

SPEND IN

Spring issue 2026 ALGARVE



THE ESSENCE OF THE ESSENTIAL

Aix-en-Provence • Algarve • Alicante • Andorra • Aragón • Asturias • Avignon • Barcelona • Biarritz • Bilbao • Bordeaux • Cannes • Cantabria
Casablanca • Castilla y León • Comporta • Galicia • Girona • Gran Canaria • Ibiza • La Rioja • Lisboa • Luanda • Madrid • Málaga • Mallorca
Marbella • Marrakech • Marseille • Melides • Mónaco • Montpellier • Murcia • Navarra • Nice • Paris • Porto • Punta Cana • Rabat • Reus
Saint-Tropez • San Sebastián • Santiago • Santo Domingo • São Paulo • Sevilla • St. Barth • Tarragona • Tenerife • Toulouse • Valencia





BENTLEY

BENTLEY PORTO





Dada Engineered



An Italian Design Story

Molteni & C

VILAÇA

RUA CRISTÓVÃO PIRES NORTE
8135-011 ALMANCEL, PORTUGAL
T +351 928 342 293

moltenigroup.com



bulthaup

bulthaup Algarve

Rua Cristóvão Pires Norte
Figueiral Park 2 C
8135-117 Almancil





+351 289 398 245
info@ruasimersivas.pt
www.ruasimersivas.pt



Descubra Cap Cana

Desfrute de praias espetaculares e do campo de golfe Punta Espada, reconhecido como o número 1 das Caraíbas e do México. Navegue desde a marina para uma experiência de pesca inesquecível ou junte-se à aventura dos parques temáticos Scape Park e El Dorado Water Park. Delicie-se com a gastronomia requintada de mais de 50 restaurantes e com a hospitalidade oferecida no Eden Roc Cap Cana, Secrets Cap Cana, Sanctuary Cap Cana, Dreams Cap Cana, Hyatt Ziva e Hyatt Zilara, Sports Illustrated Resort e St. Regis Cap Cana Resorts & Residences.



+1 (809) 669-6837 | capcanarealestate.com |    



CAPCANA
Ciudad Destino





Editorial

THE CRISIS OF CONSENSUS A BUILDING WITHOUT FOUNDATIONS?

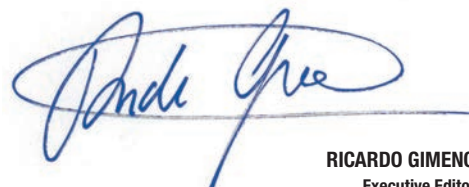
Lately, I have been watching with growing concern a divide I never expected to see: the widening gap between individual freedom and the shared foundations on which many societies depend. Can individual freedom continue to expand without undermining the basic consensus on which any society ultimately rests? The question is not easy to answer – especially at a time when asserting one’s own freedom, the identity that defines us, increasingly seems to take the form of confrontation with others. The opposing side becomes an adversary – politically speaking – with whom any kind of agreement appears impossible – what the media, often with a certain relish and only half-hearted concern, describe as ‘polarisation’.

There is little doubt that individual liberty has been the cornerstone of the shared prosperity. Centuries of gradual progress – advances as well as setbacks – eventually gave rise, after the Second World War, to the longest period of peace in our history. Yet beneath this encouraging reality lies a paradox. In recent years, individual liberty, reinterpreted and often manipulated, has produced an unexpected consequence: the erosion of the basic consensus that until recently united our societies. Radicalism in its many forms, together with an unchecked individualism often rooted in materialism, has weakened – in the very name of freedom – the shared values that, in my view, sustain our social fabric.

At times, when I observe the relentless confrontation into which our social and political life – our modern agora – has been transformed, I cannot help feeling that we are losing our foundations: that common ground on which this civilisation, built patiently generation after generation, ultimately rests. It is troubling to see how diversity – which should represent richness and an opening of horizons – is beginning to erode the very foundations of coexistence. Much of this is amplified by social media, that distorted mirror of reality, which accelerates the loss of consensus and encourages a debate that is increasingly emotional and ever less open to dialogue.

In many ways, we seem to be regressing to patterns of thinking more typical of tribal societies than of the much-celebrated information age. These closed digital communities – these impersonal networks where dissent is unwelcome and compromise is treated as a shameful concession to the enemy – are deeply troubling. The internet, a symbol of globalisation, has undoubtedly democratised access to knowledge. Yet it has also produced an avalanche of noise and misinformation. At times it feels as though the vast edifice of information has become a labyrinth of mirrors, where truth and falsehood are increasingly difficult to distinguish. This overload of information fuels social anxiety and collective pessimism, even as the personal lives of large segments of society continue to improve.

Perhaps these tensions are simply part of the historical moment we are living through – which is why, ultimately, I remain optimistic. I believe that the culture of confrontation and narrow individualism will eventually exhaust itself, as such cycles always have. I place my hope in a minority of thoughtful, well-educated young people capable of adapting to change and leading it. Many of them already appear in our pages with business, social or artistic initiatives that point towards a different tomorrow. They will be the architects of the future – the generation that designs a new social framework on solid foundations. For that reason, providing them with a strong education is essential. In this context, journalism – with a capital J – becomes indispensable. Our society needs depth and trustworthy information. It is time to seek truth with patience and rigour in a world dominated by haste and fleeting headlines. That is, and will remain, our editorial commitment for as long as readers like you continue to accompany us.



