

ELLE MAN

Arabia

May 2026

UAE DHS 30



**Decoding
Summer**
ALL THE NEW
STYLE RULES

THE BUKHASH BROTHERHOOD

Anas & Harith

ON IDENTITY AND LEGACY

anchor and steel
Hermès, crossing horizons



ELLE MAN Arabic

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Below: The Bukhash duo give new meaning to brotherly love. Right: Off-duty dressing runs through our new season shoots.



The New Ease

Dear Readers,
 There's a certain shift in the air this season, not loud, not overworked, but intentional. A quieter kind of confidence. One that shows up in the way we dress, the way we move, and the way we define success on our own terms. Designers leaned into that energy too: softer structure replacing rigidity, statement color doing the talking, and an off-duty ease running through it all, polished, but never trying too hard.

That same balance sits at the heart of our cover story. Anas and Harith Bukhash aren't just brothers, they're building something bigger than themselves. What started as a shared foundation has evolved into two distinct paths, shaped by ambition, individuality, and a bond that remains constant. In a city that never slows down, they represent a different pace, one that's grounded, intentional, and entirely their own.

Across the issue, that idea of presence over performance continues. Mustafa Khamash and Meshary Alnassar - two of

the Middle East's most compelling design voices - represent a new kind of influence: measured, intentional, and quietly impactful. They're not here to follow the conversation, they're shaping it in ways that feel both grounded and forward-thinking.

And then there's culture because no season is complete without it. Our GCC art guide taps into that momentum, spotlighting the exhibitions, spaces, and moments redefining the creative landscape right now. It's less about where to go, more about what's worth your time.

If there's one thing this issue makes clear, it's that the mood has shifted. Less excess, more intention. Less performance, more presence. And honestly? It's a good look.

Elle Man Arabia team



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A SOFTER
TURN

EVERY MONTH

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ON THE COVER

ANAS & HARITH
BUKHASH
Photographer
Fouad Tadrous
Stylist
Jade Chilton



56
BUILD FOR
THE CITY

ELLE ARABIA MAN

Arabia

Style

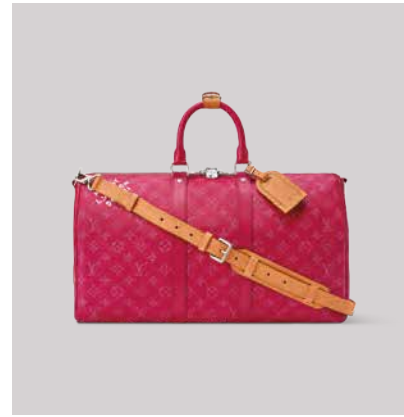
SMOOTH OPERATOR...
Hermès loosens the mood for spring pairing featherlight leathers with relaxed silhouettes and offbeat hits of color. Polished, never trying too hard.

THE NEW EASE...

SOFTER STRUCTURE, STATEMENT COLOR, AND A FRESH, OFF-DUTY ENERGY RUN THROUGH SS26

THE VIBE

Pink drops the sugar, keeps the swagger, and lands in menswear as the season's softest power move. Easy, confident, and proof that modern masculinity is at its strongest in unexpected color.



LOUIS VUITTON



ACNE STUDIOS



SUPREME



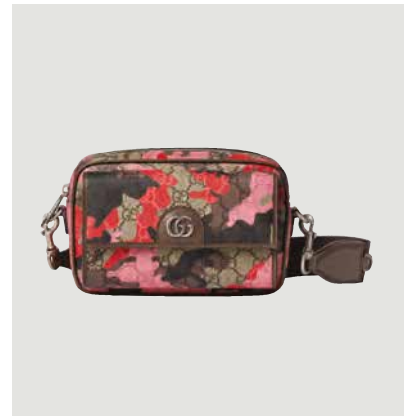
OAKLEY



ERIC EMANUEL



KAPITAL



GUCCI



BALENCIAGA



JACQUEMUS



EVERYBODY IS WEARING

A WHITE TEE

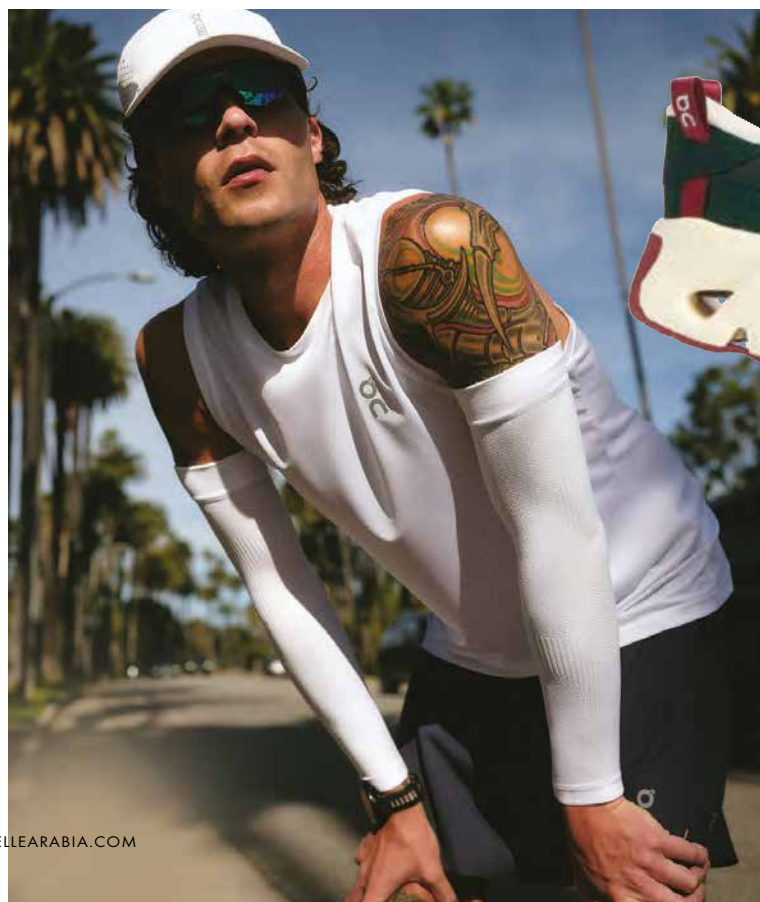
Crisp, clean, and endlessly versatile, this wardrobe hero works overtime: under tailoring, with denim, or anchoring just about any look.



PARIS M STR SS26

Fashion Memo

YOUR CURATED ROUNDUP OF THE NOTEWORTHY NEWS TO PAY ATTENTION TO NOW!



COVETED COLLAB

WHO: Kith x On
WHAT: Performance meets street credibility. The two brands kick off a multi-year partnership with the launch of the Kith Run Team, debuting two original sneaker silhouettes alongside a sharp lineup of technical running apparel. Designed for speed but styled for the city, it's the kind of gear that looks just as good pounding the pavement as it does grabbing coffee post-run.

LAUNCHMETRICS SPOTLIGHT

ON OUR WISHLISTS

Every good escape starts with the right bag and Bottega Veneta delivers with a sleek duffel in its signature woven leather; roomy, refined, and ready for wherever the weekend takes you.



PREMIUM POWER



Levi's is doubling down with its new Blue Tab line, a luxury-inspired capsule crafted with Japanese selvedge fabrics and elevated finishes. Prices may climb north of AED1000, but for denim purists, craftsmanship like this never goes out of style.



SUPREME SS26: THE BUY LIST

Alongside link-ups with Vanson Leathers and Jacob & Co., the drop delivers everything from statement outerwear to a literal Supreme coffin - streetwear chaos at its finest. Here's what's worth securing before it inevitably sells out.

THE 5 PIECES TO BUY



1. Vanson Leather Jacket

A proper collector's piece. Heavy-duty moto leather meets Supreme's unmistakable graphics - tough, loud, and built to age well.



2. Arabic Logo Skateboard

One for the collectors. The iconic Supreme logo gets a fresh twist in Arabic script, turning a classic deck into a cultural crossover with serious display value.



3. Supreme Boxing Ring

Yes, really. Oversized, outrageous, and peak Supreme energy - the kind of drop destined for collectors and Instagram flexes.



4. Graphic Hoodies

Every season needs one. The SS26 graphics lean playful and slightly surreal and the result is the type of hoodie that disappears from shelves instantly.



5. The Supreme Coffin

Possibly the wildest accessory of the season. Equal parts morbid humour and collector bait, it's the kind of item only Supreme could release and still sell out.



PITCH PERFECT

Sport style steps off the field and onto the street. Umbro reunites with Tokyo cult label WACKO MARIA for a capsule built around matching nylon and jersey tracksuits, proof the two-piece set still hits.

BLOCK PARTY

Subtlety takes the day off as color blocking steps in with sharp contrasts, graphic panels, and just enough punch to transform even the simplest silhouette. Think precision, not chaos - modern, crisp, and quietly commanding attention. Lean all the way in, or keep it to one bold interruption. The message lands either way.



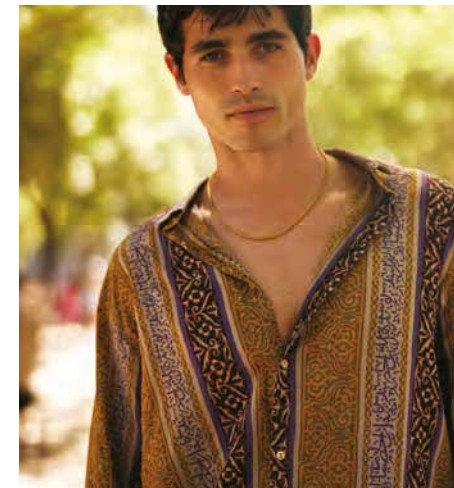
#Elletip
Start small. A color-blocked knit or jacket delivers impact without committing your entire wardrobe to the mood.



ON OUR SHOPPING LISTS



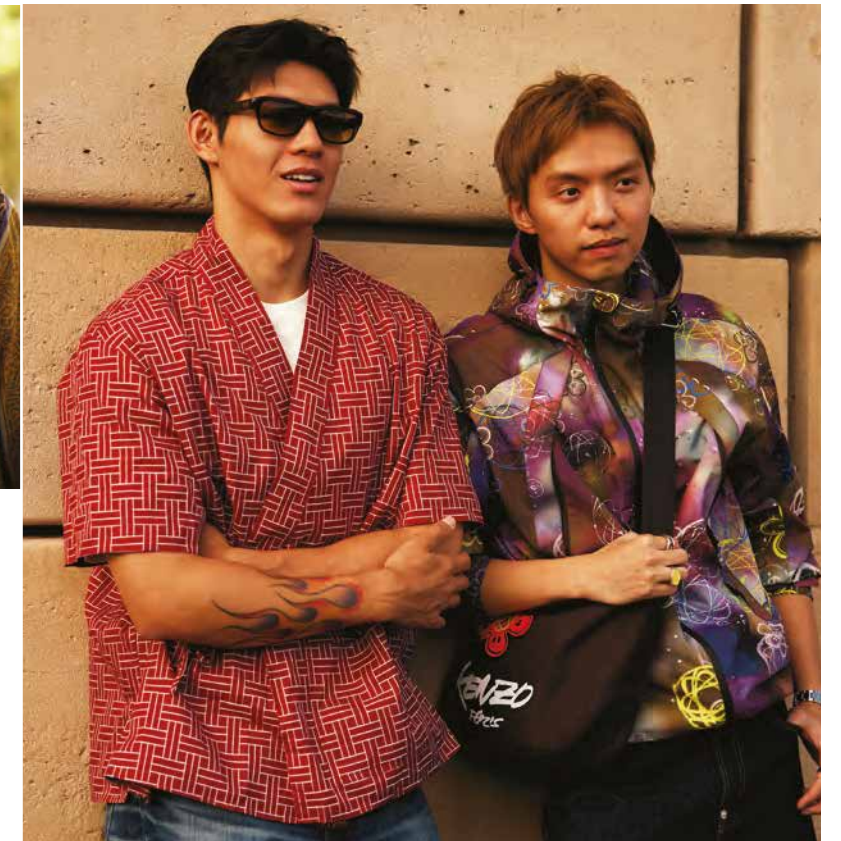
1. JACQUEMUS 2. PRADA 3. PALM ANGELS 4. LOUIS VUITTON 5. BOTTEGA VENETA 6. VALENTINO



Street Style

PRINTED SHIRTS

This season, the shirt refuses to behave. Splashed with playful graphics, sun-faded florals, and prints that feel equal parts retro souvenir and modern statement, it transforms a familiar staple into something far more expressive. Button it up with tailoring for controlled chaos, or wear it open over a tank and let the attitude speak first. Because confidence, much like a great print, is always better when seen.





AFTER HOURS

Sleepwear has left the bedroom and it's not asking permission. Silky pajama sets, crisp stripes, and softly tailored co-ords are drifting confidently into daylight, styled with loafers, sunglasses, and just the right amount of attitude. Comfort is the flex now, and looking this relaxed in public might be the most luxurious move a man can make.

ON OUR SHOPPING LISTS



ACNE STUDIOS



MAHARISHI



NIK BEN



AMIRI



DIOR HOMME

LAUNCHMETRICS SPOTLIGHT

ON OUR SHOPPING LISTS



HEY SHORTY

The new shorts don't rush. Cut long, worn loose, and unapologetically oversized, Bermuda silhouettes swap precision for pure nonchalance. Nothing fitted, nothing forced; just relaxed proportion and an easy confidence that carries the whole look. Because sometimes the coolest move in menswear is simply refusing to try too hard.

- 1. LOEWE
- 2. PAURA
- 3. NEIGHBORHOOD
- 4. MARANT

LAUNCHMETRICS SPOTLIGHT



WILLY CHAVARRIA



VIVIENNE WESTWOOD

IM MEN

AMI PARIS

HEDI MAYNER

MODERN ARISTOCRAT

DIOR MENSWEAR SS26 IS WHAT HAPPENS WHEN HISTORY GETS A PERSONALITY

Some collections look forward. Others look back. Dior's Summer 2026 outing does something more interesting, it treats the past like a wardrobe you can raid, remix, and wear with confidence.

Under the direction of Creative Director Jonathan Anderson, the house leans into the idea that style is never fixed in time. Instead, it's a constant conversation between eras, one that Dior knows how to navigate better than most. This season, Anderson explores that dialogue by revisiting traditional menswear codes and giving them a lighter, more instinctive attitude.

Tailoring remained the backbone of the collection. Classic fabrics like Donegal tweed and traditional neckwear hinted at British influences, while historic silhouettes such as tailcoats and structured jackets resurfaced in ways that felt surprisingly modern. The idea wasn't nostalgia. It was reinterpretation, the kind that happens when heritage is treated as a creative tool rather than a museum artifact.

Then came the details, where the collection really found its personality. Delicate embroidery and small decorative charms added moments of whimsy, while references to literature quietly threaded their way through the accessories. One of the most charming touches? The Dior Book Tote transformed into something resembling a well-loved library piece, adorned with classic book covers, a reminder that style and storytelling often share the same shelf.

Elsewhere, craftsmanship blurred into art. The Lady Dior bag received a textured reinterpretation created in collaboration with artist Sheila Hicks, wrapped in flowing linen strands that

gave the iconic design a fresh sense of movement and tactility.

What Dior ultimately proposes for Summer 2026 is a different kind of elegance, one that isn't overly polished or overly serious. Instead, it's about personality. About dressing with curiosity, instinct, and just enough irreverence to keep things interesting. After all, the best style moments don't come from following history too closely. They come from rewriting it.





Tod's knows the power of an icon and for Spring/Summer 2026, it doubles down on the Gommino. Not as a nostalgic throwback, but as a living, evolving symbol of Italian ease.

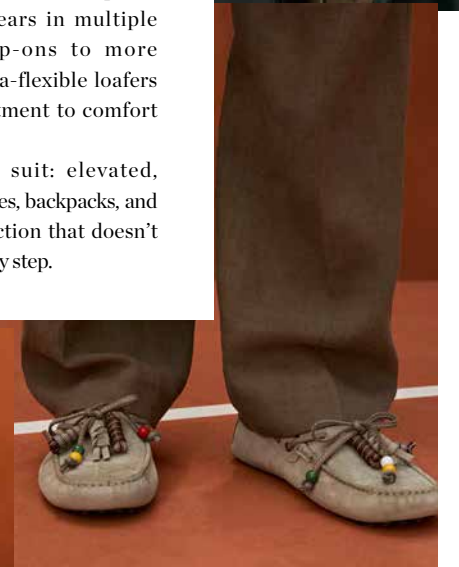
Set against the refined backdrop of Villa Necchi Campiglio, the collection unfolds like a private members' club: relaxed, polished, and unmistakably assured.

The mood leans into leisure without slipping into laziness. Tailoring is softened, jackets lose their structure, and trousers move with the body rather than against it. It's a wardrobe designed for real life; fluid, functional, and quietly confident.

Material innovation drives the collection forward. Supple, almost weightless leathers take shape as bombers, blazers, and lightweight outerwear, while airy linens - ranging from crisp to subtly lustrous-bring a sense of summer nonchalance. There's also a new travel-ready wool in the mix, engineered to feel as good in transit as it does on arrival.

Footwear, naturally, is where Tod's speaks loudest. The Gommino appears in multiple forms, from laid-back slip-ons to more directional hybrids, while ultra-flexible loafers underline the brand's commitment to comfort without compromise.

The accessories follow suit: elevated, practical, and built to move. Totes, backpacks, and tactile belts round out a collection that doesn't chase attention, it earns it, step by step.



The Art of Ease

Soft tailoring, supple leather, and the Gommino at its core, Tod's refines Italian dressing to its most effortless form.



#ELLE TIP:
Wear them like they've always been yours: slightly undone, confidently simple, and never trying too hard.

KICKIN' IT BACK OLD SCHOOL

Slim soles, vintage colorways, and just enough nostalgia to feel intentional - think your dad's sneakers, only cooler (and significantly more expensive). The appeal is simple: low-key, wearable, and effortlessly stylish in a way chunky hype pairs never quite mastered.

1. OFFICINE CREATIVE 2. MAISON MARGIELA 3. DRIES VAN NOTEN 4. LOEWE 5. SCAROSSO 6. CELINE 7. BOTTEGA VENETA 8. JACQUEMUS 9. ADIDAS ORIGINALS



LAUNCHMETRICS SPOTLIGHT



SAINT LAURENT



VIVIENNE WESTWOOD



PAUL SMITH



PDF



DIOR



VERSACE

Street Style

WAIST-LEVEL CONFIDENCE

Part utility, part show-off, the new belt wave thrives on visible effort posing as ease. Tighten it, stack it, let the hardware catch the light then politely pretend you didn't plan any of it. With bold buckles and rich leathers leading the charge, the result feels confident, considered, and conveniently effortless, exactly how good style should land.



KIDSUPER



KENZO



MOUNTAINEERING



Street Style
ABOVE IT ALL

Part function, part personality shift, the new wave of hats is less about coverage and more about control. Pulled low, tipped back, or worn just-so, each style brings its own attitude: caps, buckets, fedoras, beanies - all in rotation. The trick? Make it look instinctive. The finish? Effortless, with just enough intention to suggest you knew exactly what you were doing.



LAUNCHMETRICS SPOTLIGHT

BACK TO IT

The backpack just got promoted. No longer gym-bound or strictly practical, it's arriving in buttery leather, technical nylons and exaggerated proportions that mean business. Worn slung low, carried by the top handle, or styled with tailoring (yes, really), the SS26 backpack is less "school run" and more "strategic flex."



WHITE MOUNTAINNEERING



MILANO M. STY S26

#ELLE TIP: Choose structure over slouch. A defined shape keeps it elevated even with a tee and trousers.



1. GUCCI 2. BRUNELLO CUCINELLI 3. TUMI 4. BOTTEGA VENETA 5. CELINE

LAUNCHMETRICS SPOTLIGHT

Sartok Monk Strap Shoes



POLISHED MOVES

CHRISTIAN LOUBOUTIN'S DAPPER LINEUP
REWORKS PREPPY CLASSICS WITH JUST ENOUGH
EDGE TO KEEP THINGS INTERESTING.

Chambelimonk Shoes



Photographer
DIALA BASSATNE

Nox Tote



PHOTOGRAPH BY DIALA BASSATNE

Orlando Loafers



Brotherly LOVE

Long before the platforms, the careers, and the expectations, there was brotherhood. For Anas and Harith Bukhash, that bond remains the constant - one that continues to shape how they move, create, and define success, expressed here through the timeless language of Cartier.

Photographer FOUAD TADROS
Stylist JADE CHILTON



Left to Right:
Love Unlimited Bracelet in
Rose Gold & Love Unlimited
Bracelet in Yellow Gold,
Cartier Jewelry
Santos Watch in Yellow
Gold, Santos-Dumont
Skeleton, Cartier Watches
Love Unlimited Bracelet in
White Gold, Cartier Jewelry
Harith: Full Look, Fendi
Anas: Jacket & Trousers,
Fendi; Jumper,
Brunello Cucinelli



TOP TO BOTTOM:
Love Unlimited bracelet in
white gold, Cartier Jewelry
Santos watch, Cartier Watches
Jacket & Top, Fendi



TOP TO BOTTOM
Love Unlimited Bracelet in
White Gold, Love Unlimited
Bracelet in Rose gold & Love
Unlimited Bracelet in Yellow
Gold, Cartier Jewelry
Santos Watch in Yellow Gold,
Cartier Watches
Shirt & Top, Bottega Veneta

LEFT TO RIGHT:
 Santos Watch in Yellow Gold
 and Steel, Cartier Watches
 Love Unlimited Bracelet in White
 Gold, Cartier Jewelry
 Santos Watch, cartier watches
 Anas: Full Look, Ferragamo
 Harith: Full Look, Loro Piana



Clockwise from top left: Santos-Dumont Skeleton Watch, Cartier Watches, Harith: Jumper & Jacket, Zegna, Anas: Jacket, Shirt & Trousers, Loro Piana; TOP TO BOTTOM: Tank Louis Cartier Watch in Yellow Gold, Cartier Watches, Jacket, Shirt & Trousers, Loro Piana; LEFT TO RIGHT: Santos-Dumont Skeleton Watch, Cartier Watches, Love Unlimited Bracelet in White Gold, Cartier Jewelry, Harith: Jumper & Jacket, Zegna Anas: Jacket, Shirt & Trousers, Loro Piana; LEFT TO RIGHT: Santos-Dumont Skeleton Watch, Cartier Watches, Love Unlimited Bracelet in White Gold, Cartier Jewelry, Jumper & Jacket, Zegna

LEFT TO RIGHT:
LOVE Unlimited Bracelet in White
Gold & Clash De Cartier Bracelet
in Yellow Gold, Cartier Jewelry
Santos watch in yellow gold and
steel, Cartier Watches
Full Look, Ferragamo

TOP TO BOTTOM:
Love Unlimited Bracelet in White
Gold, Cartier Jewelry
Santos watch, Cartier Watches
Full Look, Loro Piana



You've built your own individual paths, but there's always been a shared energy between you. If we were to describe the "Bukhash dynamic" as a personality, what would it look like? **Anas:** Trust, respect, and openness. That is what defines the dynamic between Harith and me. I usually say working with family is a bad idea, but if it works, it becomes the best idea. It is difficult to find a healthy, competent family dynamic, but when you do, it is powerful because the trust is already there. You are blood, you are there for each other, and that is a blessing.

Harith: We are completely different personality-wise, but we complement each other in business. Running a business with family is one of the hardest things, but after 14 or 15 years doing it together, it works because we each bring something different. Business also made our bond stronger because we see each other every day, through good moods and difficult ones, and we still find a way to align.

Growing up, what did success look like in your household, and how has that definition changed for each of you today? **A:** My father was very successful in the corporate world. He did great work for the UAE's heritage, restoring historical buildings, and I saw his diligence, organization, and determination. In many ways, he taught me what discipline looks like, but also what I did not want for myself. I wanted to achieve things, but not in a corporate way. I wanted to work like an artist: through media, creativity, and the kind of working environment I believed in. From my mother, I inherited more of a free spirit. She was ahead of her time as an Arab woman, discussing important topics and challenging ideas. I am probably a blend of both. **H:** When I was young, success meant earning my dream car. I wanted a Lamborghini, and at that age, it felt like an impossible dream. Later, after I reached that dream, I understood that success isn't unachievable, and that definition changed. Success became owning and building businesses, and there is no better way for me to do that than with my brother. Today, success is working with Anas across very different businesses and making them work together.

Brothers can be your biggest supporters or your toughest critics. Which one are you to each other, and has that ever caused friction? **A:** I think we are both, but that only works because there is respect. I am quite outspoken, and I have strong opinions, but they are not personal. My critique is usually for the work or the business. I can be right, and I can be wrong, but the dynamic must come from respect. In any kitchen, you need to know who the chef is. If there are two chefs, it will not work. There has been friction, but rarely, and mainly because Harith sees me as an elder brother and respects that role. **H:** Of course, it causes friction. Anas is not the easiest person to work with because he is very punctual, very professional, and he separates personal relationships from business, even with me as his brother. Sometimes I have my own ideas, and he has his, but we complement each other. He is more visionary and logical, and I am more of the risky, crazy-idea person. Somehow, when those two sides come together, they just create magic.

