mother-Of-Pearl And Onyx; Rose Des Vents Ring Yellow Gold, Diamonds, And Mother-Of-Pearl; Rose Celeste Necklace Yellow Gold, Platinum, Diamonds, Mother Of Pearl And Onyx; Rose Des Vents Necklaces Pink Gold, Diamonds, Mother-Of-Pearl And Pink Opal.
All by Dior Jewelry

ALL LOOKS BY DIOR READY-TO-WEAR AUTUMN-WINTER 2026-2027 COLLECTION





My Dior Ring Middle East Limited Edition Yellow Gold And Green Lacquer
All by Dior Jewelry



My Dior Necklace Yellow Gold, White Gold & Diamonds; My Dior Ring Yellow Gold and White Gold; My Dior Ring Pink Gold; My Dior Ring Yellow Gold and Black Lacquer; My Dior Bracelets Yellow Gold and White Gold; My Dior Bracelet Yellow Gold And Black Lacquer; My Dior Bracelets Pink Gold.
All by Dior Jewelry

Jewelry



Gem Dior Earrings
Yellow Gold And
Diamonds; Gem Dior
Ring Yellow Gold And
Diamonds; My Dior
Bracelet White Gold; La
Mini D My Dior Watch
Steel, Mother-Of-Pearl &
Diamonds; La Mini D My
Dior Watch Yellow Gold,
Grey Mother-Of-Pearl
And Diamonds.
*All By Dior Jewelry
And Timepieces*



Rose Dior Pré Catelan
Earrings Pink Gold,
Rose Quartz and
Diamonds; Rose Dior
Bagatelle Necklace
Pink Gold and
Diamonds; Rose Dior
Pre-Catelan Necklace
Pink Gold, Diamonds
& Rose Quartz; Rose
Dior Bagatelle Ring Pink
Gold And Diamonds.
All by Dior Jewelry

My Dior Necklace Yellow Gold
And Diamonds, My Dior Necklace
White Gold And Diamonds, My Dior
Necklace Yellow Gold, Pink Gold,
And White Gold With Diamonds, My
Dior Ring Yellow Gold And White
Gold, My Dior Ring White Gold, My
Dior Ring Pink Gold.
All by Dior Jewelry



PHOTOGRAPHER AMER MOHAMAD; CREATIVE DIRECTOR / STYLIST POLINA SHABENIKOVA; HAIRSTYLIST SEBASTIAN
ISKANDAR; MAKEUP ARTIST SARBAST GU FOR DIOR BEAUTY; LOCATION THE BICKBOSS STUDIOS



My Dior Necklace Yellow Gold, White Gold & Diamonds
All by Dior Jewelry

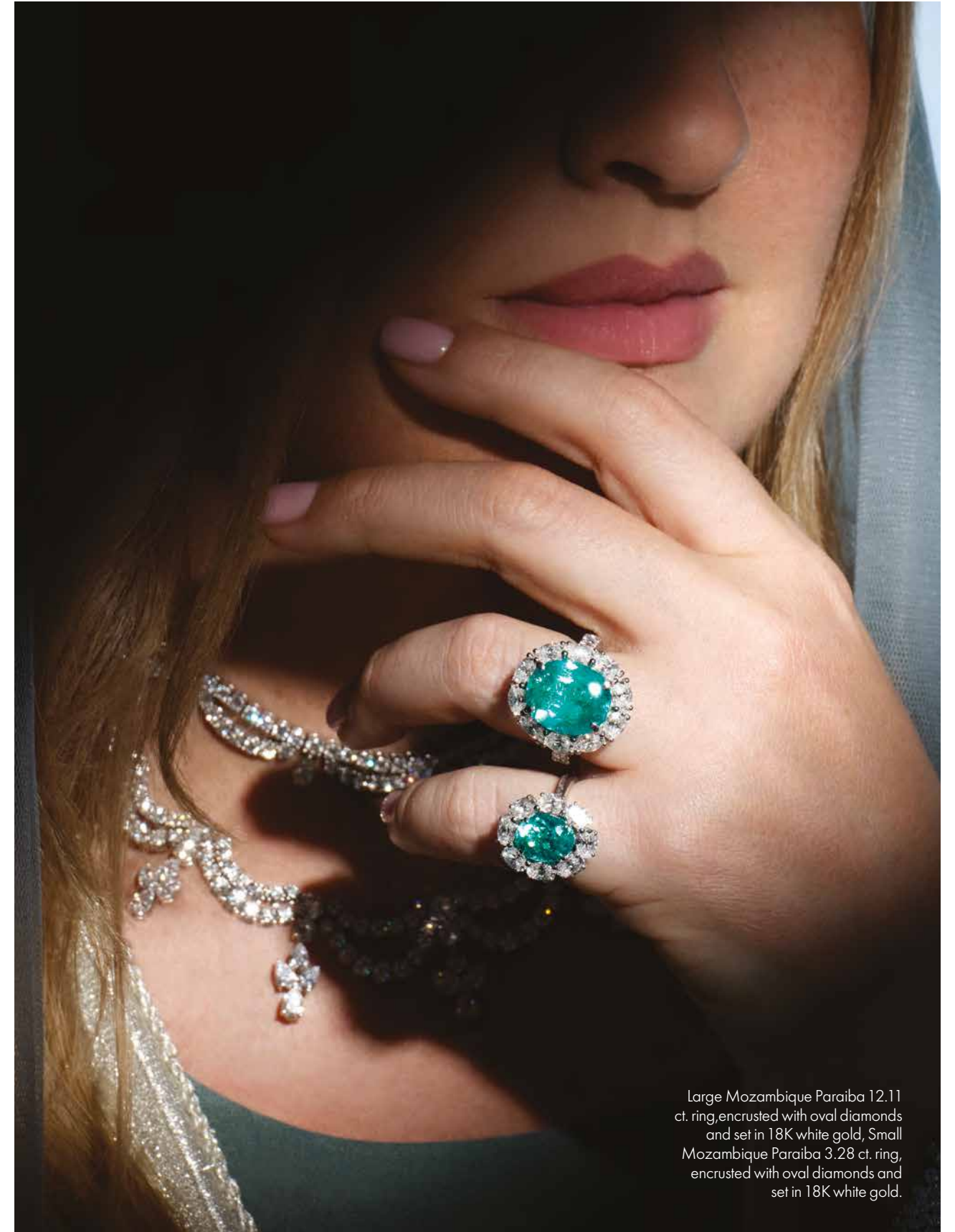
Pear brilliant matching emerald earrings with cluster diamonds set in 18k white gold, emerald Muzo oval ring set with side stones set in 18k white gold, Yataghan Jewellery

PERSONAL effect

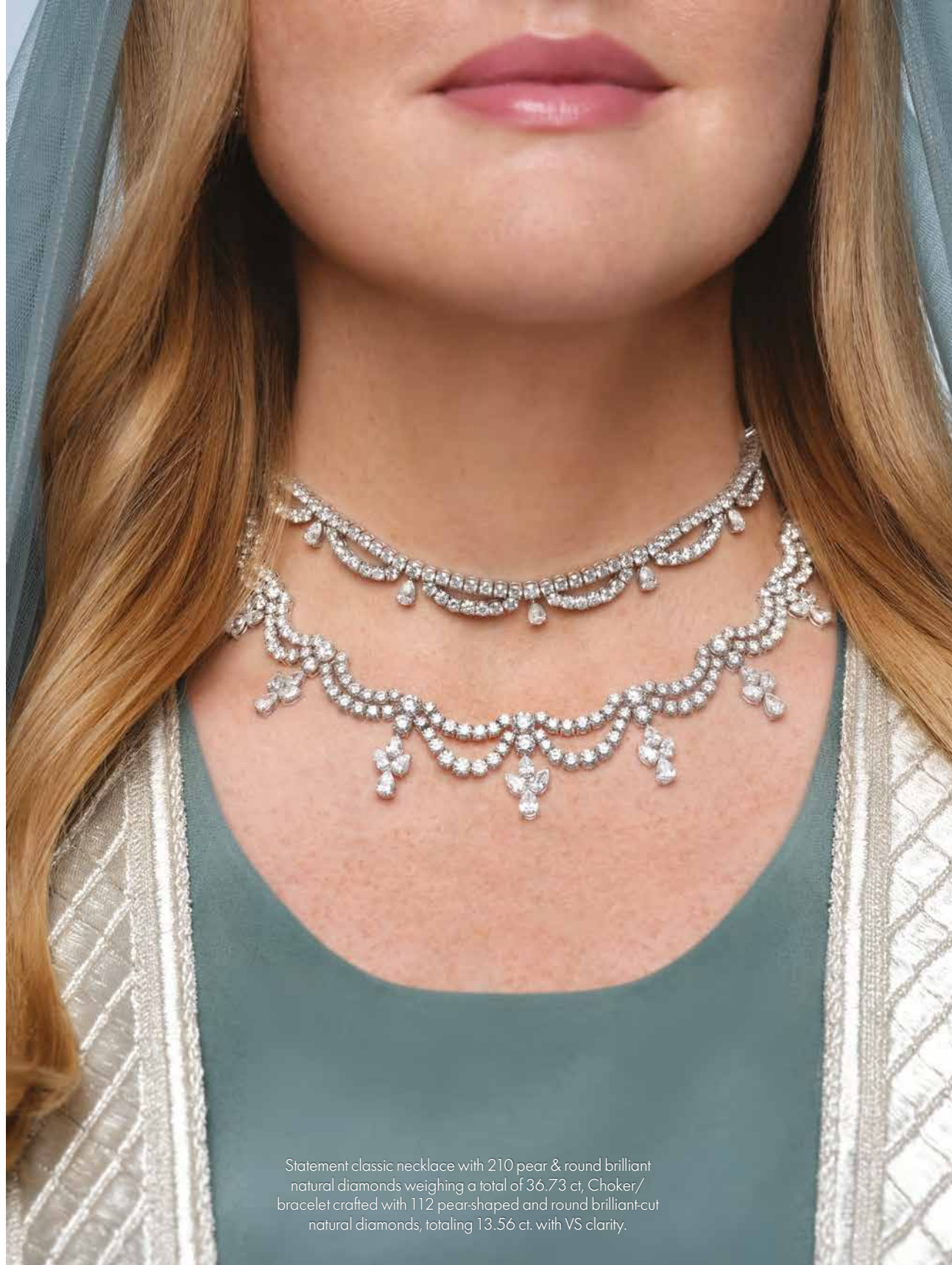
Yataghan founder and CEO Sarah Abuda'wood steps in front of the camera adorned with diamonds, vivid gemstones, and Saudi-inspired designs that have shaped her distinctive approach to fine jewelry

*Photographer VAUGHAN
Creative Director & Stylist DANIEL NEGRON*

Jewelry



Large Mozambique Paraiba 12.11 ct. ring, encrusted with oval diamonds and set in 18K white gold, Small Mozambique Paraiba 3.28 ct. ring, encrusted with oval diamonds and set in 18K white gold.

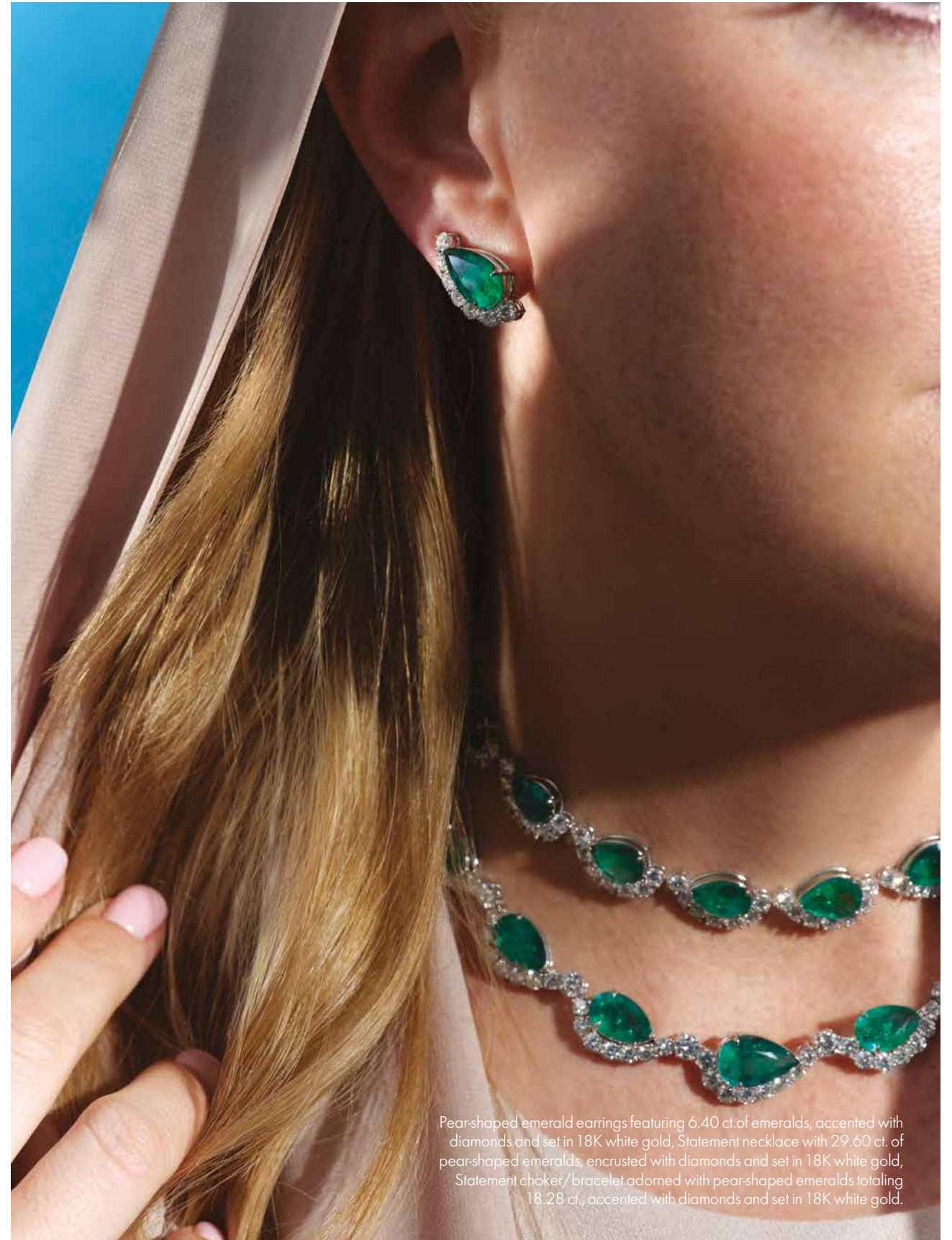


Statement classic necklace with 210 pear & round brilliant natural diamonds weighing a total of 36.73 ct, Choker/bracelet crafted with 112 pear-shaped and round brilliant-cut natural diamonds, totaling 13.56 ct. with VS clarity.