RICARDO GIMENO
Executive Editor



Edited by: **GLOBAL LUXURY COMMUNICATIONS.**

Managing Director: Ignacio López. **Executive Editor:** Ricardo Gimeno. **Assistant to the Editor:** Alicia Gil. **Editorial Team:** Karla Alcántara, Gabriel Álvarez, Antonio Álvarez-Cienfuegos, M. Aragüés, Lorenza Aranda, Belén Arce, Julie Arquer, Mario Azagra, João Castelo, Zoila Checa, Nicolás Balaguer, Kathleen Bendelack, Martín del Castillo, María Ignacia Culell, François-Xavier Duplá, Henri Eskenazi, Ignacio Estarán, Francisco G. Ávila, Josefina Grosso, Glenys González, María González, A. Guillén, Mamen Hazañas, Paz Hazañas, Carlota Lainez, Seishi Macdonald, Enrique Marco, Zee Marie, Anabel Moutinho, Alicia Navarro, Marina Oliveira, Laurence Ostolaza, Yareli Parra, Marcos Pereda, Amparo Peña, Isabel Pilar de Figueiredo, Paul Pilcher, Philippe Fautrier, Hugo Pinha, Andrés Puch, Charo Ramos, Débora Rodrigues Lopes, Ricardo Rodera, Martina Rossi, Karina Sánchez, Daniela Schwanke, Joan Sebastian, Alicia Senabre, Anthony Seynees, Maikel Tapia, Ángela Valero de Palma, Kino Verdú and Michael Wall. **Art Direction, Layout & Design:** Alberto Ladrón. **Layout & Design:** David Gaya. **Translation supervision** Rachael West. **Photography:** Roberto Arnaiz, Erika Barahona, María Calafat, Jaume Capellá, Sofia Cases, Tomeu Coll, Igor Díez, Daniel Duart, Adolfo Enríquez, Sergio Ferreira, Framyou (Pedro Corrêa da Silva, Manuel Antunes e Filipe Faleiro Cruz), Román García Aguilera, Tony García, Rodrigo Gimeno, Alba Giné, Marta Goro, María Guerra, Jaime Machado, Mela, Pedro Melo, Carlitos Miranda, Adolfo Moreno, Anna Moshi, Andrea Nájera, María Natali, Pär Olssen, Fernanda Padilla, Anna Panic, Mayte Piera, Juan Quesada, Cristina Sarmentero, Alfonso Suárez, Javier Tomás, Cristina Tovar, Catherine Uribechevarria Massion, Bart van de Voort, Adrián Vázquez, Jaime Verd and Mark Zlick.

GLOBAL LUXURY COMMUNICATIONS S.L. does not necessarily endorse the content of the articles or the opinions expressed by its contributors.

Reproduction in whole or in part is prohibited without the express authorisation of the publisher. D.L.M.-38.073-2003 // ISSN 1696-8158.

SPEND IN

SPRING ISSUE



Pag. 56. The Feuerle Collection



Pag. 74.
Cartier:
Instinct
and form



Pag. 110. Style in progress



Pag. 90.
Alessandro
Gualtieri



Pag. 86. Elena Villarreal

Pag. 68. Luisa Rosas, designing the essential



Pag. 34. Ribas & Ribas Arquitectos

034.... RIBAS & RIBAS ARQUITECTOS. **Architecture**

040.... MÁRCIO KOGAN. **Architecture**

044.... ALEJANDRO ACEBAL CANNEY. **Architecture**

048.... SOFIA PERAZZO. **Essential**

052.... RAÚL CASARES. **Essential**

054.... A TASTE OF FIRE BY APPLE FIRE. **Advice**

056.... THE FEUERLE COLLECTION. **Essential**

060.... ROYAL OAK MINI QUARTZ / 23 MM. **Advice**

062.... MONTSE AGUER. **Art & Culture**

066.... MAAP BY ERWAN BOURULLEC. **Advice**

068.... LUÍSA ROSAS, DESIGNING THE ESSENTIAL. **Know-How**

072.... WATER LILIES BY DIOR. **Advice**

074.... CARTIER: INSTINCT AND FORM. **Know-How**

076.... FONDATION CARTIER
POUR L'ART CONTEMPORAIN. **Know-How**

080.... CARTIER AROUND THE WORLD. **Know-How**

082.... CARTIER SOHO BOUTIQUE. **Know-How**

084.... THE PANTHER'S MAGNETIC ALLURE. **Know-How**

086.... ELENA VILLARREAL . **Know-How**

090.... ALESSANDRO GUALTIERI. **Know-How**

092.... ALEJANDRO BATALER. **Essential**

096.... BOUCHRA FILALI LAHLOU. **Style**

100.... PREMIUM ANGOLA COFFEE BY ORA ANGOLA. **Advice**

102.... MARELLA FERRERA. **Style**

104.... ENYER DÍAZ. **Style**

110.... STYLE IN PROGRESS. **Style**



TUDOR



BLACK BAY 68

BORN TO DARE*
*Nascido para arriscar

DAVID ROSAS
time experts

PORTO - AVENIDA DOS ALIADOS, 237
NORTESHOPPING, PISO 1 - LOJA 1366
LISBOA - AVENIDA DA LIBERDADE, 69A
ALGARVE - QUINTA SHOPPING, LOJA 20
FUNCHAL - AVENIDA ARRIAGA, 32
WWW.DAVIDROSAS.COM

Angelo Inglese

In a world obsessed with speed, some choose not to hurry. The scent of fabric warming beneath the iron. A gesture learned long before it could be explained. A sense of responsibility passed down through generations. Angelo Inglese works in a place where luxury is not advertised, but recognised. His work is for those who do not mistake visibility for value.