The UAE has evolved at an insane pace, and so have you, in your own ways. Do you feel like you're products of this place, or contributors to its story? **A:** Both. I do not think I would have been as successful if I had been born in another country. Some privileges and opportunities come with being born in the UAE: the leadership, the example of entrepreneurship, the vision, and the standard of living. When you grow up in a place where things are promised and then actually built, that becomes infectious in the best way. **H:** I would say both, but I feel especially connected to this country. The UAE has such a special place in my heart and in my upbringing. I even had the freedom to study anywhere in the world, but I

chose Dubai because I felt so comfortable here. Dubai thinks big and long-term, and Anas and I align with that mindset.

There's a certain pressure that comes with being visible in this region - representing success, culture, even identity. Do you feel that responsibility or not really? **A:** Yes. Fame automatically comes with responsibility. Whether you become a responsible person or not is up to you, but visibility has an impact. You can influence society in a good way or a bad way. I try to cherish that responsibility, while knowing I will not be everyone's cup of tea. I want to be a good example of a human with good manners and ethics, and hopefully encourage people to do what they love and what they are good at. Fame also comes with a price: one mistake becomes amplified, and that is not always fair, but it is part of visibility. **H:** Yes, I feel a big responsibility in what I portray to people. Maybe I am successful in some areas, but not in others, and I want people to understand that success is not just one word. People do not always see the businesses that failed or the difficult moments behind the scenes. We also had businesses that failed, but it's part of the game. It's all about what you do with it; with Anas, we take the learning and move on. So yes, there is responsibility, but I also do not see myself as someone who has "made it." I am still hungry to learn more and become better.

What's something about each other that people completely misunderstand? **A:** People think we are twins. I understand that we look alike, but I wouldn't go as far as twins - there is a 7-year difference between us. I take it as a compliment. **H:** People often think Anas is very strict or serious because of the way he looks and carries himself, but he is not always like that once he is comfortable with you. When it comes to me, people may see the personal side and think I am irresponsible because of my crazy or random decisions, but that is not how I am in business.

In a world obsessed with constant output, how do you both protect your sense of self when the cameras are off? **A:** For us, family is grounding. We are a close-knit family, and we are honest with each other. That gives you openness to critique and suggestions, and it keeps you connected to who you are. Having lunch with your family the same way you did 15 years ago, traveling together, or simply staying in touch - those things matter. You do not always realize the power of family until you lose it or meet people who do not have it. That bond grounds you. **H:** For me, long walks help a lot. I do around 8 kilometers every day, and I do not miss a day. Anas has his own routine too, with workouts and sauna time. Those practices help us deal with pressure, with businesses, with the need to keep coming up with ideas, and with staying creative in a world that is changing fast.

If your younger selves could see you now, what do you think would impress them and what would confuse them? **A:** I do not think anyone could have written our current story. If you had told our younger selves that we would have a digital marketing agency, a global show born in the UAE with millions of views, and employees whose lives are connected to an idea we once had, it would have sounded strange. That is the beauty of life: everything begins as an idea, then it becomes something tangible, and then it impacts people directly and indirectly. **H:** My younger self would be impressed that I achieved many of the goals I had and that we managed to work together through everything. Working with a family member is not as easy as it sounds, but we reached a stage where we understand each other and make things happen. The confusing part would be how two completely different personalities ended up building together so well. This is where I understand that differences complement each other.

PHOTOGRAPHER: FOUAD TADROS; STYLIST: JADE CHILTON; CREATIVE DIRECTOR: DIALA BASSATNE; GROOMING: CHAK SALON; LOCATION: BICKBOSS STUDIOS



LEFT TO RIGHT:
Love Unlimited
Bracelet in White
Gold, Cartier Jewelry
Santos watch, Cartier
Watches
Harith & Anas
Jumper, Loro Piana

White Floral Sweater, Beige Shorts, Brown & Beige "Dior roadie" Shoes, Green "Dior Granville" Duffle Bag

A SOFTER TURN

DIOR MENSWEAR REWRITES THE CODES OF TAILORING, DIALING DOWN THE STRUCTURE AND TURNING UP THE EASE FOR A NEW KIND OF EVERYDAY ELEGANCE THIS SS26

Photographer KIAN KANANI
Creative Director & Stylist AHMED RASHWAN
Dior Summer 2026 Menswear Collection





Denim Jacket, Green "Dior Granville" Duffle Bag, Brown "Dior Normandie" Bag

White Collar, White Shirt, Blue Multicolored Vest, Jeans, Black "Dior Archie Boot" Shoes



Sunglasses, Denim Jacket, Blue & Yellow Tie, Light Blue Shirt, Jeans, White & Green "Dior Saltwind" Sneakers, Brown "Dior Jett" Bag



Grey Coat, Blue & Red Tie, Blue Shirt, Navy Blue Sweatshirt, Light Blue Jeans, "Dior Roadie" Shoes, Brown "Dior Normandie" Bag

Grey Coat, Navy Blue Sweatshirt, Brown
"Dior Normandie" Bag



PHOTOGRAPHER: KIAN KANANI; CREATIVE DIRECTOR & STYLIST: AHMED RASHWAN;
GROOMING: SAHYAH CASSIM; TALENT: CLAUDE @ MMG



Grey Bar Jacket, Black Pants,
Black "Dior Archie Boat" Shoes

Left: Denim Suit, Shirt, Vest, Sneakers
& Bag, Louis Vuitton
Right: Jacket, Trousers, Shirt, Scarf &
Sandals, Hermès



A STYLISTIC

REVIVAL

SPRING/SUMMER 2026 MENSWEAR SIGNALS A TRUE STYLE REVIVAL, WHERE TAILORING

SOFTENS, SILHOUETTES RELAX, AND INDIVIDUALITY EMERGES AS THE ULTIMATE LUXURY.

Photographer JUSTINO PANEL ESTEVES Creative Director & Stylist FAROUK CHEKOUFI

Jacket, Trousers, Shirt, Tie,
Belt & Boots, Celine



Suit, Shirt & Shoes, Prada

Coat, Fendi



Coat, Shirt, Trousers & Sneakers, Fendi



Jacket & Trousers, Ungaro
Bag, Peter Nitz
Shoes, Manolo Blahnik
Sunglasses, Linda Farrow



Pullover, Belt, Trousers & Sneakers,
Givenchy By Sarah Burton

Jacket, Shirt, Trousers &
Sneakers, Loro Piana
Bag, Valextra



PHOTOGRAPHER: JUSTINO PANEI ESTEVES; CREATIVE DIRECTOR & STYLIST: FAROUK CHEKOUFI; MODELS: @GAS HRMNI | @MMANAGEMENT MODELS & @JORDANGOUSSE | @MMANAGEMENT MODELS; GROOMING: RICHARD @ B.AGENCY
USING CARTIA PARIS; PHOTOGRAPHER ASSISTANTS MARINE PINARD & GUILLAUME GOMEZ; STYLIST ASSISTANT: JULIEN HAUMONT; PRODUCTION: FC GRAFF PARIS; PHOTOGRAPHER AGENT: FREDERIC PRACA | TALENT AGENT



Sweater, Shirt,
Trousers & Shoes, Tod's

BUILT

FOR

THE

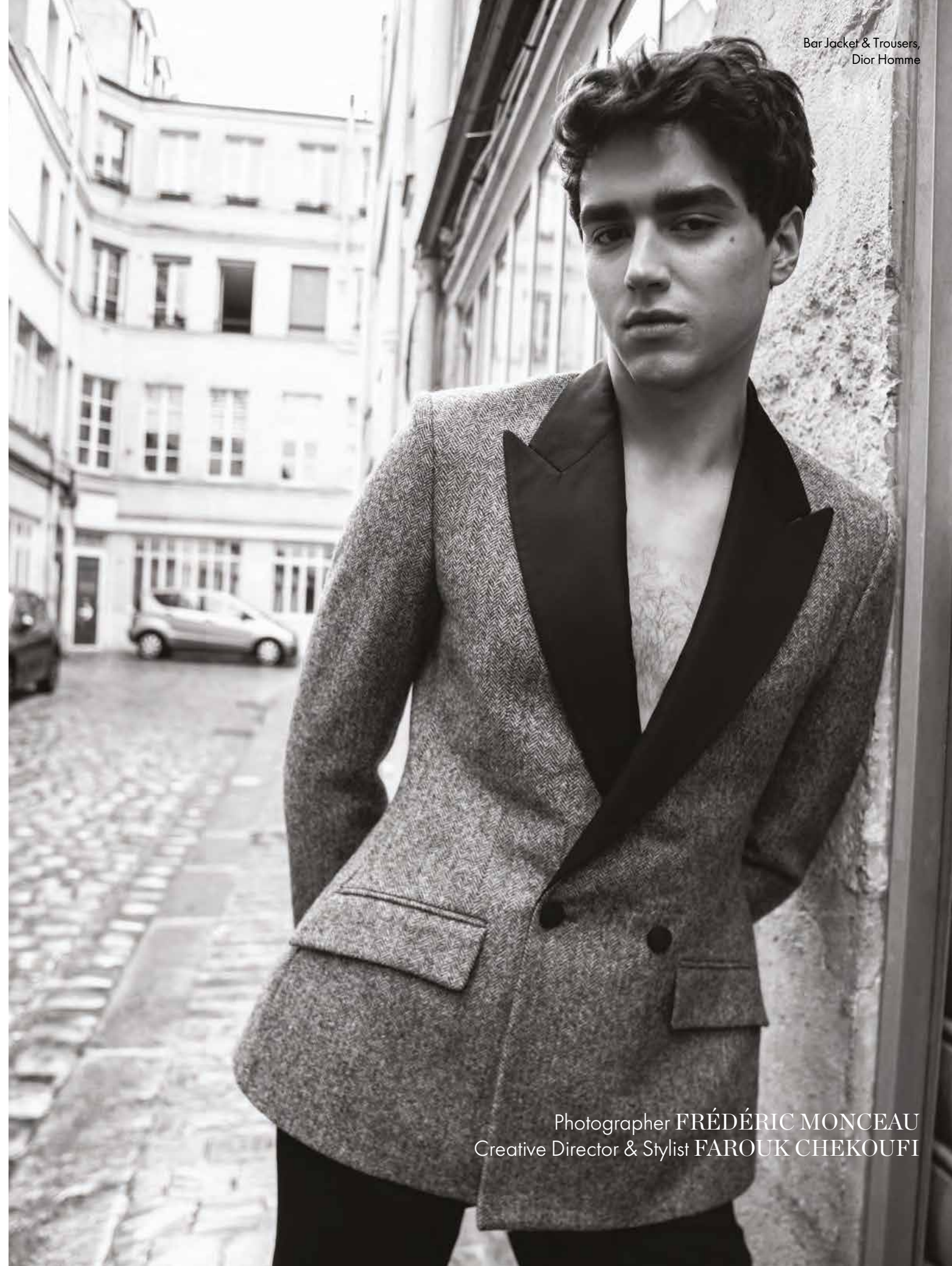
CITY

Vest, Loewe



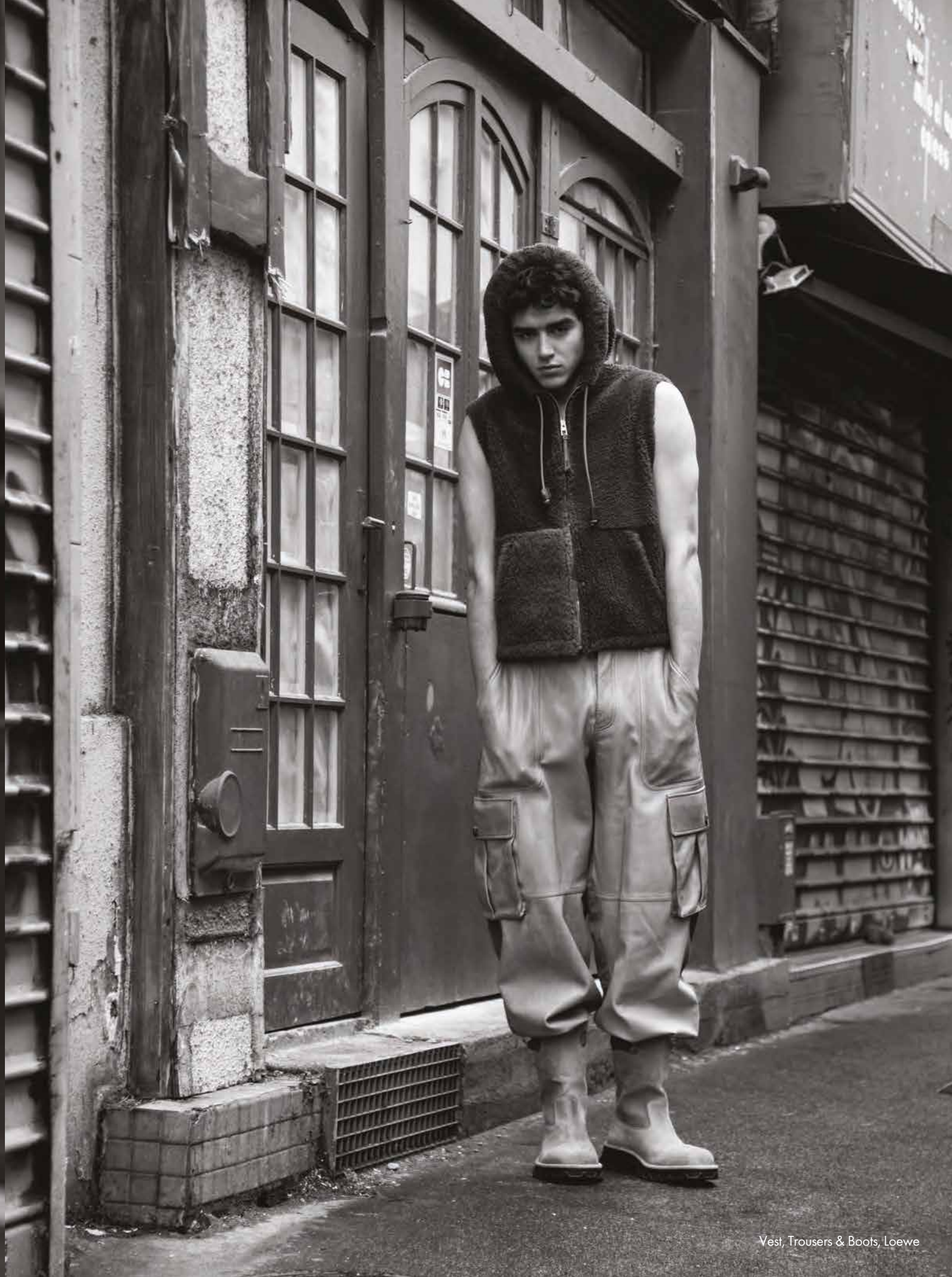
OUTDOOR URBAN STYLE BRINGS PERFORMANCE INTO THE EVERYDAY—TECHNICAL FABRICS, UTILITY CUTS, AND WEATHER-READY LAYERS DESIGNED TO KEEP PACE WITH THE CITY, WHATEVER IT THROWS YOUR WAY.

Bar Jacket & Trousers,
Dior Homme



Photographer FRÉDÉRIC MONCEAU
Creative Director & Stylist FAROUK CHEKOUFI

Jacket, Givenchy By Sarah Burton
Sunglasses, Linda Farrow

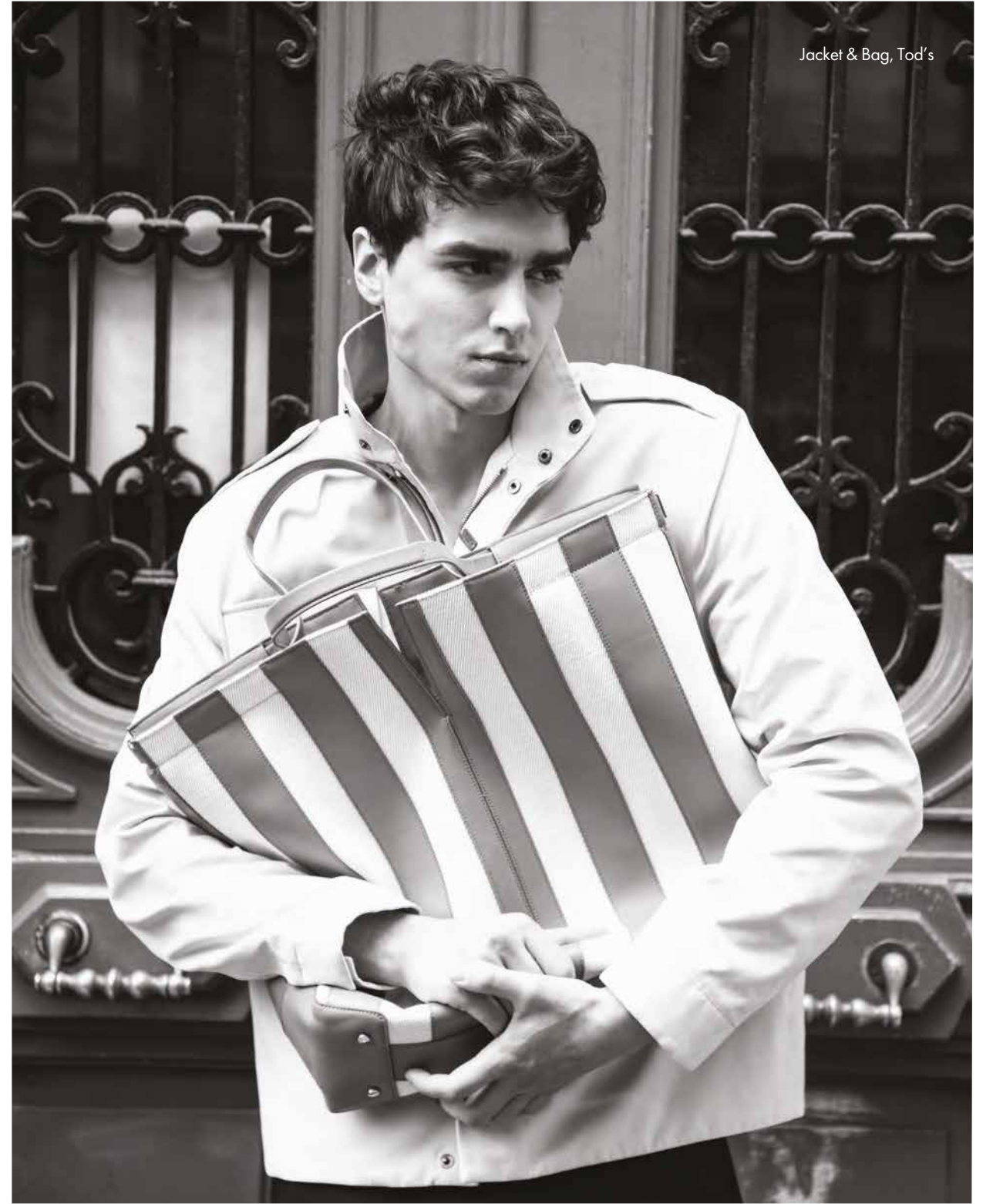


Vest, Trousers & Boots, Loewe

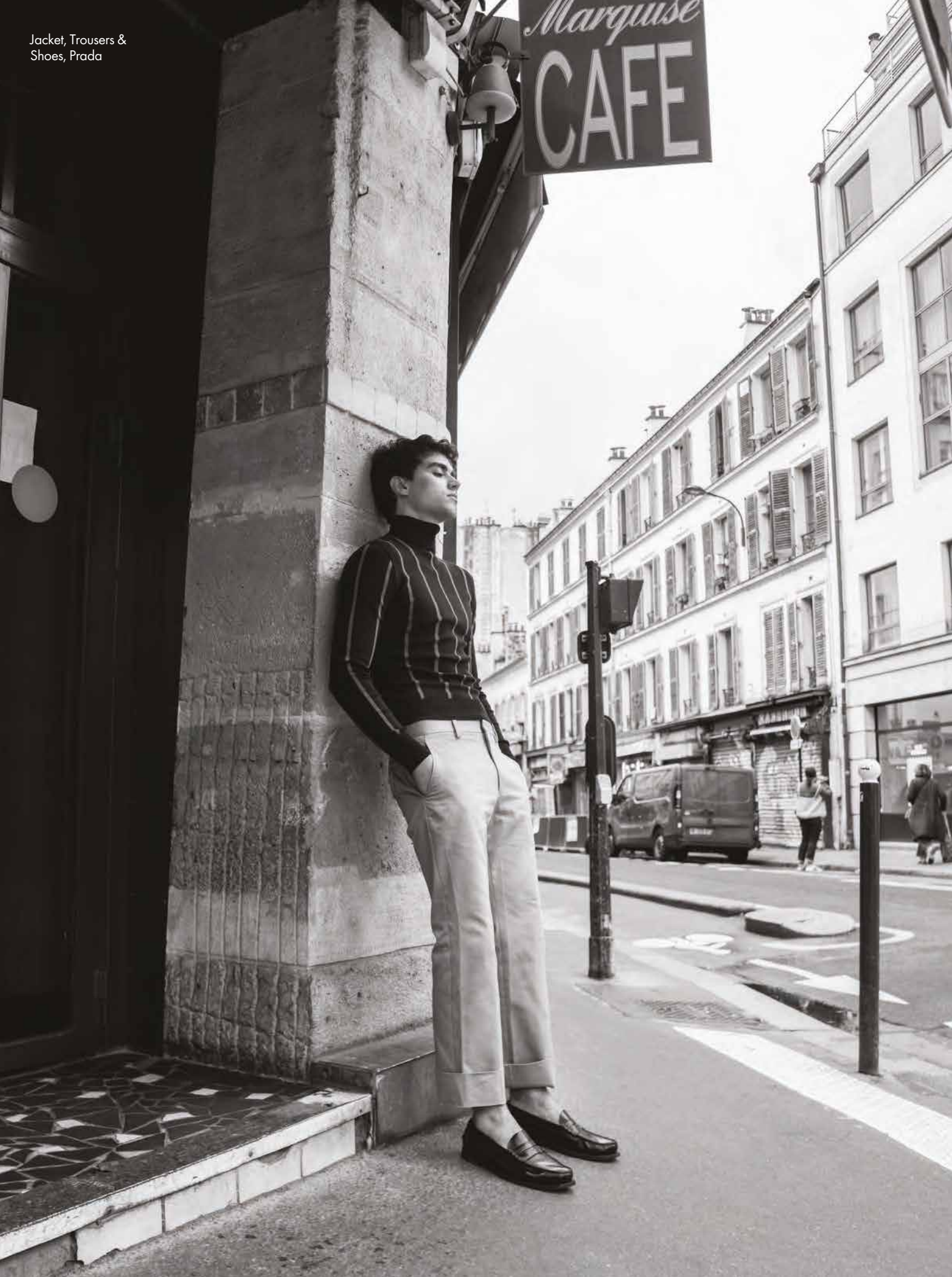
Jacket, Sweater, Trousers &
Shoes, Loewe
Bag, Vaalextra



Jacket & Bag, Tod's



Jacket, Trousers & Shoes, Prada



Sweater, Trousers & Sandals, Jacquemus

Jacket, Vest, Trousers & Sneakers, Loro Piana



PHOTOGRAPHER: FREDERIC MONCEAU; CREATIVE DIRECTOR & STYLIST: FAROUK CHEOKOUFI; MODEL: HARALDS DEKSNIS @SCOUTINGONE; GROOMING: ODILE JIMENEZ FROM FFLAB @GIVENCHYBEAUTY; HAIR: JULIE BENNADJI FROM FFLAB @CARTIPARIS; STYLIST ASSISTANT: JULIEN HAUMONT PRODUCTION: FC CRAFF PARIS

ELLE MAN ^{Arabia}

Watches

GILDED MOMENT
Cartier's Santos-Dumont returns in yellow gold with a fluid, vintage-inspired mesh bracelet. An obsidian dial, cut from volcanic stone, adds a rich, gold-on-black finish that feels quietly bold and forever chic.



TIME IN MOTION...

CRAFTSMANSHIP, INNOVATION AND HERITAGE COLLIDE IN THIS SEASON'S MOST EXCEPTIONAL TIMEPIECES + INSIDE WATCHES & WONDERS, WHERE HOROLOGY'S BIGGEST MOMENTS UNFOLD.

WRIST

GAME



BIGGER IDEAS, SHARPER EXECUTION, AND COMPLICATIONS THAT ACTUALLY MEAN SOMETHING, WATCHES & WONDERS 2026 DELIVERS A NEW CLASS OF WATCHES WORTH PAYING ATTENTION TO.