Jewellery of Arabia featuring Saudi
Ginea 22k gold
coins, set in 18K white
gold and accented
with black rhodium,
Milky quartz chakra
double-cone diamond
chainearrings, set in
18K white gold.

Emerald statement necklace featuring 144.95 ct. of natural emeralds, encrusted with 208 natural brilliant-cut diamonds and set in 18K white gold, 5.78 ct. cushion emerald solitaire ring, accented with marquise and round brilliant side stones, 5 ct. radiant-cut diamond solitaire ring, set in 18K white gold, 5 ct. pear-cut diamond solitaire ring, elegantly set in 18K white gold.



Pear-shaped emerald earrings featuring 6.40 ct. of emeralds, accented with diamonds and set in 18K white gold, Statement necklace with 29.60 ct. of pear-shaped emeralds, encrusted with diamonds and set in 18K white gold, Statement choker/bracelet adorned with pear-shaped emeralds totaling 18.28 ct., accented with diamonds and set in 18K white gold.



Saudi Ginea ring with 22k heritage coin, encrusted with diamonds and set in 18K yellow gold, Rose quartz beaded chakra bracelet, accented with diamonds and set in 18K yellow gold, Infinity bangle featuring a half-set full pave diamond design, crafted in 18K yellow gold, Pink sapphire tennis bracelet set in 18K rose gold, 6.32 ct, Round-diamond tennis bracelet set in 18K yellow gold with 18 ct. of diamonds.

PHOTOGRAPHER VAUGHAN; CREATIVE DIRECTOR & STYLIST DANIEL NEGRON;
HAIR STYLIST SAFIYAH CASSIM; LOCATION STUDIO SOCIETY



Allah collection diamond XL necklace set in 18k white gold, layered with a heart-shaped calibrated diamond tennis necklace weighing 41.19 ct, Saudi Ginea necklace with 22k heritage coins in 32-inch chain with a diamond clasp, 7-Aquamarine Chakra full diamond necklace set in pearl chain 18k white gold. Large emerald-cut diamond solitaire ring set in 18k white gold 5.02 ct, Small emerald-cut diamond solitaire, set in an 18K white gold 3 ct. ring, 5ct. radiant-cut solitaire ring with diamond shank set in 18k white gold, Aquamarine medium chakra ring set in full diamond, Large round brilliant tennis bracelet in 18K white gold, 15.28 ct, Smaller round brilliant tennis bracelet set in 18k white gold, 12.01 ct, Multi-shape diamond tennis bracelet in 18K white gold, with 10.89 ct. of diamonds.



RARE FORM

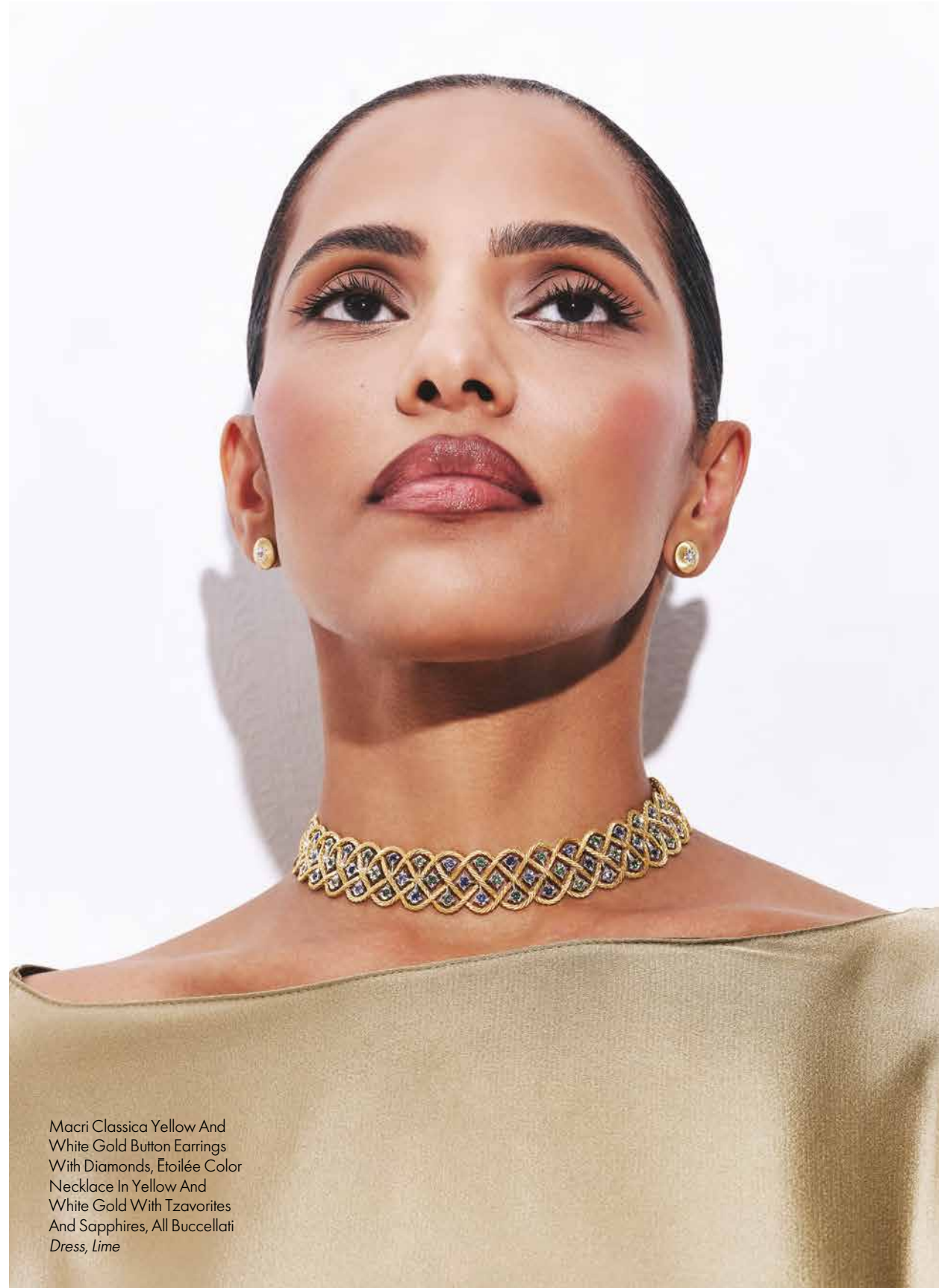
Creative Director & Stylist POLINA SHABELNIKOVA
Photographer GREG ADAMSKI

*Intricate, sculptural and
unmistakably Buccellati,
fine jewelry becomes
an art form through a
modern expression of
Italian craftsmanship.*

Hawaii Yellow Gold Earrings with Hand-Twisted Threads, Buccellati
Dress, & Other Stories

Macri Giglio White And Yellow Gold
Eternelle Ring, Macri Classica Yellow
And White Gold Rigato Bracelet With
Diamonds, Macri Classica Rhodium-Plated
White Gold Bracelet With Diamonds,
Macri Classica White Gold Set Bracelet
With Diamonds, All Buccellati
Dress, Ralph Lauren





Macri Classica Yellow And White Gold Button Earrings With Diamonds, Etoilee Color Necklace In Yellow And White Gold With Tzavorites And Sapphires, All Buccellati Dress, Lime

PHOTOGRAPHER: GREG ADAMSKI, CREATIVE DIRECTOR & STYLIST: POLINA SHALENKOVA, HAIR: KALINA KOCEBA, MAKEUP: SARIYAH CASSIM, LOCATION: THE BICKBOSS STUDIOS



Ramage White Gold Pendant Earrings, Macri Classica Ladies Diams-Diams Watch In White Gold With Diamonds, Macri Classica White Gold Band Bracelet With Diamonds, All Buccellati Dress, Magda Butym

TIME TO SHINE

Singer-songwriter Gracie Abrams wears Chanel's Première Galon as the watch moves into white gold, black lacquer and diamonds, putting jewelry firmly in the picture



The Première Galon sits somewhere between watch and jewel. Its tiny octagonal dial meets a rigid, twisted bracelet that makes the piece feel more like a bangle than a traditional watch. First introduced in yellow gold in 2025, the Galon arrives in white gold for 2026, with black lacquer and diamonds entering the mix. The bracelet takes its cue from the braid Gabrielle Chanel used

to edge jackets, pockets and cuffs – lifted from the wardrobe and wrapped around the wrist!

For Arnaud Chastaingt, Director of the Chanel Watchmaking Creation Studio, that balance between the two worlds is central to the design. “I see the Première as a watch worn like a jewel, and a jewel that tells time.”

FROM JACKET TO WRIST

The braid itself is more than a design detail. Chastaingt looked directly to Gabrielle Chanel’s use of galon to define and structure her clothes, turning that familiar line into the defining element of the bracelet. “Mademoiselle Chanel loved to trim suits, highlight pocket edges, and structure silhouettes with a braid (Galon in French) - thus came the name Première Galon, weaving this iconic braid into a watch bracelet, we bridge the worlds of watchmaking and couture.”

For 2026, four white-gold interpretations play with diamonds and black lacquer. The most precious, the permanent Première Galon Diamonds, is set with 682 brilliant-cut diamonds across the dial, crown and bracelet. Two further permanent versions pair a black-lacquered dial with a diamond-set bezel: one continues the diamonds onto the braided bracelet, while the other leaves the white-gold braid clean. The fourth, a limited edition, brings black lacquer directly onto the bracelet alongside 80 diamonds, creating the most graphic contrast of the four. Same braid, four very different ways to wear it.



Top To Bottom: Juste Un Clou Earrings In Yellow Gold And Diamonds, Santos De Cartier Watch In Steel And Yellow Gold, Love Unlimited Bracelet In White Gold, Love Colors Bracelet In Yellow Gold With Sapphires, Amethysts, Spessartite Garnets, And Tsavorite Garnets, Love Unlimited Bracelet In Rose Gold, Love Colors Bracelet In White Gold With Sapphires, Amethysts, Spessartite Garnets, And Tsavorite Garnets, Love Unlimited Ring In Yellow Gold, Jewelry Clash De Cartier Ring In Rose Gold And Red Dyed Agate **CARTIER JEWELRY, CARTIER WATCH**
Jessica Brown is wearing a Egonlab set and Dhafer L'Abidine is wearing a Zegna set.



In good



Dhafer wears the Santos De Cartier Watch In Platinum

COMPANY

Jessica Brown Findlay and Dhafer L'Abidine come together with Cartier, talking creative risks, changing priorities, the stories that stay with them and what they have learned along the way.

Photographer **BILAL EL KADHI**
 Creative Director & Stylist: **HUGO TOUCAS**



Top To Bottom: Juste Un Clou Earrings In Yellow Gold And Diamonds, Clash De Cartier Ring In Rose Gold And Red Dyed Agate
CARTIER JEWELRY
Embroidered Dries Van Noten coat



Top To Bottom: Love Bracelet In White Gold, Santos De Cartier Watch In Platinum -
CARTIER JEWELRY, CARTIER WATCH
Zegna top.



Top To Bottom: Love Bracelet In White Gold, Santos De Cartier Watch In Platinum - CARTIER JEWELRY, CARTIER WATCH Zegna jacket, a Loro Piana top and a Loro Piana Jeans.