There is a particular kind of silence in true workshops, shaped by repeated gestures, unseen decisions and an almost reverent attention to detail. It is in this space – where time does not rush, but lingers – that Angelo Inglese’s mastery takes form. Nothing about him feels hurried. Not his speech, not his gaze, not the way he speaks about his work. There is a natural restraint to him, the kind that belongs to someone who has no need to assert himself through excess. “I’m collaborative. Meticulous. When I immerse myself in my work, I do so almost entirely,” he says, as though describing not a technique, but a way of being.

His path was not shaped by market strategy, but by a deep fidelity to what he recognises as essential: material, the human gesture, inheritance. He grew up in Ginosà, in southern Italy, surrounded by fabric, the hiss of steam irons, and hands that knew what to do without the need to explain. Tailoring was not a place, but a state of mind. “I was in the workshop before I could even walk. That was my world,” he recalls. The family shirtmaking business began in the 1950s, in the hands of his grandmother. Decades later, that legacy returned to Angelo’s life as an inevitable calling. After his father’s death, while still very young, he took on the responsibility of continuing something that did not belong to him alone. “I felt it wasn’t a choice, but a duty.” A quiet duty, without dramatics, sustained by simple, non-negotiable values: honesty, humility, dedication. The shirts that now bear his name do not pursue a single idea; they resist simplification. They are built in layers: tradition and innovation, memory and modernity, technique and emotion. A garment that began as an underlayer becomes, in his hands, a symbol of refined elegance. “Each shirt carries time. Hand-stitched. Embroidered. They’re made today as my grandmother made hers – but



For Angelo Inglese, luxury lies not in excess, but in substance. Each shirt is shaped by time, by the hand, by memory. Made today as they were decades ago – for those who recognise the value of what is essential.

with a contemporary eye.” There is nostalgia in them – but it’s a productive nostalgia, not satisfied with remembering but intent on moving forward. There are no concessions to haste or to anonymous production. For Angelo, true luxury lies precisely there, in what is not immediately seen. “The ‘essence of the essential’ is what truly matters. Pure substance, often invisible, yet vital,” he explains, with the ease of someone who lives by that principle. In a world saturated with distraction, his vision feels almost radical. To distinguish the

authentic from the superfluous. To offer something concrete and tangible – something that truly makes a difference. Perhaps that is why his shirts last. They do not seek external validation; they carry a value of their own that does not depend on trends or media. Angelo Inglese does not speak of success. He speaks of responsibility – to those who work alongside him, to those who supply him, to those who wear his pieces. An ethic that is rare. Inherited. Cultivated. And it is in that quiet consistency that his true signature is found.



QUIET ONLY IN APPEARANCE.
Groundpiece sofa, design Antonio Citterio



FLEXFORM

João Pinto

By ISABEL PILAR DE FIGUEIREDO
Photo SÉRGIO FERREIRA

He has never accepted a role that would take him away from the classroom. Born in Amarante and a teacher by vocation, João Pinto has built a career spanning both the corporate and academic worlds – two spheres he refuses to separate. As Vice-Rector of the Universidade Católica Portuguesa in Porto and Director of CATÓLICA PORTO BUSINESS SCHOOL, he leads an institution that defines itself as a 'boutique business school', shaped by close student engagement, strong ties to industry, and an ethical, global approach to management – one that seeks to develop leaders capable of creating a positive impact on society.



Who is the man behind the titles – Director of Católica Porto Business School and Vice-Rector of the Universidade Católica Portuguesa in Porto? It's a question that might invite a complex answer, yet João Pinto responds with surprising simplicity. Before any mention of academic or professional achievements, he begins on a personal note, describing himself as someone deeply connected to family." A husband and father of two – Francisco and Leonor – he also maintains a strong bond with his roots. Born in Amarante, a city he recalls with affection, he later moved to Porto to study Economics. From there, his academic path took him beyond Portugal, specialising in finance with both a master's degree and a doctorate completed between Portugal and the United States. Over the years, he further complemented this foundation with executive programmes at Harvard.

Despite his strong ties to academia, his career began in the corporate world. For several years, he moved between business and the classroom, balancing both environments with ease. "I always worked in companies, and I always enjoyed teaching," he recalls. In truth, teaching was never secondary – it became something closer to a personal commitment. "I would never accept any job that would require me to give up teaching," he says.

His relationship with education took on a new dimension in 2017, when he chose to step away from corporate life to focus fully on the university. He joined the leadership of the Universidade Católica Portuguesa in Porto as Vice-Rector, taking on responsibilities across finance, management control and the development of institutional partnerships. In December 2023, he took on an additional role as Director of Católica Porto Business School.

Speaking about the school he now leads, Pinto is quick to emphasise its identity. As part of the Universidade Católica Portuguesa, Católica Porto Business School is grounded in a Christian humanist tradition. This foundation, he explains, is not merely institutional – it actively shapes how the school approaches education and understands the role of business in society. "Ethics, responsibility and sustainability are at the foundation everything we do," he says. At the same time, the school defines itself through a distinctive combination of qualities: academic excellence, close engagement with students, and a strong connection to the re-

"It's fascinating to have management students discussing these topics alongside peers from the arts or philosophy. Their perspectives are very different – and that's precisely what enriches the debate"



In the world of business schools, three accreditations are widely regarded as the most prestigious: EQUIS, AMBA and AACSB. Only around one per cent of schools worldwide hold all three, a distinction known as the 'triple crown', Católica Porto Business School is one of them.