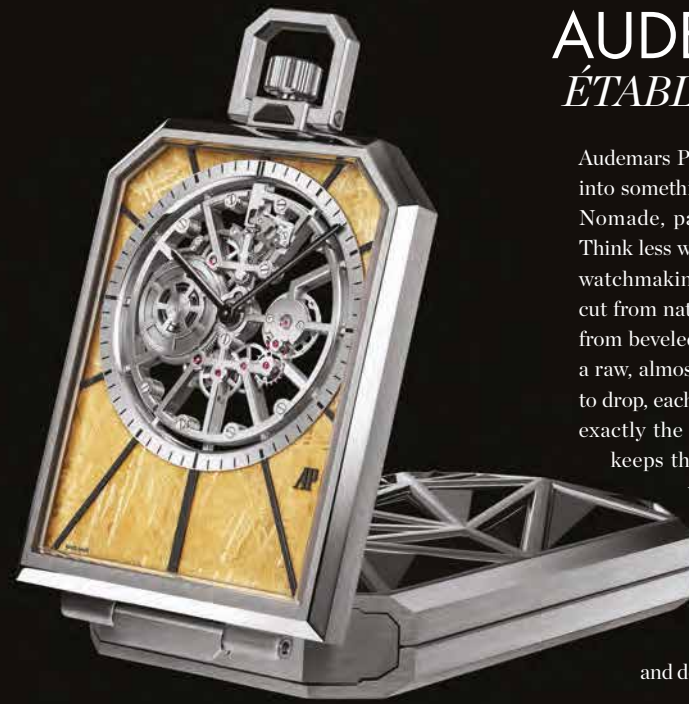
PATEK PHILIPPE NAUTILUS 50TH ANNIVERSARY

Anniversaries usually lean nostalgic, Patek Philippe goes sharper. For the Nautilus 50th, the brand reworks its most recognizable icon with a trio of references that feel elevated, not overplayed. The 5810/1G and 5810G bring white gold into focus, keeping the signature porthole case and horizontally embossed dial intact, but refining proportions and finish for a more polished, contemporary feel. Then there's the 5610/1P in platinum - cooler, heavier, and paired with a world time complication that adds real functionality without disrupting the Nautilus' clean layout. Across all three, the detailing stays tight: integrated bracelets, balanced dials, and movements finished to Patek's exacting standards. It's not about reinventing the Nautilus, it's about proving it still sets the pace, 50 years in.



AUDEMARS PIGUET ÉTABLISSEURS NOMADE

Audemars Piguet steps out of Royal Oak territory and into something far more conceptual with Établisseurs Nomade, part of its new Atelier des Établisseurs. Think less wristwatch, more design object with serious watchmaking credibility behind it. The outer dial is cut from natural stone, set into a sculptural case built from beveled metal mesh and faceted stones, giving it a raw, almost architectural edge. Five versions are set to drop, each with its own mix of stones, so no two feel exactly the same. Inside, a manually wound caliber keeps things grounded in traditional mechanics, visible and meant to be appreciated up close. And then there's how you wear it - or don't. It's designed to shift between states: in hand or sitting on a tabletop. Fluid, tactile, and slightly unexpected - this is AP doing something different, and doing it with intent.





A. LANGE & SÖHNE
*LANGE 1 TOURBILLON
 PERPETUAL CALENDAR
 "LUMEN"*

Quietly one of the most impressive watches in the room, A. Lange & Söhne proves, again, that real flex doesn't need volume. The Lange 1 Tourbillon Perpetual Calendar "Lumen" takes three heavyweight complications and distills them into something controlled, precise, and unmistakably Lange. It pairs the brand's signature off-center Lange 1 layout with a perpetual calendar and a tourbillon, all seamlessly integrated into a single movement. The "Lumen" dial shifts the mood: semi-transparent sapphire reveals the mechanics beneath, while the oversized date and calendar indications glow in the dark thanks to a UV-reactive coating. Flip it over and the tourbillon comes into view, complete with a stop-seconds function for exact time setting. Intricate, technical, and executed with near-obsessive detail - this is watchmaking at its most self-assured. No noise, no excess, just pure authority on the wrist.

PANERAI
*SUBMERSIBLE NAVY
 SEALS AFNIOTECH™
 EXPERIENCE PAM01089*

Panerai leans all the way into its military DNA with the Submersible Navy SEALs Afniotech™ Experience PAM01089, a watch that's as much about performance as it is about presence. Built for extremes, this one doesn't just reference utility, it's engineered for it. The case is crafted from Afniotech™, a high-tech composite designed to be lighter and more resistant than traditional materials, giving the watch serious durability without the bulk. The dial keeps things tactical - bold markers, high contrast, and maximum legibility - while the unidirectional bezel and 300m water resistance lock in its professional dive credentials. Inside, it's powered by a robust automatic caliber built for reliability over flash. But the real flex? It comes tied to Panerai's "Experience" program, offering access to Navy SEALs-style training. Less desk diver, more field-ready - this is Panerai doing what it was made for.



JAEGER-LECOULTRE
HYBRIS INVENTIVA GYROTOURBILLON

Jaeger-LeCoultre leans all the way into high watchmaking here, reminding everyone why it's long been dubbed the watchmaker's watchmaker. Leading the charge is this seriously complex piece that feels closer to kinetic sculpture than traditional wristwear. At its core is a triple-axis tourbillon, with three rotating titanium cages working at different speeds to counter gravity from every angle. It's paired with a constant-force mechanism to regulate energy flow,

ensuring precision despite the mechanical intensity. The movement is fully exposed, creating depth and motion across the dial, while the case remains surprisingly balanced and wearable. Limited to just 20 pieces, it also introduces the Hybris Inventiva line, a new platform for the brand's most experimental complications. In true JLC fashion, it's not about flexing, it's about quietly pushing the boundaries of what a watch can do.

HUBLLOT *BIG BANG RELOADED*

Hublot didn't just show up at Watches & Wonders 2026 - it recalibrated its entire identity around one icon. The Big Bang Reloaded takes the brand's most recognizable silhouette and rebuilds it from the inside out, putting its in-house Unico flyback chronograph front and center. Sized at a confident 44mm, the case feels sharper and more architectural, with a new two-part bezel designed

to play with contrast across materials like ceramic, titanium and Hublot's proprietary Magic Gold. But the real shift is on the dial: stripped back, skeletonized, and engineered to expose the mechanics rather than hide them. It's still loud - this is Hublot - but there's a new sense of control. Less flex, more focus. Consider it the Big Bang, refined without losing its edge.



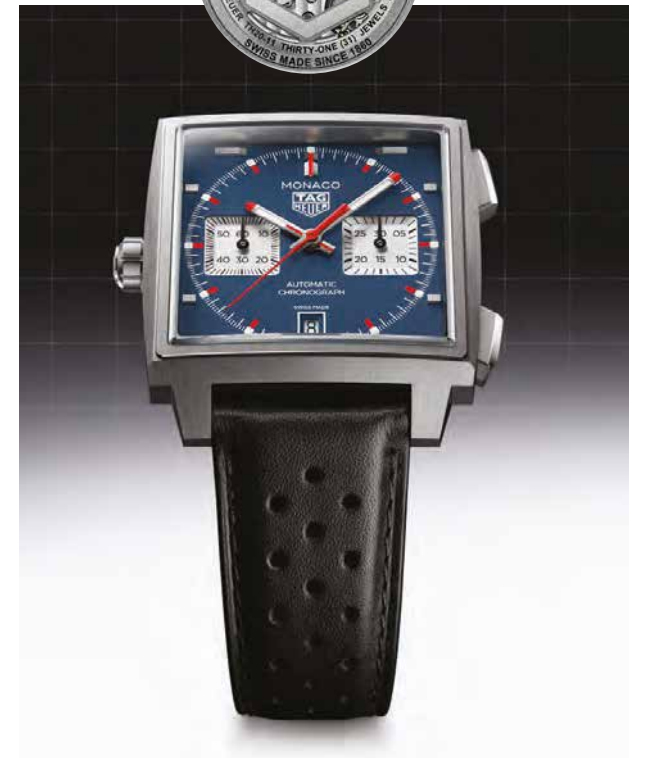
CHOPARD *L.U.C 1860 CHRONOMETER*

Chopard returns to what it does best with the L.U.C 1860 Chronometer, a watch that proves restraint can hit just as hard as complexity. A revival of one of the brand's most important references, it sharpens the original formula without losing its quiet appeal. The 36.5mm case keeps things classic, but the dial adds depth with a finely executed guilloché pattern, offset by a small seconds subdial that feels clean, not crowded. Inside, the in-house L.U.C movement is COSC-certified and powered by a micro-rotor, allowing for a slimmer profile while maintaining serious performance credentials. There's no need to overcomplicate it. Precise, balanced, and impeccably finished - this is the kind of watch that speaks softly, but carries real weight.



TAG HEUER *MONACO CHRONOGRAPH*

TAG Heuer knows better than to mess with a classic, but it knows how to sharpen it. The Monaco Chronograph returns with just enough edge to keep things interesting, staying true to its square-case icon status while refining the details that matter. The dial leans into contrast: clean subdials, punchy color hits, and that signature left-field layout that still feels rebellious decades on. Inside, the automatic chronograph movement delivers reliable, everyday performance, visible through the caseback for those who care about what's ticking beneath the surface. It wears exactly how you want a Monaco to: bold on the wrist, unmistakable from across the room. Motorsport heritage is still baked in, but this isn't nostalgia - it's a design that refuses to age out.



ROGER DUBUIS *EXCALIBUR BI-RETROGRADE PERPETUAL CALENDAR*

Roger Dubuis taps into its roots with the Excalibur Bi-Retrograde Perpetual Calendar, a piece that feels like a direct nod to the man himself, but reworked with the brand's signature edge. Classic complication, but far from traditional execution. At its core is the new RD850 caliber, a next-gen bi-retrograde perpetual calendar that tracks day, date, month, and leap year with sweeping, snapping hands that reset instantly—far more dynamic than your standard layout. The openworked dial adds serious depth, built across nine layers and finished in a striking Astral Blue, giving the whole piece a sense of movement even when it's still. The astronomical moonphase - accurate for 122 years - grounds it in precision, while the pink gold case keeps things elevated. Geneva Seal certified, technically loaded, and visually charged - this is Roger Dubuis balancing heritage with full-throttle modernity.



BVLGARI
OCTO FINISSIMO ULTRA TOURBILLON

Bvlgari stays firmly in its ultra-thin lane and somehow pushes it even further. The Octo Finissimo Ultra Tourbillon continues the brand's record-breaking streak, compressing one of watchmaking's most complex complications into an almost impossibly slim profile.

The tourbillon is fully integrated into the main plate, eliminating excess layers and rethinking the movement architecture entirely. Every component is stripped back, skeletonized, and engineered for

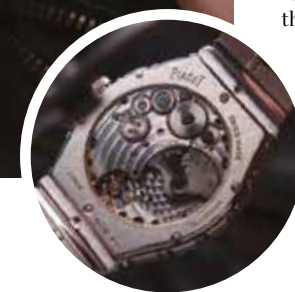
efficiency, with the dial essentially becoming part of the mechanism itself. The result is a watch that feels more like precision engineering laid bare than traditional design. Despite its technical intensity, the signature Octo case keeps it sharp and wearable, with that distinctly modern, architectural edge Bvlgari does so well. It's not just about being the thinnest, it's about proving just how far minimalism can go when backed by serious horology.

VACHERON CONSTANTIN
OVERSEAS DUAL TIME "CARDINAL POINTS"

Vacheron Constantin takes its most travel-ready watch and gives it a sharper sense of direction. The Overseas Dual Time "Cardinal Points" leans into the idea of movement, not just between time zones, but across the globe itself. The standout is in the details: a reworked dial that subtly references navigation, with cardinal markers anchoring the layout and adding a graphic edge to an otherwise clean design. The dual-time function is intuitive, with a second time zone hand and day/night indicator keeping things practical without clutter. It's the kind of complication you actually use, not just admire. Housed in the signature Overseas case, it comes with the brand's interchangeable strap system, making it as versatile as it is refined. Technical, yes, but more importantly, purposeful. This is Vacheron in motion.



PIAGET
POLO 79 SODALITE



Piaget knows its strength and leans all the way into it. The Polo 79 Sodalite takes the brand's signature ultra-slim sports watch and gives it a richer, more expressive edge, without losing that effortless sense of polish. The standout is the dial: deep blue sodalite, naturally veined, meaning no two pieces are exactly alike. It adds depth and texture to the otherwise clean Polo layout, playing against the warmth of the gold case and bracelet. The proportions stay sleek, the profile ultra-thin, and everything sits exactly where it should. Inside, the automatic caliber keeps things refined and reliable, but this one is all about presence. Fluid, elegant, and just a little bit unexpected, Piaget proving that sport watches can still have serious taste.

THE CURATOR OF TIME



Hamdan Al Hudaidi

From passion project to regional horological force, Hamdan Al Hudaidi is quietly reshaping how the Middle East collects, understands, and values fine watchmaking.

For Hamdan Al Hudaidi, watches were never just objects of status, but vessels of story, artistry, and time itself. Through Perpétuel, his carefully curated horological gallery in Dubai, he has created a meeting point between collectors and some of the world's most compelling independent watchmakers, alongside rare and historic vintage pieces. The result is more than a retail space, it is a growing movement that champions education, taste, and the deeper meaning of collecting.



Havid Nagan HN02
Dune Limited Edition



Perpétuel

Do you remember the exact moment you realized watches were more than a hobby, that this could become your life's work? What triggered that shift? Yes, of course I do! It was in the beginning of 2020, thanks to Covid I would say. When the whole world stopped and most of the businesses paused waiting to see what would happen. People became frightened, believing that there could be less time left or that our future would be lived under more restrictions, which drove many to focus on the things they love and are passionate about. It was during this time that I decided to start Perpétuel and turn my hobby and my passion into my work; I started engaging more with collectors and the industry and really took a dive deep into the world of horlogerie.

Why Perpétuel? What was missing in the watch world that made you feel this space had to exist? Oh, a lot of things; Perpétuel is a reflection of how I see watches, a huge part of it reflects my taste in watches and what I want to expose or share with our collectors regionally and internationally. Perpétuel moves differently from the typical rhythm; we do our best to spread awareness about who we believe are the best in the industry today and connect collectors with some of the most talented independent watchmakers from many parts of the world.

You don't just sell watches, you curate them. What's your personal filter when deciding which brands deserve to sit under the Perpétuel roof? My favorite part of the journey is curating. Firstly, it is the person behind the brand, that's No.1, and then the rest follow: the design language, the identity of the brand, the quality of products and services, and the consistency. At Perpétuel, if we sell a timepiece for \$1,000, then it is the best \$1,000 watch made, and if we sell a \$1,000,000 watch, then it's the best \$1,000,000 watch made. It is very important for us to balance the portfolio of brands at the gallery and make sure there is harmony.

You've never positioned Perpétuel as a typical boutique. If it's not a store, what is it really: a gallery, a community, a cultural platform? It surely is a gallery. Perpétuel doesn't only represent brands exclusively here in the region, but we also showcase rare, historic vintage collectibles. We have owned and sold many important museum pieces, as well as iconic and historic vintage Patek Philippe timepieces. We do not trade in art, but you can see beautiful artworks in the gallery, from Genta to Picasso and Botero, which, to me, makes a lot of sense because I see a connection between artists and watchmakers: they are both creators.

How important is education in your mission? Do you see yourself shaping a new generation of smarter, more emotionally connected collectors? It's all

about education, especially when I present works from independent watchmakers or extremely rare Patek Philippe timepieces. I have to explain the purpose of certain functionalities, the process of making some of the timepieces, and the time and effort put into them. It's interesting how every timepiece is different from the others, reflecting the different tastes and mentalities of watchmakers. The new generation of collectors is very smart, I must say; they are willing to learn more, explore, and take brave steps forward in investing in and enjoying the works of exceptional new watchmakers.

In a world where everyone can buy luxury, what separates good taste from real connoisseurship? Of course, knowledge! Today, everyone has knowledge of mainstream watches and brands, but not everyone has the courage to explore the works of fine independent watchmakers and fine vintage pieces. Collecting 101: 'Buy what you like, what speaks to you, and what makes you happy.' There are amazing independent watchmakers out there, and that's why we are here: to present them to collectors, share our thoughts, and help coach and nurture collecting behaviors. There is nothing wrong with loving, liking, or collecting from mainstream brands, but today there is more character in collecting fine works that reflect collectors' knowledge and taste.

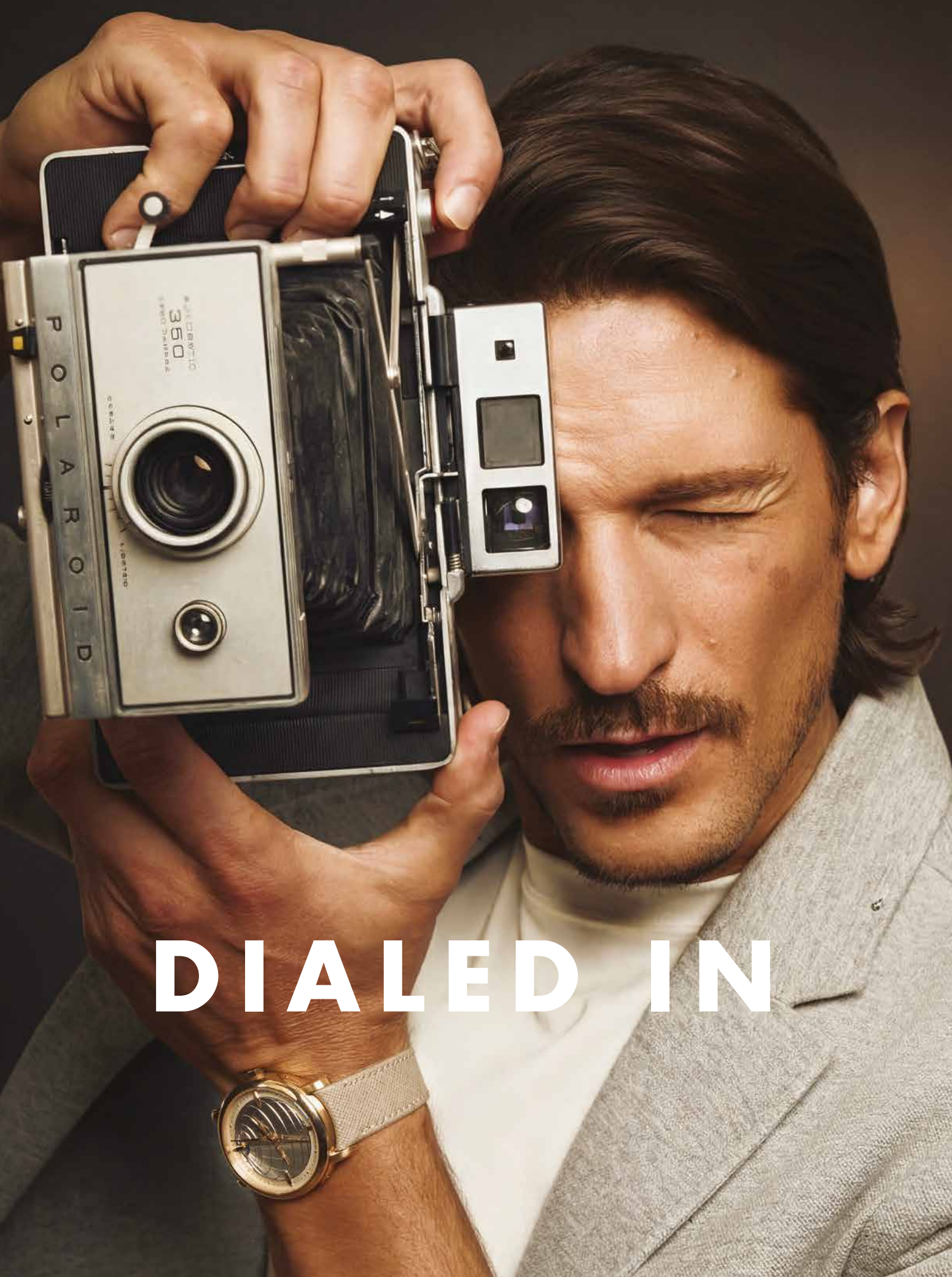
How do you think the mindset of Middle Eastern collectors differs from European or Asian markets emotionally, culturally, or stylistically? Five years ago, I would have answered differently. But today, thanks to some of the leading watch fairs around the world that take place in Dubai, Geneva, Singapore, and Hong Kong, collectors in the region are given a platform to engage with independent watchmakers and their unique niche works. These events also expose them to advisors and curators, allowing collectors in the Middle East to broaden their horizons, explore different options, and discover how diverse their collections could be. Today, the Middle East has some of the most important collectors of mainstream brands, fine independents, and

vintage pieces. We can clearly see the presence of remarkable collectors with exceptional taste.

When people talk about Perpétuel 10 years from now, what do you want them to say it changed about the region's relationship with horology? The leading house of fine independent watchmaking and fine vintage Patek Philippe; a supporter of fine independent watchmakers because that's who we are. Today, many brands are where they are because of Perpétuel. We support good people, good watchmakers, and exceptional craftsmanship. But without the collectors and friends of Perpétuel, we wouldn't exist. So, a big, warm thank you to the collectors, because they are the drivers of the industry. Without them, there is no industry.