Top To Bottom: Clash De Cartier Necklace In Yellow Gold, Love Colors Bracelet In Yellow Gold With Sapphires, Amethysts, Spessartite Garnets, And Tsavorite Garnets, Love Colors Bracelet In White Gold With Sapphires, Amethysts, Spessartite Garnets, And Tsavorite Garnets, Clash De Cartier Ring In Rose Gold And Red Dyed Agate, Roadster Watch In Steel And Yellow Gold - CARTIER JEWELRY, CARTIER WATCH
Jessica Brown is wearing a Fendi dress and Dhafer L'Abidine is wearing a Yves Salomon jacket and a Loro Piana top.



Top To Bottom: Clash De Cartier Earrings In White Gold, Clash De Cartier Bracelet In White Gold, Clash De Cartier Bracelet In White Gold - CARTIER JEWELRY
Givenchy dress

Top To Bottom: Juste Un Clou Earrings In Yellow Gold And Diamonds, Love Unlimited Ring In Yellow Gold, Santos-Dumont Watch In Platinum, Tank Louis Cartier Watch In Yellow Gold And Diamonds, Love Unlimited Bracelet In Rose Gold - CARTIER JEWELRY, CARTIER WATCH Jessica Brown is wearing a Jacquemus set and Dhafer L'Abidine is wearing a Brioni costume and a Loro Piana top.



In conversation with... JESSICA & DHAFER

There is an easy rhythm between Jessica Brown Findlay and Dhafer L'Abidine. It comes, in part, from having already shared a film set. On *Sophia*, Dhafer stepped behind the camera as writer and director while also starring alongside Jessica, in a story that moves between Britain and Tunisia and brings together two cultures that have long shaped his own life and work.

For Dhafer, directing offered the chance to tell the whole story rather than inhabit just one part of it. For Jessica, the film arrived at an intensely personal moment, when leaving her young children to work gave the role an unexpected emotional charge. What they share is an appetite for the uncomfortable part of acting: letting go, taking risks and seeing where a character takes them.

Jessica, you filmed *Sophia* at a time when you had been very close to your children. What did that bring to the role?

JESSICA: Before we filmed *Sophia*, I had been, you know, surgically attached to my children. It forced me into a mindset that was mentally within the script, while physically something else was happening to me. It's quite a scary place to go, but I think it comes across.

When you're filming, everyone is away from their normal life, so with something like this you can just pour it all in. It becomes harder to separate, but I think the results are on screen.

If you had to define being an actor, what would it be?

JESSICA: Oh my God! I guess it's to completely give yourself up to vulnerability; to sort of love being afraid a little bit. And if you're good at not making plans, it's a great job. Don't book holidays and get vulnerable – that's my advice. Ask me an easy question! My favorite color, favorite

country... This is deep, man. I'm going to faint.

DHAFER: I think it's passion. You're doing something you really love and you're ready to open yourself up to people you don't know. You meet, and on the second day you are the most vulnerable you can be. You have to love it enough to accept that, and to know that however many times you do it, you still have to find the truth each time.

Dhafer, does directing change that relationship with storytelling? **DHAFER:** As an actor, you're focused on your character and your part of the story. As a director,

you have all these other elements — sound, colour, set design, lighting, dialogue, performance — and you use them together to tell the story as you see it. I think directing has made me a better actor, and acting has also taught me how to approach actors as a director. The two feed each other.

And what did Jessica bring to *Sophia* that you hadn't anticipated?

DHAFER: Jessica made Emily her own. She carried the emotion and the heart of the film. What I saw on set was this incredible dedication to her work and her character.

She is that character from the time we start until we finish. When the audience watches the film, they're not with Jessica, they're with Emily.

Who is more likely to break character and laugh? **DHAFER:** Me! As a director, I like to keep the atmosphere relaxed. We're lucky to do what we love, so I want people to enjoy those long hours together. If there's an opportunity to laugh, I'll probably be the first one.

And if you made another film together? **DHAFER:** I'd go for something completely different — a comedy, maybe a British comedy. I love the British sense of humour, and Jessica has a great sense of humour too. Why not? That could be super fun.

JESSICA,
ACCORDING
TO DHAFER
"Her dedication
and focus are things
I really admire. I
don't think we could
have achieved what
we did without the
level of commitment
she brought to the
character."

PHOTOGRAPHER BIAL EL KADHI; CREATIVE DIRECTOR/STYLIST HUGO TOUCAS; HAIR STYLIST PARIS EMBRICK RINGIER; MAKEUP ARTIST (PARIS) DYNA DAGGER; GROOMER (TUNIS) WISSEM YAHYAOUI; ON SET PRODUCER (TUNIS) NÉSSERINE AÏD

JESSICA: "don't book holidays and get vulnerable."

WOMEN ON FILM

In Venice for Miu Miu Women's Tales, ELLE Arabia joined filmmakers and actors for two days of films and conversations exploring how women are seen, written and represented on screen. At the center was Claire Denis' Avec Kim, starring Suzanne Lindon and Kim Gordon



Venice, through a female lens

Cinema was the starting point, but the conversations in Venice moved easily between film, fashion, femininity and the characters women are finally getting more space to play. Across three discussions moderated by Lou Stoppard, filmmakers and actors including Mona Fastvold, Suzanne Lindon, Amanda Seyfried, Kim Gordon, Antonia Gentry, Zoey Deutch, Thuso Mbedu and Cailee Spaeny considered everything

from the power of physical gesture to complicated mother-daughter relationships and the possibilities that open when female characters are allowed to be contradictory.

The occasion was Miu Miu Women's Tales, the short-film project that has spent 16 years giving female directors the freedom to tell stories their way. Its 32nd commission, Claire Denis' Avec Kim, premiered at Venice's Giornate degli Autori alongside Mona Fastvold's Discipline, episode 31 of the series. For two days, the films became the starting point for a much bigger conversation.

Beyond the Script

The first conversation, Bodies and Objects: Filmmaking Beyond Dialogue, brought together Mona Fastvold, Suzanne Lindon, Amanda Seyfried and Kim Gordon to look at the ways a body, an object or a piece of clothing can tell us as much about a woman as a line of dialogue.

Fashion entered the discussion as something that can protect, liberate and change how a character occupies a space. The conversation also returned to girlhood and adolescence, and to female experiences cinema has barely begun to explore.

Later, Antonia Gentry and Zoey Deutch turned to familiar female characters and how to make them less familiar. Their discussion touched on mothers and daughters, vulnerability, contradiction and the responsibility that can come with playing women audiences think they already understand.

The following day, Thuso Mbedu and Cailee Spaeny took the conversation elsewhere entirely, looking at what happens when actors move across different periods, histories and imagined worlds.



Mona Fastvold



Amanda Seyfried



Suzanne Lindon

3 CONVERSATIONS



KIM GORDON, SUZANNE LINDON, LOU STOPPARD, AMANDA SEYFRIED, MONA FASTVOLD AND CELIA ROWENSON-HALL

THE BODY TALKS: Gesture, movement, clothing and objects can communicate long before a character speaks.



AMANDA SEYFRIED AND CELIA ROWENSON-HALL

COMPLICATED WOMEN: Strength and vulnerability can exist in the same character, while familiar female roles become far more interesting when given space for contradiction.



THUSO MBEDU, LOU STOPPARD AND CAILEE SPAENY

OTHER WORLDS: For an actor, moving through another time or reality becomes an exercise in observation, research and imagination.



Suzanne Lindon and Kim Gordon



CLAIRE DENIS © BRIGITTE LACOMBE

Paris, no words needed

A garage. An old car. Grease-covered overalls. Dark leather. Paris. And Kim Gordon waiting at the other end. Claire Denis' *Avec Kim* begins with Suzanne Linton underneath a 1980s sedan in a brightly lit repair shop. She works, washes away the grease, changes and drives out into the streets of Paris. From there, very little is explained – and that is exactly the point.

The 11-minute, 45-second film follows Linton through a series of small encounters on her way to meet Kim, played by Kim Gordon. There is almost no dialogue. Instead, Denis uses bodies, clothes, music, the car and the city itself to build the story.

It is an approach particularly suited to a filmmaker whose work has long been associated with a “cinema of the body.” Clothing becomes part of the transformation too: the mechanic in overalls emerges in dark leather and sunglasses, yet remains entirely herself.

IN CONVERSATION WITH... SUZANNE LINTON

When Claire contacted you about working with her, what was your reaction, and what was the experience like? I've been a huge fan of Claire's work since I was a teenager. I discovered her films when I was 15, and I wasn't aware of it at the time, but I think they gave me the desire to make films and tell stories. She has such a unique way of doing that. She doesn't really rely on dialogue. Even in her features, she is more interested in movements, bodies and a form of sensuality in silence than explaining every situation. I really admire that because it proves she trusts the audience. I felt that in her directing too. She didn't give us many directions. She trusted that Kim and I would build a real relationship on set, and that's what happened. I loved working that way because it felt very familiar.

Your character moves from working as a mechanic to becoming this very feminine, Parisian figure. How did you experience that transformation through the clothes? I love that Claire wanted to portray this young woman doing things you might traditionally associate with men, whether she's in the garage, helping someone with a chair or carrying plants into a little grocery shop. These small, everyday gestures show that she wanted to portray an independent woman. I think she also chose Kim Gordon because she's an icon and a very independent artist. That's what I love about the film. With the clothes, I feel very feminine and empowered, but I didn't feel girly. Claire has a way of making very feminine films without making them girly. I'm personally a very girly girl, but I understand people who aren't. Claire always has this feminine point of view, even when she films men. I think that's what is so magical about her work.

There is no dialogue, yet so much is communicated through gesture, movement and presence. Was that challenging for you as an actor? Actually, it wasn't. At first I didn't know there would be no dialogue because we didn't receive a proper script, but I knew Claire wanted Kim's music in the film, so I guessed we probably wouldn't be chatting much. Claire also made me drive, and I had to learn how to drive two weeks before shooting, so I was very focused on the task. Kim helped me feel comfortable and played with me. The hat and sunglasses, for example, were Kim improvising. Before that, we had spent about an hour sitting outside together, talking about our private lives. I got to know her and realised how generous and big-hearted she is, just like Claire. Claire knew it would work between us. She simply wanted to capture what was happening between two people she loves.



Her Side Of The Story...

What does Miu Miu mean to you personally? Is there a particular piece or look that has stayed with you? The red sunglasses! I thought I would never wear them again, and actually I wear them all the time. I also thought people might find them weird or too much. What I love about Miu Miu is that it isn't just a fashion house. It's inspiring to see a woman with that kind of power using it with such intelligence. It's a great example for a young woman like me. I think Miu Miu has become so fashionable not only because the clothes are amazing, but because the spirit is very special.

Why do you think a project like *Women's Tales* is particularly important today? I think it's important because when you're an artist, you have to impose yourself, and we've seen that as women, it hasn't always been easy. Mrs. Prada is now in a position in the cultural world where she can help other women exist and have their voices heard. It's interesting to see that generosity and her desire to make something happen in the industry. People know the project, they're interested in it, and it has been going for 16 years. She is really doing something for cinema and for women who want to make films.

What does femininity mean to you? Becoming a young woman is realising that you have strength and power and that you can use it. As I grow up and become an adult, I'm realising what it means to be a woman. Women have the most beautiful power in the world. We give birth, so I think we're capable of anything! I think Claire shows that in the film through little gestures that make big statements. The film is very tender, and I think that also comes from the fact that we're not talking. You can project whatever you want onto it and imagine whatever you

want. There's something very sweet and modest about the film, which is something I love about Claire and cinema in general.

You grew up surrounded by cinema and directed your first film at 19. How has your understanding of yourself as an actress and filmmaker evolved since then? When I started, I had one idea: to make my dream come true. Obviously, I come from a family that works in cinema, so I had the privilege of knowing they would support my decision to try to become a filmmaker and actor. But I was shy about saying it, so writing my film was my way of expressing that desire and feeling legitimate and comfortable in the industry. There were so many things I didn't understand, and perhaps that's why I had the strength to make a film at such a young age. Working with Claire on her latest film, *The Fence*, which we wrote together, made me grow. I realised a lot about myself and what it means to be an independent filmmaker. Claire began filmmaking at a time when it was much harder for women to be heard, yet she has always been so free and independent. She's a real example, and I've learned a lot from watching her work.

Kim Gordon has influenced generations of women through music and art. What did you discover about her while making the film? She's a very human person and genuinely interested in other people. I think that's partly why she's so iconic and why so many people are inspired by her and her work. She actually looks around her. When she asks you a question, she really wants to know the answer. Claire is like that too, so it's beautiful to see that they're so close. Kim also has a lot of softness in her personality. She's so charismatic and such an icon that you might imagine she's tough, but she's actually incredibly big-hearted and generous. I think you can see that in the short film.

If you had to describe Miu Miu in three words, what would they be? Smart, fun and referenced. I feel smart when I wear Miu Miu, and I also think there is a lot of humour in what they do. It doesn't take itself too seriously. You can learn so much about different aspects of art through the music, references and inspirations. I've discovered photographers I hadn't seen before, and even yesterday at dinner I saw an exhibition that was so inspiring. That's how I would describe the Miu Miu woman: smart, fun and referenced.