gional business landscape. Pinto often describes it as a 'boutique business school' — a term that speaks to the relatively small class sizes and the ability to offer a more personal, tailored experience. "We work with small groups and maintain a close relationship with our students," he explains, noting that many programmes are developed in direct collaboration with partner companies. This approach is structured around three key pillars: innovation with impact, a global mindset, and a strong connection to practice. In terms of innovation, the school has been actively exploring new educational models and interdisciplinary formats. One example is the introduction of dual-degree programmes that bring together traditionally separate fields, such as law and management. More recently, international dual degrees have been launched, allowing students to spend part of their studies at a partner institution abroad and graduate with two qualifications. Another aspect Pinto highlights is the value of dialogue across disciplines. In some courses, students from management and economics work alongside peers from fields such as the arts, philosophy or psychology, engaging with contemporary issues including the Sustainable Development Goals. "It's fascinating to have management students discussing these topics with stu-

João Pinto remains closely connected to his roots. His childhood in Amarante continues to shape the way he sees both the world and education

dents from the arts or philosophy. Their perspectives are very different – and that’s precisely what enriches the conversation.” A global outlook forms the school’s second strategic pillar. Here, its internationalisation strategy follows two distinct paths. On one hand, there is a strong focus on building relationships across the so-called Global South, particularly within Portuguese-speaking countries. Brazil plays a central role, through partnerships with Catholic universities in cities such as São Paulo and Rio de Janeiro. These connections extend to Mozambique, Cape Verde and Angola, where one of the most emblematic projects of this strategy was launched: Católica Luanda Business School, created in partnership with the Universidade Católica de Angola.

Beyond the Lusophone world, the school’s international network continues to expand. It maintains links with institutions in India and China – through Macau – as well as across Europe and the United States, often as part of global networks dedicated to developing responsible leadership.

While internationalisation opens the door to a broader perspective, the third strategic pillar reinforces the importance of remaining closely connected to economic reality. Católica Porto Business School was founded with strong ties to the business community, and that relationship continues to define its identity. Northern Portugal is home to some of the country’s most important industrial clusters, and the school maintains an active presence within this ecosystem.

Part of that connection comes in the form of a corporate club that brings together dozens of organisations. Each year, these companies present real-world challenges, which students develop into academic projects. “That connection is essential,” Pinto notes, “because it’s how we create meaningful impact within companies.”

This close relationship with the business world also reflects another defining feature of the Portuguese economy: the prominence of family-owned businesses. Pinto sees them as fundamental to the country’s economic development, often marked by a particular capacity for resilience and adaptation. In his view, family businesses tend to think long-term – focused on creating lasting value for the family, for stakeholders and for employees, prioritising quality and innovation over competition based purely on price or scale.

It is precisely this kind of leadership that he seeks to instil in his students. In MBA programmes, for instance, he frequently emphasises the importance of developing not only technical expertise

but also human capabilities. “I often tell students: you will lead with your head, because technically you are very well prepared,” he says. “But you also have to lead with your heart. Without empathy – the ability to put yourself in someone else’s shoes – it’s difficult to truly bring a team with you.”

Despite the school’s international reach, Pinto remains closely connected to his origins. His childhood in Amarante continues to shape the way he sees both the world and education. Much of who he is today, he acknowledges, is rooted in the values he inherited at home. From his father, he learned resilience and the value of hard work. From his mother came a more human dimension: empathy, and the ability to understand others before making decisions.

These principles underpin his view of both education and leadership. When asked what he considers truly essential in life, his answer is simple: balance. “It’s about balancing the demands of work with family,” he says. Without that support, he admits, he would not be where he is today. It is the same sense of balance he seeks to pass on to his students – the idea that leadership and professional success only have meaning when they contribute to a positive impact on people and society.



EXTRASOFT
PIERO LISSONI

LIVING
D I V A N I



Ana Helena Malheiros

By ANABEL MOUTINHO

THE WESTIN PORTO DE GALINHAS, part of Marriott's expansion in Brazil, strikes a careful balance between global standards and local identity. At its helm is Ana Helena Malheiros, whose three decades of experience in international hospitality have shaped a project centred on wellbeing, sensory experience and a close connection to the surrounding landscape. Set against the natural beauty of Porto de Galinhas, the hotel is designed as place of renewal – where relaxation, nature and understated luxury come together seamlessly.





With a leadership style that balances professionalism with sensitivity, Ana Helena Malheiros has made The Westin Porto de Galinhas a benchmark for wellbeing and authenticity. Her approach brings together service excellence, local culture, sustainability and a close connection to nature, positioning the hotel as a reference in hospitality in Brazil's northeast.



A place where every detail is shaped around wellbeing – bringing together rest, nature and the warmth of Brazilian hospitality

Ana Helena Malheiros approaches hospitality with conviction: that a truly memorable experience can shape the way we see the world. It is a belief that defines both her professional path and her role as director of The Westin Porto de Galinhas, located on the southern coast of Pernambuco, in Brazil's northeast. With more than three decades in the sector, she began her career driven by a desire to create meaningful experiences for guests. Over time, she has worked across operational and leadership roles within international brands, developing a strategic approach grounded in service excellence, wellbeing and sustainability – cornerstones that continue to define contemporary hospitality.

Today, that experience underpins her work at The Westin Porto de Galinhas, the brand's first property in Brazil's northeast. Set within one of the country's most distinctive coastal landscapes, known for its natural pools, the hotel has

been conceived as a place of wellbeing. "Every detail matters," she says, referring to the sensory programmes, balanced approach to gastronomy and the brand's understated vision of luxury.