Renaud Tixier Monday
Racing Green





DIALED IN



Left page: Watch, Louis
Vuitton Haute Horlogerie
Jacket, Rails
T-Shirt, Yves Salomon

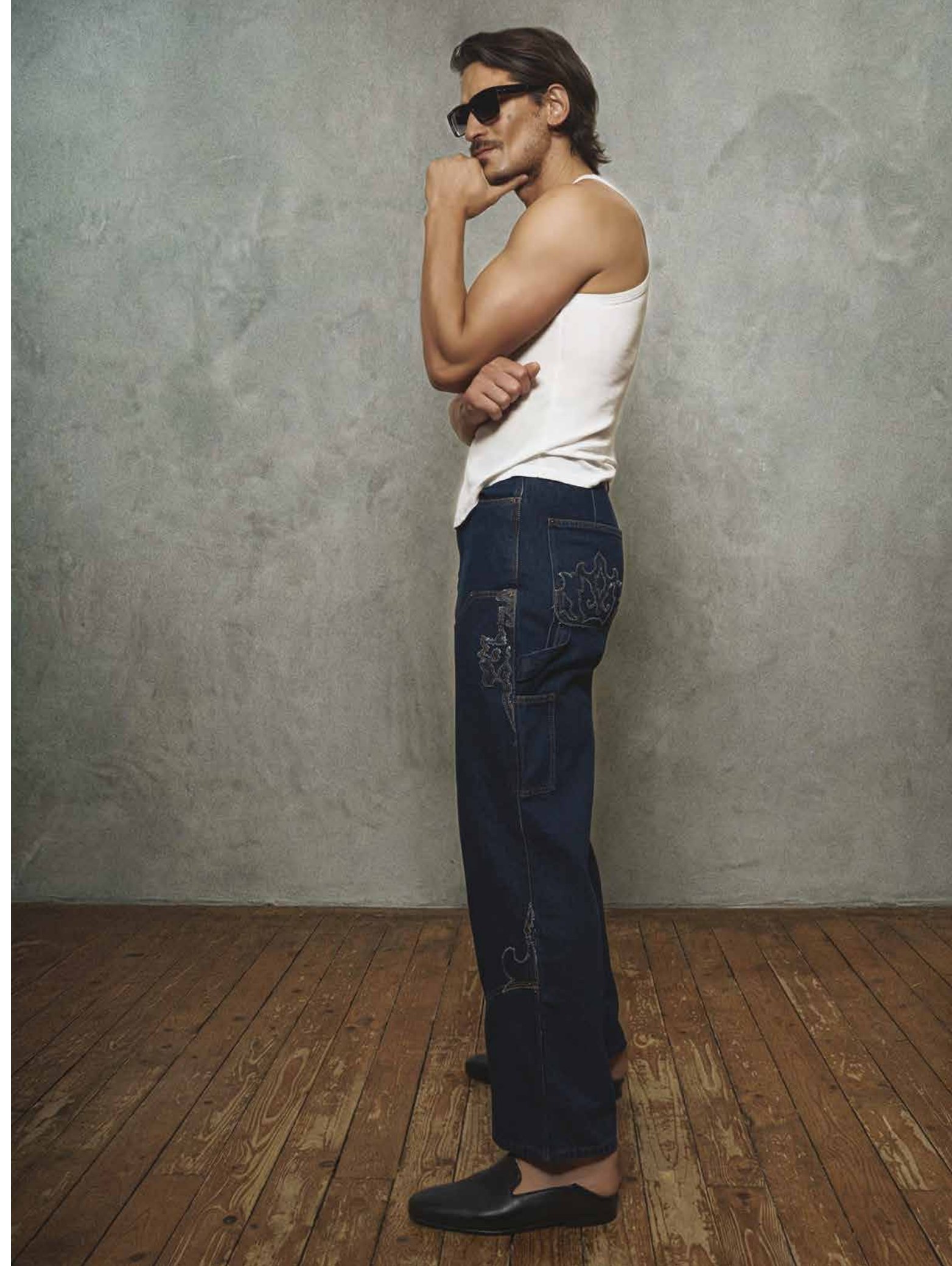
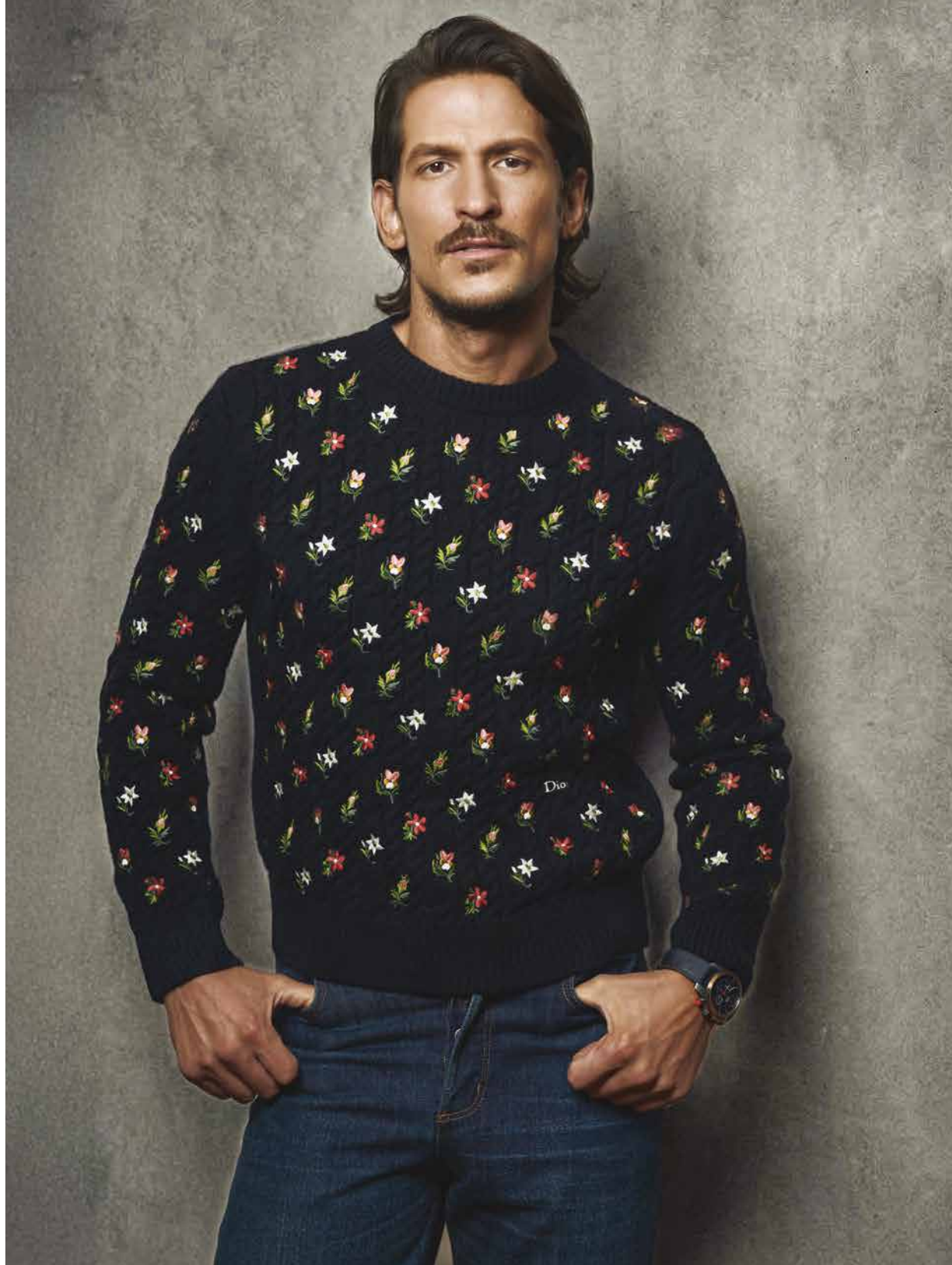
This page: Watch,
Blvgari Haute Horlogerie
Shirt, Lanvin

EFFORTLESS MODERNITY IS ABOUT STRIPPING IT BACK TO WHAT MATTERS;
SHARP TAILORING, REFINED ESSENTIALS, AND TIMEPIECES
THAT DO THE TALKING WITHOUT SAYING TOO MUCH.

Photographer MARIA KRYVOBOK
Creative Director & Stylist FAROUK CHEKOUFI

This page: Pullover, Top &
Watch, Dior Homme

Right page: Tank Top &
Trousers, Zadig & Voltaire
Sunglasses, Marc O'Polo
Shoes, Manolo Blahnik

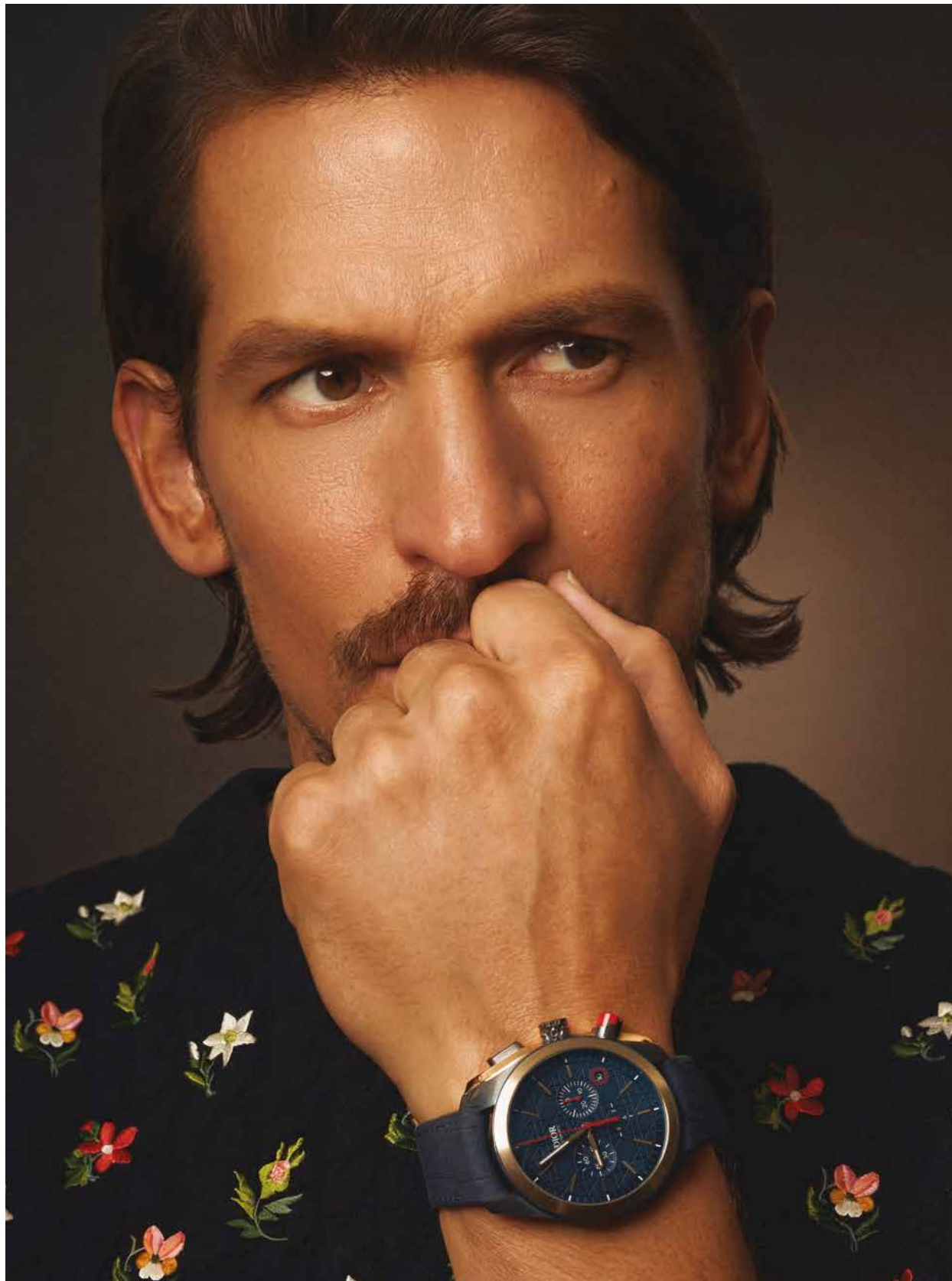


Watch, Chanel Haute
Horlogerie



Watch, Boucheron
Haute Horlogerie
Cardigan, Vilebrequin
Sunglasses, Marc O'polo



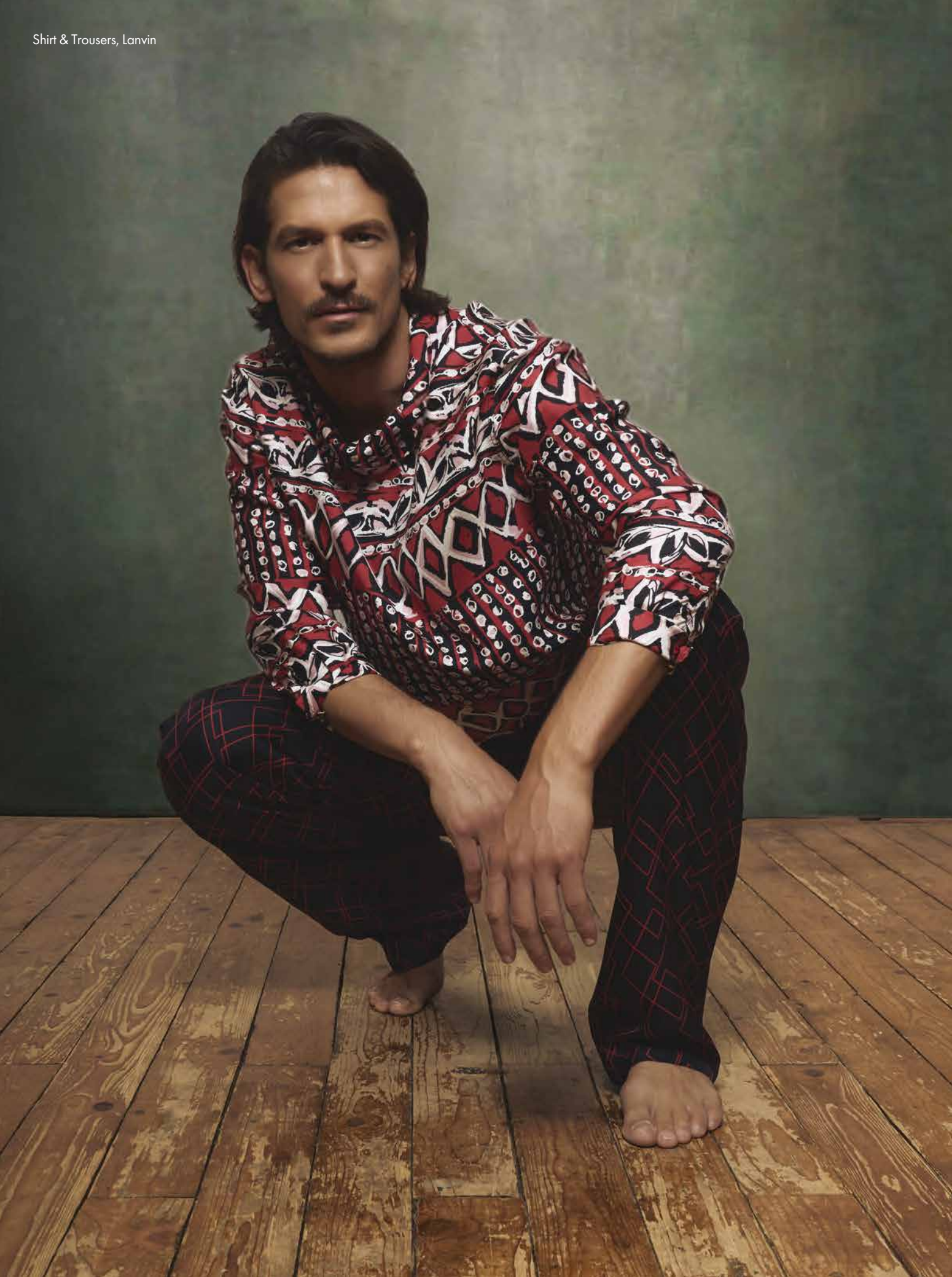


This page: Watch, Dior
Haute Horlogerie
Pullover, Dior Homme

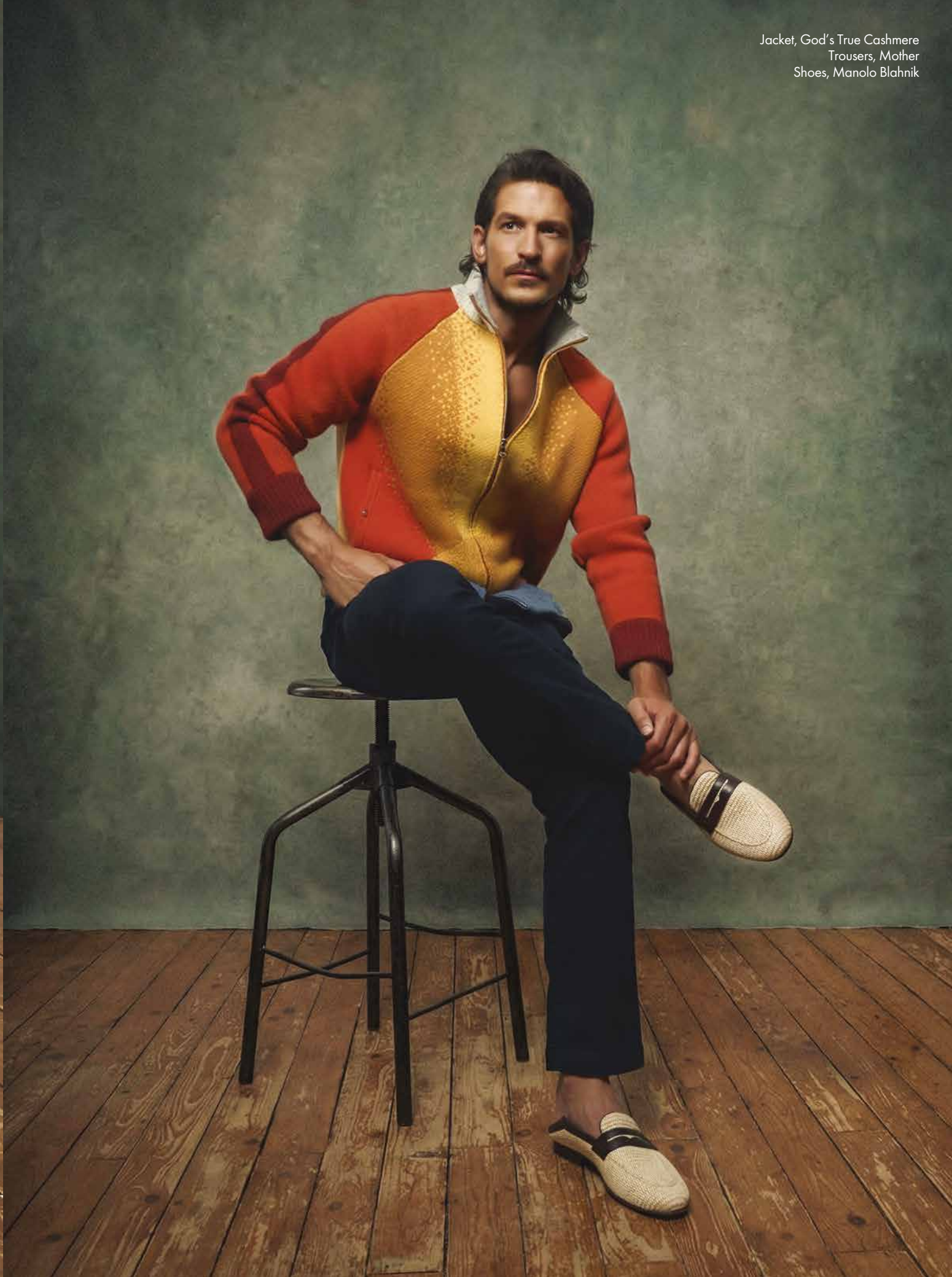


Right page: Watch, Jaeger-Le
Coultre Haute Horlogerie
Cardigan, Eric Bompard

Shirt & Trousers, Lanvin



Jacket, God's True Cashmere
Trousers, Mother
Shoes, Manolo Blahnik



Right page: Watch, Chopard
Haute Horlogerie
Shirt, Maison Keti

This page: Watch, Bell & Ross Haute Horlogerie
Shirt, Vilebrequin
Trousers, Guillaume Larquemain
Shoes, Finsbury



PHOTOGRAPHER: MARIA KRYVOROK; CREATIVE DIRECTOR & STYLIST FAROUK CHEKOUFI; TALENT: JABROD S @VISAGE; VIDEOGRAPHERS: ARINA PRIKHODKO; HAIR: MAX NAGO @ CARITA
PARIS; MAKEUP: TATIANA ZINCHUK @ GIVENCHY BEAUTY; PHOTO ASSISTANT: MIA MARTINOVIC; STYLIST ASSISTANT: AMELIA RENEAUD; PRODUCER: FC PARIS; LOCATION STUDIO 525



ELLEMAN Arabia

Grooming

AN ICON, INTENSIFIED... Soft as smoke, close to the skin - Bois d'Argent Esprit de Parfum intensifies Dior's iconic iris and frankincense with a moneyed-musky warmth, distilled into something richer, more radical, and undeniably lux.



READY, STEADY, GROOM

SUBTLE UPGRADES, SMARTER FORMULAS, AND LOOKING LIKE YOU DIDN'T TRY (EVEN IF YOU DID)

GROOMING

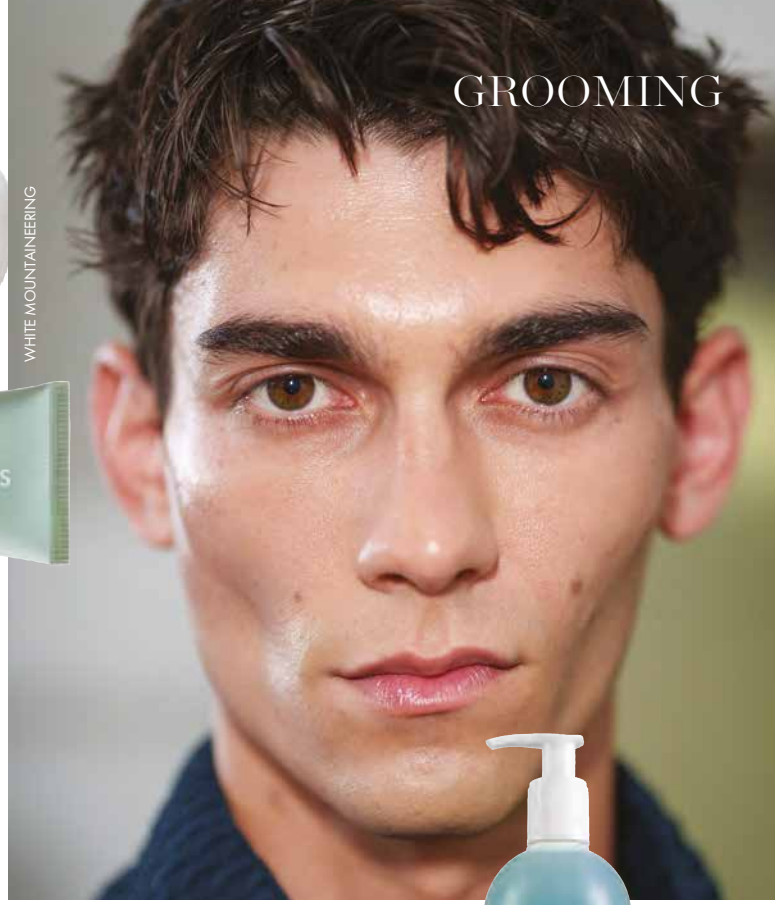
WHITE MOUNTAINING



10

OF THE BEST SERUMS

Because good skin starts in the sink. From oil-control heavyweights to barrier-friendly cleansers, these are the formulas worth lathering up for.



1. FACE CLEANSER, SHISEIDO MEN
2. SUPER AMINO GEL CLEANSER, SUMMER FRIDAYS
3. EFFACLAR MICROPEELING CLEANSING GEL, LA ROCHE POSAY
4. FACIAL FUEL ENERGIZING FACE WASH, KIEHL'S
5. BLEU DE CHANEL 2-IN-1 CLEANSING GEL, CHANEL
6. PRO-COLLAGEN HYDRATING CLEANSING MOUSSE, ELEMIS
7. SAUVAGE THE CLEANSER, DIOR HOMME
8. DAILY MILKFOLIANT EXFOLIATOR, DERMALOGICA
9. PURIFYING FACE CLEANSER, HORACE
10. PURIFYING FACIAL EXFOLIANT PASTE, AESOP



STRAY AWAY

Not the most glamorous tool in your grooming kit, but easily one of the most necessary. A good nose trimmer keeps stray hairs in check quickly, safely, and without the painful alternative. Consider it a small investment, especially if it's one of these three.

From left: Ear and Nose Hair Trimmer, Panasonic; Weed whacker, Manscaped; Nose Hair Trimmer, Conair Man

Radar

HOT NEW PRODUCTS TO ADD TO YOUR GROOMING ARSENAL THIS SEASON

1. Super Multi-Corrective Cream SPF 30, Kiehl's
2. Mattifying Face Moisturizer SPF 30, Horace
3. All-Physical Ultimate Defense - Broad Spectrum Sunscreen SPF50, Dr Dennis Gross
4. Superactive Moisturizer SPF 50- Hydrating, Murad



DAILY DEFENSE

Hydration and sun protection in one step? That's grooming efficiency. A moisturizer with SPF hydrates, protects, and saves you from layering five different products before your first coffee - exactly what your skin needs when summer hits.



DRIES VAN NOTEN



@HARRYSTYLES

Le lift flash eye, Chanel

EyeTight Hydrogel Mask, Skin Design London

THE FAST FIX

Late night? Early meeting? Under-eye patches are the quickest way to de-puff, hydrate, and make it look like you actually got 8 hours.

LAUNCHMETRICS SPOTLIGHT



Zegna

Serapian

Etro

Brunello Cucinelli

ON THE GO

A sharp man travels with a sharp kit. A proper toiletry bag keeps grooming essentials organized, protected, and easy to access wherever the journey takes you. Look for one with smart compartments, durable materials, and enough space to carry everything from your razor to your skincare lineup.

PORE PATROL
5 TONERS THAT ACTUALLY PULL THEIR WEIGHT



Cooling, refreshing, and instantly invigorating. One swipe and your skin feels cleaner, sharper, and ready for the day. Matcha Skin Toner, TirTir

Hydrates while tightening pores and calming irritation; think of it as a wake-up call for your skin. Sisleyum For Men Revitalising Toning Lotion, Sisley Paris



Niacinamide gets to work balancing oil and boosting hydration, leaving skin looking clearer, calmer, and more under control. Balancing Toner, Medik8

A proper post-cleanse reset. It balances oil, tightens pores, and leaves skin feeling instantly refreshed. Refreshing Face Toner, Harry's



A reset for tired skin, antioxidants and gentle botanicals help refine pores while tightening things up where it matters. Balancing Toner, Grown Alchemist

EVERYBODY'S ROCKING

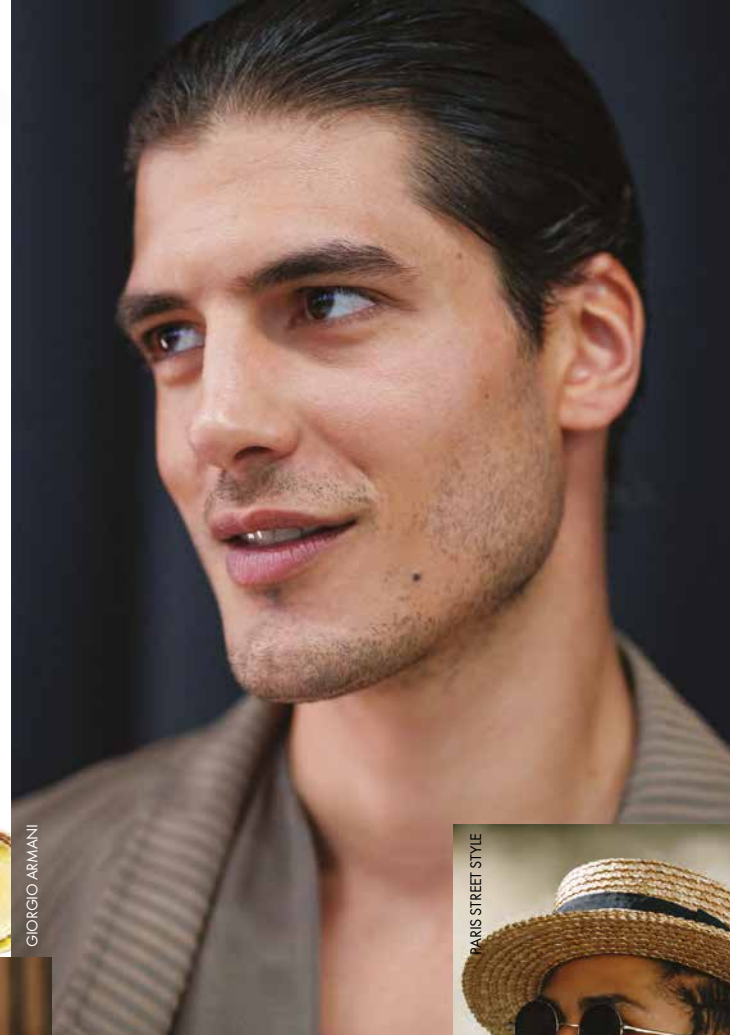


THE SHOULDER BOB

Right now, the sweet spot sits just at the shoulders. The modern bob strikes the balance: long enough to move, short enough to stay sharp.