"I FEEL SMART WHEN I WEAR MIU MIU, AND I ALSO THINK THERE IS A LOT OF HUMOUR IN WHAT THEY DO. IT DOESN'T TAKE ITSELF TOO SERIOUSLY"



SHAPING CULTURE

Across art, design, cultural strategy and film, *Arab women are building platforms*, creating dialogue and changing how culture from the region is seen *and understood*. Aisha AlAbbar, Sara and Maha Almutlaq, and Hind Mezaina share the ideas *driving their work*.

AISHA ALABBAR

Founder, Aisha AlAbbar Gallery

When Aisha AlAbbar established her eponymous gallery for contemporary and modern art in 2018, it was the first women-led Emirati gallery to support and recognize the role of artists in the region. “When I opened, I was answering something very specific that I could see around me. My friends and I were making conceptual work, and there was almost nowhere to show it,” she recalls. By responding to the gap and providing visibility and support to a whole generation of artists, AlAbbar’s vision opened the door for growth. Today, her ambition has scaled further, with pioneering Emirati artists showcased alongside young, emerging voices from across the

Gulf, as she builds a program that includes both. “The next step is international. I want the artists we represent to be seen and collected far beyond Dubai,” she shares. With ambition comes new territory, and AlAbbar renovated and reopened the gallery last month alongside Bénédicte Gimonet’s solo exhibition.

AlAbbar drew inspiration from her father, who opened the UAE’s first fine art framing business in 1972. “Art was not something I encountered in a museum first. It came through a shop, through my father, and the practical work of getting an artwork onto a wall,” she recalls. The business her father launched saw the works of commissioned artists like Abdul Qader Al Rais placed in German and Italian frames and exhibited at new hotels and government offices. One lesson she picked up was to support artists as a form of service, not a transaction, and

her eponymous gallery stands as a continuation of what her father once started: making other people’s work possible. Childhood experiences go a long way in life, and for AlAbbar, her story is rooted in the discipline of cultural dialogue and connection, where she devotes time to the artists who create the work, offering them the conditions to make it happen. “Connecting cultures happens in the specifics, not in the statements. When an artist works with a material or a technique that belongs to this place and shows it in a way that a visitor anywhere can enter, that is the connection,” she says.

Over the years, AlAbbar has strived to continue her father’s legacy in her own way, supporting and mentoring artists and creating a platform that educates through experiential exhibitions and encourages dialogue. As to why she considers this important, she says:

BY ODEIA MATHEWS



“A lot of people are quietly convinced that contemporary art is not for them. Not because they are not interested but because nobody has ever given them a way in. An exhibition that explains its own materials, that lets you understand what a technique is and where it comes from, removes that barrier without lowering anything. That is why the program is built to be open.”

To build based on need, and to respond according to the times, is what AlAbbar is devoted to. In hindsight, she reflects on how her father’s business made artwork possible in a country that was just being built in the ’70s, and at the time it was the infrastructure that was required. “What I am doing is the same instinct one generation on. The infrastructure that is missing now is not framing; it is representation, context and international reach for artists from this region. So the legacy is not really the business; it is the habit of looking at what is missing and building it,” she points out.

When selecting artists to represent at the gallery, AlAbbar looks for the enquiry that an artist seeks to respond to. Whether an artist is born in the country or has spent considerable time here, she seeks to align with talented, emerging artists who assume the gallery is not for them. “That is not how I see it, and I would like more emerging artists to feel this is a place they can approach,” she says. The two things she would like to focus on more are growing interest in art collecting and seeing more support for artists in the middle of their careers, when they need it most.

RAPID FIRE

• **A place that I often visit for reflection** is... anywhere I can walk in nature. I do my clearest thinking outdoors and away from a screen.
• **The one lesson my parents taught me is...** if you have a vision, you go after it, and you fight for it.
• **The UAE has inspired me to...** think at a higher level. This country never settles. That teaches you to take your work seriously and not to waste time.
• **An emerging artist...** Faris Alshafar is one I am especially enjoying watching at the moment.
• **When I am not working...** I enjoy being outdoors, exercising, and playing squash.

AlAbbar’s vision positions the gallery and the artists it represents at the forefront of cultural dialogue. At the inaugural edition of Frieze Abu Dhabi, the gallery will represent Emirati artist Abdullah Al Saadi, whose work will be on display. Reflecting on the artist’s work, she says, “What I find moving about it is that it is completely of this place without ever being decorative about it. He is not illustrating the Emirates; he is recording a relationship with it, over years. That his work is in the inaugural edition of Frieze Abu Dhabi feels right, because it says that the story we are telling internationally starts with practices that have real depth behind them rather than with what is newest.”

The three family values that shape her approach to work are patience, the dedication and discipline to build something properly or not at all, and generosity with knowledge. “In our family, if you knew how to do something, you showed someone else. That is a large part of why mentorship sits at the center of the gallery rather than at the edge of it,” she says, showing just what it means to be a beacon to others and a cultural visionary bridging communities and connecting generations. *Aishaalabbar.*

Continuum Installation

HIND MEZAINA

Film Curator, Founder of
The Culturist Film Club

As a lifelong cinephile with a deep passion for film, Mezaina's interest grew over the years while travelling to attend film festivals and retrospectives. At the time of our interview, she was attending the Venice Film Festival, and with each festival she attended, her vision to connect people to cinema only grew clearer. "Over time I wanted to find a way to show films that I know won't be shown in any of the cinemas in Dubai, UAE," says the Emirati film curator.

The first film program she hosted was in 2016 at thejamjar, where she curated a selection of short films around the theme of a dark summer. The films touched on loss, loneliness, heartbreak and horror, with ten movies making the cut and bringing people together for talks after the screening. Since then, she has enjoyed curating experiences for a niche audience and continues to grow as a self-taught film curator. "Film curation and programming as a field in the culture sector is still underrepresented in the UAE, compared to art curation," she notes.

She has come a long way, forging ahead and building a growing fanbase through The Culturist Film Club, which began as a blog in 2009. By 2022, it had expanded into a film club with regular screenings at various locations.

Driven by creative passion, Mezaina wears several other hats as an artist, writer and photographer, and her work has garnered significant attention over the years. In 2017 and 2018, she was asked to curate programmes for the National Pavilion, UAE and NYUAD Art Gallery. Then, during the opening week of the Louvre Abu Dhabi in 2018, she saw an opportunity to expand her practice and did not miss it after seeing the auditorium, which seemed like the perfect place to showcase films. She asked if she could propose her vision, and that became the start of something new: "My idea was to show films that were inspired and in dialogue with the artworks in the museum and their temporary exhibitions," she notes.

What followed was 8 seasons of film screenings between 2018 and 2020, featuring a variety of films ranging from classics and recent features to documentaries, short films, and experimental and animated selections. To give it the platform it needed for dialogue, Mezaina personally introduced the films,

engaging with audiences and inviting them to approach the experience with perspective. Her philosophy as a film curator seeks to elevate the dialogue that follows a screening. "Just like in the arts, meaningful film curation isn't just about selecting films but also making sure they are presented and contextualized to an audience and to help them discover films they wouldn't have known about or not had a chance to see," she explains.

By curating around particular themes and relevance, Mezaina leads with a vision rooted in her experiences and observations. This summer, she curated a film program for Jameel Art Center, with an approach shaped by the issues of the moment. "My film selection was related to how I think many of us are currently grappling with difficult political, social and ethical questions related to current times — from regional conflicts, fragmented media, prejudiced narratives, fake news, AI, and increased reliance on technology instead of human interaction. I wanted to show films

to help us think about and discuss these topics," she explains.

When she shows films from the past, Mezaina links themes to today, and each screening includes a personal introduction from her, followed by discussion with the audience and, occasionally, a guest speaker.

"I wish more arts and culture institutions in the UAE treated film screenings as a vital part of their programming and not as fillers during off-season, especially the ones with auditoriums and screening rooms," she says.

Having curated screenings at various locations, including this October at the Alliance Française, Mezaina remains keen to give audiences a reason to watch, enjoy and engage in discourse. Her perspective makes her stand out as a cultural visionary, bridging the gap between cultural and collective memory, which she describes as expansive and complicated. "Cinema can play a role in shedding light on hidden or forgotten histories. But it can also confront audiences and pose questions about who controls what gets recorded and what remains in the history books." @The_culturist



SARA AND MAHA ALMUTLAQ

Co-Founders, Bureau Bayn

Sara and Maha Almutlaq envisioned launching a cultural consultancy in Saudi Arabia as they explored design through a historical and cultural lens. The sister duo launched Bureau Bayn in 2024 to create a space for MENA creatives where storytelling, design guardianship and radical synergy stand as cornerstones of their narrative approach. "Bureau Bayn was born of multiplicities, of a desire to create space for MENA creatives to situate ourselves and our history within a changing global cultural scene," Sara and Maha explain. Their vision is rooted in the name of the consultancy, Bureau Bayn, where Bureau is a reference to the original work desk, which stands in contrast to the mass-produced office desk. Bayn, meanwhile, is taken from the Arabic word for 'in-between', where they believe the power of innovation lies.

A curator and interdisciplinary visual artist, Sara leads as creative director, aiming to create radical synergy between design practices and curatorial perspectives. Maha, with her background in business development and project management, leads as executive director. Aligned with Saudi Arabia's ambitious Vision 2030, the sisters saw the need for a creative cultural studio to preserve history and create spaces and ideas that

would serve to archive and explore a deeper understanding of the region. Spatial sensibility is important to Sara and Maha, and their vision builds narrative through storytelling, education, design and culture. "Design has an innate capacity to connect with people in a way that is subconscious and intuitive. We aim to use design as a tool to extend abstract theoretical ideas into lived experiences that are accessible and visually engaging," they say.

Bringing the curatorial direction to a project, Sara and Maha recently developed the strategy and educational program for the INTERMIX residency (2025), an initiative sponsored by the Saudi Ministry of Culture to connect artists and experts, nurture talent development and foster cultural exchange. For the residency, the interest in skill set development extended to the internal team hired within Bureau Bayn, they explain. "We pushed for extreme integration with the local Riyadh-based community of creatives, providing opportunities for development through their individual practices, including curation, translation, design and program development."

Describing it as a rewarding experience, Sara and Maha work with a clear sense of direction on their projects, which promise to open doors to critical thinking, creativity and

Clockwise from right: Theeb (Naji Abu Nowar, 2014); La Cérémonie (Claude Chabrol, 1995); Shiraz (Claude Chabrol, 1995); Shiraz (Franz Osten, 1928); Mars, Oman (Vanessa Del Campo, 2019)



RAPID FIRE

- A new Arab movie I recommend... The Stories, directed by Abu Bakr Shawky.
- One lesson that I hold close is... to trust my instinct.
- A podcast that I love listening to... No Country for Old Women by Jennifer Romolini and Kimberly Harrington.
- My favorite actress is... Faten Hamama.
- My most recent fashion purchase this season is... scarves from a vintage shop during a recent trip.
- I hope watching films I show... inspires the creativity of young filmmakers to tell their own stories.





RAPID FIRE

- **A place we both love to visit for inspiration is...** a hike in the mountains.
- **Storytelling to us is...** the way humans connect to each other.
- **A podcast we love is...** Material Matters by Grant Gibson.
- **Identity and belonging...** shape our responses.
- **An author we highly recommend is...** Luis Borges.



Top: "A Necessary Fiction - Maps, Art and the Models of Our World," Abbazia San Gregorio, Venice, Italy, 2026, commissioned by the Saudi Ministry of Culture.
Above: A Necessary Fiction © Marco Cappelletti
Left: "Unfolding the Embassy", Fenaa Alawwal, Riyadh, Saudi Arabia, 2024, commissioned by the Saudi Ministry of Culture.

social unity for transformation. Their approach to the Unfolding the Embassy (2024) exhibition, held at Fenaa Alawwal, a cultural centre in Riyadh, was a perfect example of a curatorial statement that extended beyond a standard curatorial text. It became a literary imagining of a fictional embassy orbiting the Earth within a satellite in the year 2040. "The strength of the exhibition really became the

way in which the exhibition design utilised this root fiction in its environment; a Space Odyssey embassy waiting room was born, fitting with artworks as waiting chairs, signage and patriotic paintings of homelands," they explain.

Sara and Maha believe that the best ideas happen through open conversation and multidisciplinary collaboration. Working with a team of experts, collaborators and partners across

disciplines, their practice is guided by design guardianship and radical synergy, which they integrate into their project development process and into how they contract and promote their team of collaborators and partners.

According to the co-founders, design guardianship is a process-led approach to cultural development that integrates curatorial practices and art advisory closely with design disciplines like graphic design, architectural design and interior design. They do this by placing designers within the core strategy development team, ensuring the translation from abstract ideas about brand identity, vision and programme is as seamless as possible.

Transforming how design curation is approached, Sara and Maha strive to deliver a space that reflects the specific vision of the client or space owner through a seamless design guardianship process.