Ana Helena's involvement in the project began at an early stage of Marriott's expansion in Brazil. Being part of the process from the outset meant she was able to influence the hotel's identity, balancing local culture with the brand's international standards. The result is a space defined by a sense of renewal, where every detail – from food to landscape design – is designed to encourage a slower, more connected way of being, and she believes that much of the hotel's appeal lies in its setting. "Brazil captivates with its energy, its lush landscapes and the genuine warmth of its people," she says. Porto de Galinhas, with its warm waters, natural pools and the distinctive hospitality of the northeast, complements the hotel's focus

on wellbeing. This meeting of place and concept creates an experience that extends beyond the idea of a stay. "There is a truth in the way we live here – close to the land, the sea and local culture," she reflects. Ana Helena truly believes that Brazil holds a unique appeal for travellers from around the world. Her must-see destinations there include Rio de Janeiro, Fernando de Noronha, Lençóis Maranhenses, Salvador, and of course, Porto de Galinhas – each offering a different perspective on the country's cultural and natural richness.

When asked what the 'essence of the essential' means to her, she has no doubt: "To live with purpose, surrounded by people who inspire, in harmony with nature, and with time to enjoy life's small pleasures." It is a philosophy reflected in the hotel she leads – a place where authenticity, comfort and meaning coexist, offering guests more than a stay: an experience that stays with you.

Rafael Youssef Macari Erosa

By MICHAEL WALL

There are paths that are not walked with the feet, but with the senses. In the fertile silence of childhood, he found in coffee a way of understanding the world: a language shaped by aromas and precision. What began as an intimate refuge eventually became a vocation capable of turning difference into talent and affection into craft.

For Rafael Youssef, coffee is not just a beverage: it is a form of attention. An exercise in listening in which every nuance—sweet, acidic, or bitter—reveals something others barely perceive. That sensitivity, nurtured from childhood, first found its place in the family kitchen, long before taking on a professional form. “At fifteen, I decided to start a family business with my mother and my sister Sofia. We began a process of creativity and experimentation around brownies that led us to open our first brownerie,” he explains. But the story had begun earlier, among shared recipes and routines that brought calm. As a child, the kitchen became a space of balance, a way of ordering the world through the tangible. What started as an everyday gesture grew, first among neighbors and friends, and later into a project with its own identity. Life, however, also brought moments of rupture. Illness and the loss of his father deeply marked the family. In the midst of grief, they found in what had always united them—the kitchen—a way to sustain themselves. Thus, the home ceased to be only a refuge and became the origin of something new: Browniques. Over time, each member found their place within the project. Sofia shaped her creative universe, while he began to listen more closely to that other language calling him: that of coffee. “I began my first studies in Bogotá, at Catación Pública, and later continued my training in Miami, at Coffee School,” he notes. From there, learning became itinerant, almost biographical. “Later I traveled to Peru, to the NARSA Institute, where I obtained the Q Grader certification, the highest international recognition for a coffee taster.” And then Seattle: another chapter in a demanding and meticulous education. “I finally graduated with this title at Atlas Coffee Importers,” he adds.



Turning sensitivity into a craft has been his greatest achievement. In coffee, he found not only a profession, but a way to refine life and give meaning to difference. Because sometimes what truly matters is shared, like a steaming cup where care and love for who we are reside.

Each step consolidated not only a career, but a way of being in the world. Youssef has become the first professional coffee taster with autism, as well as one of the youngest roasters in the world. He says this without grandiosity, with the calm of someone who understands the time required for things to be done well. Today, at Browniques, that legacy translates into a way of working. “We work with ingredients of excellent quality, and behind every cup of coffee there are many hours of study,

effort, and dedication,” he emphasizes. But the project goes beyond the product. It is, above all, a collective construction. A family that chose to turn difficulty into momentum. “Our success is not measured only in numbers, but in something more valuable: the satisfaction of our customers,” he clarifies. When asked about what matters most, his answer is direct: “The motivation that comes from love.” That is the key. In that invisible bond that runs through everything: coffee, family, learning.

Vaila

ST-BARTH



BORN OF THE SKIES

By KINO VERDÚ

Though not a collection in the strict sense, PATEK PHILIPPE'S legacy in pilot's watches is exceptional – bordering on the legendary. The latest addition to this lineage is the Calatrava Pilot Travel Time (Ref. 5524G-010), a timepiece that brings together a distinctly vintage-inspired aesthetic with dual time-zone display and day-night indication.

TO trace its origins, one must return to 1936, when Patek Philippe produced its first aviation watch – then known as a siderometer – housed in a substantial 56 mm case. The Swiss manufacture would later step away from pilot's watches, only to return to this heritage in 2015 with the launch of a modern line that has since evolved in step with both technical and aesthetic developments. Over the past decade, nine variations have followed, each reflecting the same spirit of innovation associated with the pioneers of early aviation. Among them, the original Calatrava Pilot Travel Time (Ref. 5524G), launched in 2015, featured a 42 mm white gold case and a Travel Time mechanism allowing the display of two time zones, with a design inspired by cockpit instruments. Two years later came the Calatrava Pilot New York 2017 Special Edition (Ref. 5522), a three-hand model produced in a limited run of 600 pieces.