BARELY THERE

The five o'clock shadow is grooming's sweet spot - not quite clean-shaven, not fully bearded, living in that perfectly calculated in-between. It sharpens the jaw, adds a hint of mystery, and works as well with tailoring as it does with a white tee. The key? Keep it tight, evenly trimmed, and clean at the edges. The vibe: effortless, never accidental.



GIORGIO ARMANI



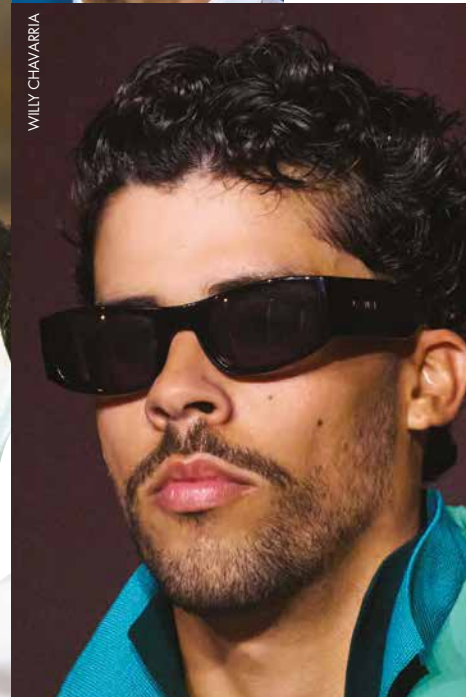
BRETT JOHNSON



ZIGGY CHEN



GIORGIO ARMANI



WILLY CHAVARRIA



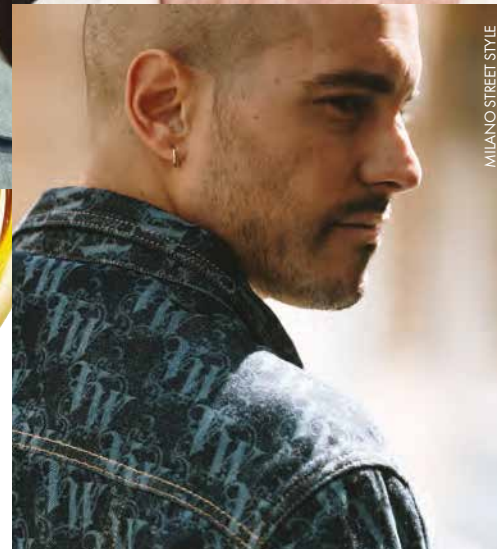
PARIS STREET STYLE



PARIS STREET STYLE



LAUNCHMETRICS SPOTLIGHT



MILANO STREET STYLE

FRINGE BENEFITS

Keep it on a short leash: a quick trim every couple of days and a clean neckline so it reads intentional, not "missed a shave."



MILANO STREET STYLE

1. BARBIERE SOFT SHAVING CREAM, ACQUA DI PARMA
2. MOROCCAN NEROLI SHAVING SERUM, AESOP
3. SERIES 9 PRO WET & DRY SHAVER, BRAUN
4. PURE ARGAN BEARD OIL, IZIL
5. HEATED RAZOR, GILLETTE
6. ULTIMATE BRUSHLESS SHAVE CREAM, KIEHL'S
7. SAUVAGE AFTERSHAVE LOTION, DIOR HOMME
8. DAILY SHAVE GEL, MURDOCK LONDON

THE ART OF THE INVISIBLE

Nishane's founders on fragrance as emotion, identity and the ultimate form of self-expression.



Niche fragrance house Nishane has become one of perfumery's most respected storytellers. As the brand arrives at Harvey Nichols Dubai, founders Mert Güzel and Murat Katran discuss the power of scent, the cultural dialogue between Istanbul and the Middle East, and why the best fragrances linger far beyond the moment.

Today's man is curating everything: wardrobe, watch, wellness routine. Where does fragrance sit in that hierarchy of self-expression? Fragrance is the invisible signature. Clothing and accessories are seen; scent is felt. It lingers long after you leave the room. For us, fragrance is the final and most intimate layer of self-expression, the one that cannot be photographed yet defines presence. It is also a tribute to emotions and moods, transforming fleeting moments into cherished memories.

When you first launched NISHANE, did you feel like outsiders in the niche fragrance world or did you know you were creating something entirely your own? We never felt like outsiders because we were not trying to belong to an existing structure. We were building our own language. Coming from Istanbul, a city where civilizations converge, we understand contrast, depth, and cultural layering instinctively. From the beginning, we knew NISHANE would carry a distinct identity rooted in storytelling and high-concentration extrait de parfum creations, allowing fragrance connoisseurs to find a scent that continues their own unique story.

NISHANE means "mark" or "symbol." What kind of man leaves a NISHANE mark and what does that mark say about him? A person who leaves a NISHANE mark is intentional. They value depth over noise. The mark they leave is not loud, it is memorable. It reflects refinement, appreciation for artistry, and the confidence to express individuality without compromise.

You often describe perfume as storytelling. When you create a new fragrance, do you start with an emotion, a memory, or a statement you want to make? When creating a new fragrance, inspiration can come from literature, art, personal experiences, emotions, or fleeting moments. A creation usually begins with a story or a feeling we wish to express. From there, we work closely with the perfumer to translate that vision into an olfactive composition that feels authentic, balanced, and emotionally resonant.

The Middle East knows fragrance deeply; it's ritual, identity, memory. What does launching at Harvey Nichols Dubai mean to you culturally and emotionally?

Launching in the Middle East is deeply meaningful to us. The region has a sophisticated and instinctive understanding of scent. Fragrance is not an accessory; it is identity, ritual, and memory. Presenting our work at Harvey Nichols Dubai feels like sharing our creations with an audience that truly appreciates intensity, longevity, and craftsmanship. It is both an honor and a responsibility. In this spirit, A Date with Oud holds particular significance. Created exclusively for the UAE, it pays homage to the region's profound relationship with oud, not as a trend, but as a cultural constant. It captures the richness, warmth, and depth that define the olfactive heritage of the Middle East, interpreted through the distinctive NISHANE lens.

Some men wear fragrance to impress. Others wear it like armour. What's the most powerful reason to wear scent? The most powerful reason to wear fragrance is to express truth. When a scent aligns with who you are, or who you aspire to become, it becomes more than a perfume. It can empower, comfort, and define presence. But before it resonates externally, it must resonate internally.

After building one of the most celebrated niche perfume houses in the world, what still excites you: the business, the artistry, or the chase of the next story? What continues to excite us most is the next story. Always the next story. Business sustains the brand. Artistry defines it. But the pursuit of a new narrative, discovering an emotion and translating it into scent, is what keeps us inspired. As long as there are human experiences to explore, there will be stories waiting to become



fragrance. We are also rapidly expanding our global network of mono-brand boutiques to offer a fully immersive NISHANE experience. As a glimpse into what lies ahead, we can say that our clients in the UAE can expect exciting new additions in the near future.

WHAT NISHANE ARCHETYPE ARE YOU...



THE MINIMALIST
Wulong Chá, clean, refined, and structured. It speaks softly yet leaves a sense of clarity and composure behind.



THE ROMANTIC
Hundred Silent Ways, sensual, enveloping, and expressive without being overt. It communicates emotion through presence rather than words.



THE POWER PLAYER
Hacivat, with its iconic pineapple opening and distinguished woody base, it projects charisma and quiet authority with effortless confidence.



IN THE WORLD OF NICHE FRAGRANCE, LAYERING BECOMES A LANGUAGE OF SELF-EXPRESSION. IT IS INSTINCTIVE YET EXACTING, SUBTLE YET UNFORGETTABLE. A SIGNATURE NOT DICTATED, BUT COMPOSED, ONE NOTE AT A TIME.

100%, Balenciaga
Incense Perfumum, Balenciaga



Photographer RAPHAËL HEYMANN
Creative Director & Stylist FAROUK CHEKOUFI

The **ART** *of* **LAYERING**

No Comment, Balenciaga
To Be Confirmed, Balenciaga



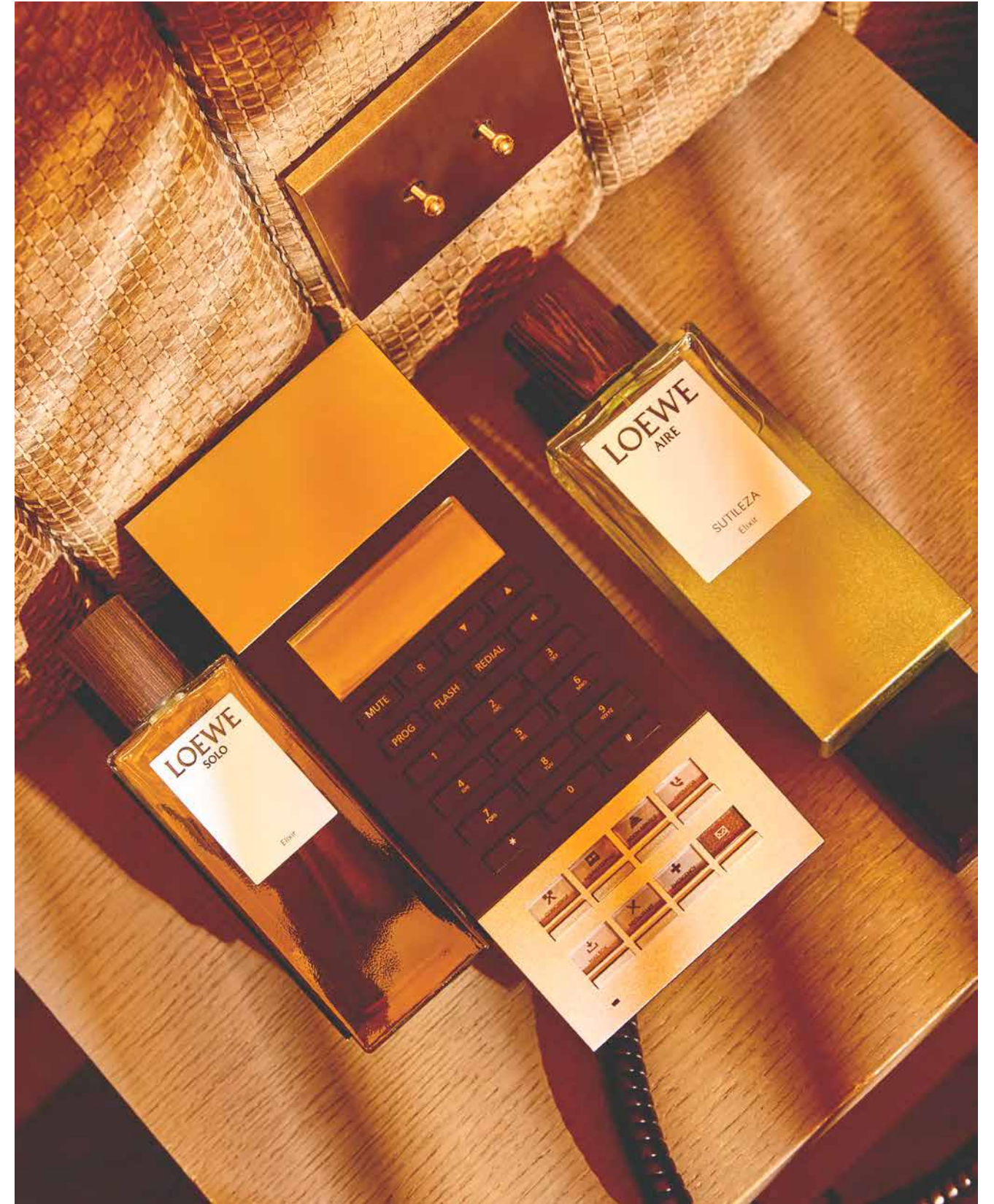
Boss Bottled Elixir, Hugo Boss
Boss The Scent, Hugo Boss



Gentleman Society Sport, Givenchy Homme
Indigo, Kenzo



Oud Ispahan, Dior Homme
Jasmin Des Anges, Dior Homme



Solo, Loewe
Aire, Loewe



Cuir InfraRouge, Maison Crivelli
Musc Nurāsana, Maison Crivelli



Soie Malaquais, Dries Van Noten
Camomille Satin, Dries Van Noten



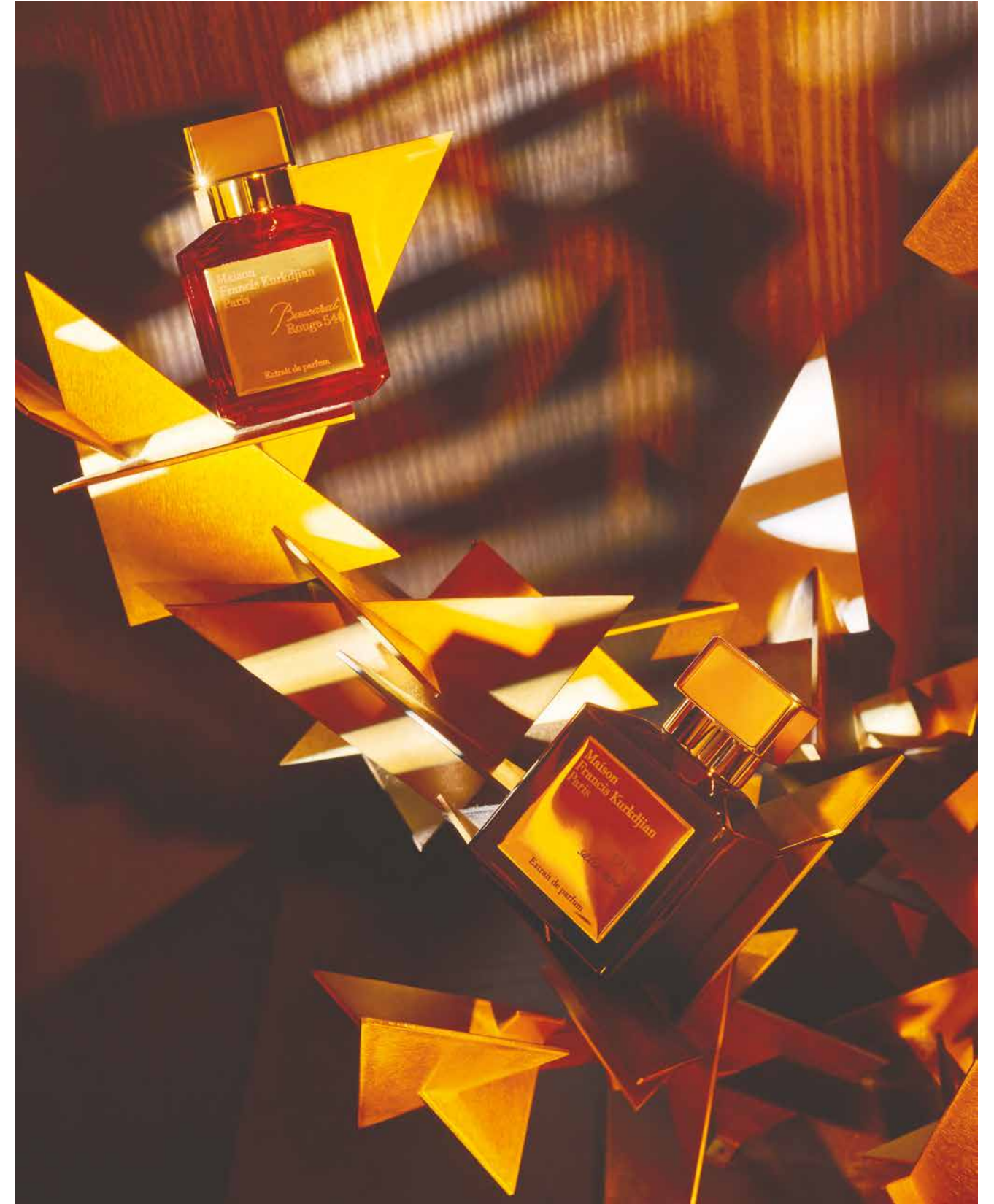
Rosa Sublime, Gucci
Lignum Idealis, Gucci



Un Jardin Sous La Mer, Hermès
Hermessence Musc Pallida, Hermès



Oud Nude, Guerlain
Neroli Letters, Montblanc



Baccarat Rouge 540, Maison Francis Kurkdjian
Oud Satin Mood, Maison Francis Kurkdjian



PHOTOGRAPHER: RAPHAËL HEYMANN; CREATIVE DIRECTOR & STYLIST: FAROUK CHEKOUFI; DIGITAL OPERATOR: FABRICE B.; STYLIST ASSISTANT: ALEXANDRE KLEIN; LOCATION: HOTEL NOUINSKI PARIS 16 AV. DE L'OPERA, 75001 PARIS. SPECIAL THANKS TO: SOIENN GUBRI

Delina Exclusif, Parfums de Marly
Palatine, Parfums de Marly



LV Lovers, Louis Vuitton
Imagination, Louis Vuitton
Stellar Times, Louis Vuitton

ELLE

RESIDENCES
DUBAI ISLANDS

Where Every Story Opens to the Sea

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98
EXCLUSIVE RESIDENCES
AND TOWNHOUSES

30
PAYMENT PLAN
70



ELLERESIDENCESDUBAI.COM

DEVELOPED BY



ELMAMAN

Culture

EMOTION,
UP CLOSE
Inside 13 Cents,
Abdulla Elmaz turns
raw emotion and
overlooked details
into something
strikingly personal.



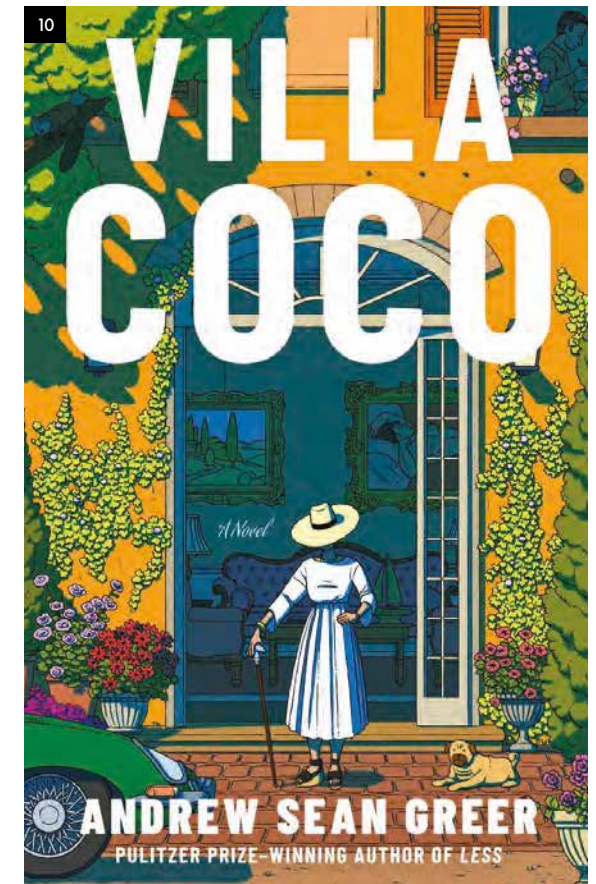
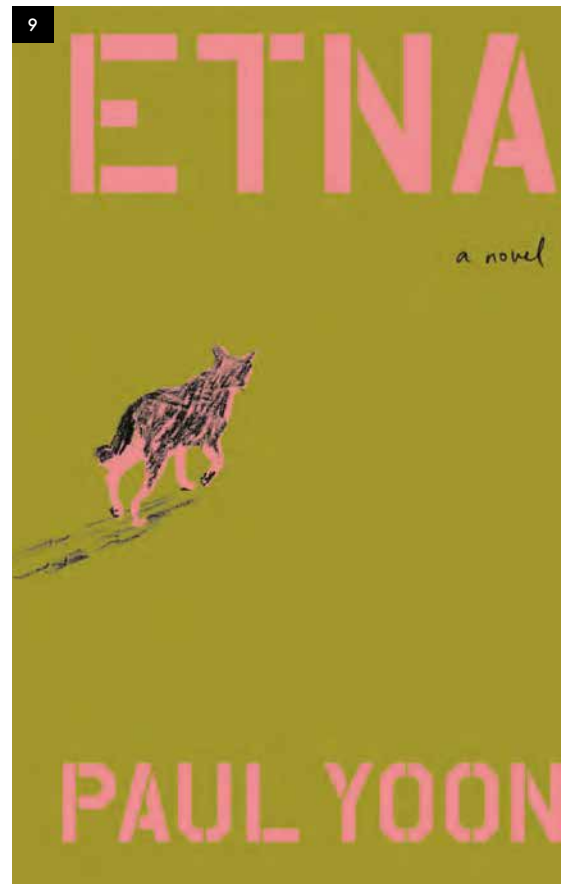
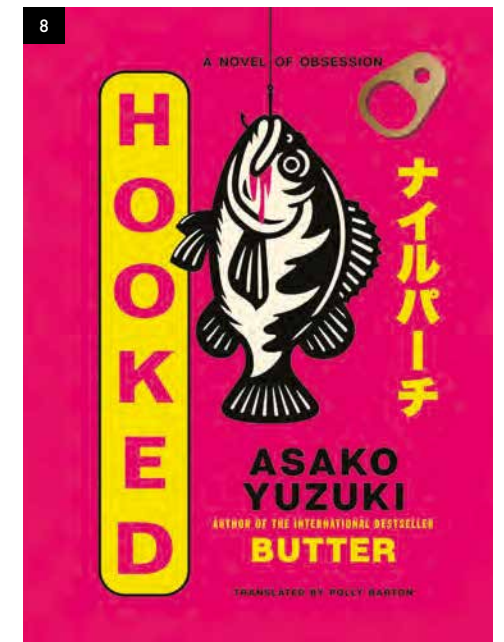
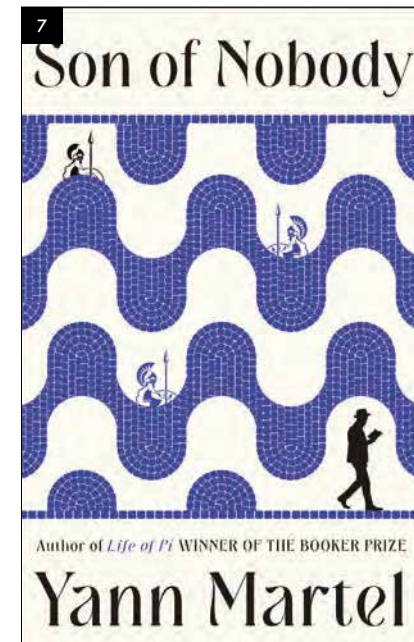
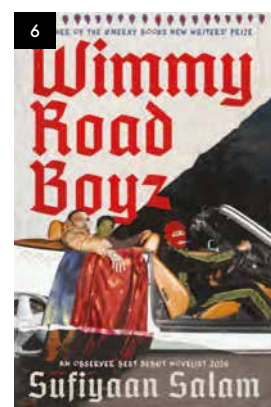
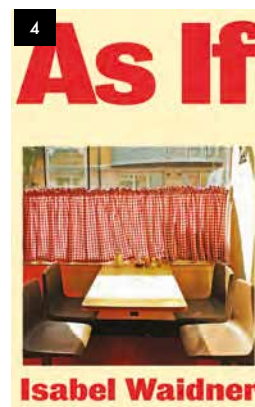
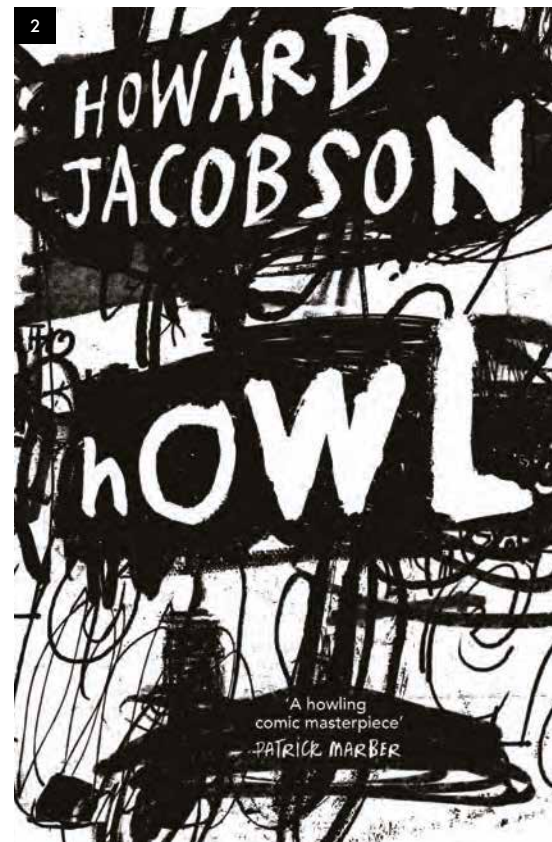
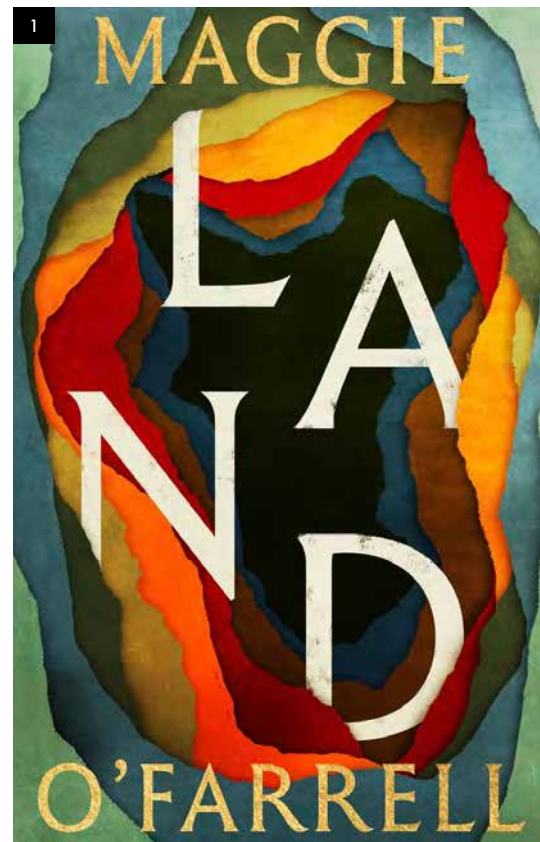
FULL THROTTLE

THE PEOPLE, PROJECTS AND PULSE POINTS SHAPING TODAY'S
CREATIVE LANDSCAPE AROUND THE REGION

ABDULLA EIMAZ'S WORK OF ART: ALL I SEE IS RED

VACATION READS

A PROPER SUMMER READ SHOULD TRAVEL AS WELL AS YOU DO. IT SLIPS INTO A CARRY-ON, SURVIVES THE SAND, AND HOLDS ITS OWN AT 35,000 FEET OR BENEATH A STRIPED UMBRELLA SOMEWHERE CINEMATIC. THESE ARE THE ONES WORTH PACKING.



