

ELLE MAN Arabia

October 2026

CULTURE CLUB
THE REGION'S ART SCENE IS HAVING A MOMENT

THE DENiZ EFFECT

THE RISE, THE ROLES AND THE REINVENTION OF DENiZ CAN AKTAŞ

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AUDEMARS PIGUET

Le Brassus





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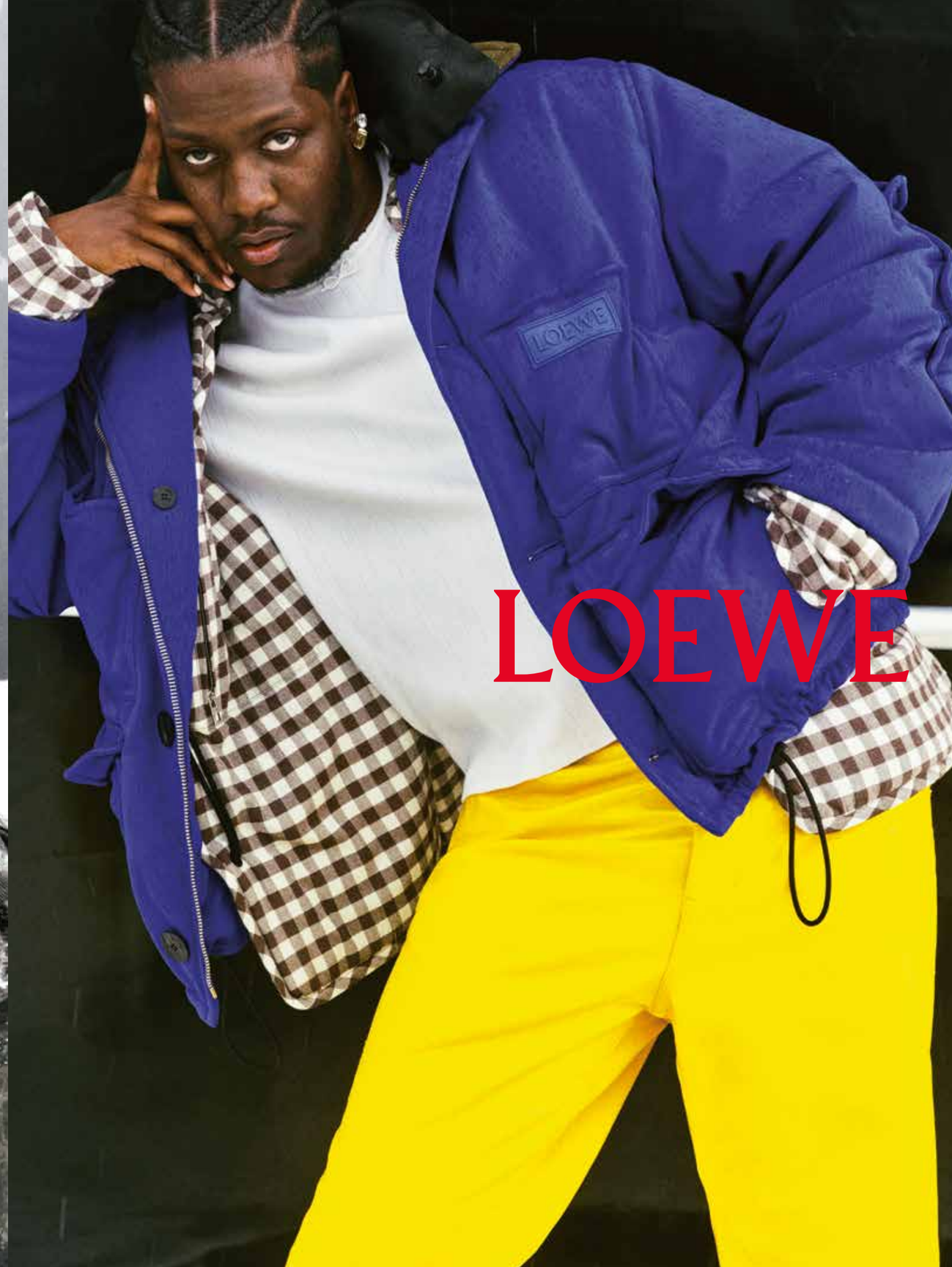
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ALPINE EAGLE

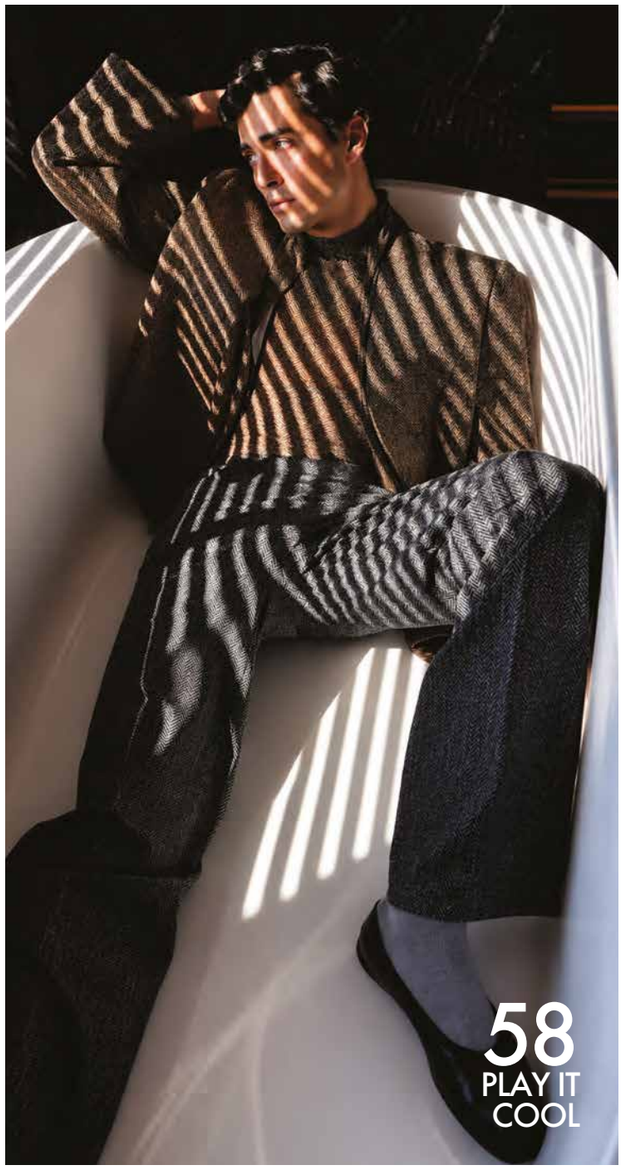
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THE ARTISAN OF EMOTIONS – SINCE 1860

ELLE MAN Arabia
October 2026
Issue 008

Contents



EVERY MONTH

13
THE VIBE
Khaki, the color every man should be wearing right now

14
FASHION MEMO
Your curated roundup of the noteworthy news to pay attention to now

20
NEW SCHOOL
Dior FW 26 is what happens when old-school Paris meets a new generation

22
MOST WANTED
Cool loafers, charm-carrying belts and a seriously crazy hat game to choose from

26
THE HUWA WORLD
a new Downtown Cairo home is taking HUWA - and its vision of the modern man - somewhere much bigger

32
THE DENIZ EFFECT
Deniz Can Aktas opens up about life in the spotlight, the characters that shape him and why getting comfortable is never part of the plan

42
RULE BREAKER
Old-school Paris, sharp tailoring and a little rebellion, Jonathan Anderson gives Dior Winter 2026–27 a new attitude

50
POSTCARDS FROM FALL
Great coats, sharp tailoring and standout layers - consider this your wardrobe update from the road

58
PLAY IT COOL
The new season proves the best way to wear the new season is not to take it too seriously

68
HEART & SOLE
Christian Louboutin talks pop culture, travel, and why instinct always trumps ambition

WATCHES

72
TIME, REIMAGINED
Everything you need to know about the timepieces setting the pace right now

78
RACING AGAINST TIME
Fernando Alonso on precision, longevity, life in the fast lane and why there's still plenty left on the clock

GROOMING

83
DEO MUST-HAVES
Better formulas, smarter ingredients and freshness that actually goes the distance

84
RADAR
Hot new products to add to your grooming arsenal this season

86
PARTING WAYS
The modern side part is less about a strict divide and more about shifting the balance

87
BUZZ WORTHY
Forget complicated cuts and endless styling, the buzz cut is where its at this season



ON THE COVER
DENiZ CAN AKTAŞ
Photographer
MEHMET ERZINCAN
Styling
OMAR ABDELGHANI

Luxury,
every day.

New Maserati GranTurismo Trofeo.
Engine V6 AWD, acceleration 0–100 3.5 sec, 590 HP, max speed 320 KM/H, torque 650 NM.

Maserati
maserati.com

ELLE MAN Arabia
October 2026
Issue 008

Contents



88
BED HEAD
This Fall, the runways made a convincing case for hair that looks better the less you interfere with it

90
SCENT OF TOMORROW
The future smells good thanks to a new generation of scents made to intrigue, seduce and linger

CULTURE

98
THE GUIDE
Don't miss this season's essential film, music and more

100
OBJECTS OF DESIRE
The books worthy of prime position on your coffee table

102
CULTURE CLUB
Everything happening in the cultural scene in our region

106
BUILDING A WORLD OF OBJECTS
A look in the universe of Dia Mrad

110
A LIFE IN COLOR
Abdulqader Al Rais is still finding new ways to see the world around him

112
AZIZ ABDO EVOLVED
On identity, ambition, modern masculinity and what comes next

LIFESTYLE

124
THE FINAL LIST
You're guide to the season ending of tennis

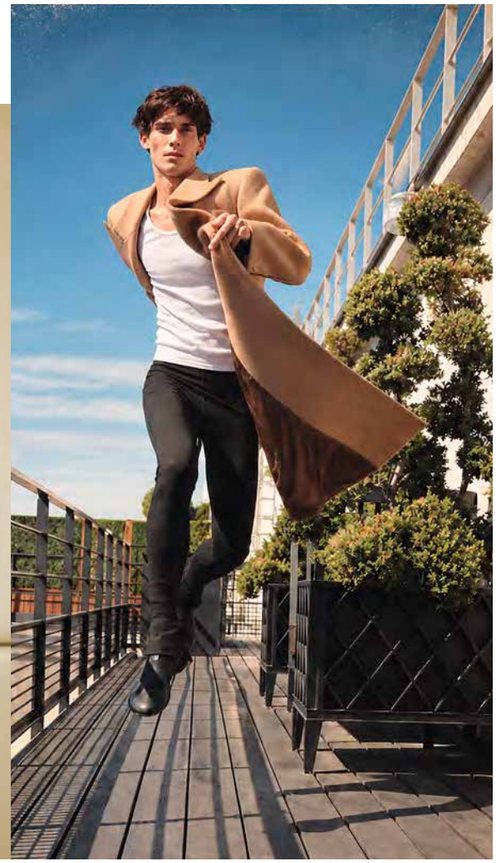
126
WHAT'S THE BUZZ
The latest happenings in the world of tech, sports and music

128
ALPINE JOURNEY
A winter journey in search of inspiration

136
PEAK PERFORMANCE
What to pack for a seriously stylish ski escape

Below: All eyes on Deniz Can Aktaş. And for good reason. **Right:** Fall is calling, and your wardrobe needs to answer.





Make Your Mark

Dear Readers,
New season, new rules. Or should we say, fewer rules? This Fall, fashion is having a little fun with itself. Think sharp tailoring with a rebellious streak, statement hats that refuse to go unnoticed, and accessories with plenty of personality. From Dior's fresh take on old-school Parisian style to a wardrobe that knows how to make an entrance, playing it safe is officially out of style.

Speaking of making an impression, our cover star Deniz Can Aktaş is doing exactly that. With a growing list of standout roles and a determination to keep pushing himself, the Turkish actor is proving that getting comfortable is never part of the plan. In our cover story, he opens up about life in the spotlight, the characters that have shaped him and why the best may still be ahead.

And there's plenty more to get excited about. We get into the fast lane with Formula One legend Fernando Alonso, talk instinct and creativity with Christian Louboutin, and explore the world of fine watchmaking's latest showstoppers. Add a little art, culture, seriously good grooming and a winter escape worth packing for, and you've got an issue that's all about making every moment count. Here's to a season of doing things your own way.

Elle Man Arabia team

BOLT FROM THE BLUE
For FW26, Jonathan Anderson puts some muscle into Dior's house codes. The new Bolt is structured, graphic and made for everyday life, with signature Cannage, solid hardware and plenty of room for the essentials.

LAYER UP...

RICH COLOR, GREAT TEXTURES AND OLD-SCHOOL CLASSICS WITH A NEW ATTITUDE SET THE TONE FOR THE SEASON

"DIOR BOLT" BAG

THE VIBE

Somewhere between olive, army and khaki sits the color every man should be wearing right now. Consider green officially cleared for duty.



SUPREME



CHERRY LOS ANGELES



GUCCI EYEWEAR



BOTTEGA VENETA



CELINE



SAINT LAURENT



PANERAI



LOUIS VUITTON



BODE



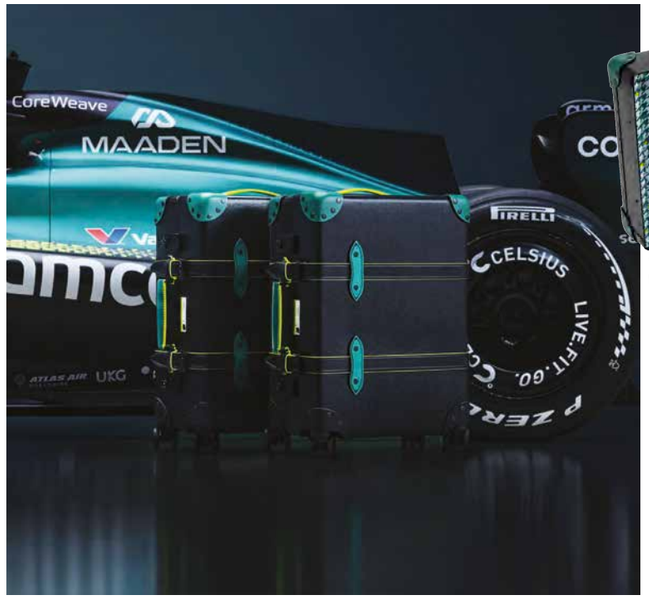


Fashion Memo

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

EVERYBODY IS WEARING A TRANS-SEASONAL JACKET

When the weather can't quite make up its mind, neither should your wardrobe. Lightweight enough to layer, but substantial enough to handle the chill, the right jacket is the piece you'll throw over everything right now.





FAST TRACK

Globe-Trotter and Aston Martin Aramco are back on the grid, this time taking F1 style straight to departures. Think classic British luggage, Aston Martin Green and flashes of racing lime, all in a seriously limited run.

LAUNCHMETRICS SPOTLIGHT

NEW KID ON THE BLOCK

Moncler is going big in New York, opening its biggest store in the world, a 23,680-square-foot Fifth Avenue flagship spanning two floors. The new space brings Moncler Collection, Grenoble and Genius under one seriously impressive roof, alongside exclusive drops and the brand's first made-to-order atelier for personalized pieces - because apparently off-the-rack puffers just won't cut it anymore.





COVETED COLLAB

WHO: ETRO X BIRKENSTOCK
WHAT: Paisley meets practicality as the Boston clog and Gizeh sandal are reworked in rich suede, embroidery, statement buckles and plenty of fringe, giving your most comfortable shoes a very good reason to leave the house.

KEEP AN EYE OUT FOR...

Justin Bieber is putting a futuristic spin on eyewear with SKYLRK's new "Speed Demon" sunglasses. Translucent wraparound frames and tonal tinted lenses come in punchy purple, red, orange and blue, with more colorways already teased. No release date yet, but consider them firmly on our radar.





SKATING LESSON

Fifty years of skate culture hits the road with 50 Years of VISION, a traveling exhibition digging into the brand's boards, graphics, photography and attitude that helped shape skateboarding as we know it. Catch it in Shanghai from October 1–30, before it rolls into Tokyo from December 4–13.

RED HOT

Summer might be over, but things are still heating up. Spiced reds are all over FW26, turning jackets, knits and tailoring into the quickest way to wake up a winter wardrobe. Go big with a head-turning layer or keep things low-key with a flash of red below the ankle. Either way, consider your neutrals officially on notice.



DIOR HOMME

AMI PARIS

WILD MOUNTAINEERING

ETUDES

#Elletip

Don't overthink the color match. Red looks best when it's the odd one out, so throw it over the neutrals already hanging in your wardrobe.



SYSTEM

ON OUR SHOPPING LISTS



1. SAINT LAURENT **2.** EYEVAN7285 **3.** RHUDE **4.** CELINE
5. DRIES VAN NOTEN **6.** VERSACE



PRADA

LAUNCHMETRICS SPOTLIGHT





Street Style

WEATHERMAN

Rain or shine, the trench coat is back on duty. Traditional beige still does the job, but darker shades, exaggerated proportions and unexpected layers are giving the old-school raincoat a much cooler forecast. The best part? There's no complicated styling required; throw one over whatever you're already wearing and suddenly the whole look feels pulled together. No rain necessary.



LAUNCHMETRICS SPOTLIGHT



KNIT PICKY

Throw it back to Grandpa and pull out your favorite vintage knits. From classic cable-knit sweaters to Fair Isle, argyle and retro cardigans, staying warm this season takes its cues from the past. Just keep the rest of the look firmly in the present - relaxed trousers, great denim and modern footwear - because the goal is Grandpa style, not actually dressing like Grandpa.

ON OUR SHOPPING LISTS


AIMÉ LEON DORE


JW ANDERSON


VERSACE


VISVIM

ON OUR SHOPPING LISTS



1. BODE **2.** VALENTINO GARAVANI **3.** MAISON ALBA **4.** PIERRE-LOUIS MASCIA **5.** AUTRY **6.** SCAROSSO

PLUSH HOUR

Velvet is back, but forget the smoking jacket. This season, fashion's plushest fabric is turning up on shirts, trousers, jackets and even shoes, bringing a little after-dark attitude to the everyday. The rule? One velvet piece is cool. Head-to-toe and you're hosting the party.


AMIRI


GIORGIO ARMANI

#Elletip

Velvet shoes might just be the easiest cheat. Add them to jeans and a knit and you've instantly made the whole thing look more considered.


AURALEE
DOLCE & GABBANA
DERRICK
AMIRI

New SCHOOL

JONATHAN ANDERSON'S DIOR FW 26 IS WHAT HAPPENS WHEN OLD-SCHOOL PARIS MEETS A NEW GENERATION









Forget playing by the rules. For FW26, Jonathan Anderson throws Dior's history into the mix with Paul Poiret, sharp tailoring, denim, parkas and a little aristocratic excess. The result? Dressing up without taking yourself too seriously.

The inspiration

It all starts with Paul Poiret. Anderson imagines a gang of modern-day Parisian flâneurs stumbling across the legendary couturier's plaque near Avenue Montaigne and runs with it. History lesson, but make it fashion.

Suit yourself

Tailoring gets seriously lean. Jackets stretch long, blazers shrink down, Bar jackets are cropped and trousers stay narrow. Traditional? Technically. Predictable? Not even close.

Outer limits

A bomber becomes a brocade cape. Field jackets puff out at the back. Coats cocoon the body. Anderson takes practical outerwear and turns the drama all the way up.

Material boy

Donegal tweed, velvet, jacquard, embroidery, fringe; subtle this is not. Against the collection's dark palette, texture does most of the talking.

Heavy metal

Dior turns up the shine with sequins, metallic embroidery and statement hardware, then brings it back down to earth with denim and heavy knits. High glamour, low effort.

In the bag

Dior's soft messenger bags are made for the everyday, bringing a laid-back edge to the collection's more extravagant side. Add D-shaped loafers and heeled lace-ups and the accessories are anything but an afterthought.















#ELLE TIP:
Play the texture game. Brown suede looks even better against wool trousers, worn-in denim or corduroy. The richer the mix, the better.


MILANO M STR S26

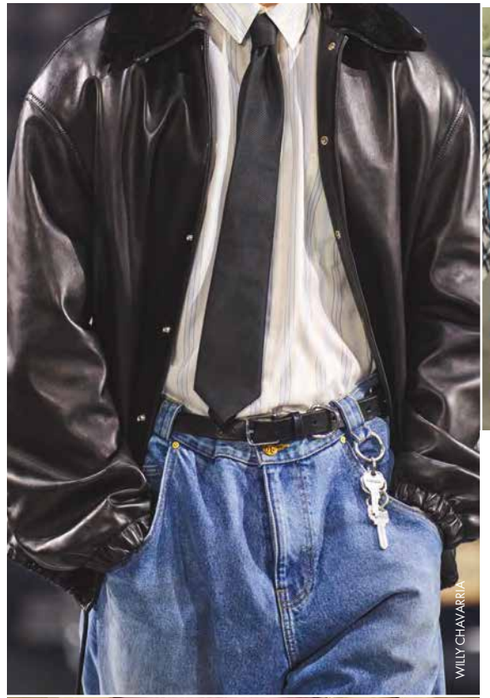
SMOOTH OPERATOR

The loafer has loosened up. This season, polished leather makes room for rich suede in every shade of brown imaginable, from dark roast to warm tobacco and sandy tan. Slim rubber soles keep things light underfoot and knock the stuffiness out of an otherwise classic shape. They're smart without feeling corporate, casual without looking lazy and comfortable enough to make your sneakers slightly nervous.

1. GUCCI **2.** CELINE **3.** BOTTEGA VENETA **4.** BERLUTI **5.** LOEWE **6.** SAINT LAURENT **7.** KENZO **8.** DOLCE & GABBANA **9.** PRADA


1
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9

LAUNCHMETRICS SPOTLIGHT


WILLY CHAVARRIA


NAHMIAS


MONDAY BLUES


SACAI

Street Style

ON THE HOOK

The belt loop has landed itself a second job. No longer there just to keep your trousers in check, it's now carrying the extras too. Clip them on, let them hang and resist the urge to tidy things up - a little clutter is the whole point.


LOUIS VUITTON


NAHMIAS


HERMES


DOLCE & GABBANA


WILLY CHAVARRIA







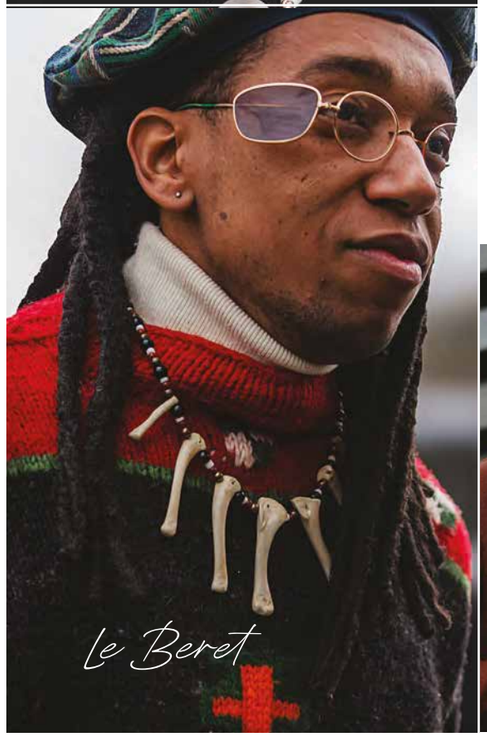




Street Style

HAT TRICK

Somewhere between grandad's pageboy cap and a fisherman's rolled-up beanie, fashion found its latest rivalry. Throw the beret into the mix and the battle for top spot gets interesting. Polished and perched versus rolled-up and rugged, whichever side you land on, wear yours like it's always been there, even if you bought it yesterday.