In 2019, Patek Philippe introduced the Alarm Travel Time (Ref. 5520P), combining a dual time-zone display with a mechanical alarm – the first of its kind for the brand, featuring a 24-hour alarm synchronised with local time. Activated via a crown-shaped pusher at two o'clock, it emitted a soft, resonant buzz reminiscent of a minute repeater. More recently, in 2023, the Calatrava Pilot Chronograph Travel



Time (Ref. 5924G) expanded the range, followed by further variations in different dial colours and precious metals. The latest model, released in 2025, is the Calatrava Pilot Travel Time (Ref. 5524G-010) – a striking reinterpretation that nods unmistakably to the past, while remaining firmly contemporary. Its 42 mm white gold case frames an ivory lacquered dial, designed for optimal legibility, with applied Arabic numerals in blackened white gold and luminescent coating, paired with sword-shaped hands. The automatic movement drives both local date and dual time-zone display, each accompanied by a day-night indicator positioned at nine and three o'clock respectively. It is paired with a khaki green strap with a textile finish and contrasting black stitching – a subtle yet unmistakable nod to its vintage inspiration.



'Calatrava Pilot Travel Time' ref. 5520RG-010 (2024)



'Calatrava Pilot Travel Time' ref. 5524G-010 (2025)



Design, reimagined in the Algarve

By ISABEL PILAR DE FIGUEIREDO

Some destinations are more than places – they are experiences. VILAÇA INTERIORES, one of Portugal's most established names in interior design, arrives in the Algarve with its largest showroom to date, opening in Almancil, at the heart of the Golden Triangle. Here, interiors are not simply displayed, but immersive experiences – an invitation to engage with design in a more sensory and immersive way.

Almancil is widely recognised as one of the most sophisticated hubs in southern Portugal, home to a concentration of high-end showrooms, design studios and specialist suppliers. It is here that Vilaça Interiores unveils its third showroom in Portugal – and its largest in the south – spanning 900 m². Designed across two floors, the space reimagines how luxury interiors can be presented and experienced.

More than a showroom, it unfolds as a curated journey. Each setting is designed as a complete environment, where every detail reflects a carefully considered aesthetic. A selection of leading international brands – from Minotti and Fendi Casa to Molteni&C, Baxter and Antonio Lupi – underscores a con-





***The new Algarve
showroom is open
to the public from
Monday to Saturday,
on Rua Cristóvão Pires
Norte in Almancil,
near Quinta do Lago***



temporary and carefully balanced approach to design. Throughout the space, a series of distinct living environments are revealed: bedrooms, dressing rooms, living areas, kitchens and dining spaces designed for entertaining. Bathrooms become intimate retreats, while outdoor settings evoke a relaxed, sunlit lifestyle in keeping with the Algarve. Dedicated areas for decoration complete the experience, with a selection of objects – from lighting and books to candles and silver pieces – available to take home.

With more than four decades of history, Vilaça Interiores remains true to its founding principles: creating unique, highly personalised projects. Under the direction of Rui and Tiago Vilaça, the brand continues to embrace a bespoke approach, defined by close collaboration with clients, listening to their needs and a meticulous focus on detail. From private residences to hospitality and commercial spaces, each project is conceived as an expression of the people who inhabit it.

Founded in Braga in the late 1970s, the brand grew from a passion for handcrafted furniture and the creation of exclusive pieces. Today, that legacy has evolved into a broader vision – one centred on shaping complete environments, where aesthetics and functionality come together with clarity and balance.

Carolina Maluhy

By DÉBORA RODRIGUES LOPES

Photo RUY TEIXEIRA and DORA BARROS

Technical precision meets artistic sensitivity in the work of Carolina Maluhy, where light, material and proportion are brought into natural equilibrium. Moving between São Paulo and London, her work moves effortlessly across borders, defined by a minimalist, contemporary language that remains deeply human – an architecture grounded in essence, yet alive to the poetry of detail.



Residence SLM

Her childhood in São Paulo unfolded in a distinctly creative world. “Surrounded by fabrics, colour and conversations about aesthetics, I learned to see the world through detail, form and harmony,” she recalls. The daughter of a fashion designer and granddaughter of an artist, she grew up in an environment where creativity was part of everyday life – an invitation to experiment, to question and to refine. “It was within this family dialogue that I realised architecture could be clear and elegant, but always with soul.”

Carolina began her training at Boston’s Northeastern University, later continuing in Florence at SACI, where she deepened her engagement with architecture and design in an international context. Early roles at leading studios such as

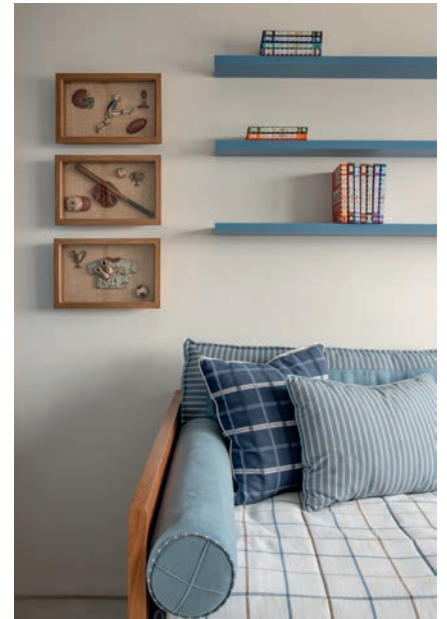
Aflalo & Gasperini and Isay Weinfeld helped to sharpen both her technical discipline and her aesthetic clarity. “Each project taught me that discipline is the foundation of creativity,” she reflects. In 2005, she established her own studio in São Paulo, expanding to London a decade later. The studio has since evolved into one shaped by cultural fluency and a distinct point of view. Across her portfolio, a consistent pursuit of balance emerges – from Empório and Templo do Bosque at Fazenda Boa Vista to retail spaces for brands such as Alexandre Birman, Cris Barros and A. Niemeyer. “I want each space to breathe – to welcome, to hold and to transform the experience of living or engaging with a brand.”