1. LAND, MAGGIE O'FARRELL
2. HOWL, HOWARD JACOBSON
3. THE MIDNIGHT TRAIN, MATT HAIG
4. AS IF, ISABEL WAIDNER
5. COOL MACHINE, COLSON WHITEHEAD
6. WIMMY ROAD BOYZ BY SUFIYAAN SALAM
7. SON OF A NOBODY, YANN MARTEL
8. HOOKED, ASAKO YUZUKI
9. ETNA, PAUL YOON
10. VILLA COCO, ANDREW SEAN GREER

The Guide

DON'T MISS THIS SEASON'S ESSENTIAL FILM, MUSIC AND MORE...



Movies

Big names, bigger budgets, and the kind of releases that actually justify the cinema trip - consider your watchlist handled for the months ahead



MASTERS OF THE UNIVERSE

Nicholas Galitzine trades in royal life for a sword and a serious upgrade, stepping into He-Man's boots as Prince Adam returns to Eternia to take on Skeletor. Directed by Travis Knight (Bumblebee), the reboot leans into deeper world-building, upgraded visuals, and a more grounded origin story giving the cult classic a sharper, modern edge.



MORTAL KOMBAT II

Round two comes in louder and far more brutal. Karl Urban joins the fight as Johnny Cage, bringing swagger to a sequel that promises bigger battles, deeper lore, and the kind of fan service the first time around only teased.



THE MANDALORIAN & GROGU

Pedro Pascal takes Din Djarin to the big screen, with Grogu still stealing every scene. Expanding beyond the series, this one scales up the action, the world-building, and the stakes - Star Wars, but fully cinematic.



SCARY MOVIE 6

The cult parody franchise returns, ready to roast everything from horror clichés to internet-era chaos. Silly, self-aware, and intentionally ridiculous; exactly what you want from a comeback like this.



JACKASS 5

Johnny Knoxville and the crew are back doing what they do best, pushing things way too far. Expect bigger stunts, worse decisions, and the kind of chaos that somehow still feels impossible to look away from.

TV

Fresh drops, new seasons, and the kind of shows you'll pretend you discovered first - here are the series that will hijack your sleep schedule



SHRINKING: SEASON 3

Jimmy (Jason Segel) is still bending the rules of therapy and now dealing with the fallout. As his unconventional methods start catching up with him, the stakes get more personal, the boundaries blur further, and Harrison Ford's Paul continues to steal every scene with his no-nonsense wisdom.



DTF ST. LOUIS

Midwestern suburbia, but messier than you'd expect. This limited series dives into secret lives, blurred boundaries, and a community where nothing stays quiet for long. Sharp, provocative, and just the right amount of chaotic.



RUNNING POINT: SEASON 2

Isla Gordon (Kate Hudson) is no longer the outsider - she's calling the shots, and feeling every bit of the pressure. With locker-room egos clashing and boardroom politics heating up, every decision off the court hits harder than anything on it.



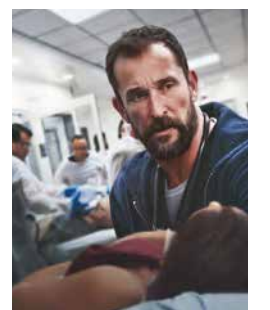
SOMETHING VERY BAD IS GOING TO HAPPEN

The title says it all. This slow-burn thriller leans into dread, following a wedding weekend that spirals into something far more sinister. Tension builds quietly, then all at once.



YOUR FRIENDS & NEIGHBORS: SEASON 2

Andrew Cooper is back - still juggling secrets, status, and a life that's quietly unravelling. Round two gets messier, with sharper betrayals and the kind of social sabotage you can't look away from.



THE PITT

ER meets real-time chaos. Starring Noah Wyle (yes, that ER doctor), this high-pressure drama unfolds over a single relentless shift - fast decisions, frayed nerves, and zero room for error.

Why "13 Cents"? It's a curious title - what story or moment sits behind those two words? Career-wise, the number 13 has always been a lucky one for me, starting with launching my career on Friday the 13th. I've always loved playing on words and saying, like "here's my two cents," meaning sharing an opinion nobody asked for, but giving it anyway. So I thought, why not 13 cents? There were also originally meant to be 13 images in total, but that evolved over time.

This exhibition was four years in the making. What was the very first image or idea that sparked the project? In 2022, I sat down and drew 13 sketches of images I wanted to create. The first image I ever sketched was also the first one I produced, "I Love Prada." I photographed it in 2023, roughly 7 months after completing the sketches. I remember that after that day, I really didn't know where this was going to go, or whether a whole exhibition could come from it or if the dream of having one would simply fade away.

The show moves from anger to vulnerability. Was there a moment during the process where the work emotionally shifted for you? Completely. I would say around halfway through creating the body of work, I had this realization that all the images were resonating with a similar emotion - after anger, I would feel vulnerable. So I thought to myself, can I create without the anger and get my mind into a vulnerable state where ideas could come through? It worked.

You're known for physically building sets and props rather than relying purely on digital manipulation. Why is that hands-on construction important to your work today? Because I want to be able to see everything in front of me. As creative as AI can be, it's always tricky to know exactly how the

NO FILTER

Photographer Abdulla Elmaz breaks down the making of 13 Cents, a deeply personal body of work built by hand, driven by emotion, and grounded in the details most people miss.



Above: ABDULLA ELMAZ; Below: SITTING WITH MY THOUGHTS



Above: TRAPPED INSIDE A LIMBO, WATCHING THROUGH A WINDOW; Right: I LOVE PRADA

outcome will truly look. This exhibition was the first time I really started building large-scale sets, and it opened up new doors for what I'm able to create now and in the future. I learned so much about this side of the industry. These days, when I'm thinking about ideas, I love asking myself, "Okay, how can this be done... or is it even possible?"

Was there a shot in 13 Cents that almost didn't happen but ended up becoming essential to the exhibition? Yes, the brick wall image with all the cameras. It was one of the hardest shots I've ever done, and I genuinely thought it wouldn't happen. I had no idea how to build the wall, so figuring out the logistics took time. The day before the shoot, the tiling team walked away because the tiles weren't adhering properly. So my makeup artist, who's also a longtime friend, and I spent 12 hours building it ourselves. We had no experience, just figured it out as we went. There were moments I wanted to give up, but we pushed through and made it happen. Also, the Post-its dress. It was never meant to be part of the exhibition. I was creating content for Instagram at the

time, but when I finished it, I knew it was special so I held it back and included it in the show instead.

Recurring motifs - chairs, water, the color red - appear throughout the series. What role do these symbols play in telling the story of the exhibition? I wanted to use everyday objects and colors to show how powerfully they can shift a story. Red is a color of both anger and love, with a very thin line between the two. Water carries a sense of mystery; I wanted to portray it as the unknown, but also as a moment of healing and cleansing. Chairs have always been a part of me, so I opened and closed the exhibition with them, as this idea of a safe space, something that feels inherently tied to who I am.

If someone walks into the exhibition knowing nothing about your work, what do you hope they feel before they even understand what they're looking at? I hope they stop for more than a second to realize it's not AI, and that there's so much time and energy behind every image. I want them to really take in the details and feel something, whatever that may be. Once they read the caption, I hope they can understand it and make the story their own.

"I WANTED TO USE EVERYDAY OBJECTS AND COLORS TO SHOW HOW POWERFULLY THEY CAN SHIFT A STORY"



Jean Sarkissyan is the kind of artist whose voice carries more than just melody. Born in Beirut, shaped by Armenian heritage, and now based in Belgium, his sound moves naturally between cultures. When his audition on The Voice turned all four chairs, the moment quickly traveled across the internet, but for Sarkissyan, it was less about the viral clip and more about connection. Here, he talks growing up between cultures, his creative journey, and the songs that still give him goosebumps.

Your journey runs from Beirut to Belgium, carrying Armenian roots along the way. When you step on stage, which part of that identity do you feel the most? My identity is composed from three major lessons: Beirut thought me resistance, Armenia gave me my faith and Belgium proved my existence. More than anything, I feel like a human who loves music, a space where all those identities come together.



In his own voice:
JEAN SARKISSYAN

From Beirut to Belgium, the rising singer reflects on identity, stage presence, and the performance that turned him into a global moment.

Your The Voice audition turned all four chairs - that's the dream moment. What was the first thought that crossed your mind when the last chair spun around? It felt surreal. Before the audition, I was overthinking who I might choose. But in that moment, everything froze. When the final chair turned, my mind went quiet and all I felt was gratitude.

Social-media can turn a performance into a global moment overnight. How surreal was it watching your audition travel across the internet? Seeing my performance spread across social media showed me how powerful that moment truly was. When something goes viral, it means people felt it. And for an artist, that's everything. I'm deeply grateful to everyone who watched, shared, and listened. That moment belongs to you as much as it does to me.

You chose "Desert Rose," a song that already carries a Middle Eastern soul. Was that a strategic choice, or was it simply a song that felt like home? I constantly ask myself: what is home? For me, it's more a feeling than a place. It's that moment when a song gives me goosebumps and Desert Rose gave me exactly that. It

easily span all three. What actually shaped your sound the most? Growing up Armenian and listening to many traditional songs made me fall deeply in love with what people often call "oriental music." Yes, sometimes those sounds resemble Arabic music, but they are also closely connected to Turkish musical traditions and Armenian culture. History between cultures can be complicated, but I personally prefer friendship over conflict. For me, music is another language of love. So if I had to describe my sound in one sentence, I would say it's a meeting point of cultures - a place where different histories and emotions come together through music.

The big ELLE Man question: success aside, what kind of artist do you want to become five years from now? I want my music to travel the world, to create songs that feel different - almost like from another world. I want to be known for my powerful ballads, my passion and honesty. No matter where this journey takes me, I will never forget where I came from and the struggles that made me the person I am today. Being true to myself and my origins has and always will be my greatest strength.

blends different musical roots that reflect who I am. It's thoughtful and intentional, yet it simply feels like home because it moves me.

There's something powerful about artists from the diaspora, you're always carrying more than one culture with you. Do you think that dual identity shapes the way you perform? It is difficult and takes time to integrate. But those difficult moments shape who we become. I'm proud to carry more than one culture and I consider it a blessing; it has definitely helped shape the way I perform. I'll always embrace that mix of cultures; it makes me feel deeply human. And in the end, music is about that shared humanity.

Do you remember the first time someone reacted to your singing in a way that made you think, okay, this might be something? I'm lucky to have a supportive family; I was singing non-stop at home and they were always applauding. That encouragement gave me the motivation to keep practicing and improving at what I love. It truly felt like my calling.

Let's talk stage presence. What transforms Jean the person into Jean the performer the moment the music starts? When I step on stage, I think about all of these elements. My goal is to give the audience something they can enjoy and connect with. And when it comes to my own taste, yes, I truly love what I do. That's exactly why I do it.

Armenian music, Arabic melodies, Western pop - your influences could



QUICKFIRE WITH JEAN

- A song you wish you had written... I'm going to have to say Desert Rose - it's a masterpiece in my eyes.
- The artist you'd most want to share a stage with... Faouzia.
- One song that instantly takes you back to Beirut... Fairuz - anything by her feels like Beirut.
- Pre-show ritual: silence, music, or chaos backstage... Silence. I like to feel the moment before stepping on stage.
- The one thing you always need before stepping on stage... A quiet moment with God and a small prayer before everything begins.

THE GCC'S ART CALENDAR:

SIX CULTURAL MOMENTS TO MARK IN 2026

Across the Gulf, art has evolved far beyond gallery walls. Cities are building cultural ecosystems that attract collectors, curators, architects, and curious travelers alike. From the intellectual weight of a biennial to the high-energy buzz of a global art fair, these are the art and design events across the GCC that deserve a place on your 2026 cultural calendar.



Nefeli Papadimouli, Dream Coat, 2024, Cotton and wooden structure, 150 x 160 cm. Courtesy of the artist and THE PILL®



DOHA DESIGN BIENNIAL
 5-7 November 2026 | Doha, Qatar
 Why Go: Design is fast becoming one of the Gulf's most compelling creative languages, and Doha is positioning itself firmly within that conversation. The biennale highlights designers working at the intersection of heritage, technology and material experimentation, offering a look at how the region's aesthetic identity is evolving on a global stage.
DON'T MISS: The large-scale installations and experimental pavilions, where designers transform materials, light and space into immersive environments that feel closer to art than furniture.



Installation view: House of Eternity (2026)

THEO MERCIER PHOTO BY ALESSANDRO BRASIE/COURTESY OF THE DIRIYAH BIENNALE FOUNDATION

DIRIYAH CONTEMPORARY ART BIENNALE

Until May 2026 | Riyadh, Saudi Arabia

Why Go: Few cultural events capture Saudi Arabia's creative momentum quite like this one. Bringing together leading international artists alongside some of the region's most exciting emerging voices, the exhibition explores themes that stretch from identity and spirituality to the shifting landscapes of the modern world. It's ambitious, thought-provoking and unapologetically global, the kind of show that reminds you the Gulf's art scene is no longer emerging, it's arriving.

DON'T MISS: The large-scale commissions and immersive installations created specifically for the Biennale's dramatic exhibition spaces, the kind of works that demand time, attention and at least one slow walk around the room.



COPYRIGHT COURTESY ALESSANDRO BRASIE/DIRIYAH BIENNALE



ART DUBAI

15-17 May 2026 | Dubai, UAE

Why Go: Art Dubai sits at the crossroads of the global art world and the region's rapidly expanding cultural scene. You'll encounter everything from museum-grade contemporary works to experimental digital art and emerging voices from regions that are still underrepresented on the international stage. For collectors, it's a serious acquisition ground. For the culturally curious, it's a window into where art is heading next.
DON'T MISS: Art Dubai's annual talks program. Think cultural thinkers, futurists, artists and curators debating everything from technology to geopolitics, often as compelling as the art itself.



Dana Awartani with Behzad Turdiyev, Standing by the Ruins IV, 2025, Clay earth, Dimensions Variable

© MARTIN PARR / MAGNUM PHOTOS



BALAD AL-FANN
MAY - JUNE 2026 | Jeddah,
Saudi Arabia

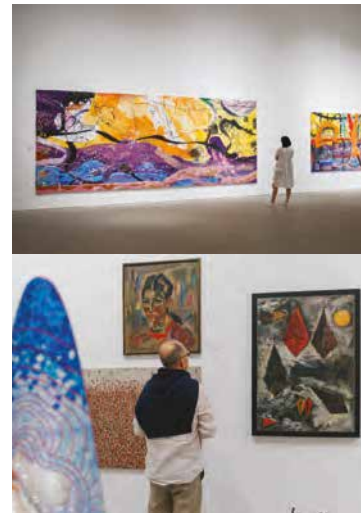
Why Go: Set against the historic coral-stone streets of Al-Balad, Jeddah's UNESCO-listed old town, Balad Al-Fann transforms the district into a living gallery. Contemporary art installations spill into courtyards, historic homes and alleyways, creating a rare moment where heritage architecture and cutting-edge creativity collide. It's immersive, atmospheric and easily one of the region's most visually striking cultural events.

DON'T MISS: *The pop-up performances, artist interventions and unexpected installations tucked inside Al-Balad's historic buildings, the kind of discoveries that make wandering the neighborhood half the experience.*

ALSERKAL ART MONTH
18 April -19 May 2026 | Dubai, UAE

Why Go: If Art Dubai is the polished main stage, Alserkal Art Month is where the real creative conversations happen. Inside the industrial warehouses of Alserkal Avenue, Dubai's art crowd gathers for a month of bold exhibitions, experimental installations and gallery openings that spotlight the region's most exciting artists. It's less about the spectacle and more about discovery, the kind of place where you stumble upon the next big name before everyone else does.

DON'T MISS: *The late-night gallery openings. One minute you're inside a cutting-edge exhibition, the next you're spilling onto the avenue with artists, curators and collectors as the entire district turns into one big cultural block party.*

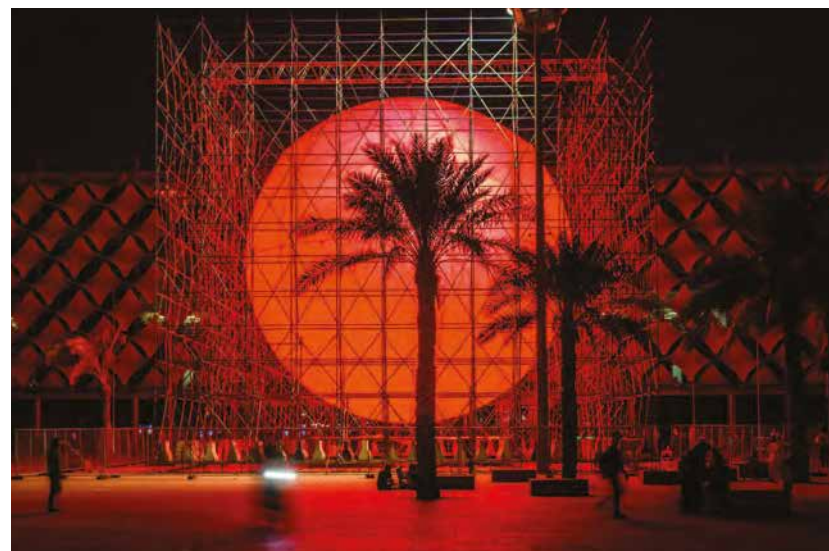


COURTESY OF ALSERKAL ART WEEK

NOOR RIYADH
November 2026 | Riyadh,
Saudi Arabia

Why Go: For a few luminous weeks each year, Riyadh flips the switch and becomes one of the world's largest stages for light art. Part festival, part citywide exhibition, Noor Riyadh brings together international artists and cutting-edge technologists to transform public spaces, parks and landmarks into glowing works of art. The result is immersive, unexpected and unapologetically spectacular, proof that contemporary art can light up an entire city.

DON'T MISS: *The curated light-art trails that guide visitors through Riyadh's installations after dark, turning the city into a glowing cultural playground best explored long after sunset.*



ELLEMAN

Lifestyle

GAME ON
June 11, 2026 - consider it the only date that matters. The FIFA World Cup is back, bringing rivalries, icons, and 90 minutes of pure, unfiltered drama.



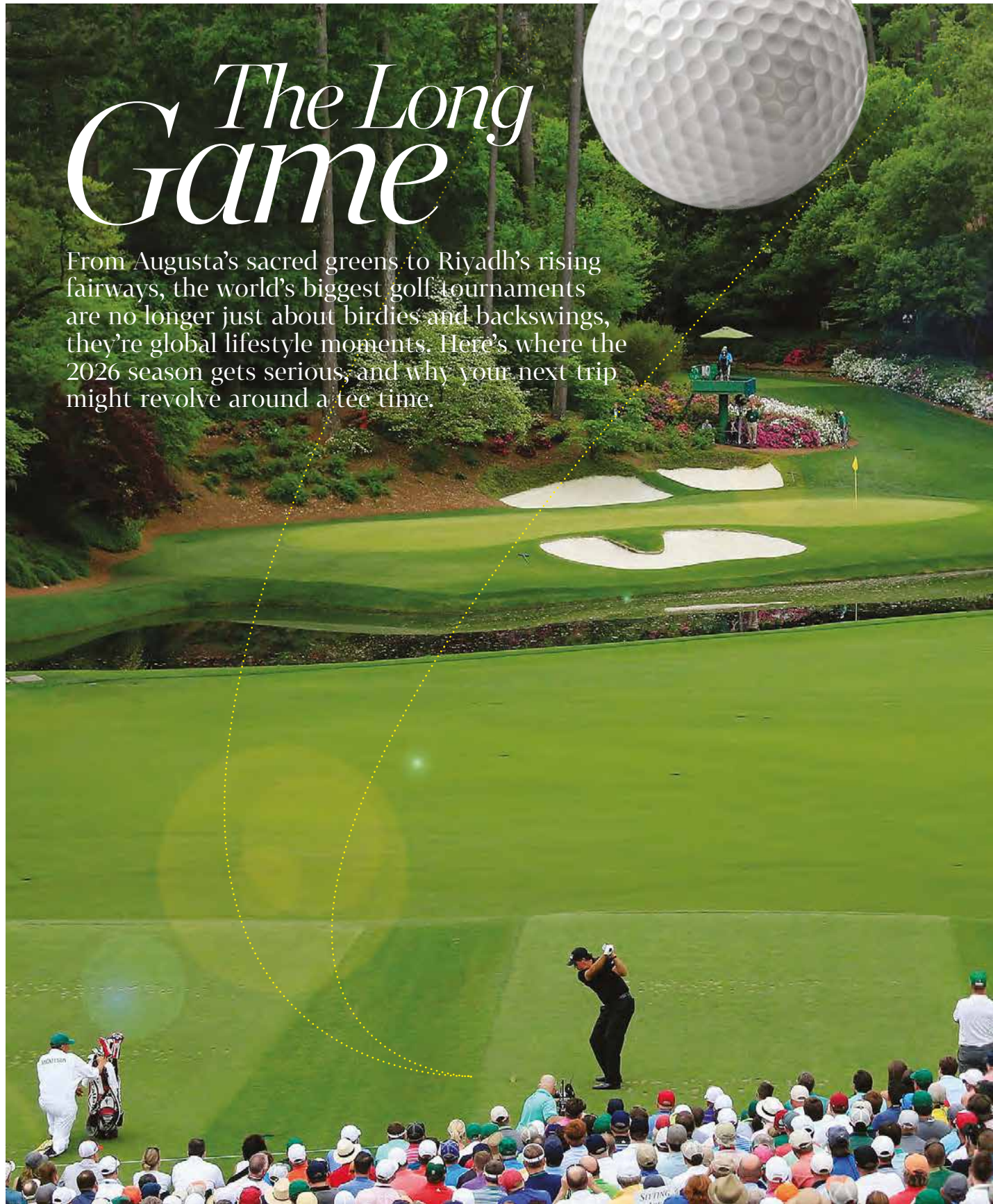
ALL THE BUZZ

THE BEST IN SPORTS, TECH AND TRAVEL TO KEEP YOU IN THE KNOW

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The Long Game

From Augusta's sacred greens to Riyadh's rising fairways, the world's biggest golf tournaments are no longer just about birdies and backswings, they're global lifestyle moments. Here's where the 2026 season gets serious, and why your next trip might revolve around a tee time.