This is where interdisciplinarity enters the conversation through engagement and cross-cultural dialogue. "Innovation exists in the interstitial' is a statement we often speak of to our friends, partners and collaborators," explain the sister duo. "It's through the space of transparent conversation, independent thinking, and a collaborative spirit that we, as peoples and cultures, can leap beyond the edge of the mundane." *Bureaubayn.com*

ELLE

Fashion

FORM PLAY...
Loewe's Fall-Winter 2026 collection plays with exaggerated proportions, sculptural volumes and unexpected silhouettes, turning the familiar into something altogether more curious.



Dressed Up...

FASHION LEANS INTO THE PLEASURE OF GETTING DRESSED, WITH LOOKS, POLISHED DETAILS AND PLENTY OF PERSONALITY

SECOND NATURE



Stretch Poplin Shirt, Stretch
Poplin Skirt, & Arcadie
Studded Leather Bag,
All Miu Miu

Soft, sensual and a little undone, *Miu Miu's Fall/Winter 2026 collection* finds strength in simplicity. Easy layers, lived-in leather and an undone sense of romance make a case for dressing *that feels as good as it looks*.



Poplin Mini-Dress, Leather Coat & Bubble Technical Fabric and Suede Sneakers, , All Miu Miu



Technical Fabric and
Shearling Windbreaker,
Technical Fabric Top,
Technical Fabric Pants
& Rendez-Vous Leather
Bag, All Miu Miu

Bubble Embroidered
Technical Fabric and
Suede Sneakers, Miu Miu





Reversible Single-Breasted
Linen and Shearling
Coat & Arcadie Studded
Leather Bag, All Miu Miu

PHOTOGRAPHER: MALAK KABBANI; STYLIST: ALESSIO; CREATIVE DIRECTOR: POINA SHABENIKOVA; HAIR: SHANICE NOEL;
MAKEUP: YIN LEE; WYNN; PHOTO ASSISTANT: FENTON BAILEY; STYLIST ASSISTANT: NOUR ANASTAWI; LOCATION: CAMERA EYE



Leather Blouson Jacket,
Silk Mini Dress, Leather
Pants & Bubble Technical
Fabric and Suede
Sneakers, All Miu Miu

ARTS & CRAFTS

An ode to the makers, the dreamers and the beautifully handmade, where the season's most artful looks blur the lines between fashion and craft.

Photographer PETER GEHRKE
Stylist ALEXANDRA BERNARD

Dress, Zimmerman
Earrings, bracelet & shoes, Isabel Marant
Necklaces, Pascale Monvoisin
Ring Kitesy Martin Studio

Caban, dress, belt & headband, Valentino
Ring, Ginette NY
Artwork, Heather Chontos



Top & skirt, Dries Van Noten
Cardigan, Moncler Grenoble
Earrings & bracelet, Isabel Marant
Artwork, Heather Chontos





Jacket, skirt, earrings & sandals, Dior
Necklace, Kitesy Martin Studio
Necklace, Pascale Monvoisin
Artwork, Heather Chontos



Dresses & shoes, Miu Miu
Glasses, Chloé
Artwork, Heather Chontos

*WITH SPECIAL THANKS TO HEATHER CHONTOS. WWW.HEATHERCHONTOS.COM & VIGAS.IT * PHOTOGRAPHER: © PETER GEHRKE, STYLIST & FASHION DIRECTOR: ALEXANDRA BERNARD, © ELLE INTERNATIONAL, MODEL: SOPHIE DOMINIQUE © OUTMANAGEMENT, HAIR & MAKEUP: TINA HOFFMANN, PHOTO ASSISTANT: JACOPO PELOS, STYLIST ASSISTANT: JULIE CHESNEAU, PRODUCER: YANNICK SEIVA © ELLE INTERNATIONAL

ELLE

Beauty

PASSION PLAY...
Bvlgari Allegra Baciami
Ancora turns up the intensity
with a floral ambery Parfum
built around rich gardenia,
vanilla and warm spices.



Full Effect...

RICHER TEXTURES, SATURATED SHADES AND STATEMENT FORMULAS
SET A MORE POLISHED MOOD FOR THE SEASON AHEAD

Hair 101

Take your cue from the FW26 runways and let curls have a little more freedom. Scrunch in a curl cream, diffuse for volume and embrace the odd flyaway or touch of frizz – the finish should feel natural, not overly styled.

VUITTON



ZIMMERMANN



MARANT



CURL CRÈME, OUI



CURL MANIFESTO
CURL ENHANCING
LEAVE-IN CREAM,
KÉRASTASE

CFCLBKS F26

Beauty Memo

MEET THE PRODUCTS ON OUR EDITORS' BEAUTY RADAR THIS MONTH

Wild Things

Five new Loewe fragrances just landed, and choosing one might be the only problem. Field Diary, Sweet Woodland, Rosetopia, Smoky Rain and Verdant Grove take us from rose gardens and summer storms to sun-drenched greenery. Five very different moods, and frankly, we want them all.



Sweet On Skin

Kayali is taking two of its most addictive gourmands beyond the perfume bottle. The new Yum Pistachio Gelato and Yum Boujee Marshmallow Silk Soufflé Body Creams turn fragrance layering into a full-body affair, with whipped, lightweight formulas powered by hyaluronic acid and a nourishing blend of oils for up to 24 hours of hydration. Consider these dessert for your skin – minus the calories.



Glow Getter

Dior Beauty is blurring the line between skincare and makeup with its first three-in-one tinted moisturiser. Dior Backstage Glow-Up Skin Tint hydrates, evens out the complexion and delivers just enough coverage without hiding the skin underneath. Lightweight, buildable and made for days when a full face feels like too much, it might just be the reason your foundation starts gathering dust.



BUFFER BRUSH,
PRADA BEAUTY



LIP BLUR
CUSHION, SORBE
BY NOUR HOMIDI



Get the Look

Forget a neat little pop of blush. At Erdem FW26, makeup artist Fara Homidi swept muted berry tones across the cheeks for a soft, lived-in flush. Build the colour gradually, blur the edges and keep everything else pared back.

Breakout News

Forget the scorched-earth approach to spots. Sisley Paris is going gentler with its new Corrective Serum for Blemish Prone Skin, designed to unclog pores, rebalance skin and keep breakouts from making a repeat appearance. And with visible results from 7 days, it's definitely worth a try



LAUNCHMETRICS SPOTLIGHT

Butter Up

Things are getting delicious at Summer Fridays. The brand's new Body Butters come whipped up in Vanilla, Pink Guava and Pistachio Milk, bringing plenty of moisture and a seriously good scent to your daily body routine.



DRESSED IN SCENT

What does Max Mara smell like? Marie Salamagne and Fabrice Pellegrin translate 75 years of style into the house's first fragrance.

Max Mara knows a thing or two about a great coat. For 75 years, the Italian house has turned impeccable tailoring, beautiful materials and that unmistakable shade of camel into a language all its own. So, for its first fragrance, it made perfect sense to start there — only this time, the coat is invisible.

Meet Max Mara Le Parfum, a scent designed to sit on the skin much like the house's iconic 101801: enveloping, effortless and made to last. Created by perfumers Marie Salamagne and Fabrice Pellegrin, it pairs sandalwood and cedarwood with creamy tuberose, vanilla and benzoin, balancing softness with structure and femininity with a subtle masculine edge.

The result is Max Mara translated from fabric into fragrance. ELLE Arabia sat down with the noses behind it to talk creative chemistry, finding the perfect balance and why, when it comes to great perfume, one plus one doesn't always equal two.



Fabrice Pellegrin and Marie Salamagne

it — our passion, our love — while staying as close as possible to what the brand wants to express. A lot of that comes through the choice of raw materials. The best compliment I received was from Laura, who said the fragrance really embodies the Max Mara universe. It's cross-generational; it can be loved by a mother, her daughter and her grandmother. In that sense, it's like a Max Mara coat — it transcends generations.

When you first began creating the fragrance, how did you approach the choice of raw materials? M: The choice of raw materials is intuitive because, as perfumers, we translate, in this case, the Max Mara feeling, textures and colors into raw materials. So the choice of raw materials was very precise. When you create a fragrance, things have to feel smooth and natural, because if they don't, it means it's not going to work. And when you create something beautiful, you have to have fun; you have to take pleasure in creating it.

What did each of you bring to the fragrance? M: Fabrice had the initial idea of woZIUTYRSking with woody notes and tuberose. From there, it became about finding the right balance, adding vanilla and musky notes while maintaining a sense of mystery. There's also a parallel between perfumery and the Max Mara approach to fashion. For Max Mara, the quality of the materials and the know-how behind them are essential, and it's the same for us as perfumers. The ingredients we choose and the way we work with them are incredibly important, so throughout the process we tried to stay as close as possible to the Max Mara universe.

You and Fabrice have your own individual styles as perfumers. How do you bring those different perspectives together when creating a fragrance? M: Fabrice and I get along really well. We're complementary and we compare our visions. After 15 years of working together, I can say that I still learn something every day when I work with him. Sometimes it's him telling me, "Smell this. What do you think?" Or me telling him, "What do you think about this perfume?"

Do you prefer working together or solo?

M/F: Both!

When you work together, does one of you naturally take the lead, or is the creative process completely collaborative? F: There's no leader between us. When one of us has an initial idea, it's important to respect it and stay true to that original vision. From there, it becomes a collaborative process.

How would you describe the fragrance in just a few words? M: It's very youthful, but at the same time, very elegant.

How do you take a brief like that and translate it into an actual fragrance?

F: That's the secret! When we create a perfume, we put a lot of ourselves into

What was the biggest challenge in bringing the fragrance to life? M: Fabrice's initial idea was built around woody notes, and the challenge was finding the right balance — making them feel more feminine while keeping that sense of mystery and staying true to the original idea. Interestingly, that first idea was immediately appreciated by Max Mara and Shiseido, although we only found that out last night. It was almost love at first sight. Whenever we moved too far away from it during the development process, they would tell us, "Go back to the initial idea." **Is there a specific moment or feeling when you know the fragrance is finished?** M: It's difficult to say because our work is a little like that of an artist, you never really know when a work of art is finished. The principle I follow is that if you take away one ingredient and suddenly lose the balance, then you know it was complete.

Do you think there's something about the perfume that no verbal explanation can fully capture? F: In perfumery, especially with great perfumes, there are things you can explain. You can talk about the pyramid (the cedarwood, sandalwood, lemon and so on) but then there is another part that is more magical. Perfumery is not like maths; one plus one doesn't always equal two. When you bring raw materials together, they can create an emotion that you can't necessarily explain. We know how each ingredient smells and what it evokes individually, but once they come together, something else happens. That sense of mystery is the richness, the beauty and the magic of our job.

How did it feel to be entrusted with creating Max Mara's first fragrance? F: When you work on a project like this, you don't immediately know what the final result will be. As perfumers, we're focused on the fragrance itself — we don't usually see the bottle, the name or the campaign until the end. It was only yesterday, seeing everything come together, that I



No spectacle, no excess, just Florence Pugh. The actress fronts the debut Le Parfum campaign, photographed by Mario Sorrenti in an iconic camel Max Mara coat. The idea? Quiet confidence, effortless presence and the kind of cool that never needs to shout.

FACE forward

Lady Gaga's Haus Labs lands in the Middle East with its cult complexion formulas, bold color and a modern approach to makeup

Lady Gaga knows the power of transformation, and makeup has always been part of the story. Now Haus Labs brings that thinking to the Middle East, arriving with a line-up that puts serious formulas, an extensive shade range and plenty of color front and center.



Color Play
Complexion may be the headline, but there is plenty more to play with. The Color Fuse Glassy Blush Balm brings a glossy flush to cheeks, while Atomic Shake Lip Lacquer combines color with a plumping treatment. A dedicated brush collection rounds out the line-up, alongside Haus Labs' wider range of high-pigment color products.



Leading the charge is the Triclone Skin Tech Foundation, one of the products that put Haus Labs firmly on the beauty map. Lightweight, buildable and infused with more than 20 skincare ingredients, including fermented arnica, it comes in an impressive 51 shades across six undertone families. The idea is simple: skin that still looks like skin, with coverage that can be built where needed.



The Number: 51
The number of shades in the Triclone Skin Tech Foundation range, developed across six undertone families.



Its natural partner is the Triclone Skin Tech Concealer, available in 31 shades. Designed to blur, brighten and conceal while helping to de-puff, it brings the same skincare-meets-makeup thinking to the areas that need a little extra attention.

THE LINE-UP

- **Triclone Skin Tech Foundation:** 51 shades
- **Triclone Skin Tech Concealer:** 31 shades
- **Color Fuse Glassy Blush Balm:** High-shine cream color for cheeks
- **Haus Labs Brushes:** Engineered for a seamless, airbrushed application.