Her architecture is minimalist without austerity, refined without excess – a language



Residence SLM

***“Every detail tells a story”
– Carolina Maluhy creates spaces where technical precision meets artistic sensitivity***



Residence SLM

shaped by technical rigour, natural materials and carefully judged proportions, yet always guided by sensitivity. “Every detail matters – from the texture underfoot to the quality of light within a space – each one is an opportunity to evoke emotion.”

International recognition followed, with honours including the Dezeen Awards, Prix Versailles and iF Awards. Yet the greater challenge, she notes, lies in preserving the studio’s artisanal approach as it grows. “Even as we expand, I remain closely involved in the creative process. Every material, proportion and colour is considered with care, to convey authenticity and a sense of ease.”

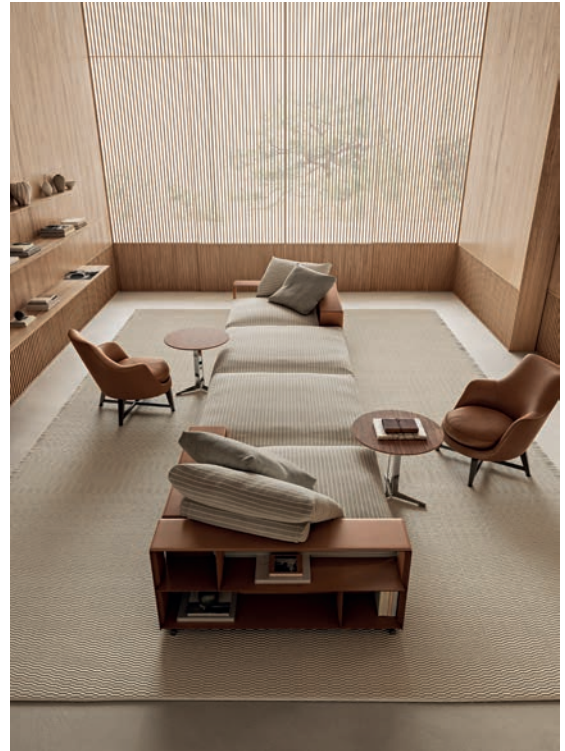
“To me, the essence of the essential lies in the pursuit of harmony – both in the spaces I create and in human relationships.” Each project expresses a balance of authenticity, simplicity and elegance, resulting in environments that move beyond function to create atmosphere and feeling. “Architecture is an extension of who we are – an act of sensitivity that transforms the everyday into something memorable.” This interplay between discipline and emotion defines Carolina Maluhy + Associados, and continues to define its contribution to contemporary architecture – with clarity, intuition and a certain understated boldness. Whether designing homes, retail spaces or places of gathering, Maluhy demonstrates that true luxury lies in subtlety – in the integrity of materials, the precision of composition, and the ability to create spaces that resonate with those who inhabit them.



Residence SLM



Antonio Citterio



GROUNDPIECE. *Living without instructions*

By D.R. LOPES



In 2001, FLEXFORM introduced a sofa that subtly challenged convention. The Groundpiece did not ask to be accommodated; it adapted – to the home, to the body and to the moment. Twenty-five years later, it remains as relevant as ever, precisely because it never tried to dominate a room. It simply accompanied it.

For decades, the sofa was an authoritarian presence in the home. It prescribed posture, distance and a proper way to sit. The Groundpiece proposed the opposite: a piece of furniture without instructions. Designed by Antonio Citterio in 2001, it arrived at a moment when design was moving towards restraint and balance. Yet this sofa flipped the narrative – furniture should not shape behaviour, but respond to it. From the outset, there was something deliberately undefined about the object. Low-slung and softly deconstructed, its proportions were unusual. It was not immediately clear whether it was a sofa, a platform or a modular landscape. That ambiguity proved to be its strength. The Groundpiece found its way naturally into homes of every kind and, once there, tended to stay. Over the years it has watched styles rise and fall, colours move in and out of fashion, minimalism sharpen and soften again. It has witnessed the kitchen merge into the living room, and the living room expand to accommodate almost everything. Through



The Groundpiece sets no rules for how it should be used. It adapts to the body, to space and to time — proof that the best design begins when an object knows how to step back

it all, the Groundpiece has remained – not static, but flexible in the truest sense. Its modularity is not decorative but deeply practical. Elements can be rearranged, expanded or reduced, adapting to changing spaces and shifting rhythms of life, in the way we entertain, unwind or spend time at home. Comfort here is not theatrical, but understated. The low profile invites relaxation without dictating it. Classic details are subtly reinterpreted – the padded armrest, for example, carries a faint echo of the asymmetrical compositions found in the sculptures of Donald Judd. Citterio has never been a designer inclined to over-explain his work. The Groundpiece does not announce itself; it simply makes its presence felt. There is an ease to it – a sense of recognition when someone sees it and thinks, “this is exactly what I need.” Perhaps this is why the sofa has been continually reinterpreted through different interiors and perspectives. In every setting it remains unmistakable, yet never rigid. What defines it is less its



form than its attitude. It does not attempt to predict the future; it leaves space for it. It does not crystallise a particular era; it moves easily beyond it. At the heart of this longevity lies a simple and surprisingly rare principle: effortless style. An understated elegance in which beauty emerges from proportion, material and a palette that never demands attention. Everything contributes to a sense of visual and physical comfort that feels entirely natural. The Groundpiece can inhabit a remarkable range of interiors without ever seeming out of place. It does not try to be the focal point of a room, yet it often becomes its unimposing centre of gravity. Twenty-five years after its debut, it endures precisely because it never tried to be definitive. It is a sofa that listens, accompanies us and adjusts to the way we live. Rather than asking the home to adapt to it, the Groundpiece has always done the opposite: remaining unmistakably itself while effortlessly fitting into every stage of life and every kind of home.