THE MASTERS

April 2026 | Augusta, Georgia

There's golf, and then there's Augusta. The Masters remains the sport's most sacred ritual: azaleas in bloom, green jackets at sunset, and a course so pristine it feels almost mythical. Patrons (never "fans") walk the fairways in hushed reverence, chasing glimpses of Amen Corner drama. Beyond the ropes, Augusta is pure Southern charm: think private dinners, old-school hospitality and exclusivity that money alone can't buy. A Masters weekend isn't loud; it's legendary.

PGA CHAMPIONSHIP

May 2026 | United States

The PGA Championship is where power golf takes center stage. Expect brutal rough, major-championship pressure and leaderboards stacked with the world's most fearless hitters. Unlike Augusta's tradition-soaked calm, this one feels raw and competitive - modern golf at full throttle. Host cities rotate, but the vibe stays the same: big crowds, bigger drives and a Sunday finish that rarely goes quietly.

THE OPEN CHAMPIONSHIP

July 2026 | United Kingdom

Links golf is a different beast. Wind, rain and rolling dunes turn The Open into a chess match against nature. Played on historic coastal courses, this is golf in its purest, grittiest form. Mornings start with sea mist; afternoons bring sideways gusts and leaderboard chaos. Off-course, it's ale bars, tailored tweeds and a very British kind of drama.

THE GCC SWING

FROM DESERT PRIMETIME TO SEASON-DEFINING DRAMA, THE MIDDLE EAST HAS BECOME ONE OF GOLF'S MOST STRATEGIC STRETCHES. THIS ISN'T A CAMEO ON THE CALENDAR, IT'S WHERE MOMENTUM BUILDS, REPUTATIONS SHIFT AND TITLES ARE DECIDED.

Abu Dhabi Challenge

October 1-4, 2026 | UAE

This newer stop on the regional golf scene blends competitive tour golf with local flair. Set on the rolling, desert-framed fairways of Al Ain, a few hours from Abu Dhabi city center, the Abu Dhabi Challenge brings rising pros and seasoned competitors together in a relaxed yet strategic championship format. It's not a Rolex Series stop, but it is one of the few confirmed tournaments in the GCC, and means golf's regional calendar doesn't go quiet once fall arrives.

Abu Dhabi HSBC Championship

November 2026 | Yas Links, UAE

Abu Dhabi doesn't just host golf, it stages it. Set against the Arabian Gulf at Yas Links, this Rolex Series heavyweight opens the DP World Tour Play-Offs, meaning every shot carries season-defining weight. The Kyle Phillips-designed course plays firm and fast, with coastal winds turning approach shots into calculated gambles. Expect a stacked international field chasing crucial Race to Dubai points and one of the Tour's richest purses. Off the fairways, it's peak capital energy: waterfront hospitality suites, yacht-side views, Michelin-level dining and a crowd that understands championship pressure.

DP World Tour Championship, Dubai

November 2026 | Jumeirah Golf Estates, Dubai

Dubai saves its biggest statement for last. The DP World Tour Championship is the grand finale of the Race to Dubai, where the season's top performers arrive with everything on the line. Played on the Earth Course at Jumeirah Golf Estates, the layout is long, sculpted and relentlessly demanding built for players who can handle pressure down the stretch. This is where titles are decided and careers tilt upward. Expect a leaderboard stacked with Ryder Cup stars, playoff tension and a final Sunday that feels more major than regular tour stop. Off-course, it's classic Dubai polish: corporate hospitality, skyline views and a crowd that understands championship stakes.



Left image: The Masters
Right: The Open Championship
Top right: DP World Tour Championship, Dubai
Top middle: Abu Dhabi HSBC Championship
Top below: PGA Championship



Fast Facts: Golf by the Numbers

4 MAJOR CHAMPIONSHIPS THAT DEFINE A CAREER

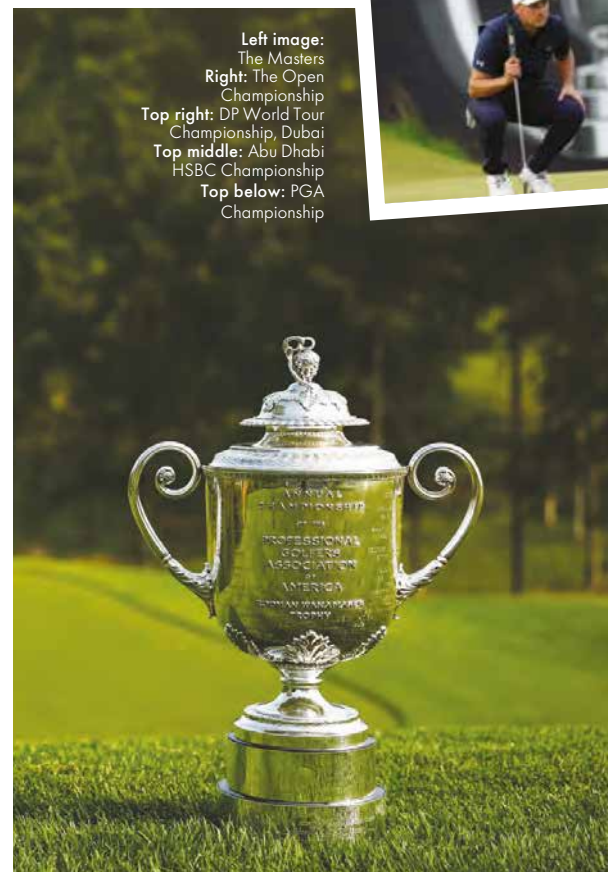
\$20M+ PRIZE PURSES AT TODAY'S BIGGEST EVENTS

18 HOLES THAT CAN CHANGE A LEGACY

300+ YARDS THE NEW NORMAL FOR ELITE DRIVING DISTANCE

1 GREEN JACKET THAT MEANS EVERYTHING

3 MAJORS NEEDED (MINIMUM) TO ENTER SERIOUS GOAT CONVERSATIONS





1

UP, UP & AWAY (1)

Uber is officially leaving traffic behind. Partnering with Joby Aviation, the brand is bringing all-electric air taxis to Dubai later this year promising fast, quiet flights above the gridlock. Think vertical take-off, zero emissions and skyline views instead of brake lights. If it lands as planned, your next “ride” might skip the road entirely.

SPIN DOCTOR (2)

Clearaudio just turned vinyl into a stage act. The brand’s limited-edition turntable, shaped like an electric guitar, pays tribute to American jazz-fusion legend Al Di Meola - with only 1,000 pieces worldwide. Precision engineering meets rockstar silhouette, delivering audiophile-grade playback wrapped in pure showmanship. It’s less background music, more centrepiece conversation starter.

WHAT'S THE BUZZ

All the latest drops and noteworthy happenings in the world of tech, sports and music.

RED ALERT (3)

Nintendo is dipping back into the archives. The cult 1995 Virtual Boy (yes, the all-red 3D experiment) is getting a revival for Switch. Expect updated visuals, modern compatibility and a second life for one of gaming’s boldest misfires. Call it nostalgia with better tech.

3



ROLL MODEL (4)

New Era Japan is thinking beyond caps. The brand’s latest drop, a 104L hard-shell carry case, arrives in sleek Black and Silver, built for long hauls and heavy packing. Large wheels keep things smooth in transit, while the clean, minimal shell keeps it looking sharp curbside. Consider it travel gear with streetwear discipline.

4



2



5

GRAPHITE GLOW (5)

Canon is celebrating three decades of PowerShot with a graphite edition of the G7 X Mark III – the compact camera that quietly took over your feed. The limited bundle taps into that punchy, flash-lit aesthetic creators can’t get enough of, blending throwback energy with sharp modern performance. Small in size, big on main-character lighting.

POLE POSITION (6)

Apple Maps is stepping onto the grid. Ahead of the 2026 Formula 1 season, the app rolls out a detailed F1

experience featuring 3D circuit landmarks, immersive track views and real-time interactive tracking. From paddock layouts to corner-by-corner detail, it’s built for fans who want more than race-day highlights.

POCKET NOSTALGIA (7)

HyperMegaTech! just dropped a handheld built for pure retro indulgence. The new Super Pocket Rare Edition comes pre-loaded with 14 classic titles including Banjo-Kazooie energy and other cult-fave



7

hits, all wrapped in a bold, toy-box colorway. A crisp IPS screen, USB-C charging and Evercade cartridge support mean it’s not just cute, it’s dangerously playable. Retro gaming, minus the dusty cartridges.

SOUND CHECK (8)

Sony just leveled up its audio game. The new WF-1000XM6 earbuds

arrive as the brand’s latest flagship pair, promising sharper noise cancellation, richer sound and a more refined, pocket-friendly design. Built for long-haul listening and daily commutes alike, they’re engineered to tune out the chaos and dial up the detail. Silence never sounded this good.



8

The Architecture of Silence:

MUSTAFA KHAMASH'S PHILOSOPHY OF ATMOSPHERE & BELONGING

For architect Mustafa Khamash, power lives in proportion, silence, and light turning architecture into a vessel for culture, memory, and the future of the Gulf.

In an era obsessed with spectacle, Mustafa Khamash is designing something far quieter and far more enduring. The visionary architect and founder of Kart Group has built a body of work defined not by excess, but by restraint: monumental installations and civic environments that transform societal values, cultural identity, and futuristic ambition into refined three-dimensional form. His sculptural language, structurally precise, materially intelligent, and emotionally resonant, positions architecture not as decoration, but as ideology made tangible.

Across projects that range from kaleidoscopic public sculptures symbolizing unity to glass-layered monuments embedding poetry into code, Khamash explores how space can hold memory, authority, and belonging at once. Rather than commanding attention, his environments shape atmosphere, guiding movement, silence, and



MUSTAFA
KHAMASH

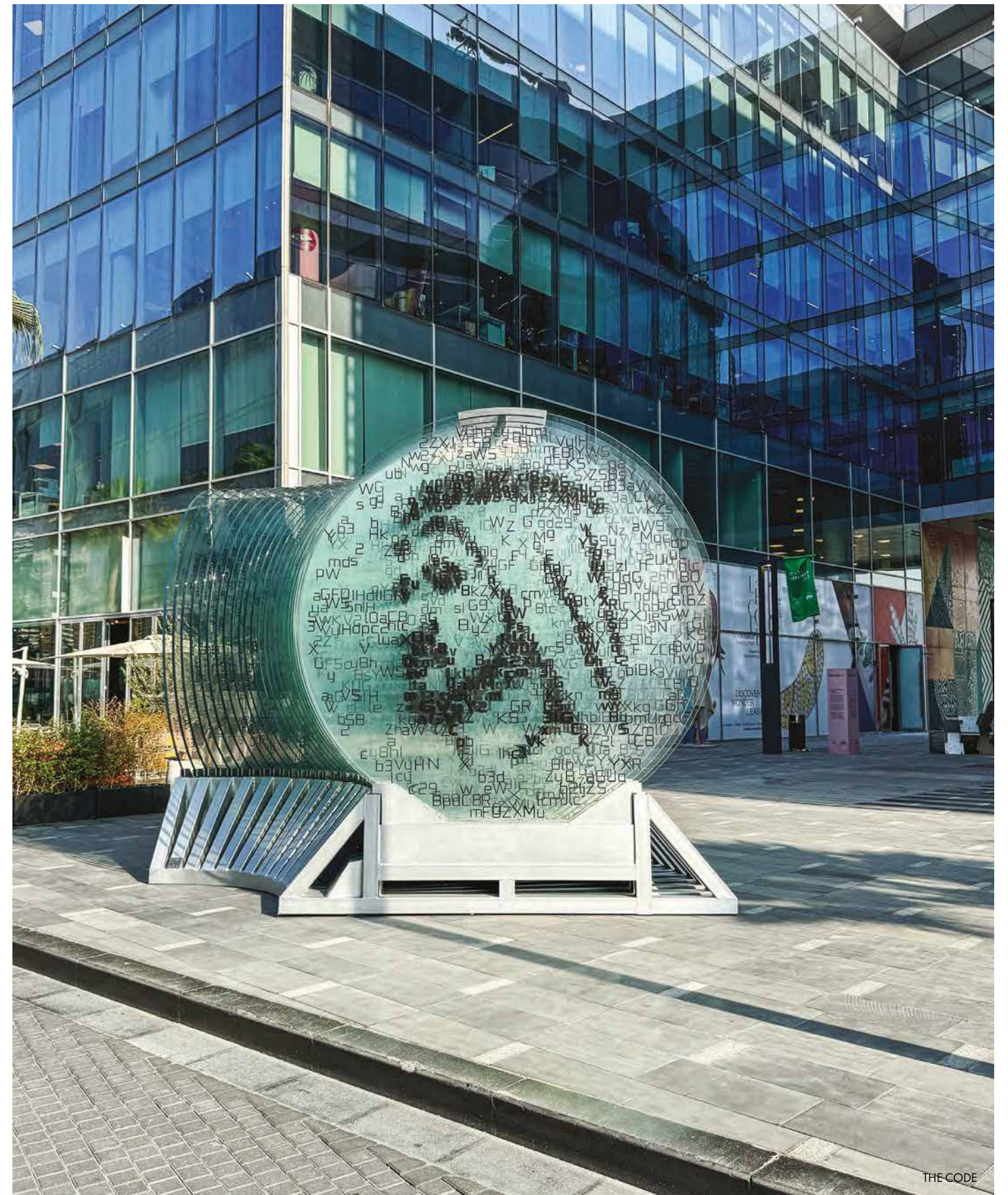


light with almost musical control. For Khamash, the future of Gulf architecture is not louder skylines, but deeper meaning: a “silent architecture” rooted in human experience, where heritage becomes methodology and modernity becomes a vessel for continuity.

You design environments where influence is often felt rather than seen. What first drew you to the quiet language of architecture instead of louder forms of expression? I have always felt that while a spectacle might capture the eye, only atmosphere can hold the soul. I was drawn to the quiet language of architecture because I realized that louder forms of expression are often just a performance; they compete for a fleeting glance but often fail to touch the spirit. To me, a space finds its true authority not in a shout, but in the profound weight of its silence. I became fascinated by how a space feels before you even notice its walls. By prioritizing daylight control and shadow hierarchy, architecture moves from being a static object to a living environment. I see myself as a composer, using negative space as a deliberate pause

between notes. These pauses allow the person within to breathe and reflect.

Venice, European modernism, and the Gulf's rapid evolution all shaped your eye. When you think about your design instinct today, where does it truly belong? My design instinct is not anchored to a single coordinate on a map; instead, it lives within the quiet tension between the three distinct pillars that shaped my eye. It truly belongs to a Contemporary Synthesis, occupying an interstitial space where we build environments that are technologically fearless yet emotionally resonant. From Venice, I carry a foundation of atmosphere and texture, an eye for how light reflects off water and the quiet dignity of materials that age with grace. European Modernism provides the skeletal structure, a discipline of precision and geometric clarity where form must follow function. This manifests as structural honesty, using steel, glass, and concrete for exactly



THE CODE

what they are while knowing precisely when to stop. The Gulf serves as my North Star of radical optimism and impossible scale, providing the ambition to merge ancestral heritage with hyper-modern technology. Today, my instinct resides in this borderless middle ground. I seek a timelessness achieved through modern means, creating spaces that feel as grounded as a stone palazzo yet as ambitious as a desert oasis.

You often work within spaces tied to leadership and governance. What is the most subtle architectural gesture that can make someone feel authority without a single symbol of power present? In my work within spaces of governance, true authority whispers through the physics of the room. When I strip away flags and seals, the most subtle architectural gesture is the management of thresholds and sightlines. It begins with the arrival sequence. By designing a calculated compression - a narrower entry - that opens into a voluminous, light-filled hall, the architecture commands the visitor's nervous system to pause and reset.

I also utilize the vanishing point. When structural lines, such as ceiling beams or floor patterns, converge toward a specific coordinate, they create a psychological gravity. This draws the eye naturally toward the leader without a single spotlight. This is supported by material silence. Using dense stone and concealed absorption to create "dead" acoustics eliminates echoes. In such a space, every spoken word carries significant weight. Ultimately, the most profound gesture is distance. A vast, uncluttered room suggests that the occupant requires no physical props to command the environment. This empty space creates an authority that is felt physically, an influence rooted in the very bones of the building.

Translating national identity into material and proportion is delicate work. How do you avoid nostalgia on one hand and emptiness on the other? I view national identity not as a decorative costume, but as a DNA sequence to be expressed through the physics of a building. To avoid the trap of nostalgia, I extract the logic of the past rather than its literal image. Instead of copying a traditional wind tower, I study how it manipulated air and translate that function into a high-performance contemporary facade. This abstracts the vernacular, honoring ancestral intelligence without being bound by its aesthetic limitations. To prevent the emptiness of global modernism, I rely on material gravity. I use local limestone but treat it with contemporary precision, cutting it into massive, monolithic slabs. This weight

provides a tactile connection to the earth, ensuring the design does not feel hollow or corporate. Finally, I use the geometry of proportion as a silent language of identity. By applying traditional fractal geometries and ratios to modern volumes, a structure feels familiar to the local psyche even without traditional decoration. This is the "third way" - merging the function of the past with the textures of the land to create a modern geometry that truly belongs.

Which project challenged you emotionally rather than technically, and what did it reveal about you beyond architecture? I once faced the design of a memorial in a post-conflict zone. While the physics and logistics were technically straightforward, the emotional weight was a profound reckoning. The struggle was not how to span a roof or select a specific stone, but the daunting question of how to build over a wound. Every line I drew felt like an intrusion; I had to move beyond being a designer to become a witness.

The Dar Mira Project in Rabat, this project stripped away the architect's ego and revealed a deep necessity for silence. I discovered a comfort with the void, understanding that the most powerful tool is often restraint, creating an emptiness for others to fill with their own thoughts. It taught me that my true role is stewardship rather than authorship. It forced me to think in centuries, seeking an emotional durability that outlasts trends. This shifted my focus from a synthesis of styles to a search for resonance. I no longer ask if a structure is innovative; I ask if it feels true. Architecture, I realized, is a mirror for the community.

When you return to a project years later, what tells you it succeeded: the way it looks, the way it aged, or the way people move inside it? When I return to a project once the dust of construction has settled, I am not searching for a photograph; aesthetics is merely a baseline. I first look for structural integrity, examining if the core architectural intent and its "razor-sharp" edges have survived the reality of maintenance. If the visual logic holds, the project possesses clarity. Next, I listen to the materials. In our climate, the sun is a brutal critic. Success is finding "Patina over Decay" - seeing a limestone floor polished by a million footsteps or wood that has silvered rather than rotted. This technical resilience shows the building is gracefully accepting its place in time. Yet, the ultimate proof is how people move within the volumes. I observe the "flow of silence," where individuals occupy the space with intuitive ownership. When they linger in a transitional threshold or use a ledge



FRONTLINERS

for sitting that was never "intended" for it, the calibrated proportions are working. A project succeeds when it becomes invisible, a silent background so fundamentally right it is taken for granted.

Your public installations sit between sculpture and civic memory. Do you feel the Gulf is entering an era where monuments become stories rather than statements? I believe we are witnessing a profound departure from the era of the vertical "statement" - the record-breaking silhouette designed for the satellite view. We are moving into the era of the "story," where the monument is no longer a static object, but a container for lived experience and collective memory. A statement demands a fleeting moment of awe, but a story invites a permanent sense of belonging. This shift manifests in the descent to eye-level. We are designing pedestrian monuments that invite the human body to occupy the structural volume and interact with materials that react to our specific ecosystem. By utilizing surfaces that weather, we acknowledge that our landscape is a living environment rather than a static desert.

You've invested in nurturing emerging designers through your scholarship initiative. What qualities do you look for in young creative minds today that can't be taught in a classroom? When I review the portfolios of young designers, I am rarely searching for technical proficiency; software is merely a tool that can be mastered in any classroom. Instead, I listen for intangible frequencies that suggest a mind capable of redefining our industry. First is a radical noticing, an intellectual curiosity that drives a student to investigate how salt air affects the oxidation of copper or how a specific shadow hierarchy alters a pedestrian's mood. This kind of observation is the bedrock of original thought. I also seek cultural agility. A designer must be a translator, possessing the emotional intelligence to bridge a digital-first mindset with a deep respect for ancestral craftsmanship. They must listen to what a site is asking for rather than imposing their own ego upon the land. Finally, I look for the "stomach" for failure. Architecture is a slow, often heartbreaking craft where many ideas are lost to budgets or physics; I need to see the grit in the failed sketches. In an era of rapid generation, the "why" becomes more valuable than the "what". I seek those who recognize we are not

just building structures, but the framework for human memory. **Supporting the next generation is also about shaping the direction of an industry. What kind of design culture would you like to see defining the UAE in the decades ahead?** I envision a UAE design culture that has moved past the era of the spectacle and settled into a story-driven maturity. We must pioneer a "New Vernacular" where identity is a living methodology rather than a museum piece. This culture should be defined by radical resourcefulness, treating our intense sun and sea as primary materials rather than obstacles to be air-conditioned away.

I hope to see an industry that prioritizes "Silent Architecture" - environments designed for the human nervous system and thermal comfort through calibrated proportions and natural light. We must shift from "Look at me" to "Feel this," reaching for an almost spiritual connection to our environment through restraint and clarity. This future requires hyper-local globalism, where we use advanced technologies to solve regional problems, allowing a modern facade to breathe like a traditional wind tower.

Decades from now, when the history of Gulf architecture is written, what kind of imprint would you hope your work leaves behind: aesthetic, cultural, or something more human? When the dust of expansion settles, I hope my imprint is found not in a visual signature, but in a philosophy of belonging. I want history to see my work as a bridge, a "vernacular of the future" that proves modern geometry and regional identity are not opposites. My aim is to move beyond the glass box to create living structures that breathe and shade as naturally as a palm grove. I hope to leave behind a "tactile memory". By treating local limestone and palm fiber with contemporary precision, I want people to touch a wall and feel a connection to their ancestors while standing in a space that looks like the future. This is about the dignity of memory; culture is not a museum piece, but a methodology for living. Ultimately, I seek a human imprint, the sanctuary. I care most about how the intersection of light and calibrated proportions influences the human state, making people feel grounded and still. If my work provides an architecture of continuity, allowing us to reach for the horizon without letting go of the earth, then I have succeeded. I want these environments to become the silent background of a confident society.

"I HOPE TO LEAVE BEHIND A 'TACTILE MEMORY'"



DAR MIRA LUXURY RESIDENTIAL VILLA IN MOROCCO



THE EIGHT PRINCIPLES



Loro Piana's latest Milan showcase proves that when craft is this precise, even the simplest object becomes something worth stopping for.

The Art of Less

What does quiet luxury look like in 2026? According to Loro Piana, it looks like a blanket - only this one comes with the kind of craftsmanship that makes you stop mid-step. Unveiled during Milan Design Week 2026, *Studies, Chapter I: On the Plaid* reads like a quiet power move. Set inside the brand's Cortile della Seta headquarters, the installation doesn't try to impress you instantly, it pulls you in slowly, then refuses to

let go. At its core is a simple idea: take something familiar and push it until it becomes something else entirely. Here, that "something" is a series of 24 one-off plaids, each treated like its own experiment. Different constructions. Different techniques. Different personalities. Some lean into texture, others into pattern, others into pure craftsmanship, but none feel accidental. This is where Loro Piana does what it does best: obsession, refined. You're not just looking at finished pieces; you're seeing the entire journey - fiber to yarn, yarn to fabric, fabric to object. It's less about decoration, more about process. The kind of process that turns materials like Vicuña and baby cashmere into something that feels almost untouchable. And yet, the point isn't to keep them at a distance. Quite the opposite. These are objects designed to live with you - draped, folded, moved, used - but elevated to a level where you start questioning if you even should.



Somewhere between design piece and heirloom, they sit in that sweet spot Loro Piana has mastered: luxury that doesn't shout, but lands. There's also something quietly radical about focusing on a plaid in 2026. No tech, no gimmicks, no futuristic spin, just craft, patience, and an understanding that true innovation sometimes comes from going deeper, not louder. Think of it as couture for the home. Made-to-order, deeply personal, and built on the idea that the smallest details carry the most weight. Because in a world obsessed with what's next, Loro Piana is making a strong case for what's already here - if you know how to look at it properly.