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1. DRX SPECTRALITE™ FACEWARE PRO, DR. DENNIS GROSS 2. REGLOW LED LIGHT THERAPY MASK, ULIKE 3. LED LIGHT THERAPY SILICONE FACE & NECK SET, SOLARIS LABORATORIES NY 4. UNICLED 5.0 CENTURION KOREAN MASK, UNICSKIN 5. LED LIGHT THERAPY FACE MASK PRO, KESKINE 6. Q-REJUVALIGHT PRO FACEWEAR LED MASK, QURE SKINCARE 7. CONTOUR LED FACE MASK, OMNILUX 8. THERAFACE MASK GLO, THERABODY 9. LED LIGHT THERAPY FACE MASK, SENSSE PRO 10. LED RED LIGHT THERAPY FACE MASK, CURRENT BODY

THE BEST LED MASKS

THE FUTURE OF GOOD SKIN IS LOOKING BRIGHT. DESIGNED TO BOOST COLLAGEN, SOFTEN FINE LINES AND CALM INFLAMMATION, THESE HIGH-TECH HEROES BRING SERIOUS SKINCARE BENEFITS STRAIGHT TO YOUR SOFA.

Haus Labs by Lady Gaga is available online at Sephora Middle East, and in stores across the UAE, Saudi Arabia, Kuwait and the wider Gulf

Think Again

Amina Mohamed is building Skin Deep around beauty literacy, community and better-informed choices, giving people the knowledge to understand what works for them and why



What began as informal conversations between Amina Mohamed and her sister has grown into a beauty and wellness platform with a clear purpose. Skin Deep started on Clubhouse in 2020, where discussions around actives, tretinoin and at-home treatments attracted a community of 50,000. By the end of 2024, Amina had left her corporate career to focus on it full time. Today, Skin Deep brings together information, community, brand experiences and product, all built around the idea that understanding beauty leads to better choices. Its first products, two insulated beauty bags designed to help protect skincare, makeup and supplements from heat, turn that thinking into something practical. Here, Mohamed talks beauty literacy, the power of community and where she wants to take Skin Deep next.

What did years in fashion, luxury and beauty teach you about the way we are sold beauty? That understanding is the most useful thing you can bring to any beauty decision. I spent years inside the industry, mostly in fashion, and to me beauty is personal in the same way fashion is. What stayed with me was how much easier and more considered your choices become once you know what you're looking for and why. You stop reacting to what's new and start asking what you actually need. That pursuit of knowing changes how you spend, what you try and what you leave alone, and I'd like more people to have that confidence, whether they're buying a lipstick or booking a treatment.

Skin Deep started with conversations between you and your sister. When did you realize they could become something much bigger? It was the sheer volume that gave it away. Once we started talking openly, the questions, requests and dialogue kept coming, and people shared their own experiences and concerns without much prompting. It showed me quickly how much tried-and-true knowledge already exists between people, and how much more we can pass to one another at a community level. Community is the gift that keeps on giving. The people who are real power users, or just genuinely curious, are often left out of the wider beauty conversation. They have a lot to contribute to it, and ultimately, they are the ones buying.

What do you want Skin Deep to bring to the beauty and wellness

space that feels genuinely useful to its community?

Literacy, in a broad sense. Yes, that means being able to read a label and understand a claim. It also means bringing people and brands together around shared understanding, rather than around a launch and a thank you. Every brand wants people in its community who are real power users of its product or service, or who can become that with the right understanding. I want Skin Deep to be where that happens, so people arrive informed and brands meet customers who already know why it matters.

What is one beauty belief or habit you wish people would question more? The idea that what works for someone else will work for you. We are all unique, and our bodies and routines need to be optimised individually, ideally with experts who understand the

full picture. Social media has made this harder because the noise-to-signal ratio is badly broken. One person's routine becomes everyone's routine, with no telling whether it suits you. Dig a little deeper and ask questions before you follow. For some people, the pursuit of beauty has become exhausting and a burden, and it shouldn't be.

Where do you want Skin Deep to sit five years from now: information platform, product brand, community, or something that crosses all three? Something that crosses all three. Community is the foundation. Information is how we keep that community sharp, and product is how we put what we've learned into practice. If we get it right, people will come to Skin Deep for answers they can trust and stay because of the people they find there.



WHY THE BAG?

The idea for SKIN DEEP's first physical products came during a Dubai summer, when Amina reached into her beauty bag and found its contents warm, with some products beginning to melt. The result is The Pouch for everyday essentials, and The Travel Case for larger routines. Both use an insulated aluminium-foil lining designed to help protect their contents from external heat.

QUICK FIRE

Most overrated beauty trend? Any routine longer than five steps.
One ingredient you always come back to? Retinoids. Boringly loyal.
Category people spend too much on? Eye cream.
Non-negotiable daily beauty step? SPF, including indoors.
A beauty rule you happily ignore? 8 glasses of water.
The next thing you want to understand better? Peptides: how they work, and where the data is.

ELLE

lifestyle

Beyond...

FROM STANDOUT STAYS AND CARS WORTH THE DRIVE TO BOOKS THAT TAKE YOU SOMEWHERE ELSE, CONSIDER THIS YOUR ROUTE TO A CHANGE OF SCENE



MICHELLE LUSBY



PHANTOM SYNTOPIA



PHANTOM SYNTOPIA

PERSONAL *by* DESIGN

As women take a bigger role in the world of luxury cars, Rolls-Royce Bespoke Lead Designer Michelle Lusby talks personal style, fashion and the details turning a motor car into something entirely individual

For Michelle Lusby, a Bespoke commission can begin with a piece of clothing, a memory, a family milestone or a much-loved place. Working with clients across the Middle East, she has seen women become increasingly confident in shaping their own Rolls-Royce, bringing influences from fashion, jewelry, art and travel into the process.

Women are becoming an increasingly influential force in the luxury automotive world in our region. How have you seen women's expectations and tastes evolve when it comes to Rolls-Royce?

Throughout my career, I have seen female clients bring a unique perspective to the commissioning process, often challenging our designers and artisans to explore new creative possibilities.

One commission that particularly stays with me was inspired by a client's love of butterflies and nature. We created an interior where delicate floral motifs and butterflies flowed throughout the cabin, from the doors and rear seats to the Starlight Headliner.

What I find especially inspiring is the confidence with which women are now shaping their own Bespoke commissions. They are incredibly detail-oriented, considering not only how a motor car looks, but how it feels and what it represents. Some create tributes to their families, celebrate milestones or weave personal memories into the design.

Do women in the Middle East influence the Rolls-

Royce their partners or families choose? What I often find fascinating is how engaged women are throughout the commissioning experience. Whether designing a motor car for themselves or collaborating with their partners and families, they bring a unique perspective. They are often the ones who challenge us to think differently about colours, materials, textures and the emotional elements of a commission.

We take the time to understand our clients' lives, their passions, the art they admire, the fashion they wear and the stories that are important to them. It is often through these conversations that the most meaningful ideas emerge.

What are women asking for when they come into the Private Office? Women often draw inspiration from fashion, jewelry, art, travel or the pieces they surround themselves with every day. They tend to have a very clear sense of personal style. Our conversations rarely begin with colours or materials. They start with lifestyle, how the client intends to use the motor car, the occasions they will enjoy it and how it complements their personal aesthetic.

With your background in textiles and surface design, how important is fabric to the world of Rolls-Royce? Textiles have a unique ability to convey emotion, craftsmanship and personal expression. We introduced Duality Twill, a bamboo-derived textile, as well as intricate seat perforation patterns that transform leather surfaces.

The Middle East is an especially rich source of inspiration and a vibrant fashion hub. Whether through traditional dress or intricate embroidery in

haute couture gowns, there is an exceptional attention to detail that inspires the commissions we create. Sometimes a client arrives with a fabric or garment that holds personal significance, and from that single inspiration, an entire Bespoke commission can come to life.

Fashion and Rolls-Royce share so much. Where do you see the strongest connection between the two worlds? For me, the strongest connection is that both fashion and Rolls-Royce are expressions of identity. They are about how people present themselves and celebrate their individuality.

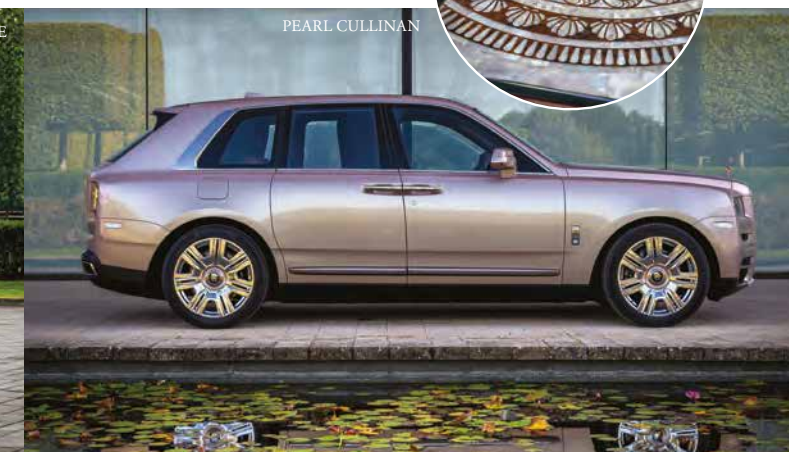
Phantom Syntopia, created with Iris van Herpen, featured a three-dimensional textile artwork beneath the Starlight Headliner. Its Weaving Water Starlight Headliner used a single sheet of flawless leather and 162 glass-organza petals, with the process taking nearly 300 hours. (Above)

Phantom Dentelle, meanwhile, drew inspiration from couture lace. Brought to life in Private Office Dubai, its Gallery embroidery comprises more than 160,000 stitches across eight techniques. (Left & Below)

You have worked on some extraordinary commissions. Which Bespoke project has been the most creatively exciting for you? One that stands out is Cullinan Pearl, commissioned by a son as a birthday gift for his father. It featured one of the most extensive uses of mother-of-pearl ever seen in a Bespoke Rolls-Royce, including 1,351 individually selected pieces in the rear picnic tables. The fascia also featured the Arabic word "father" inlaid in stainless steel. (Right)



PHANTOM DENTELLE



PEARL CULLINAN



WHAT I FIND
ESPECIALLY INSPIRING
IS THE CONFIDENCE
WITH WHICH WOMEN
ARE NOW SHAPING
THEIR OWN BESPOKE
COMMISSIONS AND
TELLING THEIR STORIES
THROUGH THEIR
MOTOR CARS



Hotel de Russie, Rome

Between Piazza del Popolo and the **Spanish Steps**, this is one of **Rome’s best addresses**, a garden that changes the pace completely and just enough history to **remind you who has passed** through before

THE LOWDOWN

Step outside Hotel de Russie and Rome is immediately there. Via del Babuino runs between Piazza del Popolo and Piazza di Spagna, with Via Margutta around the corner and the Pincio and Villa Borghese rising behind the hotel. It is a location made for walking, whether the plan is galleries, shopping, lunch or simply seeing where the day leads.



The surprise comes once back inside. Behind the discreet façade is a terraced garden climbing towards the Pincio, designed by Giuseppe Valadier in the 19th century and restored to its original layout in 2020. Orange trees, roses, pines, fountains and neoclassical terraces make it seem remarkably removed from the streets outside. It is also where much of the hotel’s personality resides. This is somewhere to



have breakfast outside, return for an afternoon coffee and, inevitably, end up again at aperitivo.

A ROMAN ADDRESS

Hotel de Russie has been part of the city in various incarnations since the 19th century. Picasso lived here for several months in 1917 with Jean Cocteau, who described it as “paradise on earth”; after decades as offices for Italian broadcaster RAI, the building returned to hotel life under Rocco Forte in 2000. Today there are 117 rooms and suites, with interiors overseen by Olga Polizzi. Contemporary furniture and art is mixed with marble, mosaics, classical references and flashes of stronger color. The Picasso Suite has its own terrace and references its former guest, while the 100-square-meter Popolo Suite looks directly over Piazza del Popolo. At the top end, the two-bedroom Nijinsky Suite comes with a large private terrace overlooking the garden, Villa Borghese and the rooftops of Rome.

FOOD & MOOD

Dining naturally gravitates outside. Le Jardin serves Italian cooking under the trees during the warmer months. Stravinskij Bar has garden tables that draw Romans as well as hotel guests and make it an excellent stop for aperitivo before dinner. There is an easy progression to the day: Breakfast in the garden, Rome for several hours, then back through the courtyard for a drink before dinner.

CHILL & UNWIND

The Irene Forte Spa has been recently refreshed, and has five treatment rooms, a saltwater hydro pool, sauna, steam room, relaxation lounge and Technogym-equipped gym. Treatments combine Irene Forte skincare with holistic therapies, while the spa’s natural tones and Sicilian influences give it a warmer character than the usual urban wellness space.



THE LOWDOWN

Around half an hour from central Tunis, Gammarth has long been one of the capital’s seaside escapes, and Four Seasons Hotel Tunis occupies a prime stretch of its Mediterranean coastline. The scale is resort-like, with gardens, pools and direct beach access, while Tunis and some of the country’s most interesting historic sites remain close enough for a day out. Carthage and the blue-and-white streets of Sidi Bou Said are around 20 minutes away, while the UNESCO-listed Medina of Tunis makes an easy excursion. It means a few days here can move easily between the beach, sightseeing and the city rather than committing entirely to one or the other.