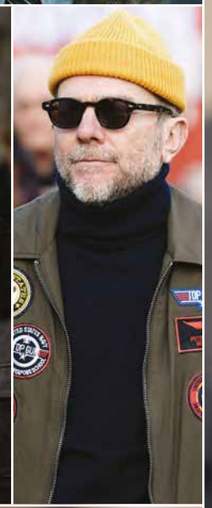




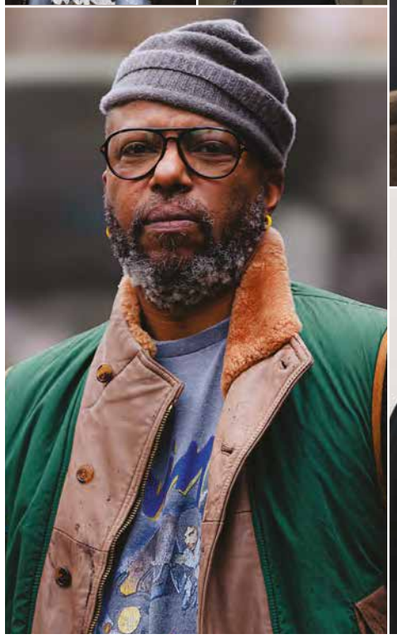
LAUNCHMETRICS SPOTLIGHT









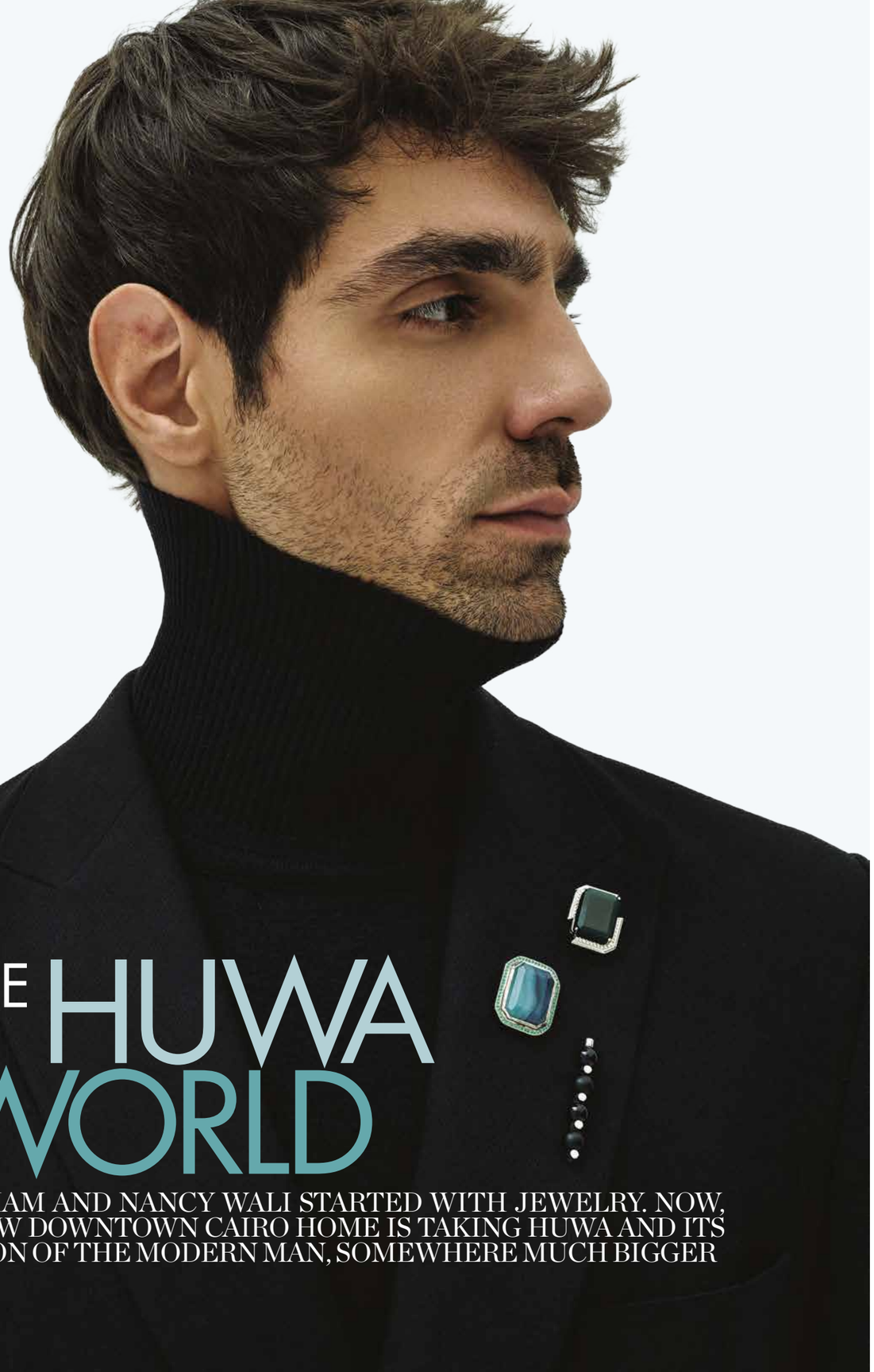








LAUNCHMETRICS SPOTLIGHT



THE HUWA WORLD

HISHAM AND NANCY WALI STARTED WITH JEWELRY. NOW, A NEW DOWNTOWN CAIRO HOME IS TAKING HUWA AND ITS VISION OF THE MODERN MAN, SOMEWHERE MUCH BIGGER



A beautiful lighter without the three-piece suit. Pearls without questioning whether they're masculine enough. A signet ring worn as easily with tailoring as with a T-shirt. Hisham and Nancy Wali's vision for HUWA has always been less about following the traditional codes of menswear and more about giving men the freedom to make them their own. Now, with a new home in the heart of Downtown Cairo, that vision is getting bigger. Jewelry remains at its core, but around it comes a growing universe of accessories, objects and even HUWA Café. ELLE Man sits down with Hisham to talk changing masculinity, Egyptian identity and building a world that goes far beyond the jewelry box.

Men's relationship with jewelry has changed dramatically over the past decade. When you started HUWA, did you have to convince men to wear jewelry and what are they asking you for now that they never would have asked for then? Absolutely. When Nancy and I started HUWA, there was definitely an element of education involved. Men were comfortable with a watch, cufflinks, maybe a wedding band, but beyond that, jewelry could still feel intimidating. I remember having to explain how to wear a lapel pin, how to layer bracelets, or why a necklace could work with something as simple as a white T-shirt. There was almost this idea that jewelry belonged to a particular type of man. People would genuinely ask us, "But what kind of man would wear this?" And men themselves were sometimes worried about crossing this imaginary line of wearing too much. Today, the conversation is completely different. Men come in knowing what they want. They're asking for tennis bracelets, necklaces, pinky rings, colored stones, pearls, prayer beads, statement pieces - things I probably would have had to convince them to try when we started. And what I love most is that they're no longer asking, "Can I wear this?" They're asking, "How do I make this mine?" That, for me, is the biggest change.



As men have become more adventurous with jewelry, has your own approach to designing for them changed too? What excites you now that perhaps wouldn't have when you first launched HUWA? Completely. In the beginning, I was probably designing with a certain awareness of how far I could push the HUWA man. Today, I don't really think that way anymore. Men have given us permission to be much more adventurous with scale, color, stones, materials and even the idea of what masculine jewelry can be. I'm increasingly interested in pieces that have presence: a beautiful pearl, an unexpected stone, a sculptural silver form, something that almost feels like a small object of art. But I never want something to be different simply for the sake of being different. There still has to be elegance and wearability. My own definition of masculinity has evolved through HUWA as well. Masculinity doesn't have to mean something heavy, dark or aggressive. A man can wear pearls. He can wear color. He can wear something delicate. Confidence is what makes it masculine.

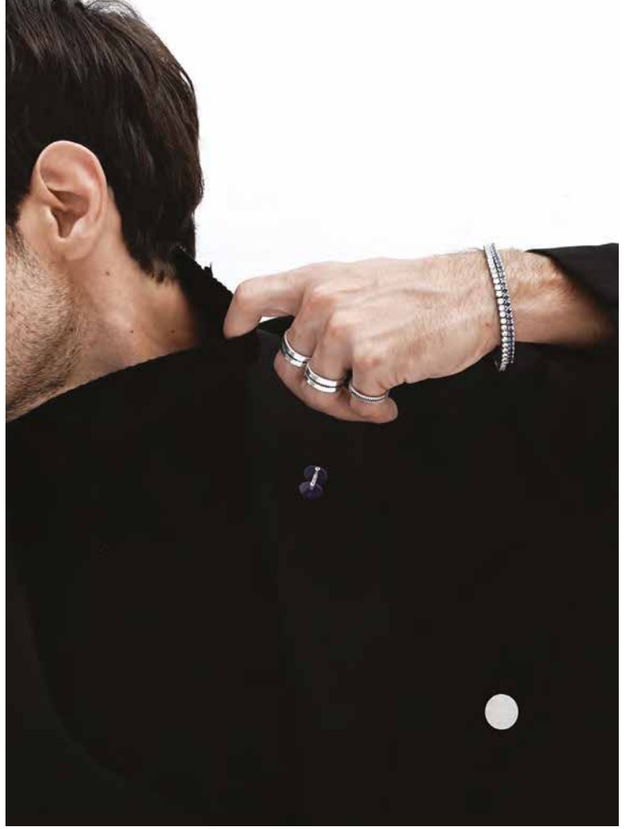
That evolution seems to be coming to life with the new HUWA house in Downtown Cairo. Why Downtown? The funny thing is, Downtown wasn't part of the plan at all. Nancy and I already had our first store in New Cairo, which has been our home for the past three years, and the natural next step was supposed to be the other side of the city, in Sheikh Zayed. Then the opportunity in Downtown came along, and I remember thinking: we may not be ready for this right now, but we can't let it pass. There's something incredibly powerful about saying Downtown Cairo. Think about the great cities of the world and how much their historic centers represent their identity. Cairo has that too - incredible architecture, history, energy and character - and Downtown today is going through another evolution. As an Egyptian brand, being part

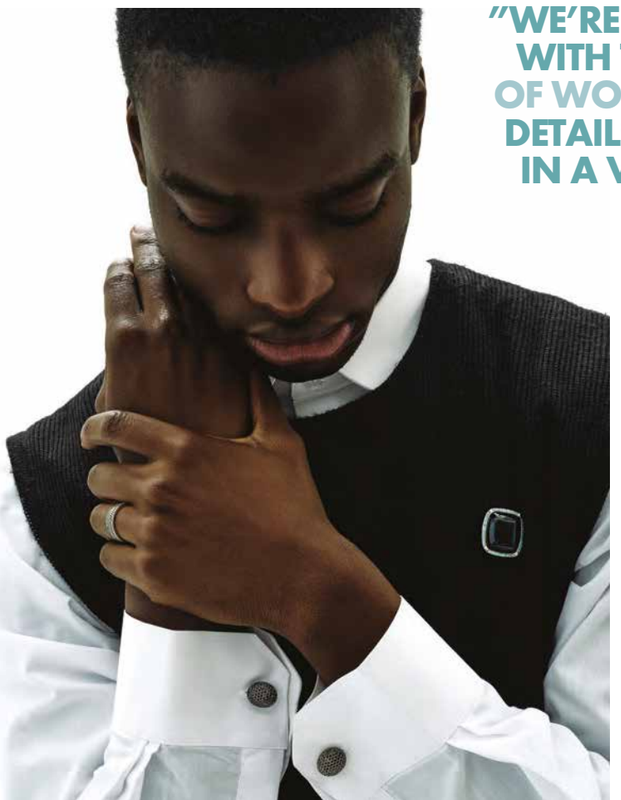
of that moment felt very important to us. We're incredibly proud to come from Egypt, but we've never wanted HUWA to be defined simply as a "local" brand. I want someone to see a HUWA piece in Paris, Milan, London or Tokyo and feel that it belongs there, and then discover that it was designed and crafted in Egypt. To me, that's incredibly powerful.

What did you want to capture from the neighborhood in the new space? For Nancy and me, having a home in the heart of Cairo becomes almost a statement: this is where we come from, this is part of who we are, and we're here to stay. The space itself reflects that. We're mixing concrete flooring with traditional mosaic, a lot of woodwork and more classic details, but treating everything in a very contemporary way. I don't want it to feel like we've recreated old Cairo, and I don't want it to feel like we've simply dropped an international luxury boutique into Downtown either. I want it to feel like HUWA could only have created this space here.

The new space feels like the beginning of something much bigger for HUWA. Are you simply expanding the brand, or are you really building an entire world around the HUWA man? We're definitely building a world. HUWA means "him." So at some point the question naturally became: if HUWA is about him, why should we stop at what he wears around his wrist or his neck? What does he carry? What does he put in his pocket? What sunglasses does he wear? What does he travel with? What does he collect? Where does he meet his friends? What does he drink? That's the world Nancy and I see growing around HUWA. But one thing is very important to us: jewelry will always be the heart of the house. That's our craft, our foundation and our identity. Everything else exists around it and supports it, rather than replacing it.

The new space will be 80 per cent jewelry and 20 per cent lifestyle.





"WE'RE MIXING CONCRETE FLOORING WITH TRADITIONAL MOSAIC, A LOT OF WOODWORK AND MORE CLASSIC DETAILS, BUT TREATING EVERYTHING IN A VERY CONTEMPORARY WAY"











What made you decide that HUWA was ready to move beyond jewelry, and what makes an object feel distinctly "HUWA" to you? It happened very naturally. Over time, our clients started trusting our taste beyond jewelry. Once someone trusts the way you design a bracelet or a ring, there's an opportunity to take that same design language into the other objects he lives with. But that 80/20 balance is very deliberate. Nancy and I never want the lifestyle side to dilute what HUWA is. We are a jewelry house first. The 20 percent simply allows us to tell a bigger story around the man wearing it. For something to feel HUWA, it has to pass a very simple test for me: would I actually want to own it? It should feel masculine without trying too hard to be masculine. It should be tactile, beautifully made and functional, but there should always be one detail that makes you look twice.

Lighters, cigar cases, cardholders, pocket squares, sunglasses... you're entering some very classic territories of men's style. How do you take these traditionally gentlemanly objects and make them feel relevant to the way men actually dress and live now?

By removing the costume from them. I love classic men's style, and that's always been part of HUWA's DNA. But I don't want a man to feel as though he has to wear a three-piece suit to carry a beautiful

"THE BEST-DRESSED MEN RARELY LOOK AS THOUGH THEY SPENT TWO HOURS DECIDING WHAT TO WEAR"







lighter or wear a pocket square. A HUWA man might wear a signet ring with a suit one day and that same ring with linen trousers and a T-shirt the next. That's how men dress now. The boundaries between formal and casual have almost disappeared. So when we approach these traditional objects, we keep what made them beautiful in the first place - the craftsmanship, the ritual, the sense of permanence - but remove the formality around them. I love the idea of bringing back gentlemanly objects without bringing back the rules that used to come with them.

You've always said that every detail in a man's outfit matters. So give us the Hisham Wali rulebook: what are the small details that instantly make a man look well dressed, and what's the one thing men consistently get wrong? My first rule is probably: stop trying so hard. The best-dressed men rarely look as though they spent two hours deciding what to wear. Fit comes first. You can wear the most expensive jacket in the world, but if the shoulder is wrong or the trousers are the wrong length, nothing else will save it. Then I look at the details: good shoes, a beautiful watch if you wear one, jewelry that feels personal, the right sunglasses, and grooming. Even how you roll your sleeves matters. And then I would remove one thing. Men often think being well dressed means adding more - another bracelet, another ring, another logo, another statement. Sometimes the most sophisticated decision is knowing when to stop. I love jewelry, obviously, but jewelry should reveal something about you, not compete for attention with everything else you're wearing. Style should look instinctive.

Photographer
MEHMET ERIZINCAN
Stylist
OMAR ABDELGHANI

THE DENIZ *EFFECT*

Bold moves, big ambitions and no time for playing it safe. Deniz Can Aktaş talks career, character and carving his own path, with Hublot keeping time.



Hublot Big Bang Unico King Gold, 44 mm
K Koncept, Made with Manners, Maison Du Mec



Hublot Big Bang
Reloaded Blue
Ceramic, 44 mm
Full Look, Tod's



Hublot Big Bang Reloaded
Titanium Ceramic, 44 mm
Full Look, Loro Piana

COVER STORY



Hublot Big Bang Reloaded
Titanium Ceramic, 44 mm
Full Look, George Hobeika



Hublot Spirit of Big Bang
Impact All Black, 42 mm
Full Look, Loro Piana

Let's start with where you are right now. What does an average day in Deniz Can Aktaş's life look like at the moment? These days, if we're talking about a typical day when I'm not working, I mostly spend my time exercising, being with my family, and resting. Since my working days tend to be quite intense, I try to make the most of my days off by doing things that help both my body and mind relax.

You've had a pretty intense few years professionally. Does life feel fast right now, or are you someone who's good at switching off when you leave set? I think I manage to disconnect from work when I'm away from the set. Otherwise, the intense pace and constant demands of the job wouldn't be mentally sustainable.

You're back with Yeraltı and Haydar Ali. What made you say yes to him in the first place? I can count several factors that influenced my decision. What really convinced me was how exciting the script was, even when reading it as a whole. Haydar Ali is driven by love, revenge, and friendship, which are powerful and meaningful emotions strong enough to push someone into action. The fact that I had already worked with the production and technical teams on my previous project was also a factor in my decision making.

When you first read a character, what are you looking for? Is there usually one thing that makes you think, "I want this"? The script as a whole and the impact my character has on the story are the deciding factors for me. However, sometimes, even when both are strong, the character's main motivations don't necessarily allow me to visualize the scene or feel its emotional impact while reading. When I reach one of my character's scenes, I pay particular attention to my own physical reactions. Does my heart start beating faster? Can I visualize the scene effortlessly? Do I truly understand the character? Do his next words come out of my mouth before I've even read them? For me, these reactions are a kind of litmus test for whether I'm able to genuinely connect and empathize with the character.

You spent 63 episodes as Halil İbrahim in Hudutsuz Sevda before moving into a completely different world with Yeraltı. Was it difficult to shake him off, both for yourself and for an audience that had become so attached to him? This was actually one of my concerns before we started filming. I spent a lot of time thinking about how to make audiences embrace a new character and believe in him as a real person, without diminishing the impact of a previous character that I had personally grown attached to and that had resonated so deeply with me and the viewers. But from the very first day on set, that concern gradually began to fade. When I watched the first episode, I remember saying to myself, "Okay, Haydar Ali is a completely different person." And as it turned out, the audience seemed to feel the same way.

You've said that difficulty feeds your creative process. At this point in your career, are you more afraid of failing at something new or becoming too comfortable doing something you know you're good at?
I know that in acting, the moment you start telling yourself, "I'm doing great," and get too comfortable, things can start to go wrong. But sometimes, without even realizing it, you find yourself slipping into those comfort zones. Falling into these zones unconsciously can be dangerous and even frightening. Whenever I catch myself in that position, I immediately start looking for new dynamics within the script and my character that will challenge me and push me further.

Is there a part of Haydar Ali that feels very close to you and another part you simply don't understand at all? The way Haydar Ali fights to survive in a world where he doesn't belong, while staying true to who he is, is very similar to how I try to find my own place in life. That's where I feel the strongest connection to him. Our methods and reactions may be different, but the struggle (to stay true to who you are in a world where one doesn't belong) itself is something I know well and have experienced in my own life. That's why I understand him so deeply, and I don't judge him.

A lot of the men you've played exist in worlds built around loyalty, honor, revenge, power and protection. Has playing them ever made you question your own definition of what it means to be a man? Social norms surrounding masculinity and femininity may vary slightly from country to country and culture to culture, but they're often quite similar. I've always been inclined to see people as human beings first, rather than defining or judging them by their gender. So when it comes to the powerful emotions you mentioned, I try to understand them from a human perspective rather than through the lens of masculinity. Sometimes I simply ask myself, "What would I do in his position?" I believe Haydar Ali is doing the best he can, shaped by his experiences, his upbringing, and the values he's learned throughout his life.

And what does masculinity mean to you now? Has your idea of it changed as you've got older? Naturally, as I get older, my values, my sense of purpose, and the kind of impact I want to have on the world continues to evolve. I've also never wanted those things to remain unchanged. I believe that after a certain age, words without actions should no longer be enough. I've learned to not judge people by their gender or what they say, but by how they live, how they treat others, and ultimately, by their actions and behavior.

There's often this expectation that men should have everything figured out. At 33, do you feel like you know yourself pretty well, or are you still discovering who you are? Life is shaped by the way you choose to see and interpret it. It's a constant series of new choices and possibilities, and if you remain stuck in a fixed mindset or perspective, life becomes monotonous and loses its color. That's why I wouldn't want to have everything figured out anyway. Thankfully, I've been here for 33 years, and it's precisely the things I still haven't figured out that keep me curious, open to change, and feeling alive.

Your career is built around time in a strange way - long days on set, months spent inside one character, then suddenly moving on to the next. What has acting taught you about how you want to spend your own time? By its very nature, this profession comes with constant changes. There are periods of intense work, followed by long stretches of waiting and rest, and then suddenly you're thrown into an entirely new world, trying to find your place within it. Because I feel this suits my personality I genuinely enjoy acting. I wouldn't say my profession taught me how I want to spend my personal time, but I can say that it has given me the space to spend it the way I choose.

A watch is one of those rare objects that can be incredibly technical but also deeply personal. What draws you to a watch? I've always been drawn to timeless watches. When chosen and worn appropriately, a watch is not only elegant but also an accessory that can truly complete the character of an outfit, especially in menswear.

Hublot has always had a bold approach to watchmaking, bringing together unexpected materials, technology and traditional craftsmanship. When you look at the Hublot timepiece you're wearing today, what speaks to you most about it? By design, you might expect watches that are sporty, elegant, and bold to look chaotic. Instead, Hublot manages to bring these elements together through its unique design, creating something that feels completely cohesive. To me, making something difficult look effortless is what makes a design truly valuable.

If you could mark one moment in your career with a watch, which moment would it be? I still remember the very first day of my career as if it were yesterday. That moment has stayed with me as a life lesson, and it's something I'll carry with me forever.

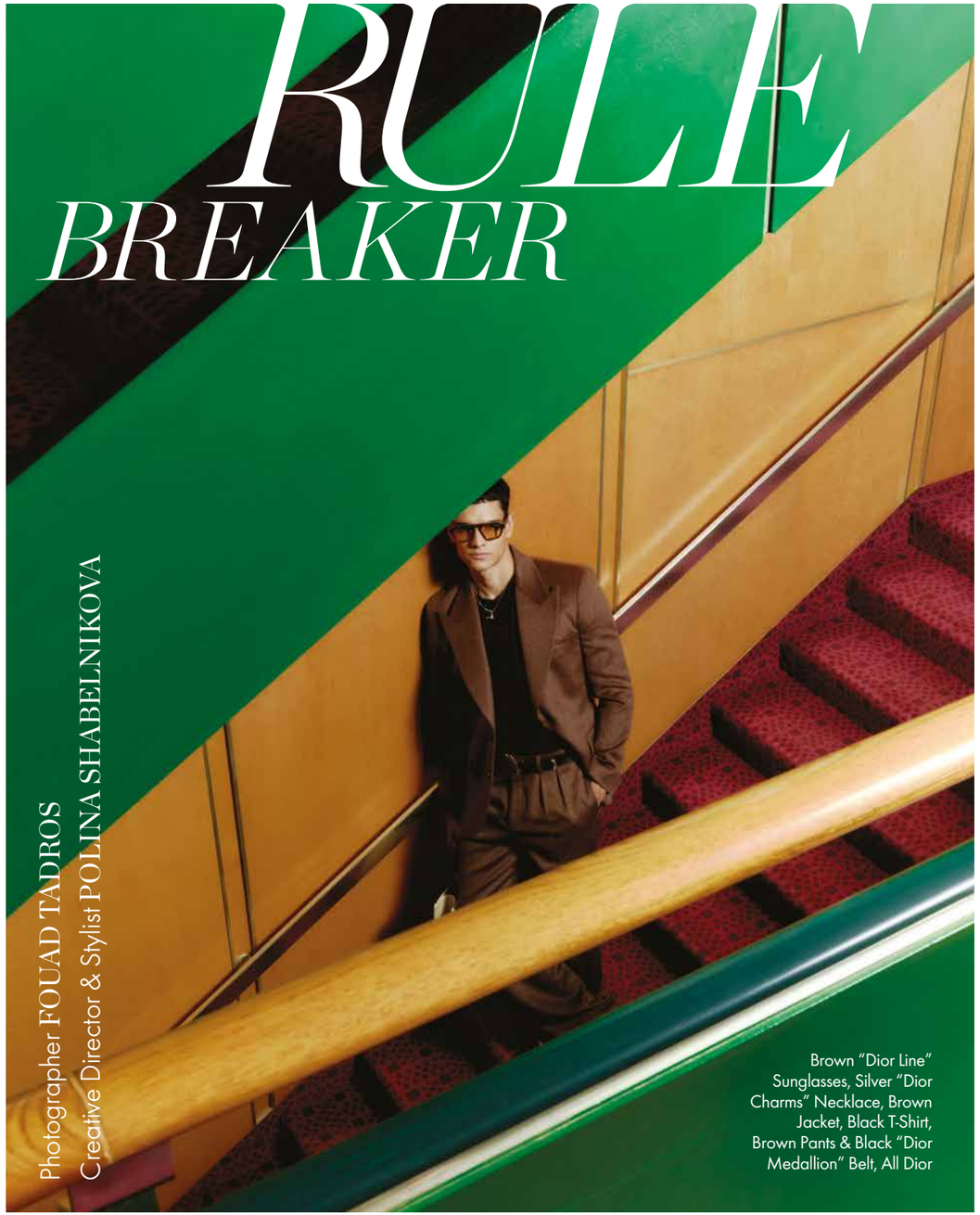
TALENT: DENIZ CAN AKTAS; PHOTOGRAPHER: MEHMET ERIZINCAN; CREATIVE DIRECTOR: DIALA BASSATNE; STYLIST: OMAR ABDELGHANI; GROOMING: NURI SERKCI; MAKEUP: CANAN HIZLI; LOCATION: MANDARIN ORIENTAL ISTANBUL



Hublot Spirit of Big Bang
Titanium Ceramic, 42 mm
Full Look, Maison Pluie

OLD-SCHOOL PARIS, SHARP TAILORING AND A LITTLE REBELLION, JONATHAN ANDERSON GIVES THE DIOR WINTER 2026–27 MEN'S COLLECTION A NEW ATTITUDE

RULE BREAKER



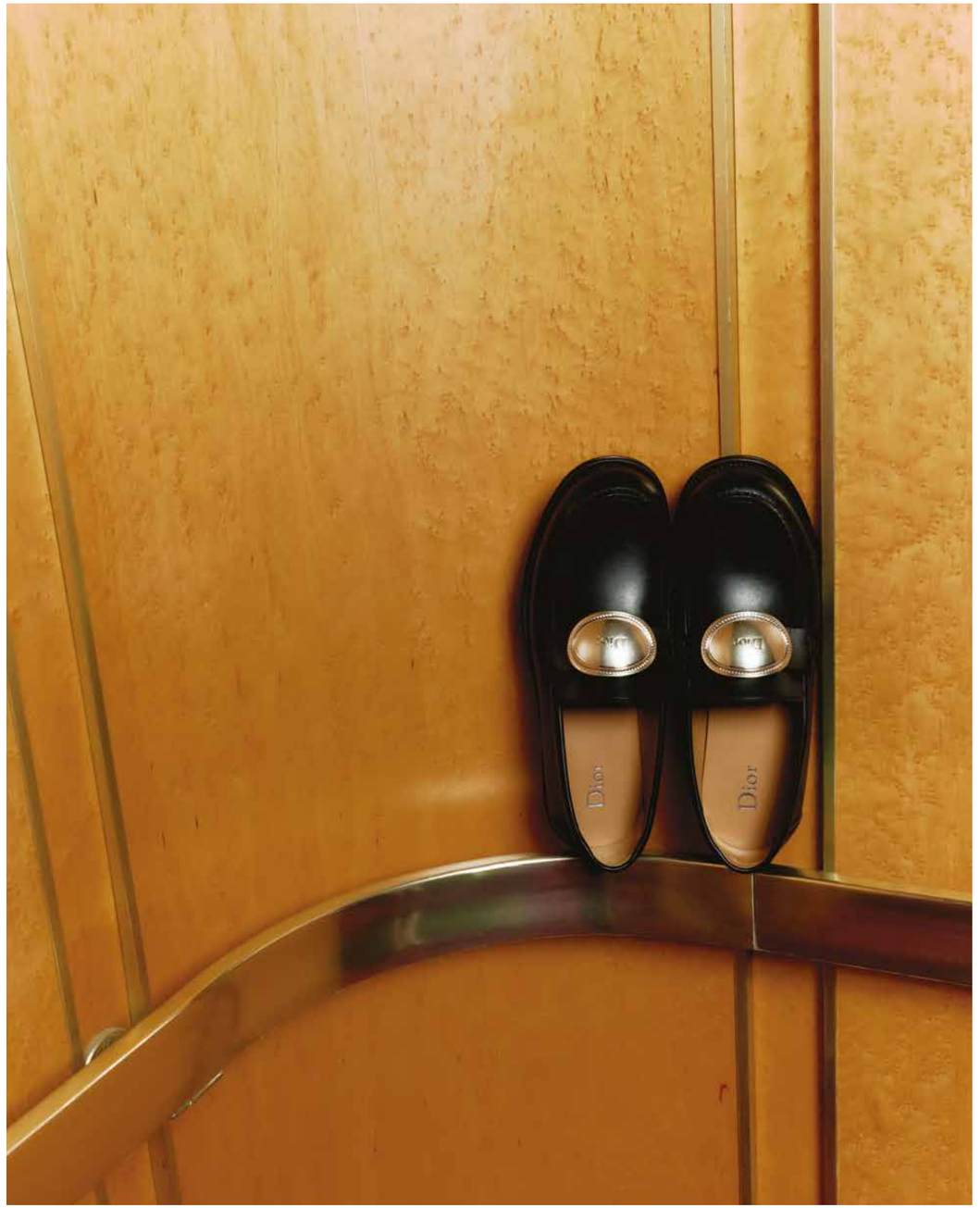
Photographer FOUAD TADROS
Creative Director & Stylist POLINA SHABELNIKOVA