A NEW

Drawing from the region's climate, culture and evolving identity, Meshary Alnassar is part of a new generation redefining design in the Gulf. His work looks inward rather than outward, reinterpreting tradition through a contemporary lens to create spaces that feel both deeply rooted and distinctly modern.

LANGUAGE OF SPACE



You move between architecture and interior design. Where does a project really begin for you, with the structure, the atmosphere, or the story you want the space to tell? It always begins with the story. Before thinking about structure or materiality, I try to understand what the space needs to hold, the routines, the pace of life, and the personality behind it. The structure and the atmosphere then become tools to express that narrative. When the story is clear, every decision that follows feels intentional and grounded, that's why we make sure we get to know our clients very well in the client brief stage, to make sure we gather as much information as possible.

Good design is often invisible. What's the one detail in a space that people don't consciously notice but that completely changes how it feels? Definitely Transitions. The way you move from one space to another, a shift in

light, ceiling height, or material, is what quietly defines the experience. People rarely notice these moments, but they feel them. It's where the space gains rhythm and flow. That's why spatial design is so important to me.

If someone walked into a space you designed and understood your philosophy in 30 seconds, what would they feel? A sense of calm clarity. There's a quietness to it, nothing is competing for attention, yet nothing feels unresolved. It's not minimal for the sake of being minimal, but rather reduced to what truly matters. You feel at ease, but also aware that everything has been carefully considered, and makes you feel seen.

Your projects feel both contemporary and timeless. How do you balance designing for the present while ensuring a space will age

well? By focusing on what doesn't change. Proportion, scale, light, and material honesty are constants. I tend to avoid anything that feels overly tied to a specific moment, and instead anchor the design in elements that hold their value over time. That's usually what allows a space to feel relevant today and still age with dignity. But also allow the space to age, by adding and layering trinkets, artworks and textiles that make it feel lived in, personal and inviting.

Every man should have one perfectly designed room in his home. Which room is non-negotiable? Its always the living space. It's where life unfolds, whether in solitude or in company. It should be able to hold both equally well. When it's resolved properly, it becomes the emotional center of the home. It's





and more drawn to vernacular ones. I would choose a traditional courtyard house in the region, not to change it, but to reinterpret it for how we live today, while preserving its sense of privacy, climate response, and spatial hierarchy. Or a 1950s building from the GCC, revive it, repurpose it, give it a new life and relive its interiors. One of my favorite buildings is the Arab Fund building in Kuwait City, that would be a fun project. **The Gulf's design language is evolving quickly.** What excites you most about the region's architectural identity right now? There's a growing confidence in looking inward. Design is becoming less about imitation and more about reinterpretation, drawing from climate, materials, and cultural memory, but expressing them in a more refined and contemporary way. That shift feels

important. But also I don't think the Gulf design language is evolving, I think its finally being seen for what it is, as not every design language needs evolution, it might just need to be reinterpreted by different people in their own way, as a form of expression, as we all perceive things differently anyways. **Finally, what does good design add to someone's everyday life that they might not even realize they're missing?** A quiet sense of alignment. When a space is resolved, everything feels in place, visually, physically, and emotionally. It reduces friction in subtle ways, and over time, that translates into a deeper sense of comfort and clarity. Every detail needs to be accounted for, as aesthetics on their own aren't enough, it needs to work hand in hand with functionality and flow.

where you sit for a cup of tea, where you watch the sunset, where you light up and candle and have your loved ones over. The living spaces transform to align with your life's milestones, it changes with the people that occupy the home. It should be able to cater for all these moments, emotions and life events. **Every designer has an obsession, materials, lighting, proportions. What's the detail you personally obsess over the most?** I think lighting makes or breaks a space. Not just how much of it enters a space, but how it behaves, how it moves, softens surfaces, and changes throughout the day. It has the ability to transform a space without adding anything to it. You notice nowadays people don't use downlight as much as they used to, its mainly lamps and indirect lighting. It allows you to set different modes and transform you space accordingly. **If you could redesign one iconic building or space in the world just for fun, what would it be?** I'm less interested in iconic buildings



DESIGN'S NEW



VOICE

Luxury is shifting from spectacle to intimacy, from ownership to experience. At the center of that change is Lebanese designer Fadi Yachoui, an emerging force in collectible design who is quietly redefining how we engage with objects.



In an era where status is usually measured in horsepower, wrist complications, or auction results, a quieter symbol of power is beginning to emerge, one that lives not in garages or safes, but in the spaces we inhabit every day. Collectible design, once the domain of niche connoisseurs, is fast becoming the new language of cultural authority. At the center of this shift stands Fadi Yachoui, the Beirut-based architect and founder of Atelier L'inconnu, whose sculptural works bridge heritage and modernity with rare emotional precision. His latest piece, La Volupté, a sensuous, architectural seat reviving endangered Lebanese wicker craftsmanship, has just earned Best Collection at the Créateurs Design Awards 2026, placing him firmly on the global design map. Yet Yachoui's rise is less about spectacle than conviction. Working from a city defined as much by resilience as by creativity, he approaches furniture not as decoration or status, but as presence: objects that age with their owners, shape rituals, and quietly redefine what luxury means now. For ELLE Man Arabia, he reflects on sensuality, survival, and why the most powerful objects today might be the ones you live with every single day.

Atelier L'inconnu just beat some of the biggest names in collectible design. What was the very first thought that crossed your mind when you heard you'd won: pride, disbelief, or pressure to outdo yourself next? Honestly, disbelief came first. Then came a moment of quiet confirmation that choosing to produce in Lebanon while positioning the work internationally was the right decision after all. When you're working from Beirut, often with limited means but strong conviction, you don't design expecting validation at that scale. Pride came later, and it was a quiet one. More than pressure to outdo myself, it felt like responsibility: to stay sincere, to keep working from the same place of rigor and curiosity that brought Atelier L'inconnu here in the first place. You describe La Volupté as sculptural and architectural, but the name literally means pleasure. How important is sensuality in your design language? Sensuality is fundamental to my design language. I believe furniture should be felt before it is fully understood. Architecture provides structure, but pleasure is what gives an object its meaning. With La Volupté, I was interested in the tension between control and softness, between geometry and



Opening page: Atelier L'inconnu Nopal Lounge Seater
Sofa Top: Fadi Yachoui Top right: House of Today x
Dubai Design Week Below: Ginger with Pasti





Top right: Ginger Beit Chabeb Right: Ginger and Petra Below: L'inconnu La Volupte Conversational Table Opposite page: Atelier L'inconnu



the body. Function is a baseline necessary, but never sufficient. Emotional provocation is what transforms a piece from an object into a presence. If a design doesn't stir something on an emotional or physical level, I believe its impact may be limited.

You're reviving endangered Lebanese wicker craftsmanship. Do you see yourself more as a designer or as a cultural preservationist with a modern toolbox? I see myself as a designer first, but one who knows design doesn't exist in a vacuum. For me, preservation isn't about nostalgia; it's about evolution. Craft survives only when it is allowed to change and enter new contexts.

What did this collection reveal to you about the dialogue between heritage, material, and innovation? In this collection, I used a very old

material and reintroduce it in a contemporary way. This was both a design challenge on how to honor the soul of the material while pushing its boundaries and a challenge for the craftsmen, who work with familiar materials yet execute something entirely unexpected. In this process, I see myself as a bridge between tradition and innovation, between the memory of what was and the vision of what can be. It's about rediscovering techniques that were on the verge of disappearing in Lebanon, giving them a voice and a future, and ensuring that the craft, the material, and the stories embedded in them continue to live on for generations to come.

What techniques are next on your preservation list? I am currently very interested in artisanal work and interventions that allow me to convey an idea through the material itself. For my next collection, I am already exploring a forgotten material, aiming to revive it in a contemporary context. If I manage to bring it back to life in a meaningful way, that would be incredibly fulfilling.

Lebanon is often associated with crisis headlines. How consciously do you design against that narrative and how much does resilience actually shape your creative process? I do not design so much against the narrative as beyond it. Resilience is part of daily life here, it is almost embedded in our muscle memory. That reality has taught me to be resourceful, to trust intuition, and to work with what is

available rather than waiting for ideal conditions. In a way, constraint sharpens clarity. Personally, I am someone who looks for beauty in life rather than dwelling on negativity. Even when headlines focus on crisis, I choose to see the richness, creativity, and potential around me, and that optimism inevitably shapes how I approach my work.

In today's world, watches, cars, and art signal status. Do you think collectible furniture is becoming the new power object for modern men? Yes, but I believe it goes beyond status. What is powerful to me about collectible design is that it reflects personal taste in a way that speaks volumes about the individual. Choosing pieces that are not dictated by trends shows refinement, confidence, and a true sense of self. For me, that is luxury: having pieces that express personality rather than simply fitting in.

Furniture, unlike many other collectibles, becomes part of daily life. How does that intimacy change the meaning of power and luxury in design? Collectible furniture has a special kind of power because it lives with you, ages with you, and becomes part of your everyday life, shaping rituals and creating memories. Unlike watches, cars, or art, which signal status, furniture offers a quieter, more intimate form of power — one that celebrates patience, connoisseurship, and material intelligence, while leaving a lasting imprint on the spaces and moments that define your life.

What's the riskiest design decision you've made so far, the one that could've failed but ended up defining your signature? Allowing discomfort into the work pieces that don't try to please immediately. Early on, I embraced irregular proportions, bold silhouettes, and material juxtapositions that felt almost confrontational. It could have alienated people, but instead it clarified the studio's identity.

You're now represented by The Invisible Collection, the holy grail of collectible design. How do you balance creative freedom with the realities of luxury market demand? I am fortunate that The Invisible Collection values strong authorship. The balance comes from clarity: knowing what I will compromise on and what I won't. Market demand can shape scale or finish, but the essence of the piece, its attitude has to remain intact.

What does your creative ritual look like? I do not really have a fixed ritual or specific moment for designing. Sometimes I find myself wondering how a particular idea came to be, and I just smile because it feels as if there is a little person in my head I'd love to meet one day. This little character seems to act according to my emotions and instincts, always carrying a story that shapes my experiences in architecture, interiors, and furniture and in life in general. My creativity, in a way, is guided more by these internal narratives than by a schedule or ritual



Performance, Rewired

Rē founders on redefining recovery, community and modern wellness.

Dubai has no shortage of gyms and spas, but Rē was built on a different philosophy. Drawing on sports science, nervous-system regulation and community-driven wellness, Alberto Bitar and Talal Kalaawi explain how their concept connects movement, recovery, and longevity under one roof.

You've worked with athletes and high-performing professionals for years. What patterns did you start noticing that made you rethink how people in cities like Dubai approach performance and recovery? There wasn't a dramatic lightbulb moment. It was a gradual realization that kept repeating itself. I spent more than 12 years working closely

with athletes and high-performing professionals, with a background in sports science and sports psychology. Over time, a pattern became clear. Athletes push hard when it's time to perform, but they also prioritize recovery, refueling, resting and sleeping. Their systems understand when to switch on and when to switch off. People in demanding careers live differently. Constant deadlines, decision-making and digital stimulation keep them in a prolonged fight-or-flight state. The nervous system rarely shifts into rest-and-digest mode, which is essential for both physical and mental health. The issue wasn't stress itself, it was imbalance. Dubai didn't need another gym or spa. It needed a system that respected how the nervous system actually works. Performance without recovery isn't sustainable. Eventually, it leads to burnout.

At what point did that realization turn into the idea for Rē and how did your partnership with Talal Kalaawi shape the concept? That understanding reshaped my entire approach. Performance and recovery are not opposites; they are partners. Strength comes from knowing when to push and when to switch off. When I shared this perspective with Talal Kalaawi, Rē's co-founder, the conversation quickly shifted from philosophy to structure. Talal comes from an investment and financial risk management background, and he immediately understood that if we were going to build something meaningful, it needed to be both scientifically grounded and operationally strong. Together, we built Rē as both a system for the nervous system and a system for growth, a space rooted in science, but designed with the discipline

and infrastructure needed to scale responsibly. It wasn't born from personal burnout, but from seeing the same imbalance repeated in people who were otherwise incredibly successful in their careers.

Most wellness spaces are either 'performance' or 'relaxation.' You're building something that feels like performance, peace, and connection at once. How do you balance energy with stillness in a single space? Most people are tired of being sent from one place to another. A gym tells them to see a physio, the physio suggests strength training, a Pilates studio recommends lifting, a trainer says they need recovery, and a recovery space tells them to fix their movement first. Everything complements each other, but everything is fragmented.

What we realized is that people don't need more places to go. They need one system that connects it all. At Rē, energy and stillness aren't separate bookings on different days, they're sequenced inside one program. Movement, recovery, nervous system regulation, nutrition and sleep optimization are designed to work together and evolve with you. It's not about stacking classes. It's about sequencing them properly. When everything operates under one philosophy, progress stops feeling scattered and starts feeling intentional. That's how you balance intensity and stillness, you stop treating them as separate destinations. They're part of the same journey.

You use the word social in your name. In a city obsessed with luxury experiences, what does it mean to socialize wellness rather than just practice it privately? There's a thin line between social and curated. One is controlled. The other is collective. But health doesn't only happen one-on-one. At Rē, when we use the word "social," we mean something very specific. We're talking about co-regulation. Shared experiences, whether it's a group class, a communal sauna, a contrast session, or simply sitting in the hangout area continuing a conversation after training, create a subtle but powerful sense of belonging. You feel grounded not only in your body, but in a room where everyone chose to be there for the same reason.

Your communal sauna and contrast room seem designed to encourage connection. How does the space itself help foster those interactions? They host up to 10 people, and what happens inside is interesting, business conversations outside a boardroom, fostering meaningful connections, even healthier alternatives to traditional nightlife. The environment filters intention. We see social wellbeing as a core pillar of health. Meaningful relationships are one of the strongest predictors of longevity. Rather than treating connection as an event or an afterthought, we built it into the architecture of the space. To socialize wellness is to make health collective, not performative.

The design feels more like an art gallery than a gym or spa. How much do aesthetics influence the physiological or emotional impact of wellness here? More than people realize. Your nervous system reads a space before you do. At Rē, the earthy palette, stone, sand and clay tones, isn't about style; it's about regulation. Natural textures, curved architecture

and warm lighting reduce visual noise and help the body settle faster. Even the contrast and ice bath experience is designed this way. Cold exposure activates the system, but the surrounding environment, warm light, soft textures and contained space, helps the body return to calm more efficiently. That's why it feels more like a gallery than a gym. Presence is a physiological state, and the space itself can support it.

Contrast therapy, sound healing and personalised nutrition plans are often treated as add-ons. At Rē they feel central. How did you decide what belongs in your core offering? They're not add-ons. They sit at the center of what we call our 360° wellness blueprint, built on three core pillars: biochemical health, biomechanical health and mental health. True wellness happens when those systems work together. Biomechanical health focuses on how the body moves and functions, strength training, mobility, corrective work and physiotherapy. If the body doesn't move well, nothing else scales. Mental health is about regulation: balancing the nervous system and improving recovery capacity. That's where contrast therapy, breathwork and sound healing come in. Cold exposure, heat and guided parasympathetic activation aren't trends; they're tools that help the body shift states more efficiently. Whether someone comes to enhance performance, recover from injury or invest in longevity, the approach always integrates multiple modalities. Recovery, nutrition and nervous system work aren't extras, they're foundational.

There are amazing spas and gyms in Dubai. Why should someone choose Rē over a destination spa day or a private fitness trainer? Dubai has incredible spas and excellent trainers and they serve an important purpose.

Rē serves a bigger one. We're built for the long run: longevity, healthy aging and improving performance over time, not chasing quick fixes. Everything begins with alignment. Not just between services, but between what someone is doing and what their body actually needs. Many people train hard but recover poorly. Others prioritize recovery but never build real strength. Some focus on nutrition while neglecting movement. The pieces exist, but they often don't move in the same direction. What we do is bring them into sync. Training supports recovery, recovery supports performance and nutrition reinforces both. As the individual evolves, the plan evolves with them. It's not about doing more, it's about doing the right things at the right time.

QUICK FIRE RÉ EDITION

- Ice bath or infrared sauna... Ice bath.
- Morning movement or night-time recovery, when does Rē hit hardest... Night-time recovery.
- Solo reset or group energy... Group energy is the secret sauce because shared effort elevates individual performance.
- Science-backed biohacking or ancient rituals... Both. I trust practices that have stood the test of time and are validated by data and real human outcomes.
- First-timer must-try: breathwork, contrast therapy, or sound healing... Contrast therapy. It combines all in one experience. Less time, bigger shift.



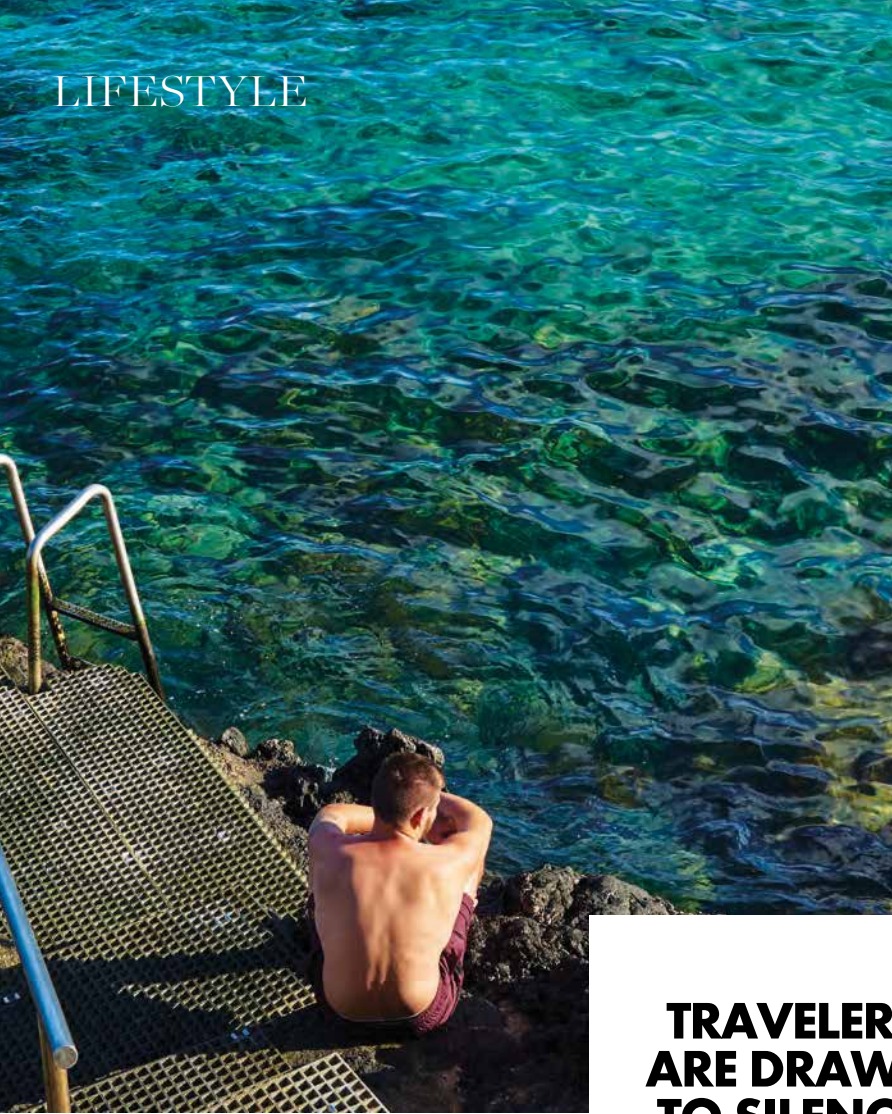
A Black Island,

LAND OF VOLCANIC ISLANDS, LAVA, SUNLIGHT,
AND TIME THAT MOVES A LITTLE SLOWER

Written in White

If you didn't mention the name Lanzarote, many people might not even know where this island is located on the world map. And that might be its greatest charm. A small island in the Canary Islands, near the coast of west Africa, belonging to Spain, that has never been in a hurry to attract attention, but has left a deep, lasting impression, like a dream.

Lanzarote is a story between 'black' and 'white'. The black of lava, volcanic rock, and land molded by the power of the earth's depths. The white of the architecture, houses, and the lines of life intentionally set. Allowing nature to dictate the rhythm. The landscape here was created by a major volcanic eruption in the 18th-19th centuries. Dark red lava flowed and covered the land, creating a strange and captivating landscape. Think of the surface of Mars: hills, lava ravines, and rough, coarse rock - all sculptures created by nature over centuries, requiring no additional embellishment. What sets Lanzarote apart from other tourist islands is its 'intentional non-competition with nature.' The island has almost no tall buildings, no billboards, no tangled power lines, and no distracting lights. The sun sets, and everything is controlled to be calm, serene, and harmonious, creating a unique charm that is both raw and clean at the same time. This concept is fundamentally rooted in the ideas of César Manrique, the legendary artist and architect of the island, a man who believed that art should not conquer nature, but should coexist with it respectfully. Therefore, the houses on the island are predominantly white, with doors and windows. Using only green, blue, and brown, the result is a visual unity that is so strong it's as if the entire island is a single, unified work of art.



The seaside village of Punta Mujeres is synonymous with tranquility. There are no luxury resorts or fancy shops, just natural pools, lava rock formations, crystal-clear water, and people living life at a leisurely pace. Sitting and watching the waves, listening to the wind, and letting time pass by, becomes a more valuable activity than any simple check-in. Another spot that reveals the gentleness of nature is Las Grietas, a deep lava gorge eroded by natural processes. The intricate, winding lines create an interior landscape reminiscent of a volcanic Grand Canyon, demonstrating how strength and delicacy can coexist beautifully. Lanzarote may not be the easiest destination to reach, but perhaps it is precisely that difficulty that makes the journey worthwhile. This island doesn't demand anything extraordinary, nor does it elicit excitement. But it opens up space for you to 'stop' and listen to the sounds of nature, and reconsider the rhythm of your own life. For anyone who wants to know what Mars in its human-world version looks like, Lanzarote is the answer. Quiet, yet incredibly powerful.

TRAVELERS ARE DRAWN TO SILENCE, NATURE, AND SLOW MOMENTS OF ESCAPE

In the heart of Lanzarote is Timanfaya National Park, an active volcanic area. Its eruptions between 1730 and 1736, lasting 6 full years, transformed the land into a sea of dark red lava. Visitors can only access the park by bus; there is no self-driving, walking, or stopping to take photos at will, because just a few inches beneath the surface. The heat from within the earth still permeates the air as the car winds its way along the lava rock. The scene before us is a silent lesson in the immense power of nature - beautiful, yet never gentle. The advantage of the island's compact size is that you can drive from north to south in less than an hour. But every stretch offers a different feeling. Some parts are desert lava, some are postcard-perfect golden sand beaches, and some routes lead to viewpoints offering panoramic views. The sea and volcanoes in a single frame. A contrast that is simple, cool, and powerful. Life on the island unfolds simply, without effort. Small restaurants feel like a friend's house. The food: Simple yet flavorful canary; grilled squid served with mojo rojo and mojo Verde sauces - a happiness that needs no explanation. The sincerity of the people here turns every meal into an experience, something far beyond just eating.



The people on the island live in harmony with nature, which is both beautiful and challenging. The black lava soil, the strong ocean winds, the relentless sunlight, and the white houses reflect an attitude of living in harmony with nature rather than competing with it.

**A QUIET
TENSION:
TWO DESIGN
VOICES, WHERE
CONTRAST
CREATES
HARMONY**



6 PLACES, ONE STAGE OF CALM
• Princesa Yaiza Suite Hotel Resort
 Premium resort in Playa Blanca offering ocean and beach views. Flamingo near Papagayo Bay located amidst beautiful gardens and a large swimming pool, perfect for a relaxing day off.

ARCHITECTURE IN BALANCE, WHERE RAW MEETS REFINED, AND STRUCTURE FINDS ITS FLOW

- **Iberostar Selection Lanzarote Park** Ideal for travelers who desire completeness without sacrificing tranquility. Spacious rooms, multi-zone swimming pools, and central areas designed for everyone to enjoy without feeling cramped.
- **La Casa de los Naranjos** A small boutique hotel in Haría, in the northern part of the island, that offers a homier feel. La Casa de los Naranjos is surrounded by orange groves and lush green landscapes, a stark contrast to the image of black lava of Lanzarote.
- **La Isla y el Mar Hotel** A contemporary boutique hotel in Puerto del Carmen that perfectly blends simple, stylish, and warm. La Isla y el Mar is the answer for travelers. For those seeking both tranquility and convenience.
- **Secrets Lanzarote Resort & Spa** An adults-only resort in Puerto Calero designed for profound relaxation, Secrets Lanzarote is a space of quiet, relaxation, and self-care. Spa, ocean views, and an infinity pool work together to slow down all the hustle and bustle.
- **Hotel Fariones** A classic beachfront hotel in Puerto del Carmen that blends traditional luxury with one of the best locations on the island. Hotel Fariones is perfect for travelers who want to be close to everything but still maintain the quality of their stay.



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