ROOM TO STAY

Space is taken seriously. The hotel has 203 rooms and suites, with entry-level rooms starting at 55 square meters. All accommodations have a terrace or balcony and most look towards the Mediterranean. The interiors mix contemporary furniture with Tunisian references, particularly in the patterned woodwork and decorative details. Rooms work well for longer stays, while the suites add separate living areas and considerably more space. At the upper end, the Mediterranean Suites come with private terraces and plunge pools overlooking the sea, a great option for anyone planning to spend more time at the hotel.

AROUND THE TABLE

Dining covers plenty of ground, although the strongest options make the most of the coastal setting. The CREEK Bistro Chic sits on the top floor, with views across the water and a menu influenced by the French and Italian Rivieras. BLU Seafood Kitchen & Bar is closer to the action, set beside the beach and pool, serving seafood and Greek Riviera-inspired dishes in an open-air setting. Azur is the place for breakfast before switching to Tunisian dishes at lunch, while Salon Alyssa in the lobby handles everything from afternoon tea to Asian and Middle Eastern-inspired plates. There is also The Creek Lounge for evening drinks.



Four Seasons Hotel Tunis

Set on the Mediterranean in **Gammarth**, this coastal **address combines** the ease of a beach stay with access to Carthage, **Sidi Bou Said** and the capital



RELAX & UNWIND

The spa is one of the hotel’s strongest reasons to stay put for an afternoon. Its design takes cues from Roman baths, with columns and arches surrounding an indoor pool, hammam, treatment rooms and fitness facilities. The traditional Ceremonial Hammam is the obvious treatment to book, connecting the wellness experience to the region rather than offering another generic hotel-spa menu. There are also locally influenced treatments using ingredients and scents including mint, oud, orange, geranium and neroli.





Grosvenor House Suites, London

Part private **Mayfair** address, part five-star hotel, the property offers the space and freedom of an apartment with **Hyde Park** across the road and much of **London** within walking distance.

THE LOWDOWN

Location does much of the work at Grosvenor House Suites. The entrance sits at the corner of Park Lane and Mount Street, with Hyde Park on one side and Mayfair on the other. Bond Street, Berkeley Square and the shops and restaurants of Mount Street are all within walking distance, while Knightsbridge lies just beyond the park. Inside, things become deliberately quieter. There is no large hotel lobby to navigate and the atmosphere is closer to an upmarket apartment building. Reception is tucked away upstairs, and The Atrium forms the central point of the property. It is a great approach in a city where returning somewhere calm after a full day can be a luxury in itself.



ROOM TO LIVE

All 129 accommodations are suites, ranging from studios to multi-bedroom apartments, four London Suites and four penthouses. Even the studios come with fully equipped kitchens, while the larger categories add proper living and dining areas, making them practical for families or extended stays. A two-bedroom suite ranges from 84 to 123 square meters and has two en-suite bedrooms with a generous living and dining area. Three-bedroom suites extend to 130 square meters. Daily housekeeping, evening turndown, 24-hour room service and concierge mean there is little of the work usually associated with renting an apartment. At the top end, the penthouses take the residential concept much further. The five-bedroom Grosvenor Penthouse covers 448 square meters, with a study, baby

grand piano, separate kitchen and balcony overlooking Hyde Park. The Knightsbridge Penthouse has four bedrooms and a stunning 41-meter balcony running along the Park Lane façade.

STAYING IN

Set beneath a soaring glass roof, The Atrium is reserved for residents and their guests, and serves breakfast, afternoon tea, light dishes and drinks. Meals can also be ordered to the suite, and groceries delivered for anyone who would rather use their own kitchen. There is an on-site fitness suite and in-room spa treatments. Concierge service is a bigger part of the experience, with a Clefs d'Or-honored team available around the clock for restaurant bookings, personal shoppers, private chefs, babysitting and the practical details that become more important during a longer stay.



THE LOWDOWN

Hôtel Martinez has stood on La Croisette since 1929, its white Art Deco façade and blue details almost as recognizable as the boulevard itself. Inside, the mood is lighter than its history might suggest. Pierre-Yves Rochon's interiors retain the Art Deco references while giving the rooms and public spaces a clean and contemporary Riviera feel. The rooms continue the palette of white and soft blue, with many looking towards the Mediterranean. Higher up, the suites become increasingly residential, culminating in the 7th-floor penthouse apartments with expansive terraces overlooking the Bay of Cannes. It is also an address that makes sense outside the obvious summer months. Autumn brings quieter days on the Croisette, while spring is arguably one of the loveliest times to explore the coast. Cannes itself remains lively year-round, without everything revolving around a sun lounger.



LA PALME D'OR ©BOBY- REMI TESSIER DESIGN



Hotel Martinez, Cannes

A landmark on the **Croisette**, this **stand-out** property mixes old-school **Cannes** glamor with a beachside ease that **works well beyond** summer

FOOD & MOOD

Breakfast deserves its own mention. Served at Le Sud, it can stretch from the Art Deco-inspired interiors out to the terrace and garden on La Croisette, and is exactly the sort of morning setting that makes leaving the table difficult. An hour or two, even, spent here as the perfect start of the day! Later, attention moves across the road to La Plage du Martinez, the hotel's private beach club, redesigned by Rémi Tessier with a cinematic Riviera spirit. For dinner, La Palme d'Or takes things in a more refined direction, with chef Jean Imbert's Mediterranean-led menu and a setting that plays beautifully with the hotel's long connection to cinema.

A SLOWER SIDE

Back at the hotel, L'Oasis du Martinez creates a completely different atmosphere around its garden and heated outdoor pool. The Spa by Carita sits here too, with treatment rooms, hammam, beauty salon and therapies built around the French skincare house. It gives the property another dimension, particularly during the cooler months when Cannes becomes less about the beach and more about slowing down.

BEYOND THE CROISSETTE

Along the coast, Antibes combines its old fortified town with the sea and Cap d'Antibes, while Théoule-sur-Mer takes the Riviera in a quieter direction. Inland, Mougins, Grasse and Saint-Paul-de-Vence make easy day trips through hilltop villages, galleries, perfume houses and long lunches away from the waterfront. That versatility is ultimately the Martinez's strength: perfect in warmer weather for the beach club and long Mediterranean days; and great in autumn or spring for the spa, restaurants, coastal drives and inland towns.



L'OASIS DU MARTINEZ ©JIF ROMERO



JUNIOR SUITE ©JIF ROMER



WORDS BY SWATI JAIN, ARTWORK BY TP

WHAT'S MY NICHE

I found myself at the center of an investigation with my 8-year-old nephew. He asked me what my one favorite hobby is. It's a question he's taken a liking to, as he figures out which activities he might like to indulge in. And me, obviously being his favorite cool aunt (deluded and yet hopeful), I was scratching my head. Not because I didn't have a hobby, but because I'd been asked to pick just one.

You see, when it comes to hobbies, I'm a jack of all trades and master of none. I call it my museum of (sometimes temporarily)

Who said you have to be good at something to love doing it? Consider this an ode to hobbies, half-finished passions and the joy of simply giving things a go.

abandoned passions. I have been playing padel for about two years at this point and yet, I've barely crawled my way to advanced beginner (barely being the crucial word). I love baking, and there are phases where I'm experimenting with new recipes – obsessively. I nailed that viral London chocolate cake in one go, and then suddenly “took a break”. I took up scrapbooking once, and I still own paper stamp machines, a million stickers, every kind of acrylic paint and washi tape design imaginable, those wooden-looking sticker things, and every color of paper. They now lie in a giant box under my bed at my parents' home, ghosted like a Bumble date. Waiting for a message one late night that reads, “You up?”

Most recently, I wondered how hard it could really be to garden and keep plants alive. So, off to the plant nursery I went and came back with the easier ones – basil, mint, rosemary, thyme, a couple of hanging flowers – I'm a slightly-realistic-delulu-kinda-girl. I killed all of them. Including the mint, which “they” say is possibly the easiest plant to keep alive. Yikes, RIP. But I try, and I keep trying. I find myself sitting in the unfinished garden with my colors, a painting book and a “reading” book.

My many hobbies, or “distractions” as my loved ones so fondly call them, are often chalked up to my undiagnosed ADHD or a very short attention span. But for me, it's not that. At least not clinically or psychologically speaking. I find my inspiration in different postcodes. I can talk about anything under the sun, geek out over *The Lord of the Rings* and Barbie (in the same sentence, no less), school you on mythology and all things Princess Diana, get really zoned in on political, human and social issues (and conspiracy theories), and then step onto a padel court (and lose) like my life depended on it.

We live in a world obsessed with the idea of the “hyper-niche”. The multitude of AI-generated posts on LinkedIn tells us to pick a pillar, while Instagram algorithms beg us to

stay in our lane, making it easier to file us away in a neat little drawer with a label that reads: baker, athlete, scrapbooker, writer or artist. And they obviously exist – the specialists. Those people who go from an Ironman to a marathon and back again; or someone who bakes cottagecore creations all day. JEEZ.

But what happens to those like me? The chronic dabblers? The serial learners? The “ADHD” hobbyists? Kids have a way of forcing us to confront our own internal contradictions with the simplest questions. Today, it is so easy to get caught up in the noise of everyone else's mastery. We have convinced ourselves that if we aren't monetization-ready, tournament-bound or orchestra-fantastic, we shouldn't bother starting at all. But what if we reclaimed these “distractions”? What if we made it entirely, gloriously okay to do something simply for the pure, unadulterated joy of doing it – especially when we suck at it (and are probably not going to pursue it in any way that brings home trophies)?

It takes courage to be bad at things in public, and even more so in private. But if you can step past the fear of looking foolish or sometimes disappointing yourself, the world opens up. You get to have a great time, make unexpected friends in random places and, you know, house a strange inventory of boxing gloves, a pottery wheel, a guitar and case, and notebooks full of abandoned blog ideas. An ever-rotating door of passions might not be for everyone, but maybe the niche here is “living curiously”. When you realize that there's no reason to worry about having that one niche to define you, or becoming the “grand master” of anything, all you need to do is show up. At the end of the day, you never know where the muse is hiding. And you and me? Let's focus on being the muse's medium, not the prophecy. And yikes... as for what I actually told my nephew? Cars and F1, because that's what he's into and I just wanted to seem cool.



WATCH SEE PLAY

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



See

TITIZÈ, A VENETIAN DREAM AT THE DUBAI OPERA

Coming to Dubai Opera from 29 – 31 October 2026 is an enchanting acrobatic theatre production by the internationally acclaimed Compagnia Finzi Pasca. Inspired by the timeless beauty and mystery of Venice, TITIZÈ – A Venetian Dream is a poetic spectacle that brings together clowning, breathtaking acrobatics and live music in an extraordinary and unforgettable experience.

COMPILED BY SWATI JAIN

Play

BADKON SHI BY DANA HOURANI

We all have those unfinished conversations, the lingering questions we never got to ask, and someone so alive in our memory, yet so far away. Dana Hourani's new song, Badkon Shi, captures that melancholic and intimate reflection on memory, loss and the conversations left behind. She puts into words what our hearts feel, focusing not so much on grief, but on the instinct to reach for places, childhoods and versions of ourselves we can no longer return to.



Watch

THE DIPLOMAT – SEASON 4

If there's one show that can't return soon enough, it's The Diplomat. Keri Russell, Rufus Sewell and Allison Janney are back from 15 October, picking up right where that jaw-dropping Season 3 cliffhanger left us. Expect Kate Wyler to once again find herself navigating international crises, political power plays and a personal life that's every bit as complicated. Consider our October plans cancelled.



Listen

YALLA! LET'S TALK BY HANI DAJANI

Focusing on self-improvement and Arab culture, Hani Dajani touches on topics spanning mental health, personal growth and everything in between, carrying a vital mission to highlight the untold stories of the Arab diaspora. Featuring conversations with inspiring creatives, disruptors, thought-leaders and more, the podcast feels like an intimate chat you are a part of.

Follow

BEYOND THE STANDARD VACATION FLUFF, LIVE THREE CONTENT CREATORS WHO TRULY MEET AT THAT INTERSECTION OF SUMMER TRAVEL AND CHIC FASHION



AYA ABDELHAMID
@Aya.abdelhamid

Granddaughter of Ashoub, one of Egyptian cinema's respected makeup artists, Aya is the third generation of a family that has shaped faces for the camera since the golden age of Egyptian cinema.



SHAHINAZ AL BOUCHI
@Shahinazalbouchi

From what to wear to where to go next, the Dubai-based fashion entrepreneur's feed is a must-follow for anyone looking to add a little more style – and a few new destinations – to their list.



KHOLOUD AYYAD
@K.ayyad

A prominent face in the region's street style scene, A-listing Kholoud brings an effortless, directional edge to contemporary regional dressing, mixing statement pieces with a cool, confident sensibility that's easy to love.