Brown "Dior Line" Sunglasses, Silver "Dior Charms" Necklace, Brown Jacket, Black T-Shirt, Brown Pants & Black "Dior Medallion" Belt, All Dior

White Pleated Collar, White Shirt, Black Coat, Black Pants with "Dior Medallion" Buttons, & Black "Dior Medallion" Buckle Loafers, All Dior

Make up by Dior Beauty

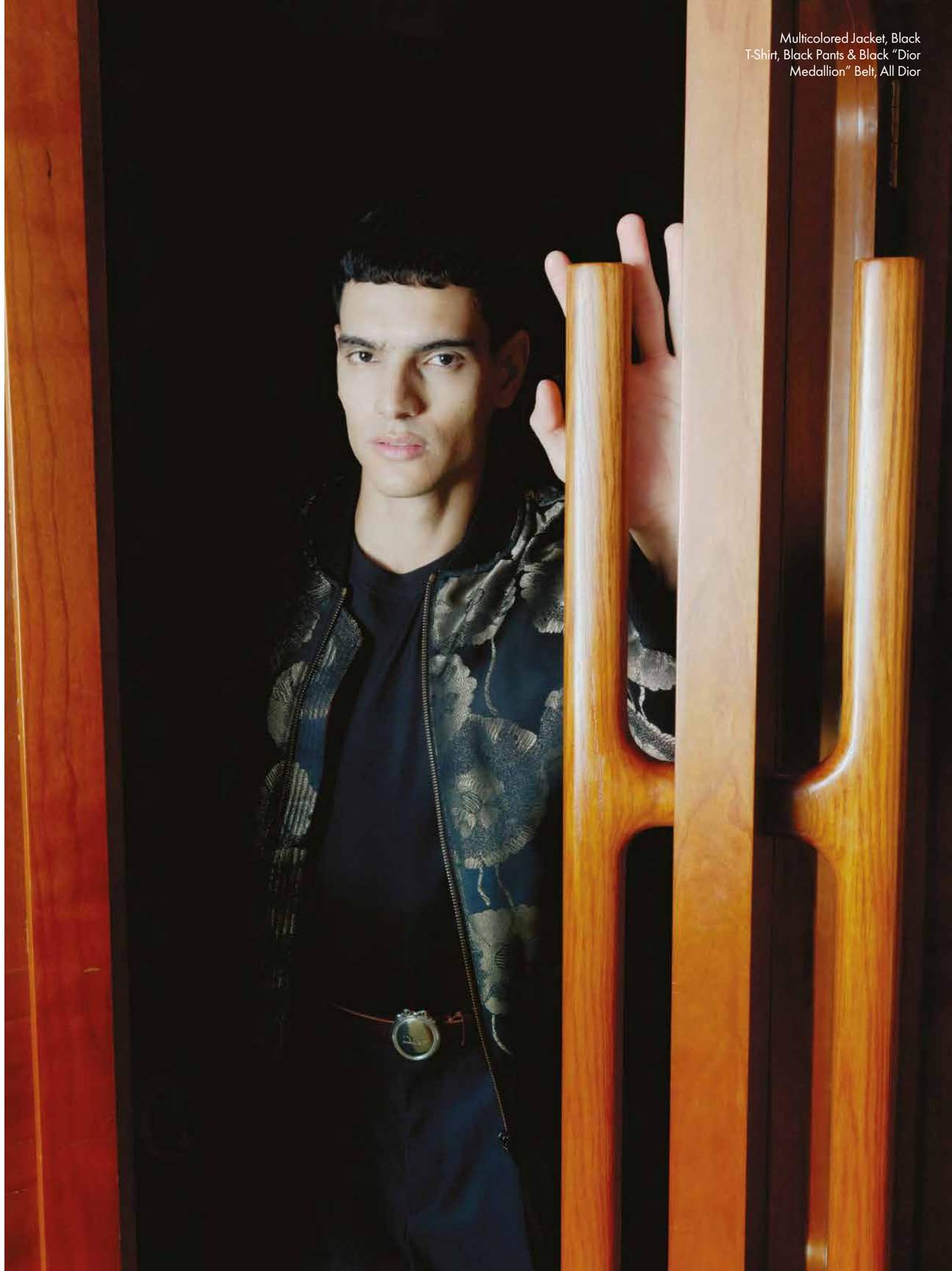
Blue Denim Bar Jacket, Beige Shirt & Black Cargo Shorts, All Dior



Black "Dior Medallion" Buckle Loafers, Dior

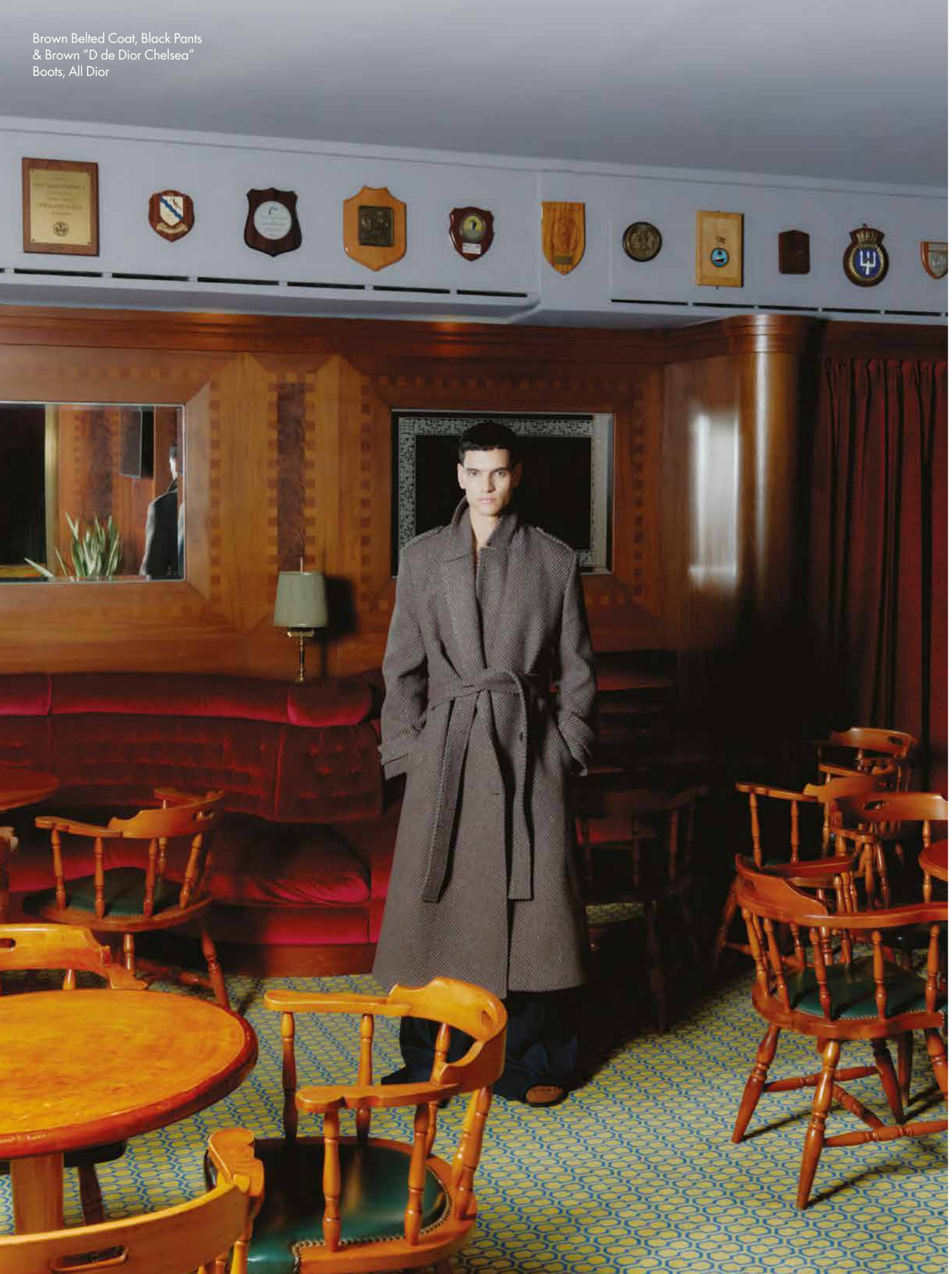


"Dior Black Suit" Sunglasses, Black
Pleated Collar & Yellow Jacket, All Dior

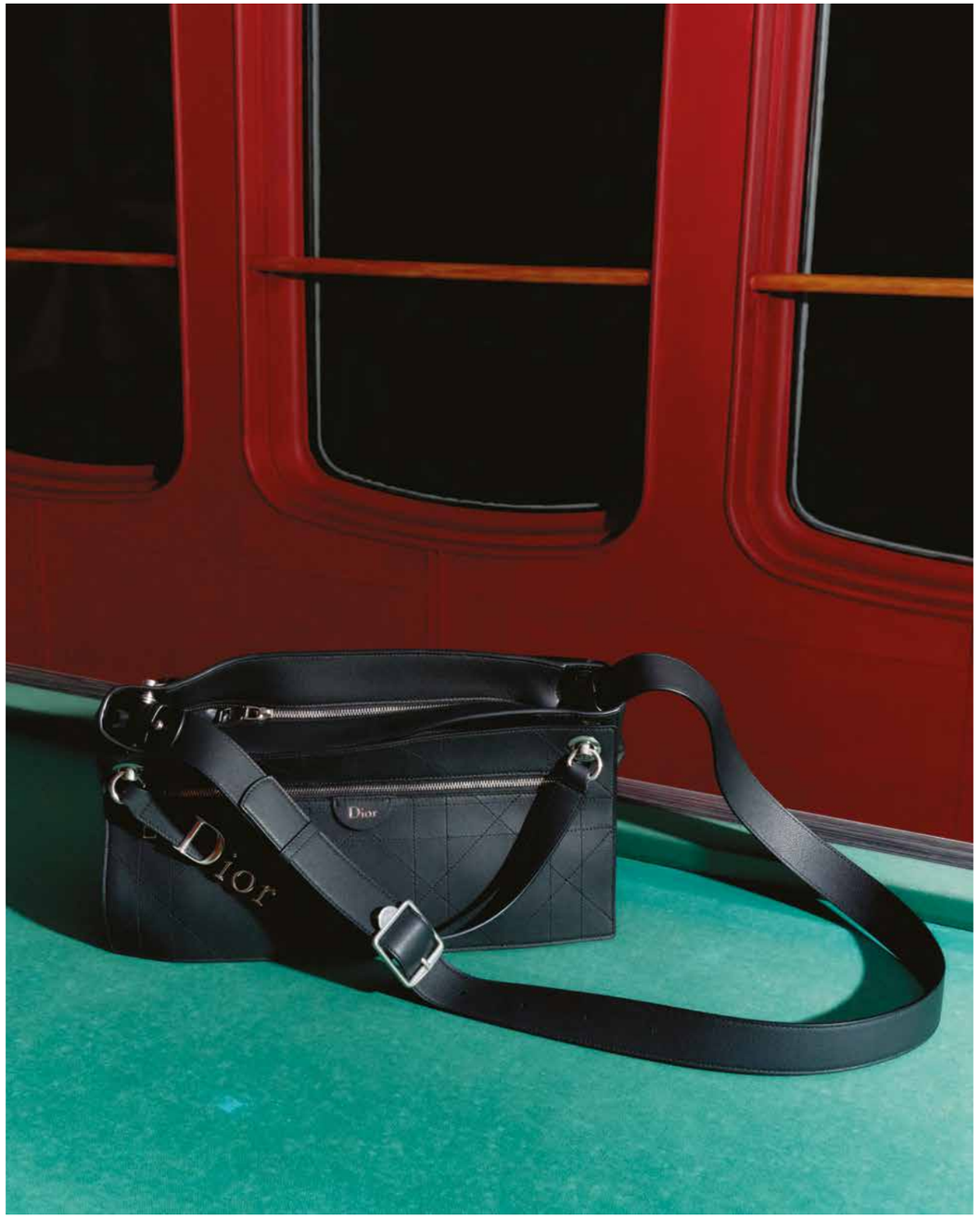


Multicolored Jacket, Black
T-Shirt, Black Pants & Black "Dior
Medallion" Belt, All Dior

Brown Belted Coat, Black Pants
& Brown "D de Dior Chelsea"
Boots, All Dior



Black "Dior Bolt" Bag, Dior

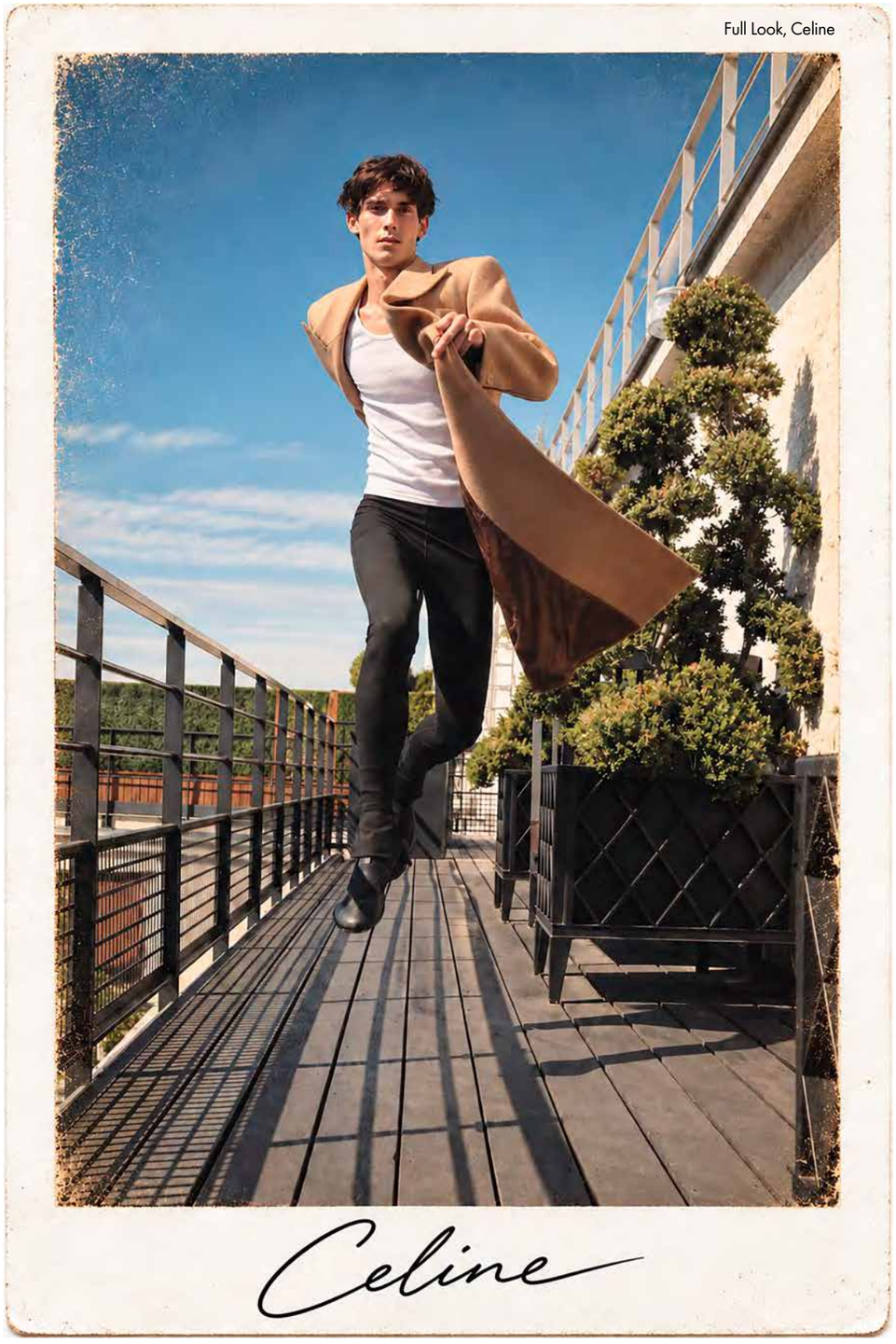


PHOTOGRAPHER: FOUAD TADROS; CREATIVE DIRECTOR & STYLIST: POLINA SHABEINIKOVA;
GROOMING: KAVYA; MODEL: RODRIGO - ANT; LOCATION: QUEEN ELIZABETH 2

Postcards FROM FW26

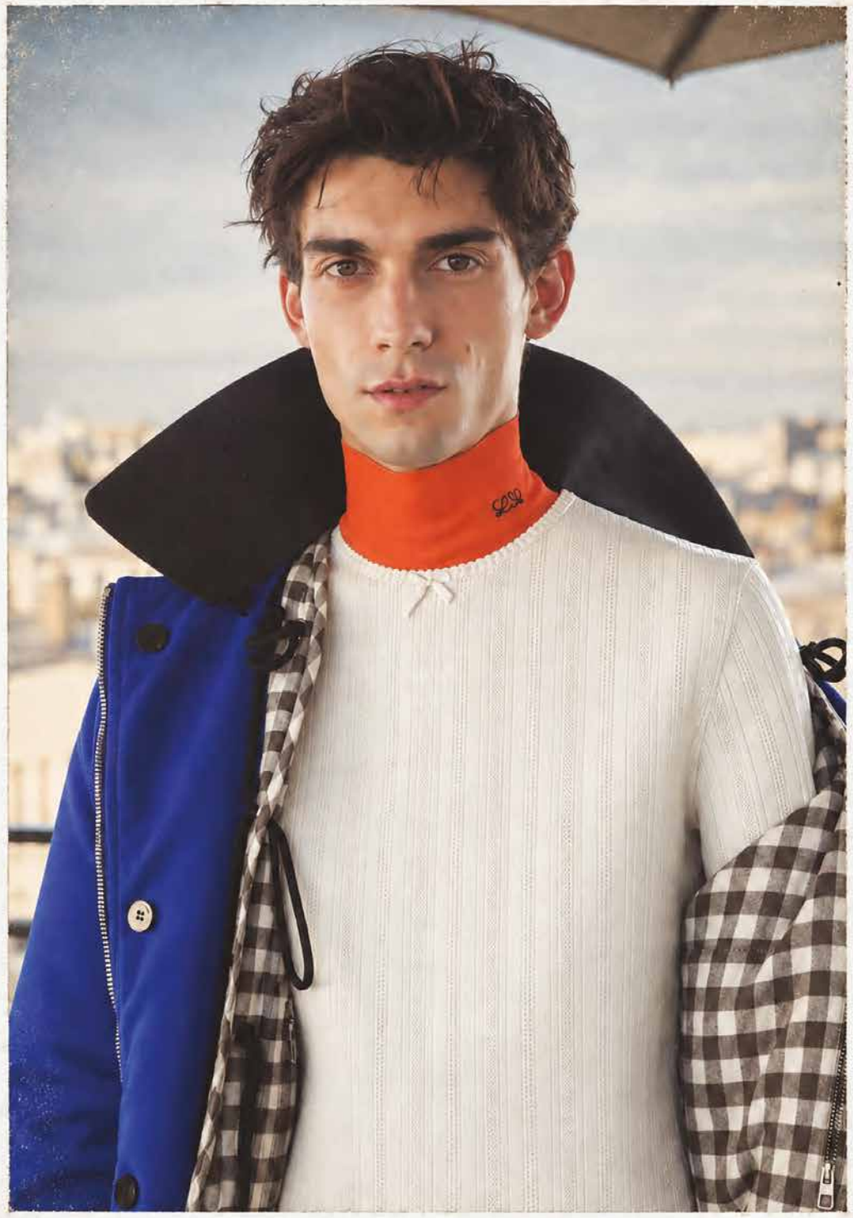
THE NEW SEASON IS SENDING ALL THE RIGHT SIGNALS. GREAT COATS, SHARP TAILORING AND STANDOUT LAYERS, CONSIDER THIS YOUR WARDROBE UPDATE FROM THE ROAD.

Creative Director & Stylist FAROUK CHEKOUFI
Photographer SANDRA FOURQUI



Full Look, Celine

Full Look, Loewe



Loewe

Full Look, Giorgio Armani



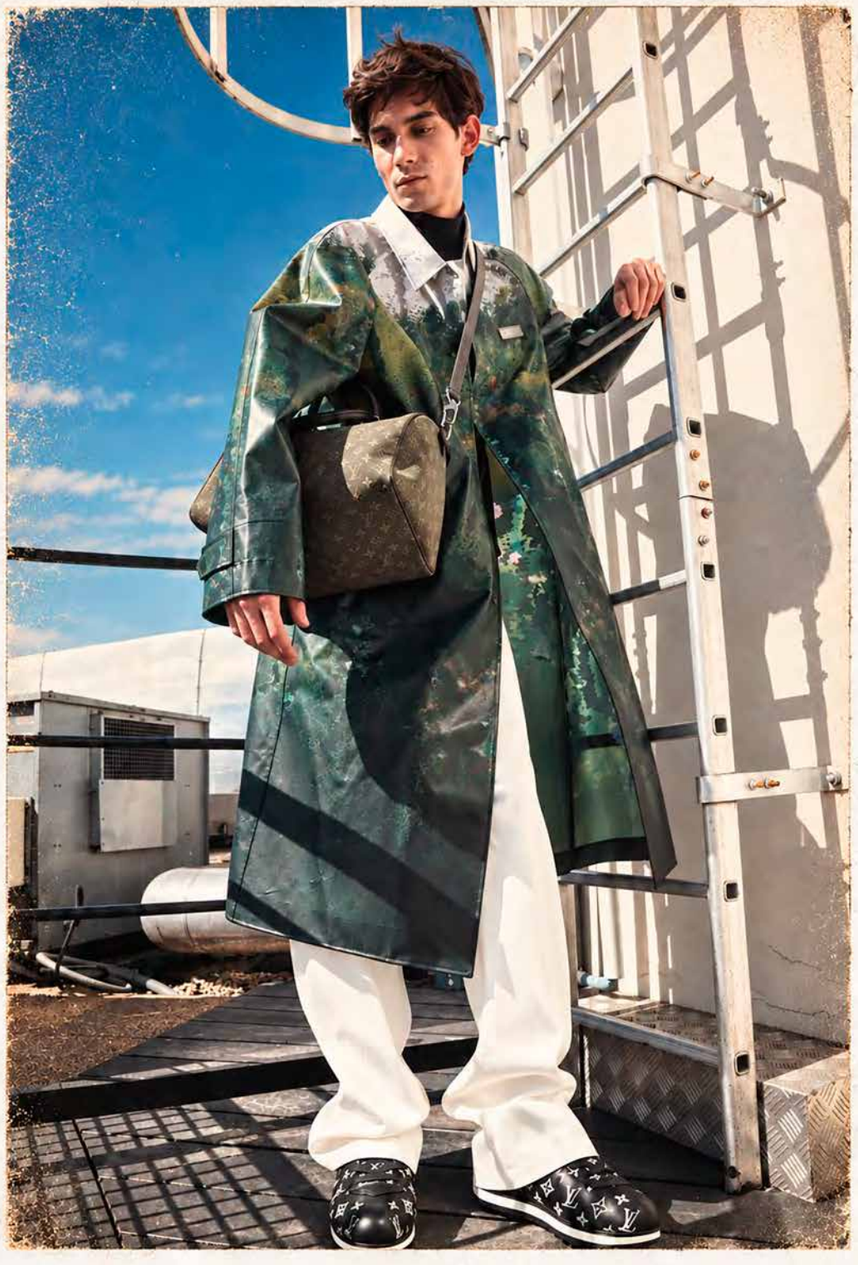
Giorgio Armani

Full Look, Celine



Celine

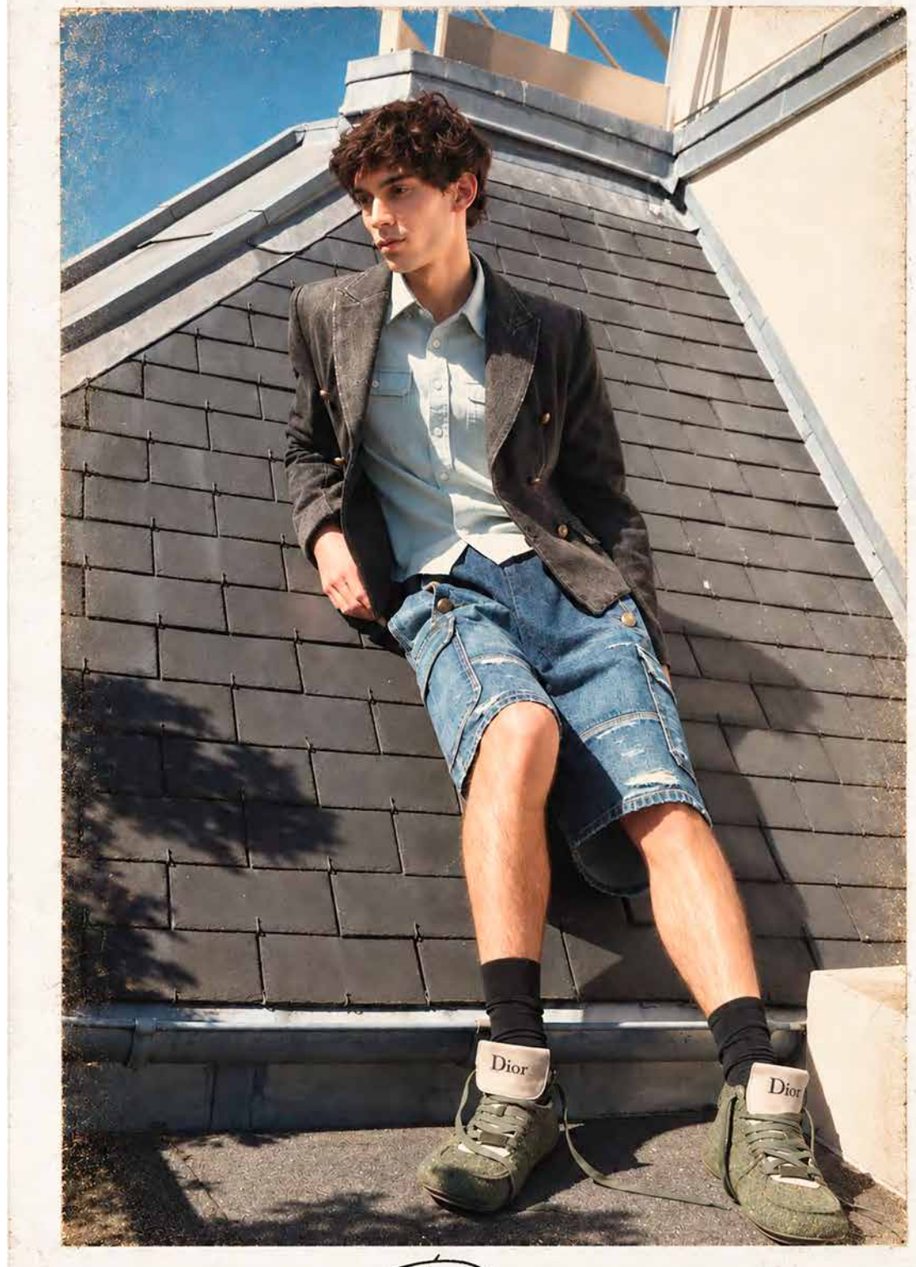
Full Look, Louis Vuitton



Louis Vuitton

CREATIVE DIRECTOR & STYLIST: FAROUK CHEKOUFI; PHOTOGRAPHER: SANDRA FOURQUI; MODEL: POL @ M MANAGEMENT; HAIR & MAKEUP: MAGALI M @ B_AGENCY; PRODUCTION: FC CANNES COLLECTIONS; PHOTO ASSISTANT: JEAN BAPTISTE PERREIRA; STYLIST ASSISTANT: ALEXANDRE KLEIN; LOCATION: HOTEL PRINCE DE GALLES - SUITE LALIQUE 33 AV. GEORGE V, 75008 PARIS

Full Look, Dior



Dior

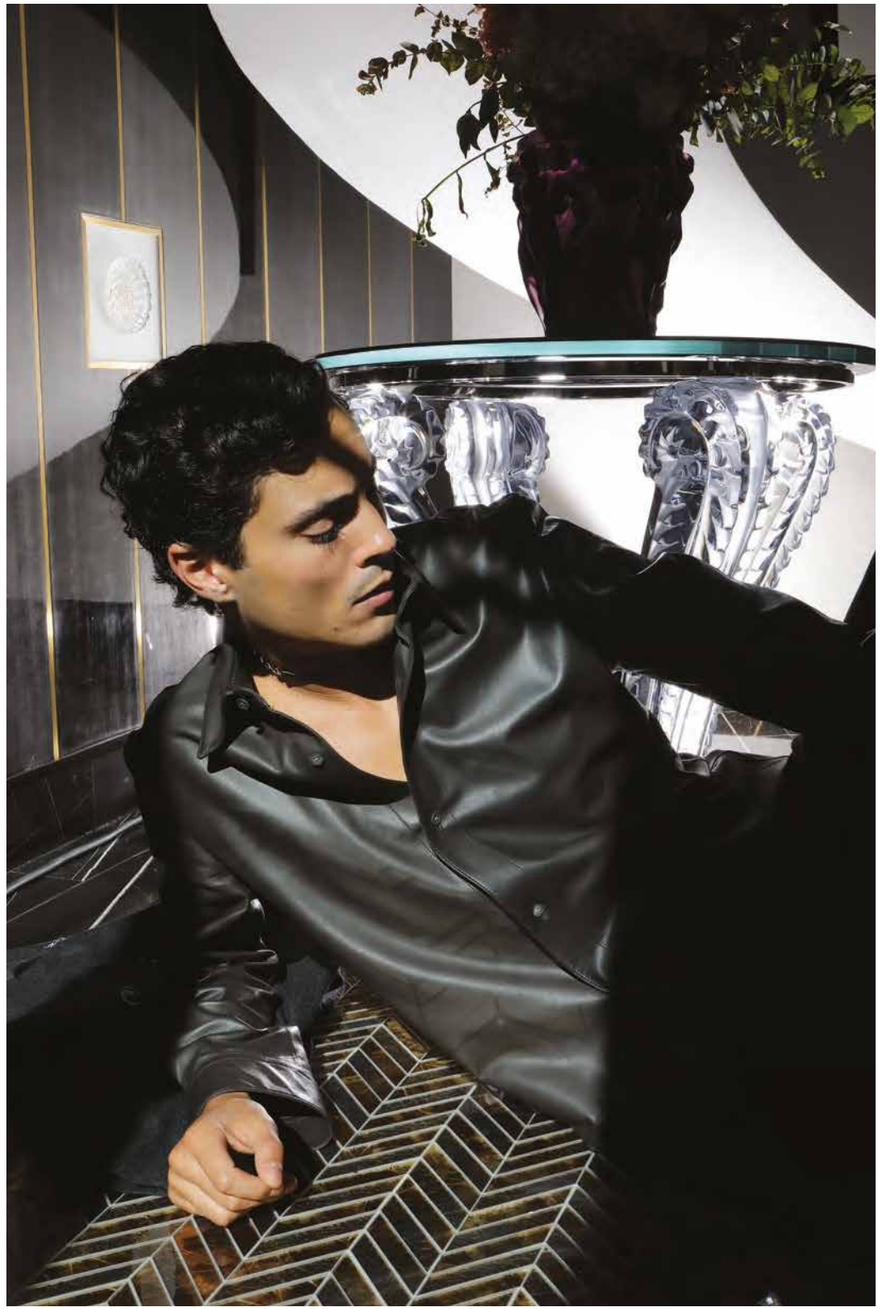
PLAY IT COOL

SHARP WHERE IT COUNTS AND PLAYFUL EVERYWHERE ELSE, THE NEW SEASON PROVES THE BEST WAY TO WEAR THE NEW SEASON IS NOT TO TAKE IT TOO SERIOUSLY.

Creative Director & Stylist FAROUK CHEKOUFI
Photographer SANDRA FOURQUI



Full Look, Maison Margiela



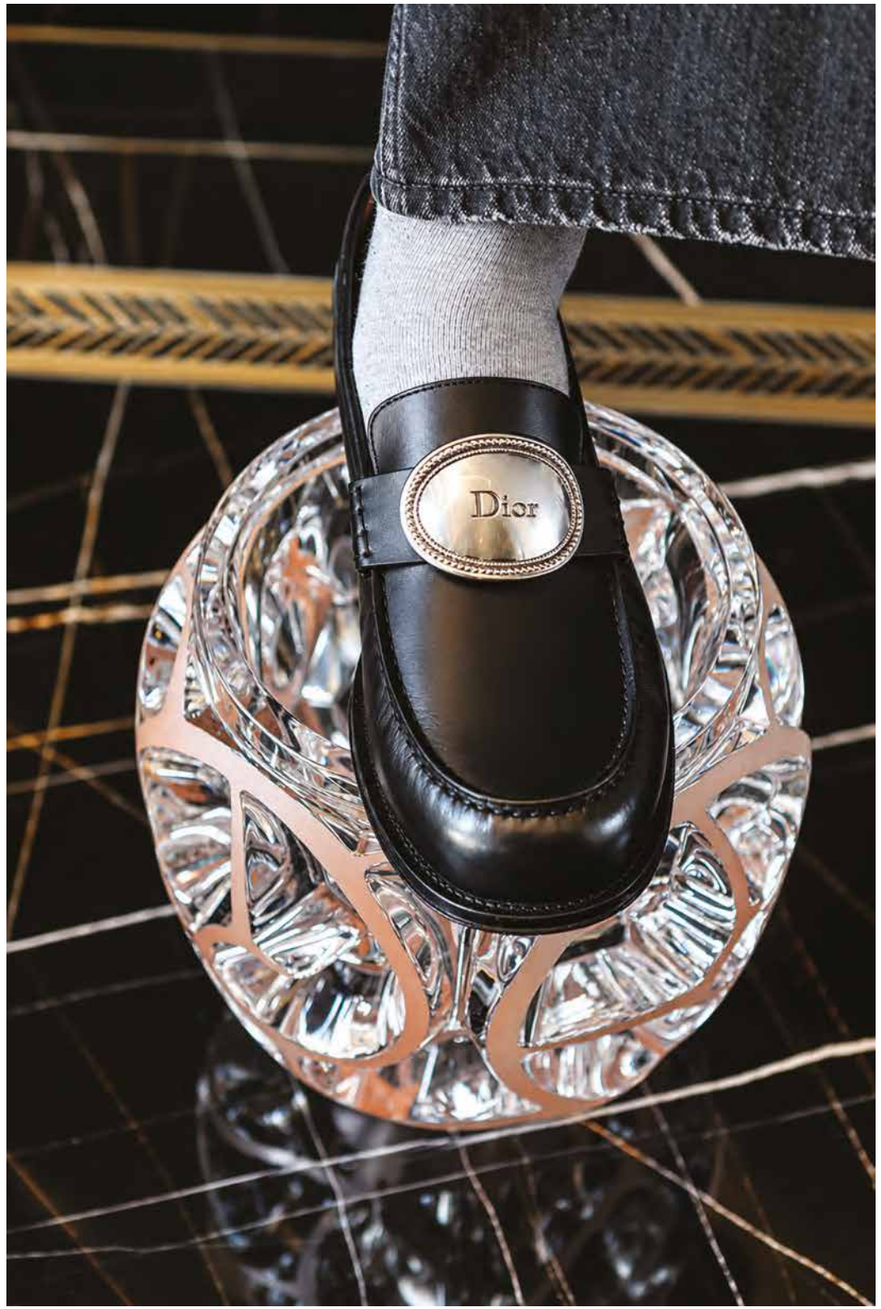
Full Look, Hermès



Full Look, Givenchy

Full Look, Fendi





Shoes, Dior



Sunglasses, Viktor & Rolf

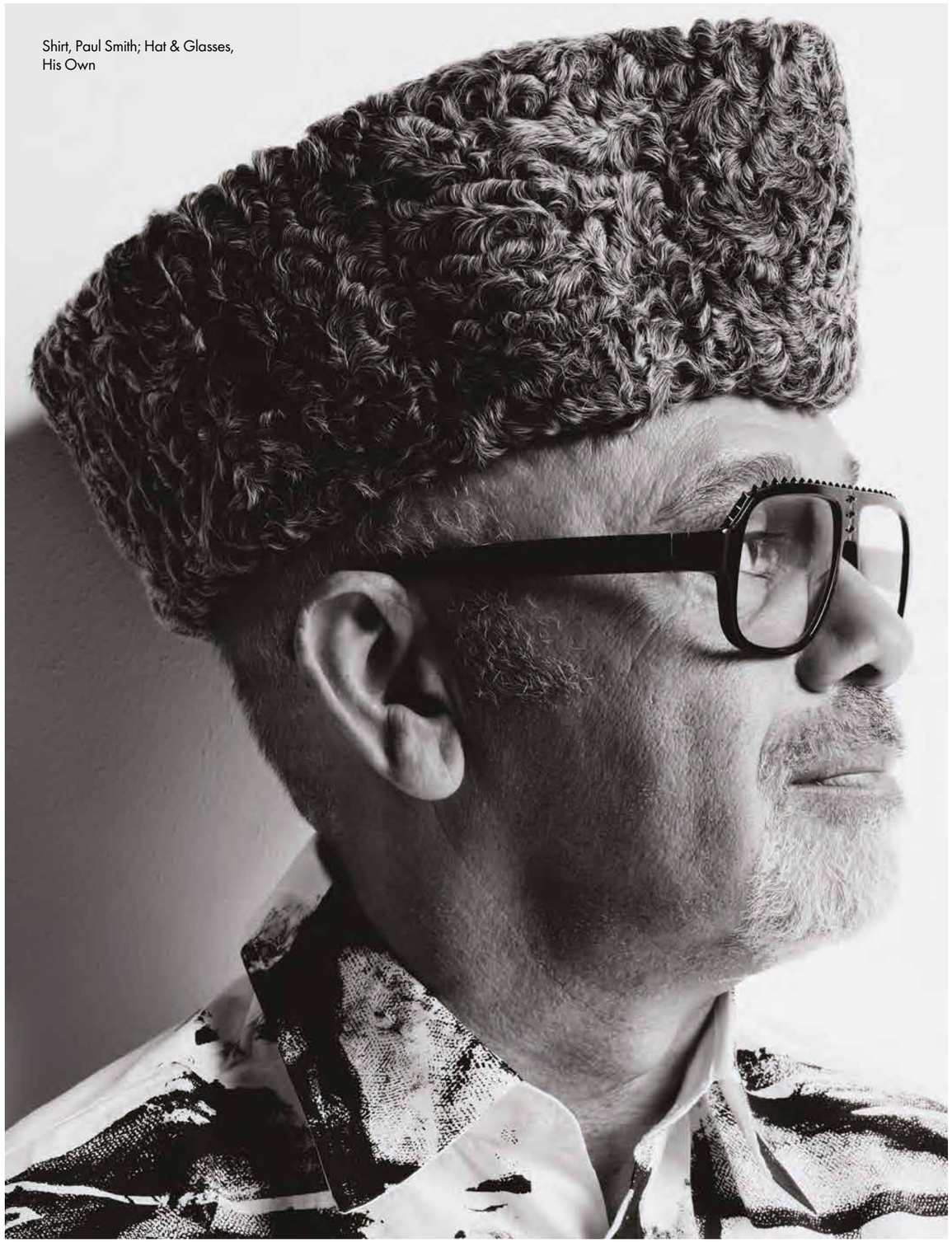
Full Look, Dior



CREATIVE DIRECTOR & STYLIST: FAROUK CHEKOUF; PHOTOGRAPHER: SANDRA FOURQUI; MODEL: YASSINE @ M MANAGEMENT; HAIR & MAKEUP: MAGALI M@ B_AGENCY; PRODUCTION: FC CANNES COLLECTIONS; PHOTO ASSISTANT: JEAN BAPTISTE PERREIRA; STYLIST ASSISTANT: ALEXANDRE KELIN; LOCATION: HOTEL PRINCE DE GALLES - SUITE LALIQUE 33 AV. GEORGE V, 75008 PARIS



Full Look, Loro Piana



Shirt, Paul Smith; Hat & Glasses, His Own

HEART & SOLE

From Dua Lipa's wedding to Zendaya's endless So Kates, Christian Louboutin's red soles are back in the spotlight. But the designer behind fashion's most famous heels has never chased celebrity. As he relaunches his beloved Pigalle, he talks pop culture, travel, and why instinct always trumps ambition.

Words by TAMISON O'CONNOR
Photographs by OTTO MASTERS
Styling by NINA GAHRÉN WILLIAMSON

When I meet Christian Louboutin, he's wearing a traditional short-skinned papakha hat, purchased on a recent trip to Georgia. He was there a couple of weeks ago, he tells me, for a birthday party. 'It's beautiful. The food is delicious. The churches are beautiful. Beautiful museums. The city of Tbilisi is incredible,' he explains to me animatedly. In all other respects, Louboutin comes across as pretty low-key. He's not particularly tall, his manner is unassuming. And yet, as we go on to shoot his portrait for this story, I remain utterly mesmerized. Between the hat and the flowing Georgian coat he's wearing (another acquisition from his trip), he cuts a uniquely striking figure; almost regal. Although, perhaps that is to be expected. He is the king of the killer stiletto, after all.

During the 2000s and early 2010s, Louboutin's high heels became the ultimate footwear status symbol, instantly recognisable by their trademarked (yes, it's legally protected) bright-crimson sole. The heels became shorthand for top-tier luxury and cultural capital. But then trends shifted: sneaker culture took hold, streetwear invaded the high-fashion runways and women shunned heels in favour of more comfortable flats. The pandemic seemed to be the final death knell for the stiletto, as global stay-at-home mandates left no occasion to break out the sky-high heels.

Now, though, the Louboutin heel is enjoying a buoyant resurgence, with Gen Z catapulting the red-bottomed shoes back into the spotlight. Zendaya is rarely seen on the red carpet without a pair of Louboutin So Kate stilettos on her feet. Addison Rae, meanwhile, almost never takes hers off, even rehearsing for performances in them. Dua Lipa just got married in a pair (Miss Z pumps were her style of choice), while Ariana Grande is performing in hers during her world tour, as I write this very article. Tyla, too, more often than not turns to her trusty red-soled heels.

It's the kind of marketing success story that luxury brands pay big bucks to achieve. Not Louboutin. 'I didn't try to be part of pop culture,' he says. But when major rap stars like Cardi B sing about their expensive red-bottom shoes, it can't help but give the brand cultural cachet. The designer sees the crossover happening within a bigger ecosystem, 'which has to do with design, with desire, with sexuality somehow, femininity… but also freedom'. He pauses. 'It's very much attached to freedom,' he says. 'That makes me very happy.'

Louboutin has always let passion guide his internal compass. Many stalwart fashion figures start out with dreams of running a global empire, driven by laser-focused ambition and long-term business plans. But Louboutin's path was more tangential. After his first gig in fashion, he left to become a landscape gardener. 'I always thought, go where life is taking you. I'm not a perfectionist. I want to do things well, but I don't want to have to lead my life with such pressure,' he tells me after the shoot, over a cup of tea. It was a lesson he learnt from his father, a carpenter, who taught him that when working with wood, you have to

"I'M NOT A PERFECTIONIST. I WANT TO DO THINGS WELL, BUT I DON'T WANT TO HAVE TO LEAD MY LIFE WITH SUCH PRESSURE"

follow the direction of the grain; try to work against it, and you'll end up with splinters. Louboutin took it as a philosophical lesson: go with the flow of life and respect where it's going to lead you. 'I realized after a while that the sky is the limit if you [set] no limit. Things may be way more interesting if you're not driving them.' Luckily, he found his way back to designing shoes and a childhood passion for sketching high heels turned into a global footwear empire, which in 2021 was valued at €2.25 billion.

Even though Louboutin didn't aspire to work in fashion when he was younger, one of his favourite pastimes was sketching heels. He had a very happy, if atypical, childhood, growing up in a working-class family in the 12th arrondissement in the eastern outskirts of Paris with his father Roger, stay-at-home mother Irene and three older sisters. Bored with school ('By 13, I had no enthusiasm for it anymore,' he says), he instead spent his time going to clubs, watching 1970s Bollywood and Egyptian films at the local cinema and exploring the Museum of African and Oceanic Art close to his home, passions that ignited his love of travel and different cultures. 'I discovered the world was bigger than my neighborhood,' he explains.

He would often sneak into Folies Bergère, the famous cabaret music hall in Faubourg-Montmartre, too. 'I was obsessed with showgirls,' he says. 'I would go to the music hall often with my best friend of the time, and we would sneak in. My favorite thing was the musicals, so I thought I should draw shoes for these girls.'

A sense of wanderlust fueled his early twenties, which he spent traveling the world from Egypt to India. He funded his travels by working – internships at Charles Jourdan in Paris and freelance work selling shoe sketches to houses including Chanel and Saint Laurent. 'My thing was, I make some money, I travel for two months, I come back, I draw, I make some money, back to traveling,' he says. Then he landed a job as an assistant to Roger Vivier, supporting him with a few projects, including a retrospective of his work in Paris. 'After that, I thought, I'm not going to work with anybody else. No one was going to give me any enthusiasm versus what I had with Roger, whom I adored.' That was when he decided to take up gardening. Restlessness brought him back to shoe design. 'I realized you need a lot of patience to do a garden; in 10 years it's going to start looking good. When you're 26, you're like, "But I will be dead in 10 years!" So I ended up thinking, it's too long.' Believing he would never work for someone as inspiring as Vivier again, he decided to work for himself. And with that, he opened his own shop in Galerie Vérot-Dodat in 1991.

His iconic red sole was born a couple of years later, when the designer saw a model he was working with painting her nails red. 'It came from the fact I wanted to stay really close to my drawings. I was sketching things with bright colours, thinking of 1960s serigraphy and pop art,' he says. In contrast, his shoes had big black soles, visible from behind. 'I realised that there is no black in my drawings, I have to erase the black. So I ended up grabbing the nail polish and actually painting it red.'

This joyful spontaneity sits at the heart of Louboutin's brand. One of his favorite films when he was a kid was a 1960s musical called Les Demoiselles de Rochefort, about two twin sisters who 'just don't care. They're very feminine, very playful', he says. 'You can be serious and frivolous, and to me that's a very important mix.'

It's a formula that ensures his shoes remain bestsellers, even after all these years. 'Louboutin has never compromised its creative vision in pursuit of trends. From the iconic red sole to the unmistakably feminine silhouettes, every design reflects a singular point of view that is instantly recognisable around the world,' explains Tiffany Hsu, chief buying and group fashion ventures officer at Mytheresa, who notes that the brand is an 'exceptional performer' for the retailer. 'At the heart of the brand: Louboutin himself, a visionary creative whose imagination, charisma and unwavering passion continue to infuse the house with relevance and vitality.'

'What continues to set Louboutin apart is its unmatched creativity and willingness to push boundaries,' agrees Josie Gardner, head of accessories and shoes at Harrods. She points to the spectacular theatrical experiences Louboutin hosts during Paris Fashion Week as an example, recalling a particularly memorable contemporary take on a 1950s-style Hollywood water ballet, performed by the French Olympic artistic swimming team while wearing Miss Z heels. 'The brand consistently delivers a sense of excitement and fantasy that captivates its audience while reinforcing its unique position within the luxury market.'

Louboutin's heeled shoes are notorious for prioritising style over comfort (see the viral video of Zendaya's stylist Law Roach explaining how she trained herself to withstand the pain of her go-to red carpet So Kates). Louboutin himself has spoken publicly about how, as a designer, comfort is not his priority – the look of the shoe is. It comes as a surprise, then, to learn that the designer has spent the past four years working to 'perfect' his La Pigalle shoe, which is relaunching after it first debuted more than two decades ago, re-engineering the style to make it easier to wear. 'It's the same silhouette, but when you wear it, it's a totally different shoe,' he explains. 'Comfort has become a reality, and also a way that people want to feel. It's not necessarily just about walking in your shoes, but also having a comfort zone when everything has become so aggressive.' Although, he then adds: 'How can you do a high heel if you're thinking comfort? That's not going to happen.'



TIME REIMAGINED

FROM ICONIC DESIGNS GIVEN A FRESH SPIN TO UNEXPECTED COLLABORATIONS, INNOVATIVE MATERIALS AND NEXT-LEVEL MECHANICS, THIS SEASON'S HOTTEST WATCHES ARE FINDING NEW WAYS TO MOVE TIME FORWARD. HERE'S EVERYTHING YOU NEED TO KNOW ABOUT THE PIECES SETTING THE PACE RIGHT NOW.



LOUIS VUITTON
TAMBOUR SPIN TIME

Louis Vuitton puts a fresh spin on one of its most distinctive watchmaking signatures, introducing five new Tambour Spin Time references to the permanent collection. Inspired by the mechanical departure boards once found in airports and railway stations, the complication uses 12 rotating cubes to display the hours - a clever nod to the House's long-standing Art of Travel. This new chapter turns up the color, moving from deep green and signature blue to fiery Australian opal and a collector-favourite salmon dial. Among the standouts, the rose-gold Australian Opal edition pairs its iridescent dial with baguette-cut diamonds and blue sapphires, while the Spin Time Air Blue makes its cubes appear to float around the movement. The technical stars go even further: the Antipode displays 24 major time zones across just 12 cubes, while the platinum Flying Tourbillon combines the floating display with a central tourbillon housed inside a Monogram flower-shaped cage. Colorful, clever and packed with personality, Spin Time proves there's more than one way to tell the time.

HUBLOT
CLASSIC FUSION BALLOON DOG, MP-14 ORIGIN BY JEFF KOONS & BIG BANG ORIGINAL SOFT TOUCH



Above: Hublot, Classic Fusion Balloon Dog by Jeff Koons Trio
Below: Hublot Big Bang Original Soft Touch All Black
Middle: Jeff Koons, Hublot collaboration Annoucement;
Bottom Left: Hublot MP14 Origin by Jeff Koons

Hublot is having a big moment, starting with a new collaboration with Jeff Koons that brings one of contemporary art's most recognisable icons to the wrist. The Classic Fusion Balloon Dog takes inspiration from Koons's famous mirrored sculptures, completely re-engineering the normally sleek Classic Fusion with inflated geometries, domed surfaces and convex lines to create the illusion that the watch itself has been shaped by air. Even the details get in on the act, from a crown inspired by a balloon valve and a flexible "balloon tail" to the Balloon Dog-shaped seconds-hand counterweight. The 42mm watch comes in mirror-polished steel, vivid red or blue anodised aluminium, with each edition limited to 200 pieces.

The collaboration also ventures into serious haute horlogerie with the MP-14 Origin by Jeff Koons, a more technically ambitious creation built around Hublot's first automatic central tourbillon. Together, the two watches capture what makes the partnership interesting: Koons's playful, highly polished visual language meeting Hublot's obsession with materials, engineering and pushing familiar forms somewhere unexpected.

Elsewhere, Hublot is giving the Big Bang Original an entirely different kind of makeover. The new Big Bang Original Soft Touch introduces an exclusive textured rubber compound across the case, bezel, dial and strap, creating a velvet-like finish designed to be felt as much as seen. Rather than simply coating the watch, Hublot integrates the texture directly into the material itself through an overmoulding process. Offered in punchy All Red and stealthy All Black, the 43mm chronograph is powered by the in-house Unico calibre with a 72-hour power reserve. From inflatable art to watches you want to touch, Hublot clearly isn't interested in playing it safe.