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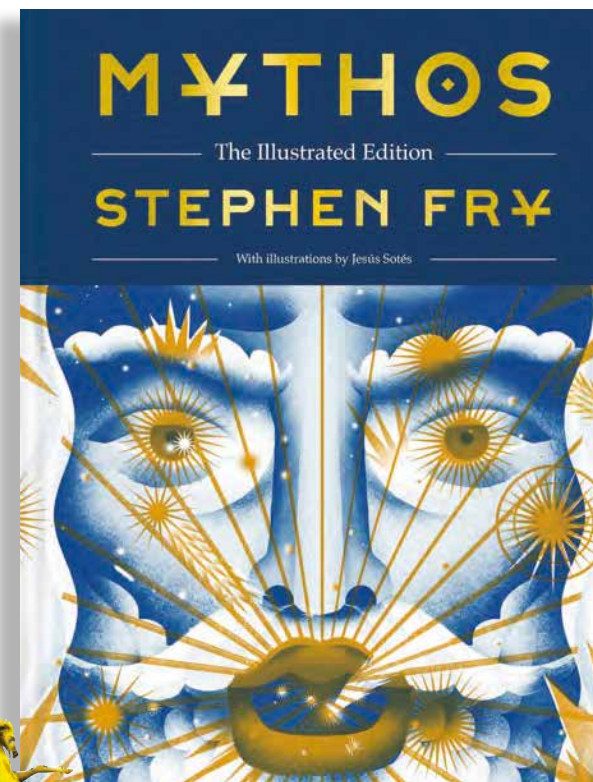


COMPILLED BY SWATI JAIN
@ellearabia.com

READ



SUMMER MAY BE SLIPPING AWAY, BUT ITS MOOD DOESN'T HAVE TO. THESE BEAUTIFUL TOMES ARE AN INVITATION TO SLOW DOWN, LOOK BACK AND HOLD ONTO THAT HOLIDAY FEELING A LITTLE LONGER.

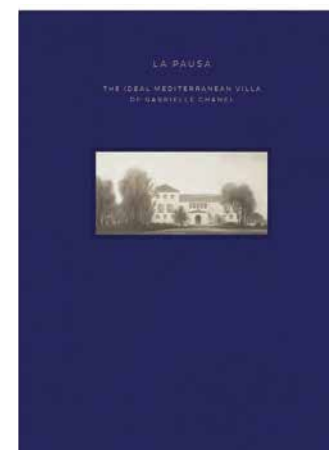
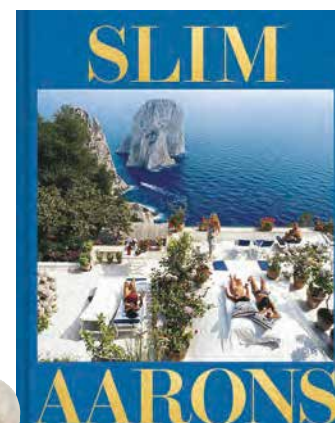


MYTHOS: THE GREEKS ILLUSTRATED EDITION
by Stephen Fry

After watching Christopher Nolan's *The Odyssey* and realizing that very little from literature class actually stuck, we found ourselves deep-diving into every myth, god, battle and epic that makes up Greek mythology. This beautifully illustrated edition is the perfect place to start, bringing the ancient tales of gods, titans and heroes to life with wit, humor and plenty of personality.

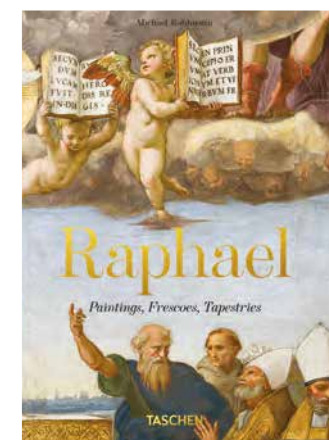
SLIM AARONS:
THE ESSENTIAL COLLECTION
by Shawn Waldron

Few photographers captured the art of being on holiday quite like Slim Aarons. Poolside lounging, glamorous parties, far-flung hotels and the jet-set at play fill the pages of this definitive collection, which brings together his most iconic photographs alongside more than 100 previously unpublished images. Spanning five decades and destinations around the world, it's 432 pages of perpetual sunshine, and exactly where we'd like to mentally remain as summer comes to an end



LA PAUSA: THE IDEAL
MEDITERRANEAN VILLA OF
GABRIELLE CHANEL

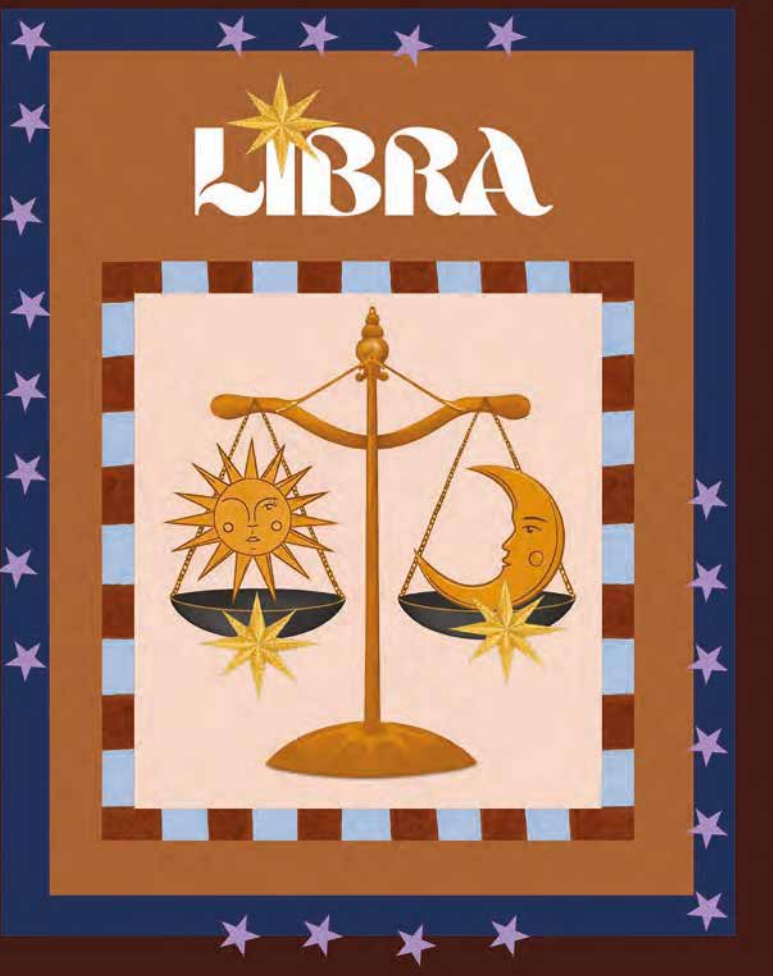
If we could spend summer anywhere, Gabrielle Chanel's French Riviera retreat would be very high on the list. Built by the designer in Roquebrune in 1928, La Pausa became her escape from Paris and a gathering place for the likes of Pablo Picasso, Salvador Dalí and Jean Cocteau. This beautiful volume takes us behind its doors, through its architecture, gardens and storied guest list, transporting us straight to the Côte d'Azur of the 1930s, no plane ticket required.



RAPHAEL. PAINTINGS,
FRESCOES, TAPESTRIES
(45TH ED.)

by Michael Rohlmann

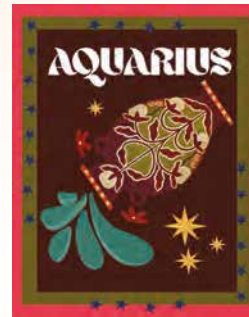
A trip to Italy without leaving the coffee table. This beautifully curated volume takes us into the world of Raphael, bringing together his most celebrated paintings, Vatican frescoes and Sistine Chapel tapestry designs. From the details you may have missed to the masterpieces that helped define the Italian Renaissance, consider it an art history lesson we're very happy to revisit.



LIBRA

23 SEPTEMBER - 22 OCTOBER

Are you in a relationship you can't afford? Your partner has big ideas about fun things you could do together, but they're very expensive. You're under pressure, too, to change your lifestyle - and that's when you realise that your future together should be based on emotional rapport, not luxury living. So you decide to take a step back, and stay within your financial limits. If that means the end of the affair, so be it.



AQUARIUS

21 JANUARY - 19 FEBRUARY

As dark Pluto starts to exert his influence in your sign again after the summer, you find yourself having to make some important decisions. Don't look for the easiest or simplest solution; go deeper, and look at the real causes of the problem. Think, too, about where you might be a few years from now. It all sounds very heavy, but you'll know when you've found the right answer, because you'll feel your worries lift.



PISCES

20 FEBRUARY - 20 MARCH

You're on show this month, which you might find a little intrusive, especially if you didn't ask for all the attention you're getting. But you're very good at acting a role when you have to, and since all you have to do is be yourself - or at least, the version of yourself that everyone is used to seeing - it should be easy. Your true self, of course, is much more private, and only to be revealed to a very trusted few.



ARIES

21 MARCH - 19 APRIL

After weeks of having to work hard to make any progress at all, you are now at risk of going too far. The flow of fortune has changed, running fast and strong in your favour, so you will be carried forward without making any effort. Pay close attention to where you are going; important junctions or turnings on your route will come up very quickly, and if you miss them, it may not be possible for you to go back.



TAURUS

20 APRIL - 20 MAY

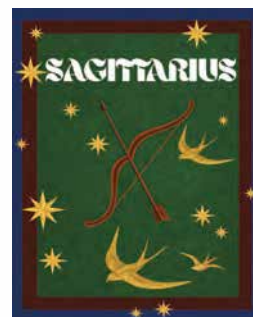
Your usual way of dealing with relationship disputes is to wait until somehow it resolves itself. But what if the problem was actually your fault? It seems that the other person is willing to go more than half way to put things right between you, and genuinely wants to repair the relationship. All you have to do is accept that you were wrong, and take what's being offered. It's too good a chance to turn down.



SCORPIO

24 OCTOBER - 22 NOVEMBER

New career opportunities are opening up now, perhaps the best you will get all year. You are right to want to take advantage of them, but don't throw yourself at them in an all-or-no-thing attack. Building something new doesn't always have to mean demolishing what you had before. If you can, wait until later in the month, when the storm of planetary influences subsides and you can think more clearly.



SAGITTARIUS

23 NOVEMBER - 22 DECEMBER

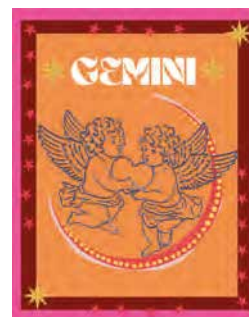
The next few weeks are a sweet time when you can do whatever you wish. Personal and financial stresses from earlier in the year have faded away, you have new hopes for the future, and you feel confident in your abilities. Even better, you have a chance to repeat a romantic episode from a few weeks ago. There's no hidden agenda here, just two people enjoying each other's company. It's lovely.



CAPRICORN

23 DECEMBER - 20 JANUARY

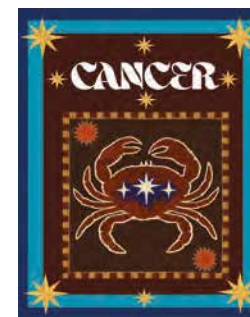
Have you taken a step too far, trying to reach something beyond your capabilities? It may seem so, but wait. As the month progresses, you will get offers of genuine, practical help from both family and friends. Your finances will take a turn for the better, too. What seemed impossible previously will become manageable; easy, even. All you have to do is hang on until the heavens bring you what you need.



GEMINI

21 MAY - 21 JUNE

Take care before getting too deeply involved in a new project. As you will see, the person you had hoped you would be working with, since you got on so well and were successful together in the past, is leaving the team, which means that you will have to carry it on your own. Also, it's more complex than it appears; if you had mentally scheduled this as something you could do in just a few weeks, think again.



CANCER

22 JUNE - 22 JULY

This month's full moon is likely to bring reward and recognition for your career achievements so far. That's fine, and you should enjoy it, but it may be that there's nowhere further for you to go in your present role. There's no pressure on you to move, but if what you do now isn't taking you closer to your dreams then you should start asking yourself what you would like to do instead. Don't wait too long.



LEO

23 JULY - 22 AUGUST

Although Leo has a reputation as a leader, it has very conservative attitudes, preferring to stay with what it knows rather than doing anything genuinely radical. That may be you now, saying that you're working towards a better future, but in fact trying to re-create the past, with maybe a few new features added. Let it all go. Look up, breathe in. Absorb the mood of the new era, and take a different path.



VIRGO

23 AUGUST - 22 SEPTEMBER

Would you walk across a busy road with traffic in both directions, without looking? Of course not. Yet you seem about to do something similar now, walking into an argument which is nothing to do with you, and which could re-open things from the past you would rather not revisit, as well as making more problems for the future. Your motives are good - you only want to help - but do you really need to do this?

Color Play

Deep brown and burgundy may be the season's star players, but a brighter supporting cast is making fall dressing a lot more fun



CHANEL



ERDEM



VALENTINO GARAVANI



AQUAZZURA



LOEWE



GIVENCHY



SAINT LAURENT



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CELINE

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