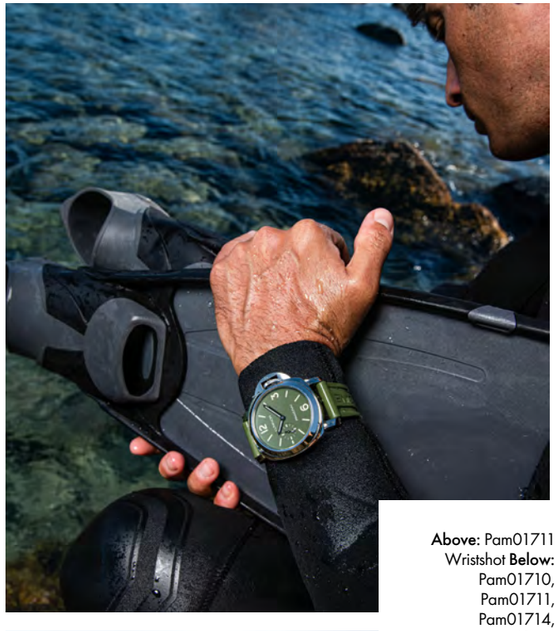
PANERAI

LUMINOR PAM01710, PAM01711 & PAM01714

Panerai is looking back to the '90s for its latest Luminor trio, reviving the sharper, more angular case design that helped introduce the brand to the civilian world in 1993, only this time, it comes in a more wearable 42mm size for the first time. The familiar Luminor attitude is still very much there, from the solid lugs and clean lines to that unmistakable curved crown-protecting bridge, but the scaled-down proportions give the watch a more versatile, everyday feel.

Inside, things are thoroughly modern. All three are powered by the automatic P.980 calibre with a three-day power reserve and stop-seconds function, while an impressive 500 metres of water resistance keeps the Luminor's serious tool-watch credentials intact. The dials nod back to Panerai's early civilian models with printed Super-LumiNova numerals, no date and small seconds at nine o'clock.

The choice comes down to personality: PAM01710 pairs polished and brushed steel with a matte-black dial and beige canvas strap; PAM01711 switches things up with matte green and a matching green strap; while PAM01714 goes darker with a black DLC-coated steel case, matte blue dial and blue canvas strap. Same unmistakable Panerai presence, just in a size that's a whole lot easier to live with.







Above: Pam01711 Wristshot **Below:** Pam01710, Pam01711, Pam01714, Luminor 42mm
Left: Pam0171 Wristshot





BVLGARI

OCTO FINISSIMO DUAL TIME X VIANNEY HALTER, OCTO FINISSIMO DAZZLE & BVLGARI TITANIO

Bvlgari is putting titanium firmly in the spotlight, with three new releases that show just how far one material can go. First up, the Octo Finissimo Dual Time x Vianney Halter marks a major first: Bvlgari's debut collaboration with an independent watchmaker on the Octo Finissimo. Halter brings his unmistakable retro-futurist world into the mix, introducing four separate opaline displays, signature blue hands and a red seconds hand within the Octo's sharply geometric architecture. Underneath, the automatic movement adds GMT, date and day/night functions while maintaining the collection's famously slim proportions. The titanium edition is limited to just 30 pieces, making this one as collectible as it is technically impressive.

The Octo Finissimo Dazzle takes a completely different route. Inspired by the graphic camouflage used to disguise prototype cars during testing, Bvlgari laser-engraves a fragmented geometric pattern across the 40mm titanium case, dial and integrated bracelet. The idea is almost contradictory: take one of watchmaking's most recognisable silhouettes and make it visually disappear. At just 5.15mm thick and limited to 80 pieces, it's part watch, part optical illusion, and easily the most playful of the three.

Finally, Bvlgari Titanio brings titanium into more everyday territory, reworking the sporty codes of the Aluminium collection in two new models. The 40mm GMT keeps things clean with a second time zone, day/night indication and 50-hour power reserve, while the 41mm Chronograph goes more technical with redesigned counters, a tachymeter scale and matte-black dial. Both pair brushed titanium with black rubber, giving the familiar Bvlgari silhouette a lighter, tougher and distinctly modern edge. Three watches, three completely different personalities, and a pretty convincing argument for titanium as far more than a technical choice.





CARTIER
ROADSTER DE CARTIER

More than two decades after it first hit the road, the Cartier Roadster is back. Originally launched in 2002, the watch took its cues from the automotive world, with a speedometer-inspired dial, conical crown, headlight-shaped date magnifier, exposed rivets and screws giving it a distinctly mechanical attitude. For 2026, Cartier hasn't tried to reinvent the Roadster so much as sharpen everything that made it recognizable in the first place, refining the proportions, ergonomics and aerodynamic lines while keeping that unmistakable sculpted silhouette intact.

The update is subtle but extensive. More than a hundred artisans were involved in reworking the collection, which now comes in steel, yellow gold and two-tone yellow gold and steel, across medium and large sizes. Cartier has tightened the relationship between bezel, case and crown, introduced four new rivets to the bezel and played with the meeting of crystal and metal to make the whole thing feel cleaner and more integrated. The dashboard-like dial keeps its signature Roman numerals, rail track and circular striated pattern, but gains more depth through new decorative techniques, while the steel versions feature blue or anthracite sword-shaped hands coated in Super-LumiNova.



Underneath, the large Roadster runs on Cartier's automatic 1847 MC calibre, while the medium gets the 1899 MC. The bracelet has also been reworked with shorter, more ergonomic links and a mix of polished and brushed finishes, while Cartier's QuickSwitch system makes swapping between bracelet and strap easy. Water resistance reaches 100 metres across the collection. It's still recognizably the Roadster - muscular, slightly unconventional and unlike anything else in Cartier's line-up - but 24 years later, it comes back noticeably more polished.



ZENITH
CHRONOMASTER SOLO SPORT

Zenith strips the Chronomaster back to its essentials with the new Chronomaster Solo Sport, the collection's first three-hand watch and one designed to bring the legendary El Primero into everyday territory. The chronograph display may be gone, but the important bit remains: inside sits the El Primero 3620 automatic calibre, beating at the signature high frequency of 5Hz and delivering a 60-hour power reserve. It's a simpler expression of one of watchmaking's most famous movements, without losing the precision and performance that have defined it for more than five decades.

The 40mm stainless-steel case is paired with a unidirectional ceramic bezel, screw-down crown and 200 meters of water resistance, giving it enough muscle for more than just the daily commute. The ceramic dial introduces a new repeated 45-degree Z motif designed to visually echo the rhythm of the movement beneath, alongside a "shark tooth" minute track inspired by historic Zenith references. Available in black, white and brown, there's also a stripped-back black no-date version for the purists, while the new ZENCLASP folding clasp allows for quick, tool-free adjustments on the wrist. Sporty without going full sports watch, polished without feeling precious - this might just be the Chronomaster built for every day.





Fernando Alonso has spent more than two decades chasing fractions of a second and he's not slowing down yet. Together with Breitling, ELLE Man talks to the Formula One legend about precision, longevity, life in the fast lane and why there's still plenty left on the clock.

RACING *against* TIME

In Formula One, time is everything. A fraction of a second can separate pole from the chasing pack, a perfectly timed decision can change a race, and after more than two decades at the highest level, Fernando Alonso knows better than most that every second counts. It's a philosophy that makes his relationship with Breitling feel particularly fitting. Both worlds are built around precision, performance and an obsession with getting the smallest details right. For Alonso, though, time has also brought something else: perspective. Since making his Formula One debut in 2001, the two-time World Champion has raced across disciplines, from Le Mans and Daytona to the Indianapolis 500 and Dakar Rally, yet his appetite for competition remains intact. As he puts it, as long as he feels fast, motivated and happy behind the wheel, he wants to keep racing. ELLE Man catches up with Alonso to talk about what keeps him going, the lessons learned outside Formula One, switching off when the clock stops and, naturally, the Breitling he'd design to tell his own story in motorsport.





"RACING IN MOTORSPORT IS MY LIFE. I HAVE THIS IN MY BLOOD AND I KEEP RACING AND I KEEP ENJOYING AND THIS IS A WAY OF LIFE."



You've achieved almost everything there is to achieve in motorsport. What continues to motivate Fernando Alonso every time you put on your helmet? Racing in motorsport is my life. I have this in my blood and I keep racing and I keep enjoying and this is a way of life. I still believe I can compete at the highest level and I feel fast. The moment I don't feel fast I will be the first to say. Sometimes we don't have the car to win races or get on the podium and so my targets change. I recently signed a new contract to stay racing for the team in 2027, and ultimately as long as I feel fast, motivated and happy when I drive, I want to keep racing.

Breitling and Formula One both celebrate precision where every fraction of a second matters. How do you define precision, not just on the track, but in life? It is about doing the right thing at the right moment. In this sport, people often think being precise is just about lap times or braking points, but it's more than that. It's in the preparation, the communication with the team and the small adjustments you make throughout a race weekend. It's the same as in life.

You've competed in Formula One, Le Mans, Daytona, the Indianapolis 500 and the Dakar Rally. Which discipline has taught you the greatest lesson about yourself? It's a good question. I've learnt a lot from all of the disciplines and Formula One is where I have raced the longest. I like to think racing in several categories has made me a complete driver. It takes you completely out of your comfort zone trying different things. They are all so different. Circuit racing is more prepared and you know the corners and braking areas. But with the Dakar Rally it's hugely unpredictable and you have to drive on instinct not knowing sometimes what is around. I think the greatest lesson from racing in all of the different categories, is that there is always something new to learn, no matter how much experience you have.

After more than two decades in the sport, you've raced alongside multiple generations of drivers. How has your approach to leadership evolved? My role is primarily to perform behind the wheel and execute the race. By that I mean executing our strategy and then adjusting if we need to based on what is happening around us. But also as drivers we have to help create an environment where the team can succeed. That means sharing my experience, giving feedback to my team and engineers, and helping everyone stay focused on the common goal. They have all the data and more information than me during a race, so I have to be able to trust their decisions from the pit-wall. This trust is built up over time and is very important.

Breitling and Aston Martin both represent timeless craftsmanship. What qualities do you believe never go out of style, whether in a watch, a car or a person? I think staying true to your identity in life is important. In a world that moves very quickly, especially for us in Formula One, people still want things that are designed carefully and made unique or bespoke. Iconic brands respect their heritage while always evolving.

Outside racing, how do you slow down? What does a perfect day away from the circuit look like for you? I like to relax at home. I try not to do too much as it's important to switch off from a race weekend. But I will always be thinking about what's next and maybe I'll send my engineers a message to think about something for the next race weekend. You are never truly off in Formula One, but I like to have some relaxing time to try my best to recharge the batteries. It's a long season so we need this to keep fresh for the whole season.



You've inspired millions of young drivers around the world. What advice would you give someone chasing a dream that feels impossible? It begins with small steps, a lot of hard work, and many setbacks along the way. In my career, there have been victories and difficult times, but I never stopped learning or enjoying the challenge. Enjoying what you do is important too. I look back at the years when I won the Championship and I don't really remember it so well. So if I could go back I'd say to myself make sure you enjoy the moment more.

Formula One has become a global cultural phenomenon, attracting a new generation of fans through fashion, entertainment and social media. What has surprised you most about this evolution? The sport has grown so much since I made my debut in 2001 with Minardi. Commercially it's huge now and I think social media and all the documentary series have helped increase the sport's popularity all over the world now. Importantly the passion for racing is still at the heart of everything.

When people look back at Fernando Alonso's career decades from now, what do you hope they remember beyond the trophies and victories? What I would like people to remember is the passion I had for racing and the commitment I brought every time I got into a car. Also that I was a complete driver winning in different categories of motorsport.

If you could describe the next chapter of your career in just one sentence, what would it be? We have not had the season we wanted so we are looking to improve and be more competitive in the future. But overall I'd say to keep pushing, finding new limits and enjoying the journey however it plays out.

The Breitling collection offers a range of distinctive dial colors and personalities. Which model and color best reflects Fernando Alonso today, and why? There are so many to choose from so it's hard to say. I'd pick one that represents self-confidence and that is timeless with heritage.

A watch often tells a story about its wearer. If you could design your own Breitling timepiece, what features, materials and colors would it have, and what story would you want it to tell? I would design one that would tell my story in motorsport over the years. It would be most probably racing green color.

ELLE MAN Arabia

Grooming

ROOT AWAKENING... His, hers, whoever gets there first. Hermès' new unisex Ginseng Biloba Eau de Parfum pairs the deep, woody character of ginseng root with the radiant freshness of ginkgo leaves for a scent worth sharing – although you might not want to.

NEW RULES...

THE LATEST GROOMING DROPS, SMARTER ROUTINES AND SCENTS TO KNOW NOW







10 OF THE BEST DEODORANTS

The most underrated step in your grooming routine deserves an upgrade. Think better formulas, smarter ingredients and freshness that actually goes the distance.















1. THE DEODORANT BALM SC.00, AKT LONDON **2.** CALIFORNIA DEODORANT STICK, CORPUS **3.** THE DEODORANT, NÉCESSAIRE **4.**EUCALYPTUS DEODORANT, MALIN+GOETZ **5.** MOURNING WOOD SOLID SERUM DEODORANT, LAUREL BATH HOUSE **6.** SEASCAPE 5% AHA SERUM DEODORANT, SALTAIR **7.** 12H PROTECTION DEODORANT EUCALYPTUS & SAGE, HORACE **8.** AMBRETTE & PEAR DEODRANT, SALT & STONE **9.** DEODRANT ROLL-ON, AESOP **10.** DEODORANT ROLL-ON, SUSANNE KAUFMANN



COMB OVER

Turns out DJing isn't Emmanuel Lawal's only creative outlet. One half of Audiocomingsoon, Lawal is also behind Hackney design studio Forestalgia, where grooming essentials get a decidedly more stylish treatment. The new Mercury Comb joins a line-up designed to work across different hair types, proving the most basic tool in your bathroom can still have serious design credentials.



Radar

HOT NEW PRODUCTS TO ADD TO YOUR GROOMING ARSENAL THIS SEASON



1. EXOSO-METIC EYE SERUM, DR. BARBARA STURM **2.** BLACK DIAMOND EYE CREAM, 111 SKIN **3.** ADVANCED DAY EYE PROTECT™, MEDIK8 **4.** EYE CREAM, SOHO SKIN **5.**TOTAL REVITALIZER EYE, SHISEIDO MEN

EYES WIDE OPEN

Late nights, long flights and too much screen time have a habit of showing up around the eyes first. These are the creams worth keeping close for brighter, smoother, considerably less tired-looking mornings.



HEAD FIRST

Whether you're maintaining a buzz cut, sharpening up the sides or simply stretching the time between barber appointments, Panasonic's new Lamdash Pro ER-SC6A is just the upgrade you need. Think slimmer clippers, an easier-to-manoeuvre grip, precision cutting technology and a fully waterproof design for fuss-free clean-ups.

LAUCNHMETRICS SPOTLIGHT



FALL GUY

Summer scents, consider yourselves benched. This season, woods get darker, spices hotter and gourmands considerably more grown-up.ww

1. ROZU, AESOP2. I WILL, GIORGIO ARMANI. 3. THÉ MATCHA 26, LE LABO.
4. SMOKY RAIN, LOEWE 5. HERO, BURBERRY 6. VENDETTA UOMO, VALENTINO



LGN LOUIS GABRIEL NOUCHI

WILLY CHAVARRIA

MAGLIANO

PARADIS

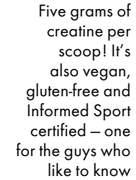
GROW WITH IT

A little facial hair goes a long way. The 'stache is back in all its forms (neat, scruffy, skinny or full) and suddenly a clean upper lip is looking a little boring.

POWER PLAY 5

CREATINE POWDERS TO LEVEL UP YOUR ROUTINE

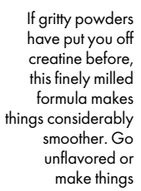
Five grams of creatine per scoop! It's also vegan, gluten-free and Informed Sport certified – one for the guys who like to know exactly what they're taking. **Creatine Monohydrate, Sports Research**



For those who take their supplements as seriously as their training, Thorne keeps things reassuringly simple with five grams of creatine per scoop and NSF Certified for Sport credentials. **Creatine, Thorne**



If gritty powders have put you off creatine before, this finely milled formula makes things considerably smoother. Go unflavored or make things more interesting with Berry Blitz or Orange Burst. **Creatine 360 – BLACK, Protein Works**



No complicated formulas here. Just pure creatine in an ultra-fine powder that slips easily into water, juice or your morning shake. Simple, effective and very easy to stick with. **Pure Creatine Monohydrate Powder, Free Soul**



With 99.9% purity and no flavor to contend with, this one makes getting your daily creatine in about as straightforward as it gets. **Creatine Monohydrate Powder, Bulk**



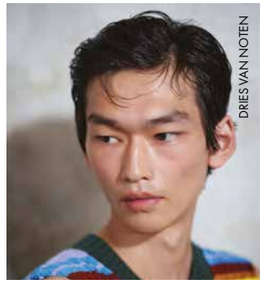
#ELLETIP
Blow-dry in the direction you want it to sit before adding product. It sets the shape at the root, so you use less clay and the finish stays light, not helmet-like.

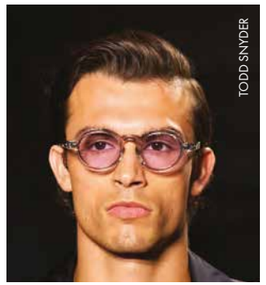

KOLOR


WOOYOUNGMI


WOOYOUNGMI


ATTACHMENT


DRIES VAN NOTEN


TODD SNYDER

PARTING WAYS

The modern side part is less about a strict divide and more about shifting the balance. Instead of carving in a hard line, sweep the hair over and build texture so it feels natural, not staged. Work in a light matte clay or sea salt spray for lift and separation, then let it fall into place. It's structure, just with better instincts.


KOLOR

ATTACHMENT

WALES BONNER

DRIES VAN NOTEN

QASIMI

LAUNCHMETRICS SPOTLIGHT

#ELLETIP
Short doesn't mean zero maintenance. Keep the edges around the temples, ears and neckline cleaned up every two to three weeks to keep things looking sharp.

#ELLETIP
With nowhere to hide, scalp care matters. Keep it moisturized and don't skip the SPFparticularly when you're out and about in the sun.


LAUNCHMETRICS SPOTLIGHT

BUZZ WORTHY

Forget complicated cuts and endless styling. The buzz cut is making a serious comeback, bringing a clean, confident edge that works just as well with a sharp suit as it does your off-duty uniform. Low effort, maximum impact; sometimes less really is more.

BED HEAD

Good news for anyone who's ever slept through their alarm: perfectly styled hair is taking the season off. This Fall, the runways made a convincing case for looking a little rough around the edges, with mussed-up texture, wayward strands and hair that looks better the less you interfere with it. The trick is getting the cut right, adding a little product and then messing it up with your hands. Comb optional. Bedhead encouraged.


DIOR HOMME


HERMÈS


FENG CHEN WANG

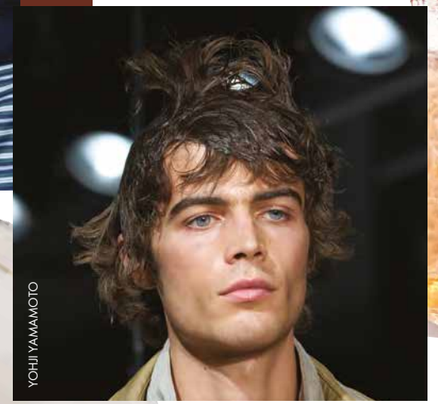

PRONOUNCE


SAUL NASH


TAAKK


WHITE MOUNTAINEERING


SACAI


YOHJI YAMAMOTO

LAUNCHMETRICS SPOTLIGHT

QUICK FIX

Can't be bothered to master perfectly imperfect hair? Throw on a cap, forget what's happening underneath and call it a styling decision.



AMI

1



2



3



4



5



6



7



8



9



1. SUPREME **2.** GOD'S TRUE CASHMERE **3.** MIU MIU **4.** ACNE STUDIOS **5.** LOEWE **6.** CELINE **7.** PALM ANGELS **8.** JACQUEMUS **9.** DRIES VAN NOTEN

THE SCENT OF

THE FUTURE SMELLS GOOD. THINK DEEP WOODS, SMOKY LEATHER AND SKIN-WARMING MUSK; A NEW GENERATION OF SCENTS MADE TO INTRIGUE, SEDUCE AND LINGER.

Soie Malaquais, Dries Van Noten
Fleur De Nuit, Van Cleef & Arpels

TOMORROW

Photographer RAPHAËL HEYMANN
Creative Director & Stylist FAROUK CHEKOUFI

Eragon & Valero, Parfum De Marly



Fantasmagory, Louis Vuitton
Miel D'arabie, Chopard
Atmah, Caron



Bleu De Chanel L'exclusif, Chanel
Dior Sauvage Extrait, Dior
Guilty Pour Homme, Gucci



Cuir Saddle, Dior
Musc Outreblanc, Guerlain
Tonka Hysteria, Maison D'Orsay

PHOTOGRAPHER: RAPHAEL HEYMANN; CREATIVE DIRECTOR & STYLIST: FAROUK CHEKOUFI; PHOTOGRAPHER ASSISTANT: GABRIEL HEYMANN;
LOCATION: MAISON DELANO PARIS 4 RUE D'ANJOU, 75008 PARIS; PRODUCTION: FC CANNES COLLECTION; SPECIAL THANKS TO CYNTHIA SUNNEN



L'Homme, Elie Saab
Elves, Louis Vuitton

ELLE MAN Arabia

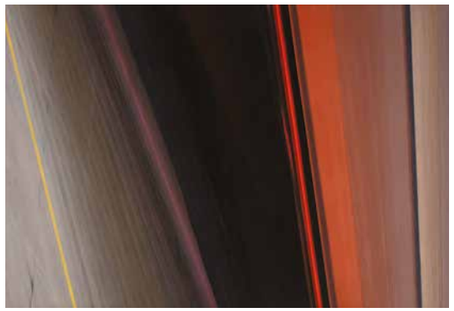
Culture

THIS MONTH'S HIGHLIGHT...
Dubai takes center stage in The Mirage Years, the debut novel from Dubai-based author Khalil Dagher. Following four friends - Ali, Jad, Mo and Sam - over the course of a decade, the story moves through ambition, relationships, friendship and the pressure to have life figured out. Late-night drives down Sheikh Zayed Road, balcony conversations and friendships that slowly become family paint a familiar picture of a city many arrive in thinking is temporary, only to find themselves calling it home. A coming-of-age story about growing up, finding your people and figuring out what comes next.
The Mirage Years will be available via major global online retailers from October 15, followed by Amazon UAE and select UAE bookstores from October 30.



ON OUR RADAR

THE BOOKS, SOUNDS, SHOWS AND CULTURAL DROPS WORTH KNOWING ABOUT RIGHT NOW





Far left: Samia Halaby, Yesterday, 1978
Left: Marwan, Kopf (Head), 1987;
Below: Nadia Saikali, Mandala Bleu Nuit, 1982



GOING ONCE...

Twenty years after changing the region's art market, Christie's is heading to Abu Dhabi for its first fine art auction in the capital. Consider your paddle raised.

Twenty years ago, Christie's arrived in the UAE and helped put the region's art market on the international auction map. Now it's marking the anniversary by making another first. On 1 November, the auction house will take over The Abu Dhabi EDITION for MAWASIM: 20 Years of Modern and Contemporary Middle Eastern Art, its first fine art auction in Abu Dhabi. More than 70 works spanning six decades of art from across the Middle East and North Africa will go under the hammer, with names including Paul Guiragossian, Samia Halaby, Mohamed Melehi, Marwan Kassab-Bachi and Nabil Nahas. And this isn't simply Christie's changing postcodes. Back in May 2006, its inaugural Dubai auction was the first international modern and contemporary art auction held in the region. More than 500 people packed the room, buyers participated from over 17 countries, and the sale pulled in $8.5 million while setting 53 artist records. Two decades later, the action shifts to Abu Dhabi at exactly the right moment. The capital is entering a packed cultural season, with Christie's arriving before Frieze Abu Dhabi, 19–22 November, and the Guggenheim Abu Dhabi opening on 11 December. As for what's actually worth raising a paddle for? One of the headline lots is Paul Guiragossian's Noces (Wedding), painted in 1958–59 and estimated at $300,000–$500,000. The monumental wedding scene was shown at the Lebanese artist's first major exhibition in Lebanon in 1959. There's also Samia Halaby's Yesterday, estimated at $200,000–$300,000; Mohamed Melehi's almost monochromatic 1962 A30, at $100,000–$150,000; and Nabil Nahas's enormous three-part Inka Dinka Doo, measuring more than 4.5 meters across and carrying a $300,000–$400,000 estimate. Not planning on dropping six figures on a painting? Fair. The pre-sale exhibition runs 28 October–1 November, alongside talks and educational programming, so you can still get close to the works before somebody takes them home.



Mohamed Melehi, A30, 1962



Nabil Nahas, Inka Dinka Doo, 2013



Paul Guiragossian, Noces, 1958-59

ART BY THE NUMBERS

20 YEARS Since Christie's held its first UAE art auction in Dubai.
$8.5 MILLION The total achieved at that inaugural 2006 sale.
53 Artist auction records set that same night. Not bad for a debut.
70+ Works heading under the hammer at MAWASIM.
6+ DECADES Of Middle Eastern and North African art represented.

The Guide

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



THE HUNGER GAMES: SUNRISE ON THE REAPING

Long before he coached Katniss, Haymitch Abernathy had to survive the arena himself. Joseph Zada stars as the 16-year-old tribute forced into the deadly 50th Hunger Games, where Capitol cruelty hits a terrifying new high. Brutal, fast, and unsparing.



THE FURTHER MIS-ADVENTURES OF CLIFF BOOTH

Brad Pitt's back as Cliff Booth, and 1977 Los Angeles is a total mess. This ride throws Hollywood's favorite stuntman straight into a chaos pit of sleazy hustlers and sudden bar fights. Smooth, violent, and wildly entertaining.



DIGGER

Tom Cruise plays the world's most powerful man, desperately trying to prove he's a hero before a catastrophe he caused wipes everything out. Directed by Oscar Oscar-winning Alejandro G. Iñárritu, this dark comedy serves up total chaos, massive stakes, and no clean way out.



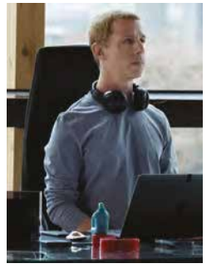
WILD HORSE NINE

Two CIA agents land on Easter Island right before the Chilean coup, only for a simple mission to blow completely off course. Starring John Malkovich, Sam Rockwell, and Steve Buscemi, this cold-war thriller blends espionage, razor-sharp dark humor, and total historical chaos.



AVENGERS: DOOMSDAY

Directed by the Russo brothers, this massive multiverse crossover brings together Sam Wilson's Captain America, returning legends like Steve Rogers, and the Fantastic Four for an all-out war. Massive, dark, and unpredictable.



THE SOCIAL RECKONING

Years after Facebook's origin story, the cracks inside the empire finally break open. Mikey Madison stars as whistle-blower Frances Haugen, teaming up with reporter Jeff Horwitz (Jeremy Allen White) to expose internal files the tech giant tried to bury. Slick, urgent, and hard-hitting.

Movies

Huge directors, massive scale, and the kind of releases that actually make a theater trip worth it. Here is what's worth your time on the big screen.

TV

Late-night binges, massive season returns, and the shows everyone will be talking about. Your watchlist just got stacked for the season.



ONLY MURDERS IN THE BUILDING: SEASON 6

Charles, Oliver and Mabel are taking their murder-solving obsession across the Atlantic, with London setting the scene for their latest mystery. Expect suspicious characters, unlikely clues and the trio's signature chaos as the hit whodunnit enters a very British new chapter.



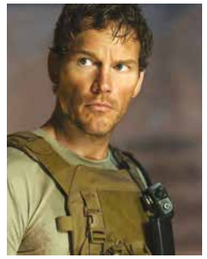
THE DIPLOMAT: SEASON 4

Kate Wyler is boxed in, surrounded by allies she can't trust and a marriage on life support. As the fallout from a nuclear base conspiracy hits the highest levels of power, the line between strategy and betrayal blurs. Completely ruthless!



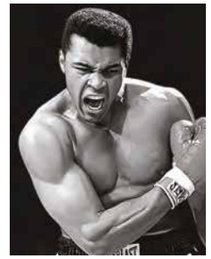
VISIONQUEST

Paul Bettany returns as the Marvel favorite, now on his own and trying to make sense of who he is. But with Ultron (yes, that Ultron) back in the picture and a few familiar faces popping up, things get complicated fast. Strange, dark, and hard to look away from.



THE TERMINAL LIST: SEASON 2

Chris Pratt is back as James Reece, and his fight is far from over. A dangerous new threat pulls the former SEAL out of hiding and forces him to take on a massive terror network. Dark, fast, and relentless.



THE GREATEST

Long before he became Muhammad Ali, Cassius Clay was changing boxing forever. From winning Olympic gold to fighting Sonny Liston alongside Malcolm X, his path to heavyweight champion was loud, risky, and legendary.



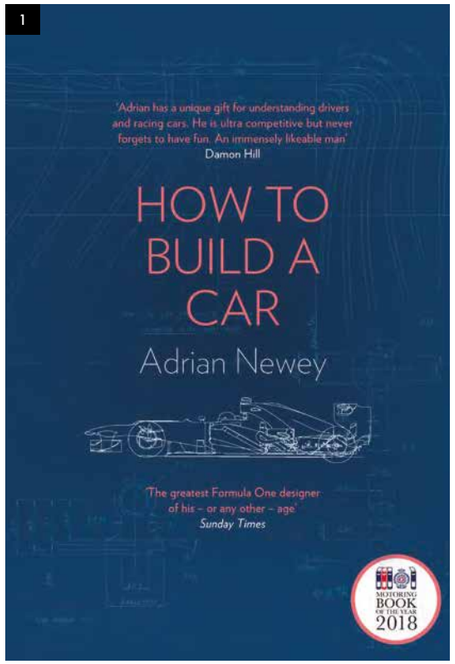
THE LORD OF THE RINGS: THE RINGS OF POWER

Middle-earth is sliding into all-out war. With Sauron back in power and the Rings corrupting everyone who touches them, the fight to stop the Dark Lord gets desperate fast. Huge scale, heavy stakes, and pure chaos.

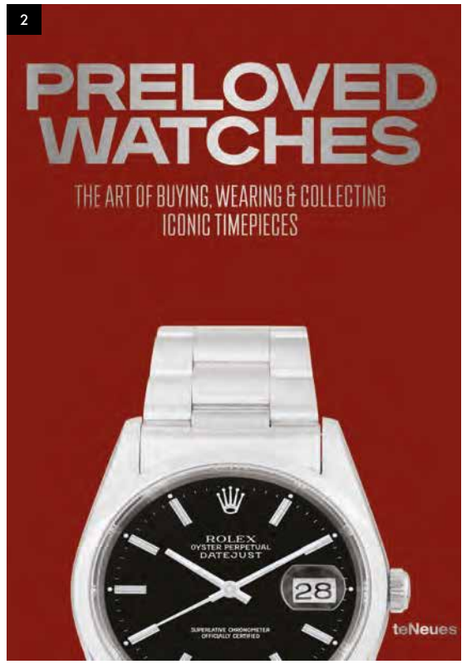
OBJECTS *of* DESIRES

MADE TO BE READ, DISPLAYED AND OCCASIONALLY SHOWN OFF, THESE ARE THE BOOKS WORTHY OF PRIME POSITION ON YOUR COFFEE TABLE.

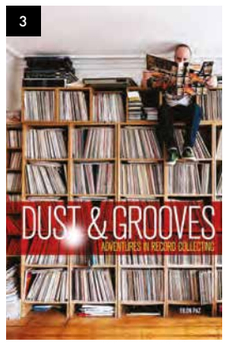
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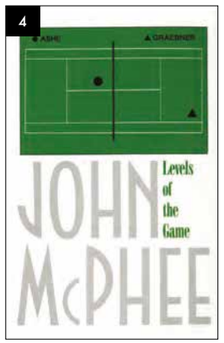
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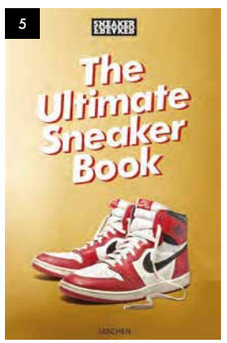
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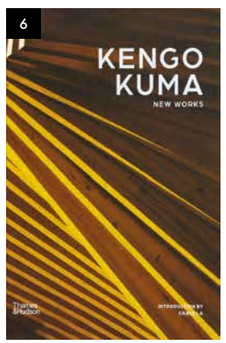
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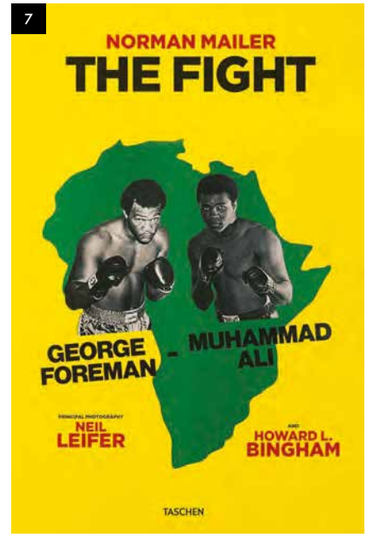


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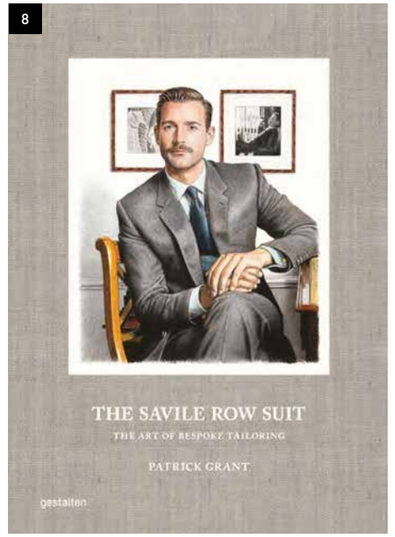


1. FOR THE NEED-FOR-SPEED CROWD HOW TO BUILD A CAR: BY ADRIAN NEWEY **2. FOR THE WRIST OBSESSED** PRELOVED WATCHES: THE ART OF BUYING, WEARING & COLLECTING ICONIC TIMEPIECES BY RALPH JAHNS **3. FOR THE VINYL JUNKIES** DUST & GROOVES: ADVENTURES IN RECORD COLLECTING BY EILON PAZ **4. FOR THE COURT CONNOISSEURS** LEVELS OF THE GAME BY JOHN MCPHEE **5. FOR SNEAKER ENTHUSIASTS** SNEAKER FREAKER: THE ULTIMATE SNEAKER BOOK BY SIMON "WOODY" WOOD **6. FOR THE ARCHITECTURE AFICIONADOS** KENGO KUMA: NEW WORKS BY KENGO KUMA & GRACE LA **7. FOR THE RINGSIDE REGULARS** THE FIGHT BY NORMAN MAILER, NEIL LEIFER & HOWARD L. BINGHAM **8. FOR THE WELL-CUT GENTLEMEN** THE SAVILE ROW SUIT: THE ART OF BESPOKE TAILORING BY PATRICK GRANT **9. FOR THE WAVE CHASERS** SURFING: 1778–TODAY BY JIM HEIMANN **10. FOR THE PORSCHE PURISTS** RAINER W. SCHLEGELMILCH. PORSCHE RACING MOMENTS: 45TH ED. BY RAINER W. SCHLEGELMILCH

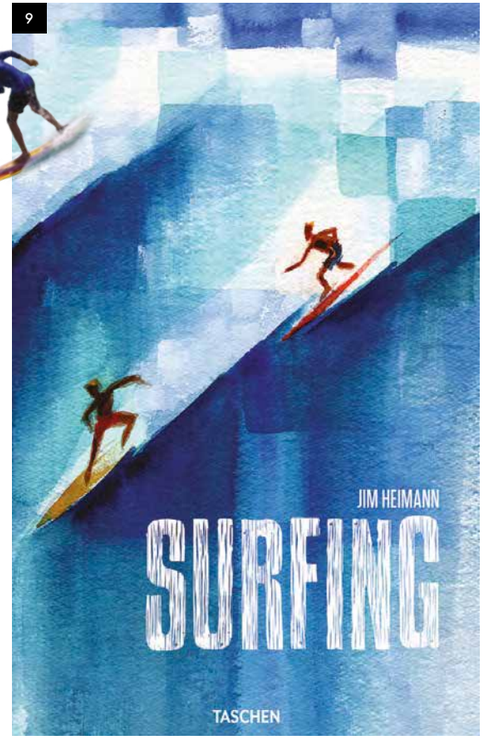
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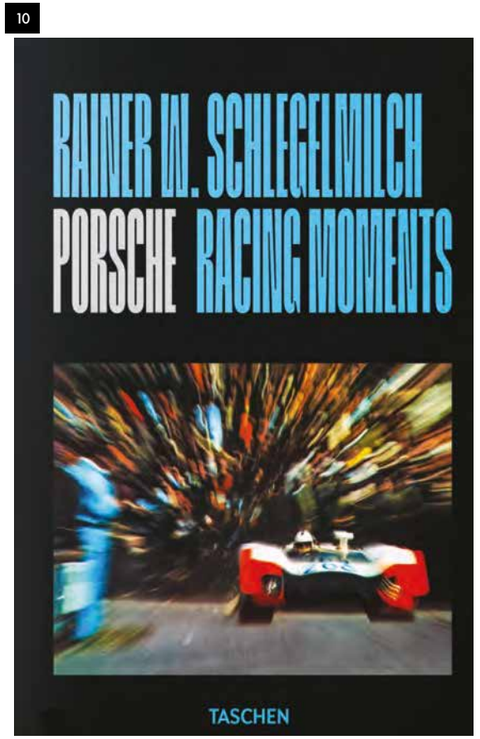
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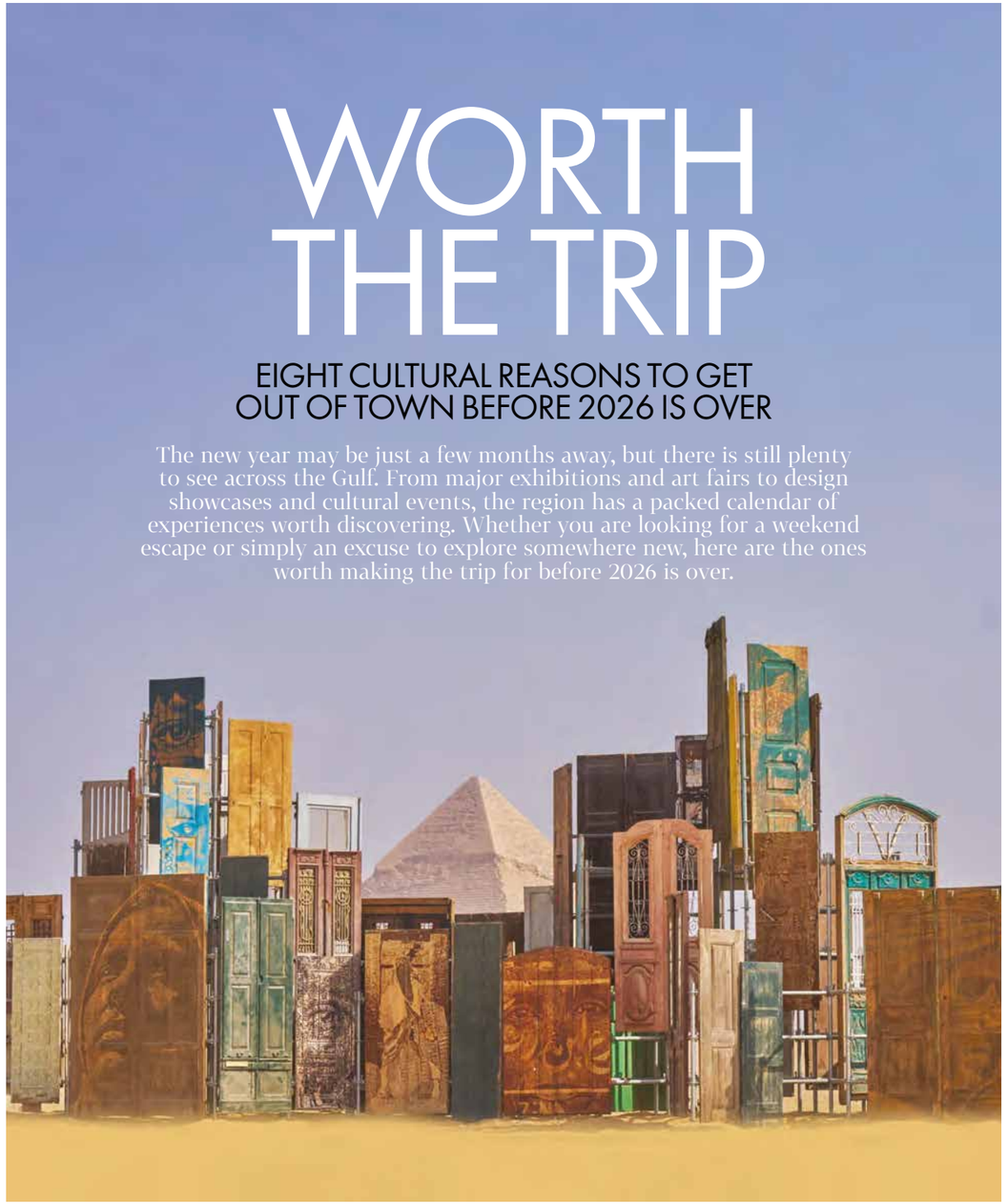
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WORTH THE TRIP

EIGHT CULTURAL REASONS TO GET OUT OF TOWN BEFORE 2026 IS OVER

The new year may be just a few months away, but there is still plenty to see across the Gulf. From major exhibitions and art fairs to design showcases and cultural events, the region has a packed calendar of experiences worth discovering. Whether you are looking for a weekend escape or simply an excuse to explore somewhere new, here are the ones worth making the trip for before 2026 is over.



ART D'ĒGYPTE – CAIRO & GIZA

4 – 28 November 2026 | Egypt

WHY GO: Make Egypt your next cultural escape and see contemporary art against a backdrop that's hard to beat. Art D'Égypte brings together two major events this autumn: Cairo International Art District 06, taking over locations across Cairo, and Forever Is Now 06, staged at the Pyramids of Giza. Together, they offer a completely different way to experience Egypt, bringing contemporary creativity face-to-face with thousands of years of history.

DON'T MISS: Forever Is Now 06 at the Pyramids, where artists from Egypt and around the world create works in dialogue with the ancient site. Contemporary art with the Pyramids as its backdrop? This one practically demands a visit.

COMPILED BY BEATRICE MARKASTIAN

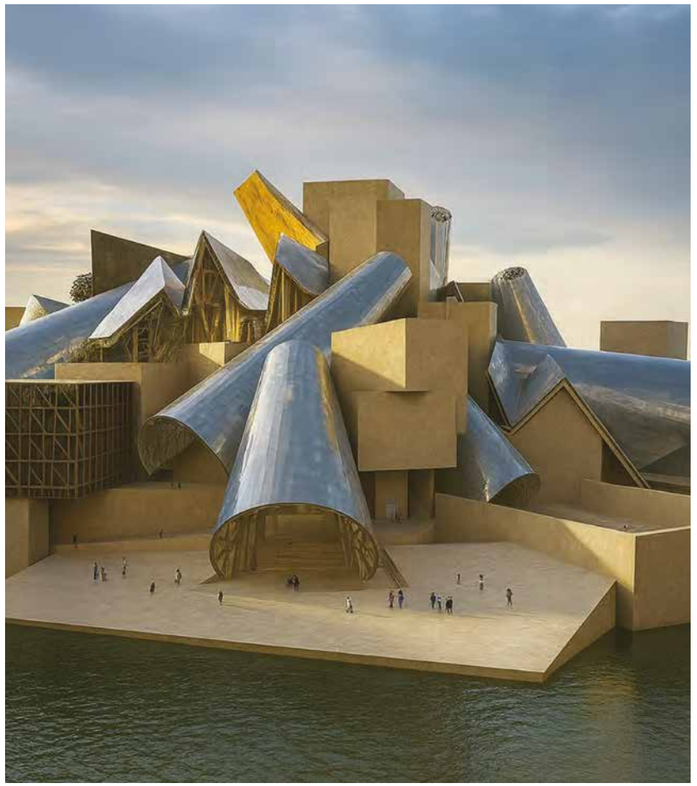


DESIGN DOHA BIENNALE

5 November 2026 – 31 January 2027 | Doha, Qatar

WHY GO: If you're planning a design-focused trip, this is the time to visit Qatar. The Design Doha Biennale returns with a citywide festival celebrating the designers, ideas and spaces shaping Middle Eastern style today. From public installations and architecture shows to new materials and experimental objects, it's a chance to see how design from the region is making its mark globally and get a glimpse at the ideas that could shape the way we live next.

DON'T MISS: The citywide design pavilions and new site-specific commissions highlighting cutting-edge Middle Eastern architecture and material innovation.



GUGGENHEIM ABU DHABI

11 December 2026 | Abu Dhabi, UAE

WHY GO: A big change is coming to Saadiyat Island. Designed by renowned architect Frank Gehry, the Guggenheim Abu Dhabi will be one of the largest Guggenheim museums in the world, bringing modern and contemporary art together while highlighting local and regional talent. The museum adds to Abu Dhabi's growing art scene, creating a global destination that pairs major art shows with creative design all housed inside Gehry's unmistakably bold architecture.

DON'T MISS: The architecture itself. Take time to walk around Gehry's building and see how the open galleries, raw materials, and natural light come together right along the water.

BREDX
13-14 November 2026 | Yas Island, Abu Dhabi

WHY GO: For two days, Abu Dhabi becomes a meeting point for the sounds, styles and ideas shaping a new generation. BREDx brings music, fashion, art, sport, food and street culture together at Etihad Live, with live performances, visual art, fashion and cultural conversations. Expect the kind of mix where a concert, a fashion moment and a street-style sighting can all happen in the same day. Bringing established names and emerging talent into the same space, it offers a fresh look at the creative energy shaping contemporary street culture across the region.

DON'T MISS: Day Two's headline concert, bringing together R&B star Bryson Tiller and UK rap artist Central Cee, alongside a wider line-up of international and regional talent.



FRIEZE ABU DHABI
19-22 November 2026 | Abu Dhabi, UAE

WHY GO: Abu Dhabi's art scene is stepping things up as the first Frieze Abu Dhabi lands at Manarat Al Saadiyat. With 84 galleries from 64 cities across 37 countries and regions, the fair brings major international names together with some of the most exciting local and regional talent. Come for the contemporary art, stay for the crowd and a front-row look at the creative scene putting Abu Dhabi firmly on the cultural map.

DON'T MISS: Global Futures, a section exploring how artists are reimagining cultural histories across the UAE and the wider region. Think art, fashion and culture colliding, with plenty of fresh perspectives to discover.





MUHARRAQ NIGHTS
December 2026 | Muharraq, Bahrain

WHY GO: See another side of Bahrain after dark. Every December, Muharraq's historic Pearling Path comes alive with art, design, music, food, installations and performances, transforming the old city's streets, courtyards and heritage houses into one sprawling cultural experience.

DON'T MISS: The UNESCO-listed Pearling Path itself. Stretching through the heart of old Muharraq, the route traces Bahrain's centuries-old pearling history, with historic houses, traditional souqs and contemporary cultural spaces along the way.

FOCAL POINT
11-13 December 2026 | Sharjah, UAE

WHY GO: Make a day of Sharjah's historic Arts Square and get lost in Focal Point, the annual art book fair bringing independent publishing and contemporary print culture together. Expect artists' books, zines, photography and new publications from publishers and cultural producers around the world. If magazines, great imagery and discovering new creative voices are your thing, clear some space on the bookshelf.

DON'T MISS: The book launches, talks and hands-on workshops, where you can meet the artists and publishers and get a closer look at the creative process behind independent publishing.

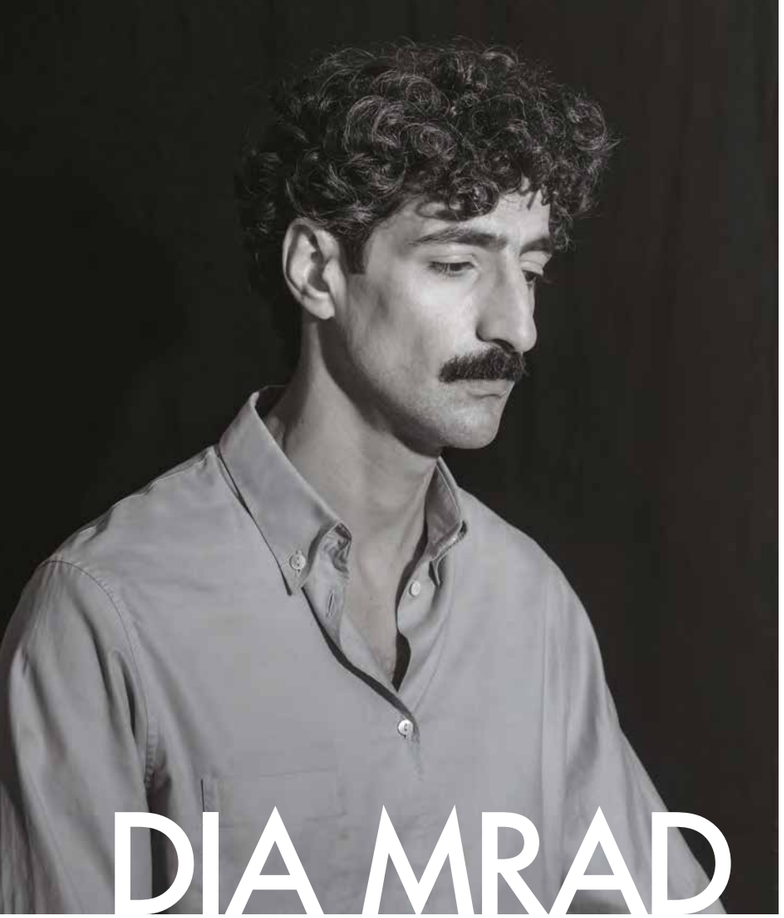


RUBAIYA QATAR
21 November 2026 – 30 April 2027 | Doha, Qatar

WHY GO: Make Doha your next art weekend. The inaugural Rubaiya Qatar brings contemporary art across multiple venues in Qatar, with its flagship exhibition, Unruly Waters, bringing together more than 50 artists exploring the connections between water, ecology, history, migration and cultural exchange. Beyond the exhibitions, expect new commissions, public art, performances and residencies; basically, plenty of reasons to see Qatar through a completely different lens this season.

DON'T MISS: The newly announced Doha Pavilion by Gerhard Richter, a permanent work of art and architecture opening at MIA Park just before Rubaiya begins.





DIA MRAD IS BUILDING A WORLD OF Objects

Known for photographing Beirut's architecture, Dia Mrad has spent the past few years moving from façades to infrastructure, from images to objects, and from observation to construction. At the center of this evolution is a growing idea he calls The World of Objects: a way of looking at the systems, forces and things that quietly organize everyday life, and asking what forms might allow them to appear.

BY KAMAL GHATTAS

There are things we see every day without really seeing them: water tanks on rooftops, generators humming beside buildings, solar panels multiplying across terraces, cables, electrical boxes, improvised repairs. They are so embedded in the landscape that they have almost disappeared from our field of vision. For Dia Mrad, they are precisely where looking begins.

The Lebanese artist has built a practice around the overlooked, transforming utilitarian objects and urban infrastructure into subjects of contemplation. What distinguishes Mrad is his ability to make ordinary things thinkable. In his work, the incidental becomes monumental, infrastructure becomes portraiture, and an object can reveal the social conditions that produced it. His practice now moves fluidly between photography, architecture, objects, design and installation. Photography was his first instrument; objects are increasingly becoming his terrain. Across them, the fundamental gesture remains remarkably consistent: isolate, reframe, displace, and make us look again. Yet Mrad did not begin with infrastructure. He began with Beirut itself. His earliest photographic work looked closely at the city through its architecture: façades, interiors, ornamental details and the traces of different eras layered across the built environment. Trained as an architect, Mrad used photography as a way of reading the city, extracting fragments from its visual density and allowing them to stand on their own.

Then came August 4, 2020. After the Beirut port explosion, those same façades and interiors began carrying a different kind of information. Architecture became evidence of rupture, absence, memory and the lives extending beyond the frame. The way of looking remained. What demanded to be looked at had changed. And then the city changed again. In the years that followed, Beirut acquired another layer. Water tanks rose above rooftops. Generators occupied pavements and building entrances. Solar panels spread across terraces and balconies. Electrical boxes, batteries, cables and improvised repairs became part of the architecture itself.

Temporary responses to failing systems began settling permanently into the built environment. Beirut has become both a subject and a laboratory for Mrad — a city where infrastructure is unusually visible, and where necessity, improvisation and architecture constantly collide. He reads it through its additions and interruptions: what has been repaired, reinforced, replaced, attached or improvised. Born in Ras Baalbek in 1991, Mrad moved to Beirut in 2007 and studied architecture at the Université Saint-Esprit de Kaslik, completing his master's degree in 2017. Photography initially emerged from his architectural practice, offering a way to read buildings and their surroundings. Over time, it became something more precise: a way of extracting an object from visual noise and allowing another meaning to surface.

Your work often begins with things that are so familiar they become almost invisible. What first draws your attention to something like a water tank, generator, electrical box or solar panel, and when do you know that an ordinary object or condition is worth isolating and looking at again? Usually it starts with something feeling slightly off. An object is there, but its presence tells you that something else isn't functioning the way it should. That's what drew me to things like water tanks, generators, solar panels, cables and electrical boxes. They become so normal that we stop seeing them, but if you isolate them and look closely, they start telling you a lot about the larger system around them. I know something is worth pursuing when the object stops being just itself and starts acting like evidence. A water tank is no longer only a water tank; it tells you something about supply, dependence, adaptation, even about how people have reorganized their lives around a failing system.

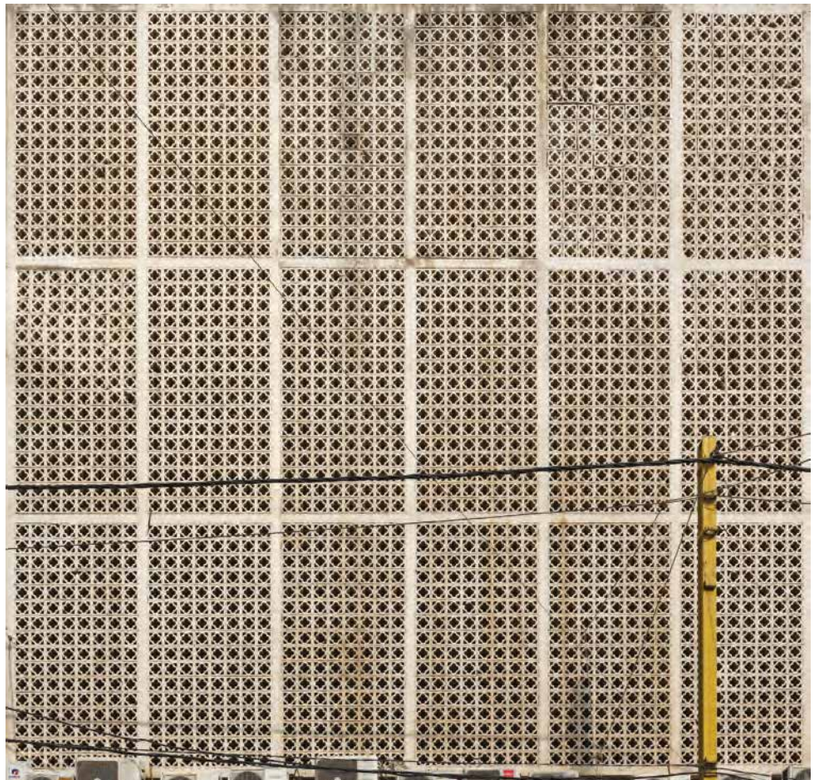
With Utilities and later PSI, you move from photographing the visible traces of infrastructure to constructing an object from its language and logic. What interested you about making that transition from observation to physical form? I think that transition had already started inside Utilities. I was printing certain photographs at life size, so the image was beginning to behave almost like an object in the exhibition space.

But eventually I reached a point where photographing the visible traces of electricity wasn't enough. I had photographed generators, solar panels, batteries, meters, cables, but what really interested me was the operation behind all of them , the constant negotiation between people and power. PSI came from trying to give that negotiation a physical form. It borrows from the visual and operational language of electrical infrastructure, without reproducing any one existing machine. For me, that was an important shift. I was no longer only observing the system from the outside. I was trying to construct an object through which the system itself could become perceptible.

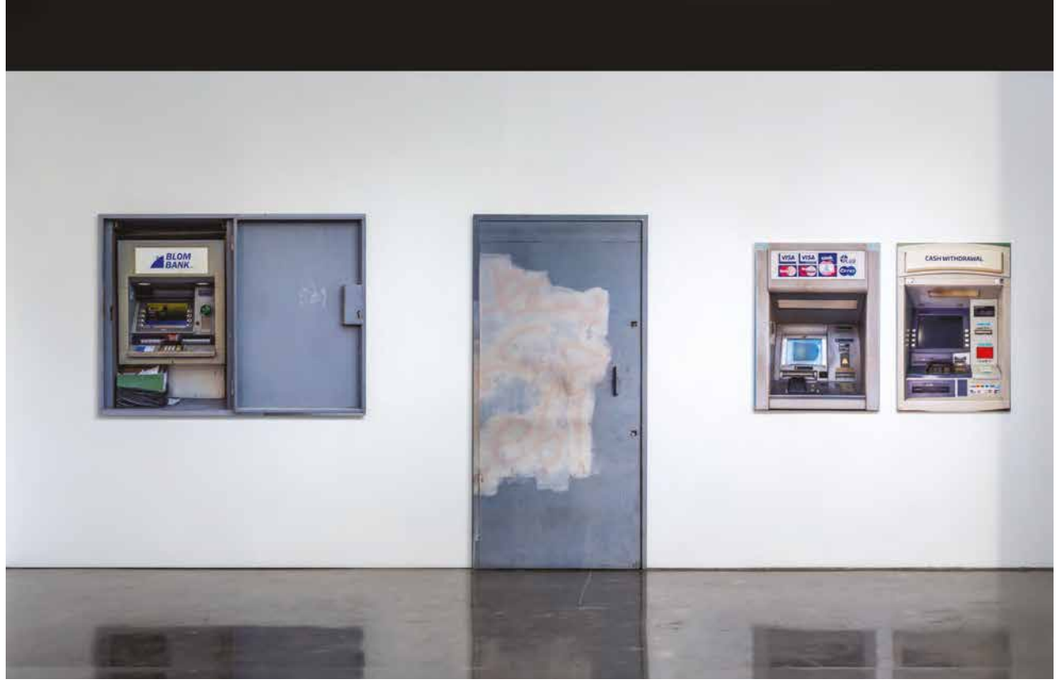
In Counterfeit Monument I, you reconstruct the language of a high jewelry rivière using repeated photographic images of a single diamond, while removing the gemstone itself. What were you questioning through that gesture, and what does the work reveal about luxury, value and representation? The starting point was very simple: what happens if you remove the diamond but keep its image? The necklace still carries the silhouette, repetition and visual language of high jewelry, but the material value of the gemstone is gone. What remains is the image and everything we project onto it: rarity, status, desire, luxury.

That made me interested in where value actually resides. How much belongs to the physical material, and how much has been constructed through photography, advertising, cinema and repetition? Photography taught me that framing can shift meaning. With this piece, I took that idea into an object. The image no longer documents the jewel; the image becomes the jewel.





Above: *GOLD IN CRISIS,* 100X150CM(2020)
Left: *SHADES OF BEIRUT,* 100X100CM, 2023



Above: *UTILITIES* (2023), INSTALLATION VIEW, DIA MRAD
Bottom right: *PSI-01* (2025), CREDIT DIA MRAD

Your practice seems to exist in a state of transition between photography and objects, observation and construction, function and symbolism. When did you first realize that photography alone was no longer enough for some of the questions you wanted to explore? I think the real transition happened during the war in 2024. I've noticed that during periods of uncertainty, I tend to go back to the practice and question it quite radically; what am I actually doing, what still interests me, and what needs to change? Those moments can be destabilising, but they also force you to reconsider things you might otherwise keep doing automatically.

My best friend, Victor Ayache, was quite pivotal during that period. We spent endless nights discussing philosophy and going back through my earlier work, sometimes looking at it through Latour, Heidegger and phenomenology. It made me realize that some of the work had already been moving beyond photography long before I had consciously named that shift.

The work I made during the Misk residency is probably the clearest example. I printed photographs directly onto pieces of debris. The photograph was no longer only an image representing something; it had weight, texture, history and a physical presence. You encountered it as an object. Looking back, I think that was one of the first moments when photography became phenomenological for me, something experienced physically as much as visually. The transition into objects and installation was already happening. I just understood it later.

Beirut appears not simply as a setting in your work, but almost as a collaborator, a city where repair, improvisation and adaptation become part of the built environment. How has living and working in Beirut shaped the way you understand objects, infrastructure and their relationship to people? A lot of it actually became clearer to me through traveling. When you live in Beirut continuously, the city overwhelms your senses. There is so much visual information, noise, traffic, infrastructure, improvisation, and interruption. Eventually, one way of coping with that is to almost numb yourself to it. You accept things and stop seeing them. Traveling frequently and spending time in other cities gave me a point of comparison. I would leave Beirut and then come back and suddenly notice things again - the generators, tanks, cables, water trucks, repairs - things that had become completely normal to me. That's why I think of Beirut as a particularly useful case study. It's not that these questions of infrastructure, access or dependence exist only here. They exist everywhere. In Beirut, they are often exaggerated to such an extent that they become physically visible. The systems expose themselves. And because they are so visible, you can begin to study what they tell you about the people living around them and the ways their lives have adapted to them.

Beyond visual art, what artist, musician, writer, cultural figure, or person in your own life, has influenced the way you see the world? What is it about them that stays with you? I've never really built my practice around a list of artists I wanted to follow or emulate. Influence for me often comes from people much closer to my life. My mother has probably influenced me enormously. The way she deals with whatever life puts in front of her, how she adapts and keeps moving, has always stayed with me. I think that has probably affected the way I look at the city too. I'm interested in what people do with what they are given; the adjustments, repairs and small negotiations that eventually become part of everyday life.



If Beirut had to be reduced to one color, what would it be? And since this is ELLE Man: if you were suddenly a fashion designer, which designer or house would come closest to your own sensibility? Yellow. But maybe because yellow is my favorite color. For me Beirut has always had this yellow cast to it - the light, the stone, the heat, the dust, the old façades, even the way the city feels at certain hours. It's not a clean but a cheerful yellow. It's warmer, dirtier, more faded, but very alive. That's probably the color I associate with the city most instinctively. And fashion-wise, Valentino for sure. It has always been my favourite house. I love that it treats beauty seriously. There can be romance, seduction, color, even excess, but there's still a lot of precision underneath it. My own wardrobe is more restrained; I tend to wear a lot of monochromatic and black pieces, but they're always special with a little twist that you might not notice at first glance. I think that contrast is part of why I'm drawn to Valentino. I like a controlled base and then one gesture that changes the whole reading. That probably exists in my work as well.

We are entering a moment where AI and new technologies are changing how images and objects are produced, circulated and understood. Has that changed the way you think about photography, authorship or the importance of the physical object? I use AI quite a lot in my process, so I don't really see it as something external or threatening. I use it to test ideas, visualize possibilities, sometimes even to understand what I don't want. It can speed up that conversation you have with yourself while making work. But I think it has made intention much more important. If almost any image can be produced very quickly, then the question becomes less "can I make this?" and more "why does this image need to exist, and what is it doing?"



"I'M THINKING MORE AND MORE ABOUT INSTALLATIONS WHERE FORCES LIKE WATER, LIGHT, WIND OR ELECTRICITY CAN ACTUALLY SHAPE THE EXPERIENCE OF THE WORK"



Looking at where your practice is today, what are you currently working on or thinking about, and what feels like the natural next step? Is there a new scale, direction or project beginning to emerge? I'm returning now to Utilities, specifically to the work around water. After spending so much time with electricity and developing PSI-01, I'm trying to do something similar with water through a new object, WSI-01 — the Water Supply Indicator.

What interests me is that these projects are gradually moving beyond individual objects. I'm thinking more and more about installations where forces like water, light, wind or electricity can actually shape the experience of the work.

In that sense, installation feels like the natural evolution of many of the questions that began in photography. Photography gave me a way to observe these systems and isolate their traces. Now I'm interested in giving those observations scale, duration and space — creating environments you can physically enter and experience.

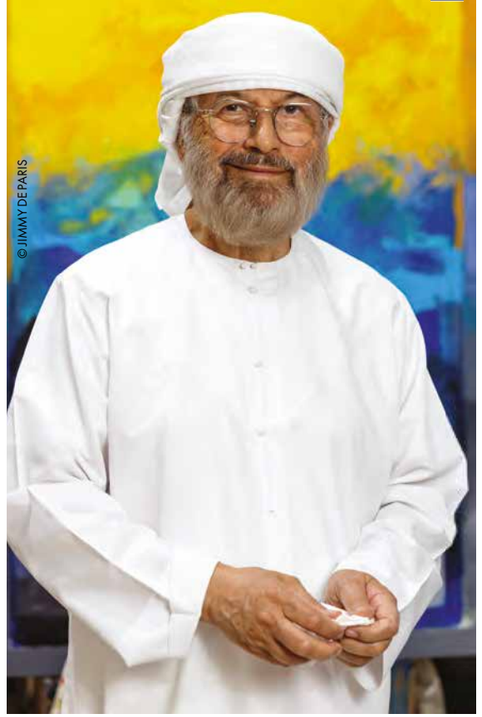
So I think the next phase is about returning to subjects I've already explored photographically and allowing them to become something more spatial, more physical, and more immersive.



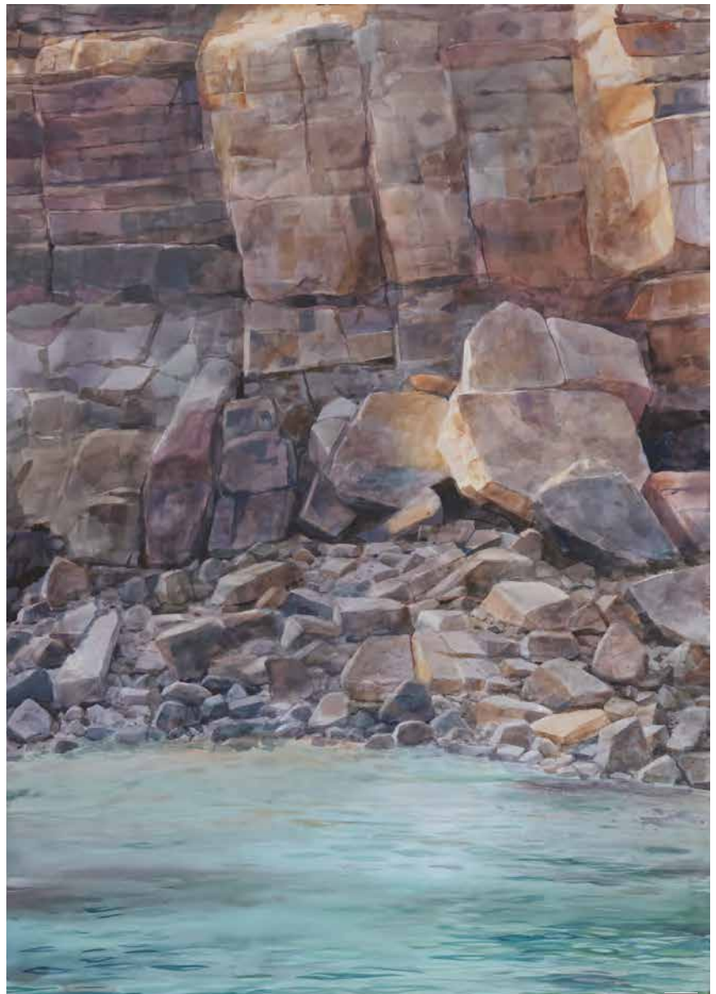
Top: *COUNTERFIT MONUMENT I*, (2026), CREDIT_ THE GREAT DESIGN DISASTER
Above: *WATER TANKS COMPOSITION I*, 2026
Left: *FIELDWORK 4* (2026), DIA MRAD. PART OF THE EXHIBITION FIELDWORK PRESENTED AT WE DESIGN BEIRUT 2027

A life in COLOR

Five decades, countless canvases and a visual language entirely his own. Abdulqader Al Rais is still finding new ways to see the world around him.


© JIMMY DEPARIS

Right: ABDULQADER AL RAIS IN HIS STUDIO, 5 NOVEMBER 2025
Below: *UNTITLED FROM MEMORIES* SERIES, 2025, WATERCOLOR ON PAPER, 152 X 102 CM/59.8 X 40.2 IN



Abdulqader Al Rais has been painting the UAE since long before its skylines looked as they do today. One of the defining names in Emirati art, his work has evolved alongside the country itself, moving from landscapes and watercolors to abstraction and Arabic calligraphy. Now, Al Nayed at Opera Gallery Dubai brings those worlds together. ELLE Man talks to Al Rais about memory, identity, reinvention and what happens when the place you've spent a lifetime painting transforms before your eyes.

Al Nayed looks back at more than five decades of your work. What is it like to see so much of your life gathered in one room? It is deeply emotional. Each painting carries a memory of a particular time, place and state of mind. Together, they form a visual record of my life - not only as an artist, but also as a person who has witnessed the remarkable transformation of the UAE.

Do you recognize the same artist throughout, or does it feel like meeting different versions of yourself? I recognize the same spirit throughout the works, although the visual language has naturally evolved. At different stages of my life, I explored landscape, architecture, watercolor, abstraction and Arabic letters, but the curiosity and emotion behind the work have remained the same. In that sense, I see different versions of myself connected by one continuous journey.

You began painting at a time when the UAE looked very different from the country we know today. As the landscape around you transformed, how did your relationship with what you wanted to capture change? When I began painting, the landscape of the UAE was quieter and very different from what we see today. I was drawn to the sea, the desert, traditional houses, doors and the natural environment around me. As the country transformed, my work also became more abstract. Rather than simply documenting what was disappearing, I wanted to preserve its spirit, memory and emotional presence.

Your work has become part of the visual story of the UAE, yet Al Nayed is described as capturing that transformation "without nostalgia." Is nostalgia something you consciously resist when you paint the past? I do not consciously resist nostalgia, but I also do not want to idealize the past. For me, painting is not about returning to what has been lost; it is about understanding how the past continues to live within the present. Memory enters my work naturally, but I try to give it a new life rather than merely repeat it.





Far left: *UNTITLED FROM SERENITY SERIES*, 2016, WATERCOLOR ON PAPER, 152 X 205 CM/59.8 X 80.7 IN
Left: *MY DUBAI*, 2014, OIL ON CANVAS, 300 X 200 CM/118.1 X 78.7 IN
Below left: *UNTITLED FROM ABSTRACT SERIES*, 2021, WATERCOLOR ON PAPER, 105 X 75 CM/41.3 X 29.5 IN
Below middle: *UNTITLED FROM YESTERYEAR SERIES*, 2022, WATERCOLOR ON PAPER, 255 X 155 CM/100.4 X 61 IN
Below: *UNTITLED FROM IMPRESSIONISM SERIES*, 2020, WATERCOLOR ON PAPER, 120 X 160 CM / 47.2 X 63 IN







"I DO NOT CONSCIOUSLY RESIST NOSTALGIA, BUT I ALSO DO NOT WANT TO IDEALIZE THE PAST"

The exhibition moves through five distinct bodies of work, from the Ghaf tree and early landscapes to Hurufiyya, watercolor and abstraction. When you look across them now, what is the thread that connects them all? It is my relationship with place, identity and memory. Whether I am painting a Ghaf tree, an old doorway, a landscape, an Arabic letter or a completely abstract composition, the work always begins with something deeply connected to my surroundings and cultural heritage. The forms may change, but the feeling remains.

Arabic letters in your work become much more than language; they can feel architectural, abstract and almost spiritual. What happens to a letter for you when it stops being something to read and becomes something to see? When an Arabic letter is no longer read only as language, it becomes a visual form with its own rhythm, movement and spiritual presence. I am interested in the beauty of the letter itself - its curves, balance and relationship with space. It can become architecture, color or pure emotion while still carrying the depth of the Arabic language.

Your signature squares have become instantly recognizable within your work. Where did that visual language first come from, and after using it for so many years, does its meaning continue to change for you? The squares emerged gradually through my exploration of geometry, architecture and abstraction. I was drawn to their balance and simplicity, and they eventually became part of my own visual language. Their meaning is never completely fixed; sometimes they suggest windows, fragments of memory or points of light. Even after many years, they continue to change according to the composition and the emotion of each work.

Al Nayed will also reveal rare pieces from your private collection. Is there a work you have found particularly difficult to let go of over the years and what makes an artist want to keep a painting for himself? The early works are often the most difficult to let go of because they hold memories that cannot be recreated. They belong to a particular moment in my life and reflect the beginning of my artistic journey. An artist may keep a painting not because it is the most important or accomplished work, but because it carries a personal story or emotion that remains close to him.

Full Look, Hugo Boss

AZIZ ABDO
UNSTOPPABLE!

From football to modeling and music, aziz has worn many hats. Each experience has shaped the man and arab pop star he is today, with every reinvention bringing him closer to doing things his own way.

Photographer SAM RAWADI
Creative Director & Stylist LEA HAJJ

Full Look, Cos
Shoes, Shabab Intl



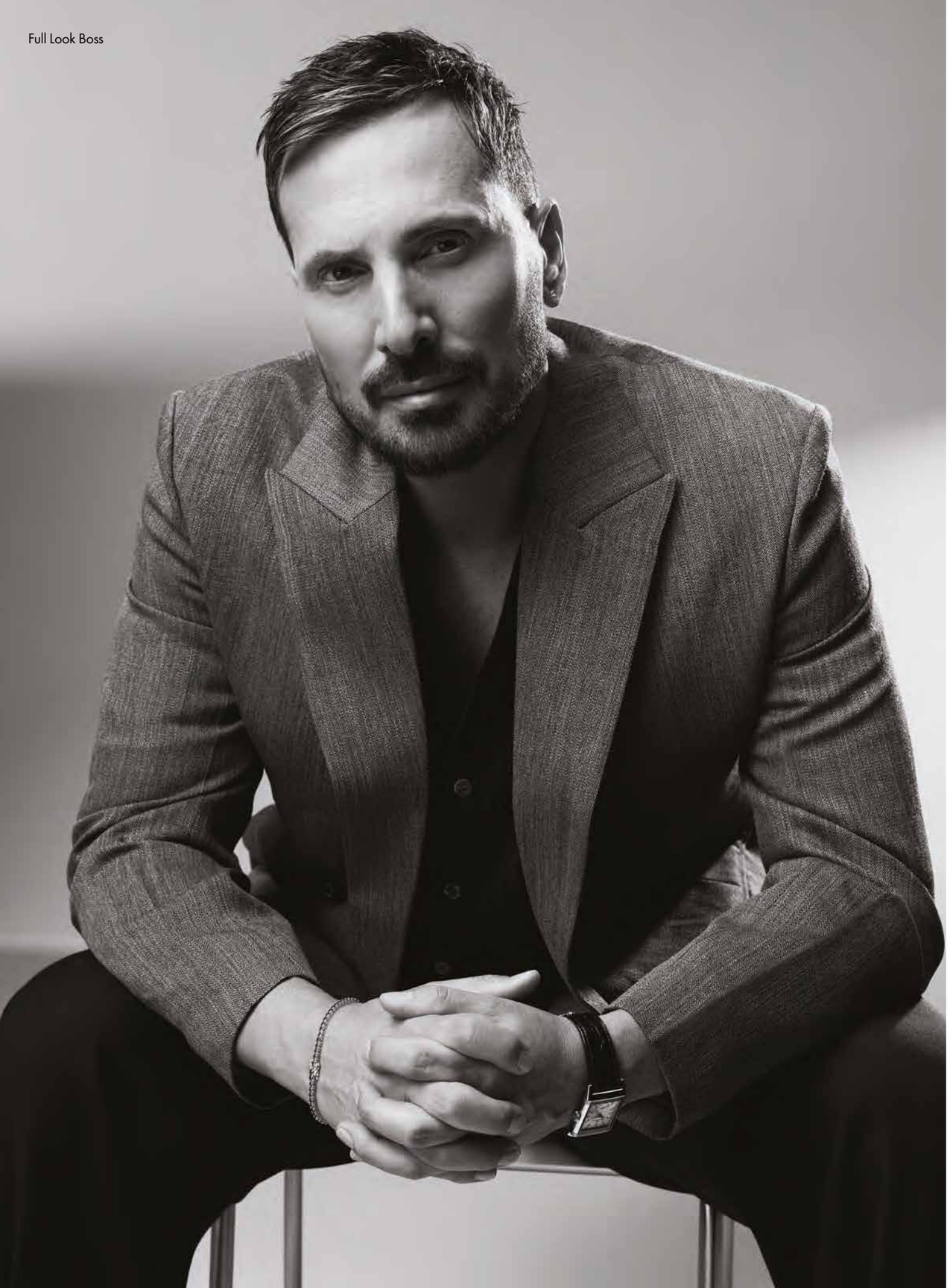
Full Look, Shabab Intl



Full Look, Nightcomer

Full Look, Shabab Intl
Shoes, Fendi

Full Look Boss



Full Look, Nightcomer



There's an ease to Aziz Abdo that comes from being comfortable with change. Lebanese-born, shaped by years in Sweden and now based in Dubai, he moves between cultures, influences and creative worlds without feeling the need to define himself by any one of them. Today, he's less concerned with proving what he can do and more interested in doing what feels authentic. ELLE Man catches up with Aziz to talk identity, ambition, modern masculinity and what comes next.

Your journey has taken you from professional football to modeling, music and acting. Looking back, what do you believe has been the driving force behind every transformation in your career? I think the driving force has always been my curiosity and my desire to keep evolving. Every chapter of my life has taught me something and prepared me for the next one. Football taught me discipline, resilience and the importance of teamwork. Modeling gave me confidence and introduced me to the world of fashion and image, while music allowed me to express emotions and stories in a much deeper way. Acting is another form of that expression. I have never seen these transitions as abandoning one path for another; I see them as different chapters of the same journey. Whenever I feel that I have more to explore, I follow that instinct. I believe that staying curious and having the courage to reinvent yourself is what keeps a creative person alive.

Having grown up between Lebanon and Sweden and later building a life and career in Dubai, how have these different environments shaped your identity as both a man and a creative? Each place gave me a different perspective. Lebanon gave me my roots, my emotional connection to music, family and culture, and a strong sense of where I come from. Sweden taught me independence, discipline and a more international way of looking at life. Dubai brought many of those worlds together for me. It is a place where different cultures, nationalities and ideas constantly meet, and that has influenced the way I think creatively. Living between cultures has also made me comfortable with not fitting into just one box. I can be deeply connected to my Arab identity while still thinking globally. I think that balance has become an important part of who I am.

Fashion has been an important part of your public image. How would you describe your personal style today, and what does modern masculinity mean to you? My style has evolved as I have evolved. Today, I would describe it as sophisticated but effortless. I like fashion, but I don't believe in wearing something simply because it is considered fashionable. I want what I wear to reflect my personality and make me feel comfortable and confident. For me, modern masculinity is not about trying to prove how masculine you are. It is about confidence without arrogance, strength without aggression, and being comfortable enough with yourself to express your individuality. A man can care about fashion, art, music and his appearance while still being grounded in his values. I think real confidence comes from knowing who you are rather than constantly trying to convince other people.

You have collaborated with international names such as Zayn Malik and Timbaland. What have these experiences taught you about finding your own voice in an increasingly global creative industry? Working around artists and producers at that level teaches you that talent is only one part of the equation. You also need discipline, authenticity and the willingness to keep learning. My experience with Zayn Malik and Timbaland showed me how important it is to understand the international language of music while remaining connected to your own identity. I don't believe going global means becoming less Arab or changing who you are to fit an international market. Quite the opposite. The more connected the world becomes, the more valuable your individuality is. I want my music to be able to travel internationally while still carrying something that is authentically Aziz Abdo.

With your recent releases exploring different sounds and Arabic dialects, what is inspiring Aziz Abdo creatively at this stage of his career? At this stage, I am inspired by freedom. I don't want to create music according to one formula or feel that I have to stay inside one genre or dialect. Arabic music is incredibly diverse, and I enjoy exploring that diversity while also bringing in international influences. I am inspired by life, by people, by relationships, by travel and by everything happening around me. I also think that after experiencing so many different chapters personally and professionally, I have a deeper understanding of what I want to say. I'm less interested in following trends and more interested in creating something that feels authentic to me.

After years in the spotlight and several different chapters in your life, who is Aziz Abdo today, beyond the image people see on screen? Beyond the image, I am a person who is still constantly learning and evolving. I have experienced success, challenges, changes and reinvention, and all of those experiences have made me more grounded. People see the artist, the performer, the fashion side and the public image, but there is also a very private Aziz who values family, genuine relationships and personal growth. I am still ambitious, but my definition of success has changed. Today, it is less about proving something and more about building a life and a body of work that I can genuinely be proud of.

PHOTOGRAPHER: SAM RAWADI; CREATIVE DIRECTOR & STYLIST: LEA HAJJ; MAKEUP: TAREK SELMAN; VIDEOGRAPHER: FROLIC CREATIONS; MEDIA AGENCY: MEDIUM MENA



Full Look, Hugo Boss

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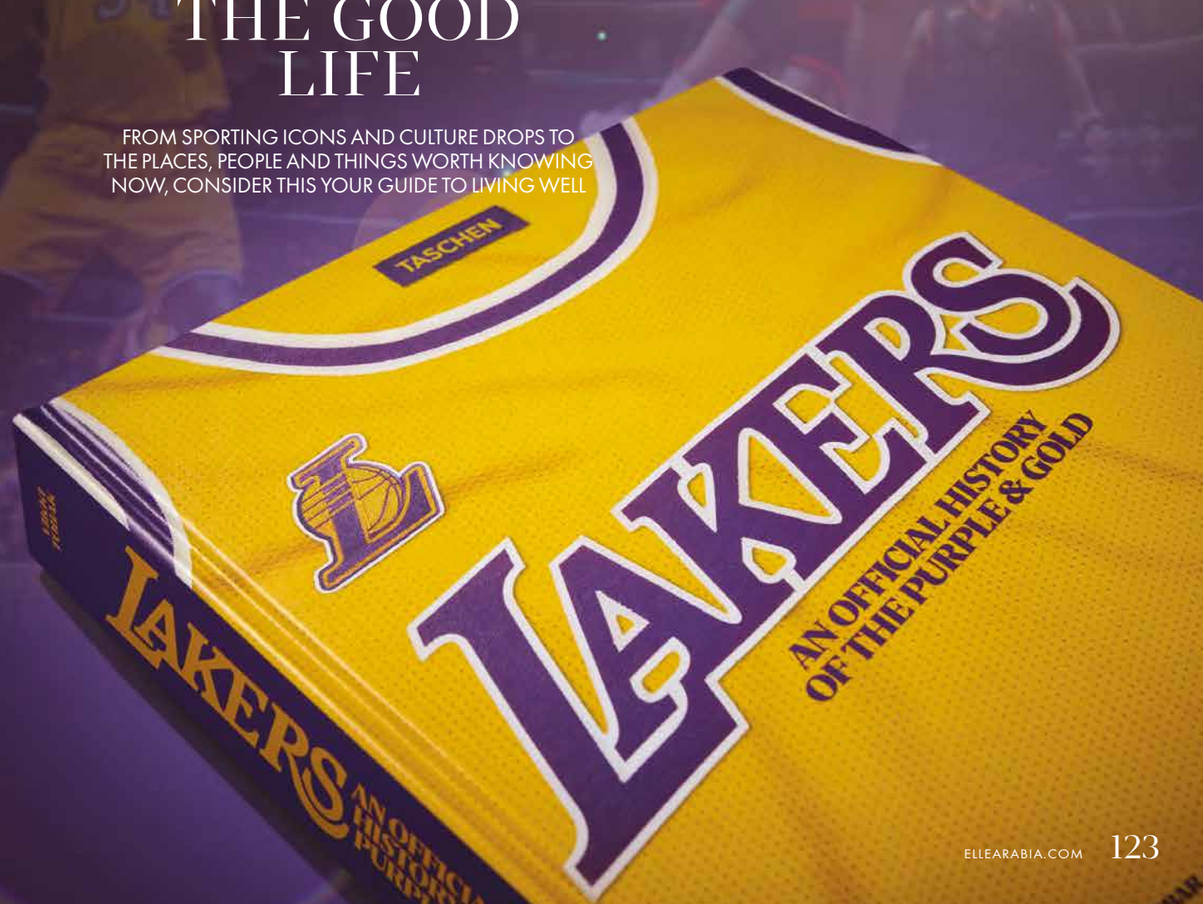
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PURPLE REIGN
Seven decades of Lakers history get the coffee-table treatment in TASCHEN's Lakers: An Official History of the Purple & Gold, bringing together iconic photography, memorabilia and stories from some of basketball's biggest names.

THE GOOD LIFE

FROM SPORTING ICONS AND CULTURE DROPS TO THE PLACES, PEOPLE AND THINGS WORTH KNOWING NOW, CONSIDER THIS YOUR GUIDE TO LIVING WELL





The Final List

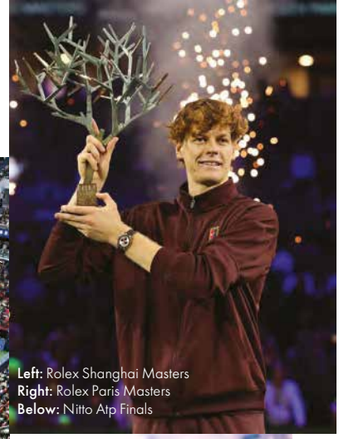
The Grand Slams may be over, but men's tennis isn't done yet. From Shanghai and Paris to a six-man showdown in Riyadh and the season's final battles in Italy, here's where the action (and the world's best players) is heading next.

© MATTHEW STOCKMAN / GETTY IMAGES

ANDREW HEALD UNSPLASH



© LINTAO ZHANG / GETTY IMAGES



Left: Rolex Shanghai Masters
Right: Rolex Paris Masters
Below: Nitto Atp Finals

ROLEX SHANGHAI MASTERS
October 7 - 18 | Shanghai

Shanghai is where the race to the end of the season gets serious. The only ATP Masters 1000 tournament in Asia brings the biggest names in men's tennis to Qizhong Forest Sports City Arena, with crucial ranking points, and ATP Finals qualification, still on the line. The tennis is fast, the stakes are high and the setting is hard to beat. Come for the world-class draw; stay for rooftop drinks on the Bund, late-night dumplings and one of the most electric cities on the calendar.

SIX KINGS SLAM
October 21, 22 & 24 | Riyadh

Six players, three nights and one seriously stacked draw. The Six Kings Slam returns to Riyadh with Sinner, Alcaraz, Djokovic, Zverev, Fritz and De Minaur going head-to-head in a high-stakes knockout competition. Unlike a regular ATP tournament, there are no ranking points on offer; instead, it's about head-to-head bragging rights and one of the biggest prize purses in tennis. Staged under the lights at ANB Arena as part of Riyadh Season, the compact format means blockbuster match-ups from the opening night and very little room for error.



© JULIAN FINNEY / GETTY IMAGES



Six Kings Slam
Right: Davis Cup Final 8

ROLEX PARIS MASTERS
October 31 - November 8 | Paris

Paris gets one last serve. The tour's final Masters 1000 of the year takes over Paris La Défense Arena, bringing tennis indoors and turning up the speed for one of the season's last major battles. By this point, there's nowhere to hide: players are chasing final ranking points, ATP Finals places and the chance to finish the year on a high. And if you're making a weekend of it, the timing couldn't be better; crisp autumn days, great coats, neighborhood bistros and Paris without the summer crowds.

NITTO ATP FINALS
November 15 - 22 | Turin

The season finale is a different kind of pressure. Bringing only the eight best players of the year to Turin, there are no easy matches from day one. Played indoors over one week, it's less about surviving a long tournament and more about who has enough energy left to win it all. A very Italian way to close out the year.

DAVIS CUP FINAL 8
November 24 - 29 | Bologna

Playing for your country takes center stage for the final event of the year. Instead of playing for individual trophies, the top eight national teams compete in a fast knockout format. You get loud fans, intense team benches, and great Italian hospitality to end the tennis season.



FAST FACTS: TENNIS BY THE NUMBERS

COMPILED BY BEATRICE MARKASTIAN

25 SECONDS IS ALL A PLAYER GETS BETWEEN POINTS.

1972 THE YEAR TENNIS BALLS WENT FROM WHITE TO YELLOW FOR TV VISIBILITY.

11 HOURS, 5 MINUTES THE LONGEST MATCH IN TENNIS HISTORY PLAYED OVER 3 DAYS.

50,000+ TENNIS BALLS ARE USED ACROSS A SINGLE GRAND SLAM TOURNAMENT.

78 78 FEET THE LENGTH OF A TENNIS COURT, A MEASUREMENT THAT HAS REMAINED UNCHANGED FOR WELL OVER A CENTURY.

263.4 KM/H THE FASTEST RECORDED SERVE, HIT BY AUSTRALIA'S SAM GROTH IN 2012.

28 TONS OF STRAWBERRIES ARE EATEN AT WIMBLEDON EACH YEAR – BECAUSE APPARENTLY TENNIS MAKES YOU HUNGRY.



1

WHAT'S THE BUZZ

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

POWER PLAY (1)
Retroid Pocket is packing more power into less space. The new Duo Lite Plus keeps the slimmer dual-screen design of the Duo Lite but borrows the flagship Duo's Dragonwing Q-7790 processor, alongside 8GB of RAM and 128GB of storage. Small enough to travel, powerful enough to take gaming seriously. Game on.

DEEP DIVE (2)
Speedo is getting smart. Its new iQ module turns the Vanquisher 3.0 goggles into a serious swim tracker, monitoring everything from breathing and head position to strokes and turns across all four competitive styles. There's deliberately no screen to distract you mid-lap; instead, everything syncs to the app afterwards.

ALL EARS (3)
Plaud wants your earbuds to do more than play music. The new Plaud One can record, transcribe and summarize meetings, while a 4G-connected charging case means it can work without your phone or Wi-Fi. Its AI can even turn conversations into tasks across apps like Slack and Notion. Consider your meeting notes officially outsourced.

SMART LOOK (4)
Meta is making AI glasses look a lot less techy. Its new eyewear line lands in Japan with 26 variations across three frames, including a Kylie Jenner-designed oval shape. Behind the lenses sit Meta AI, open-ear audio and hands-free photo and video capture, with more than 8 hours of battery life.



2



3



4



5

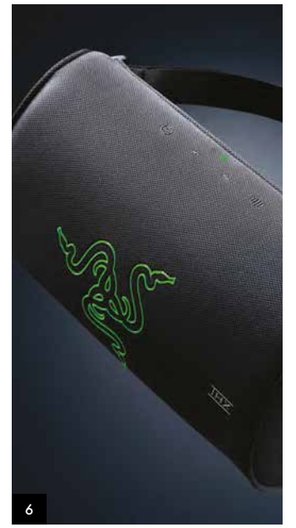
PEN PAL (5)
The PEN is back. OM SYSTEM revives the cult camera with its classic compact, rangefinder-style looks, now adding an electronic viewfinder and, for the first time, weather sealing. Inside, there's a 20.4MP sensor, five-axis stabilisation, AI autofocus and film-inspired color modes. Retro on the outside, very 2026 underneath.

TAKE A SEAT (6)
Razer wants to turn your gaming chair into a speaker. The new Clio X straps onto the headrest, using near-field speakers and THX Spatial Audio to fire immersive sound directly towards your ears, no headset required. Use it solo or as part of a surround setup. Yes, your gaming chair just got a serious audio upgrade.

BACK IN THE FOLD (7)
Sony is bringing back a fan favourite. The new WH-1000XM4C revives the much-loved foldable design of the original XM4, while adding updated sound tuning, a 10-band equalizer and a fresh Lavender colorway. Legendary noise canceling remains, as does that all-important compact fold.



7



6

SOUND AROUND (8)
JBL wants the soundtrack to follow you everywhere with its new Cove line, connecting speakers across the home via Wi-Fi to play one track everywhere or give each room its own soundtrack. Select models add Dolby Atmos, while Music Follows Me shifts the audio to wherever you're headed next. Consider the whole house officially on speaker.



8



Alpine Journey

A WINTER JOURNEY IN SEARCH OF INSPIRATION, SHAPED BY CHANGING LANDSCAPES AND THE DIFFERENT RHYTHMS OF LIFE.

Words KOKO NICHAKUL

PHOTO: COURTESY OF COURCHEVEL-MATHIS DECROUX, COURCHEVEL-DAVID ANDRE, AMAN LE MELEZIN, COURCHEVEL-COURCHEVEL TOURISME-HIVER

There is something about winter that makes you want to travel. To leave the bustle of the capital below as the plane takes off, heading towards a landscape where silence and snow cover everything, as though time itself has stopped. The journey from Courchevel, the resort town in the French Alps, to Graubünden in eastern Switzerland, before ending in Zurich, takes us from luxury and liveliness to a distinctly Swiss sense of simplicity, detail and calm. It is a journey measured not only in distance, but in the gradual act of leaving the noise of the city behind, allowing us to listen to ourselves once again amid the stillness of winter.



COURCHEVEL: WHERE INSPIRATION BEGINS, HIGH IN THE MOUNTAINS

Amid the soaring peaks of the French Alps, Courchevel is more than just a ski resort; it is a symbol of modern France, bringing together innovation, elegance and meticulous attention to detail.

Since 1946, every corner of the resort has been designed to inspire movement, both physically and mentally. From legendary ski runs such as the Éclipse slope to the Avals Valley, where the natural landscape remains pristine and untouched, Courchevel offers a lesson in living in harmony, balancing energy with refinement.

Here, everything is a celebration of "Sport and Art de Vivre" - sport and the French art of living. From challenging yourself on the mountain to sipping a warm vin chaud after a full day in the snow, it all follows a rhythm of life that is unhurried yet filled with inspiration.

In 2026, Courchevel celebrates its 80th anniversary as a leader in sport and the art of living. It is a celebration that not only looks back at its past, but also reinforces the spirit of those who believe that true luxury lies in living well, surrounded by nature.



THE SCENIC ROUTE SHIFTS FROM UNDERSTATED LUXURY TO THE SERENE STILLNESS OF THE WHITE MOUNTAINS

PHOTO: COURTESY OF WINTER IN CELERINA © ENGADIN ST. MORITZ TOURISM, MATTIAS NUTT
PHOTOGRAPHY SAVOGNIN TOURISMUS I.S., M. NUTT, GRAUBÜNDEN FERIEN RHÄTISCHE BAHN

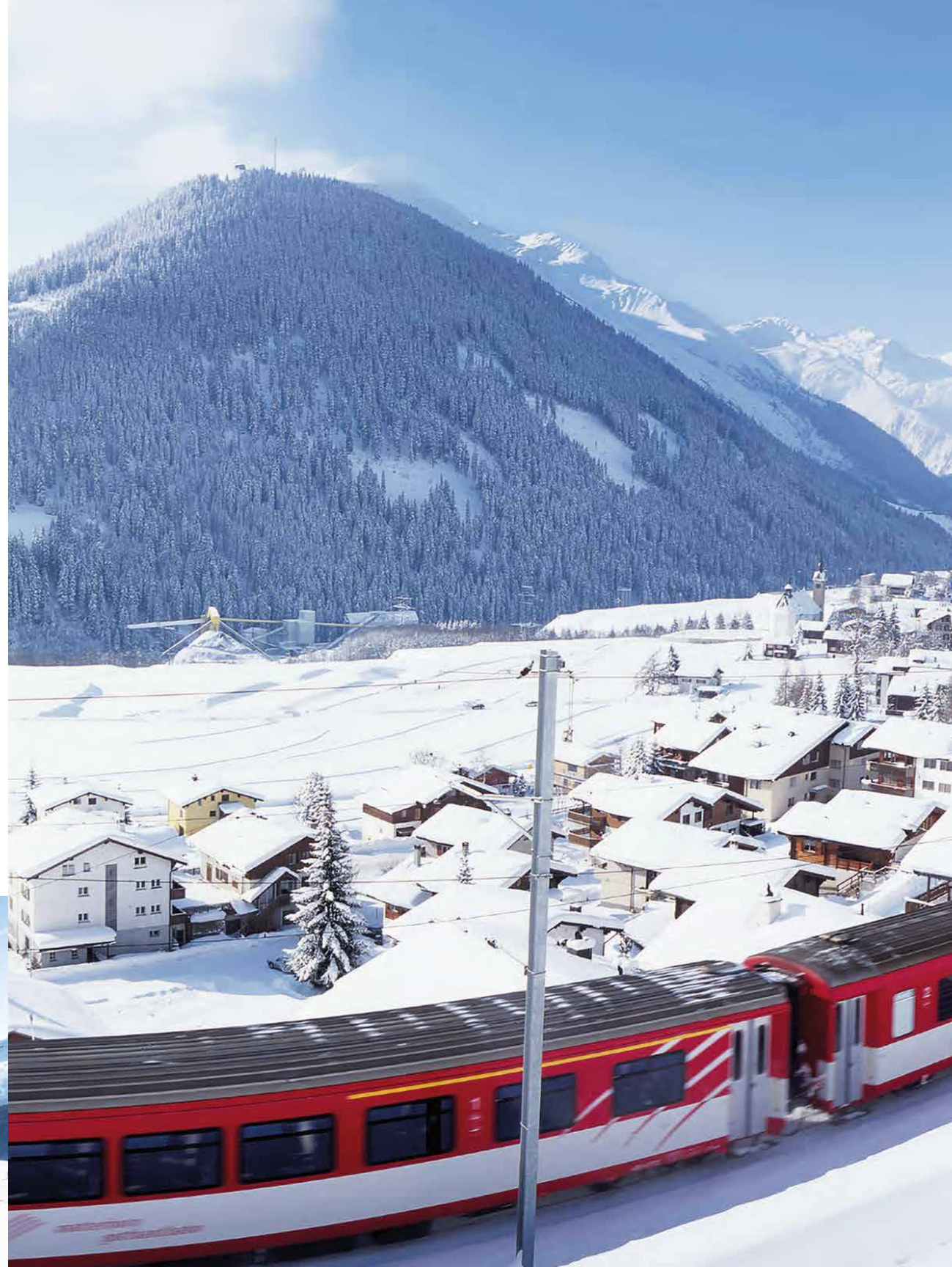
GRAUBÜNDEN: WHERE WINTER IS A WAY OF LIFE

From France to Switzerland, the journey shifts from understated luxury to the serene stillness of the mountains. Graubünden, Switzerland's largest eastern canton and the home of the famous story of Heidi, is a winter paradise in every sense, from the world-class ski slopes of St. Moritz to the historic old town of Chur, with its centuries of history.

But what sets Graubünden apart is the way it seems to breathe: slowly, deeply and steadily, like the mountains that surround it. The landscape here is a poem of snow and valleys, crossed by dreamlike railway routes such as the Glacier Express, known as "the slowest express train in the world." It carries passengers from Zermatt to St. Moritz, crossing more than 291 bridges and almost 100 tunnels, slowly enough to take in every moment of the mountain scenery along the way.

Graubünden is also defined by its three-language culture (German, Italian and Romansh) which comes together to create a distinctive character reflected in its food, drink and music, from the jazz festival in St. Moritz to the Street Food Festival in Chur. Everything reflects the same idea: luxury is not found in things, but in experiences that make us feel alive. And if you have ever wondered what makes mountain air so uniquely appealing, Graubünden is home to the world's first "Mountain Air Sommelier", who describes the sensory qualities of its crisp mountain air in a way that could not be replicated anywhere else.





THE JOURNEY

COURCHEVEL : GRAUBÜNDEN

Distance: Approximately 250–300 km
Driving time: 4–5 hours
Route: Through the French Alps, crossing the border into eastern Switzerland.
Stops along the way: Small villages tucked into the French valleys; views across snow-covered fields and the Alps; and the historic city of Chur, the capital of Graubünden.

GRAUBÜNDEN : ZURICH

Distance: Approximately 150–200 km
Driving time: 2–3 hours
Route: North from Graubünden towards Switzerland's major cities.
Stops along the way: Lakes and roadside villages; scenic railway routes if traveling by train; and views of snow-covered mountains and the Rhine.





PHOTO: COURTESY OF GROSSMÜNSTER;CHRISTIAN BEUTLER ZÜRICH TOURISMUS, BAHNHOFSTRASSE;BRUNO MACOR ZÜRICH TOURISMUS

ZURICH: A CITY FULL OF LIFE AS THE SNOW FALLS

The final destination is Zurich, a city that sits somewhere between nature and modernity. In winter, it transforms into something resembling a film set, illuminated by the golden glow of café windows, filled with the scent of hot chocolate (Heisse Schoggi) and the sound of people laughing as they wander through the Old Town.

Around the city, there are ice-skating rinks and countless winter activities, from snowboarding to hiking through the snow. In the city centre, meanwhile, you'll find some of Europe's warmest and most atmospheric Christmas markets, from the enormous Christmas tree at the main railway station to Sechseläutenplatz, filled with lights and music. The scents of raclette, fondue and mulled wine drift gently through the air.

In truth, Zurich makes an ideal base for a winter trip, thanks to how easy it is to get around. It may be the final destination, but it is not the end of the inspiration. The city reminds us that after an adventure in the mountains, real happiness can be found in the simplest moments -walking through nature as the snow slowly falls around you.

A JOURNEY OF INSPIRATION

From Courchevel to Graubünden and finally Zurich, this is a journey defined by more than beautiful views or luxury. It is a passage through every mood of winter: from challenge to tranquillity and, ultimately, a deeper understanding of the rhythm of life.

The atmosphere shifts from mountain landscapes surrounded by nature to the energy of Zurich in winter, alive with the festive spirit of the end-of-year season.

A CURATED JOURNEY THROUGH WINTER ESCAPES, FROM COURCHEVEL TO ZURICH, IN EFFORTLESS ALPINE STYLE









WHERE TO STAY?

A selection of standout resorts and hotels from Courchevel to Graubünden and Zurich, for a winter escape that brings luxury and nature together in perfect harmony.

COURCHEVEL

L'APOGĒE COURCHEVEL
Set at the highest point of Courchevel 1850's Jardin Alpin, L'Apogée Courchevel offers sweeping views across the valley and the Alps. With ski-in/ski-out access and a Kids Club for families, every corner of the hotel combines authentic Alpine atmosphere with comfort and luxury.

CHEVAL BLANC COURCHEVEL
This high-end resort offers ski-in/ski-out access to more than 600 kilometers of slopes across Les Trois Vallées, alongside warm chalet-style interiors and three-Michelin-starred dining for an exceptional evening.

AMAN LE MĒLĒZIN
Close to Courchevel 1850, Aman Le Mélézin elevates the ski-in/ski-out experience with a full line-up of winter activities, including snowshoeing, hiking and dog sledding, followed by time at its spa in a peaceful Alpine setting.

GRAUBÜNDEN

CRESTA PALACE, CELERINA
A luxury hotel in the small town of Celerina, in the heart of the Engadin Valley and close to the Corviglia ski area. It comes well equipped for skiing and a variety of other winter activities.

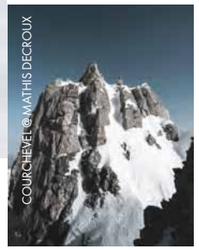
7132 VALS, VALS
A modern resort where architecture meets the natural landscape of the Vals Valley. Expect tranquillity, world-class dining and its distinctive thermal baths surrounded by the mountains.

ZURICH

BAUR AU LAC
A legendary hotel in the heart of Zurich, dressed in suitably elegant style for winter. Dining includes Marguita and Baur's Brasserie, where seasonal local ingredients take center stage, while afternoons can be spent over a warm cup of tea at Le Hall, looking out over snow-covered Zurich.







PEAK PERFORMANCE

High altitude, higher standards. From slope-ready layers and statement goggles to the gear that earns its place in your suitcase, consider this your cold-weather hit list for looking good, staying warm and making it to après in one piece.

#Elletip:
Don't rely on one enormous jacket to do all the work. A moisture-wicking base, insulating mid-layer and weatherproof outer layer will keep you warmer and make it much easier to adjust when the sun suddenly appears.

WHAT TO PACK FOR A SERIOUSLY COOL SKI ESCAPE



LAUNCHMETRICS SPOTLIGHT

1. LOEWE **2.** NORRØNA **3.** FALKE **4.** PERFECT MOMENTS **5.** BALENCIAGA **6.** CELINE **7.** SAINT LAURENT **8.** AZTECH MOUNTAIN **9.** PRADA

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