João Vieira

By MARINA OLIVEIRA

"Curiosity is the architect's oxygen." The phrase that defines João Vieira captures the spirit of STUDIO JV, the Luso-Brazilian architecture and design studio he founded in 2021. Based in Lisbon, with a presence in Recife, the studio now has more than 80 projects underway, supported by an international team of 60. Each begins with a concept – and each concept begins with a question.



João Vieira's career unfolds across a diversity of contexts, driven by a constant quest for new forms of expression. Trained in architecture at the Universidade Lusíada do Porto, he has lived and worked in cities including New York, Copenhagen, Oslo, Amsterdam, Rotterdam, Berlin, São Paulo and Lisbon. Along the way, he taught at the Oslo School of Architecture and Design and co-founded the studios AO, in São Paulo, and AOLX, in Portugal, before establishing his own studio. "One of the defining moments in my career was the opportunity to work with some of the biggest names in architecture on the international stage, as well as teaching at the Oslo School of Architecture and Design at the age of 27," he recalls. Today, STUDIO JV brings together more than 60 professionals of different nationalities, currently working on over 80 projects across Portugal and Brazil. Recent work includes Tomás Ribeiro 90 in Lisbon, Lumare in Vilamoura, Vista in Leiria and the Moon Hotel in Almada – reflecting the studio's commitment to creating designs infused with the essence of the places they inhabit.

At STUDIO JV, each project begins with a narrative concept, expressing both the client's identity and the character of the space through a dialogue between proportion, light and material. Architecture serves as both an emotional and technical response, where construction detail, formal coherence and the careful use of materials are treated with equal importance.

Born in Porto, João Vieira recalls a childhood shaped by an instinct to build. "It may sound like a cliché, but as a child my only toys were Lego. Later, at 16, I began working at a relative's architectural model-making studio, and that cemented what ultimately defined my career path." His time at the Faculty of Fine Arts in Porto further deepened his interest in culture and material experimentation, and that continues to define the environments he creates today.

When asked about the values he inherited from his family, João explains, "They're countless – impossible to list them all, but above all, discipline and commitment, hard work and creativity." These principles are reflected in the way he approaches his practice and



The Moon Hotel draws on the principles of permaculture and the landscape of Quinta das Amoreiras, in the Lisbon metropolitan area



Lumare, currently under construction, explores the light and coastal setting of the Algarve



Vista comprises five residences designed to adapt to a site with a 34% slope

Between Lisbon and Recife, STUDIO JV continues to shape an architectural practice defined by curiosity, rigour and sustainability

leads his team – with rigour, openness and a focus on dialogue. Sustainability is another cornerstone of STUDIO JV’s work – not as a passing trend, but as a conviction. The studio prioritises the smart use of materials and an approach that values energy efficiency, integration within both urban and natural contexts, and decarbonisation. Technical decisions are guided by a broader, more ethical vision of the future of cities and a respect for their surroundings. Curiosity and continuous learning remain essential drivers of his work. “I’ve learned a great deal from those around me, and I continue to learn every day from my team,” he says, highlighting the importance of exchange and shared knowledge.

As for the future, he prefers to preserve the sense of creative uncertainty that has always characterised him. “I’m not entirely sure. But I hope to remain involved in meaningful projects – ones that spark curiosity and demand my full commitment.” Between Lisbon and Recife, STUDIO JV continues to build bridges between cultures and ways of thinking about space, with curiosity as both method and momentum.

ULTRAFRAGOLA MIRROR/LAMP

by
ETTORE SOTTASS JR.



Designed by Ettore Sottsass, a defining figure and early pioneer of the Memphis movement, the Ultrafragola mirror has become an icon of postmodern design.

Created in 1970 as part of the Grey Furniture series, first presented at the third edition of Eurodomus, Ultrafragola is defined by its undulating silhouette, reminiscent of long, flowing hair. Produced in a continuous edition by POLTRONOVA, it is the only piece from the collection to have

moved beyond the prototype stage, establishing itself as a lasting icon of postmodern design.

More than a mirror, Ultrafragola exists as a hybrid object – part mirror, part lamp – its soft pink glow diffused through a vacuum-formed opaline polycarbonate frame. The result is a sculptural presence that feels both luminous and almost immaterial. Faithful to the original design, each piece is individually numbered and accompanied by a certificate of authenticity.

By NICOLÁS BALAGUER

TRIBÙ





Hotel Sir Joan, Ibiza. Architects: Ribas & Ribas arquitectos. Photography: ©Lluís Casals.

Ribas & Ribas Arquitectos

By ALICIA NAVARRO

At Ribas & Ribas Arquitectos, every project begins with its future inhabitants. Based in the heart of Barcelona and drawing on more than six decades of family tradition, the studio redefines architecture as the haute couture of space – where form follows function and each project is made-to-measure, shaped around the lives that unfold within it.



Adriana Ribas and José Ribas

Architecture at Ribas & Ribas Arquitectos is guided by one clear principle: it begins not with plans, but with individuals. At a time when speed encourages uniformity and the market favours formulaic repetition, José and Adriana Ribas stand firmly for the opposite. Every project is treated as a universe of its own, and every client as unique. Every building – whether modest or complex – receives the same meticulous attention as a haute couture garment. “We are haute couture,” they say – not as a playful comparison, but as a statement of intent – a way of defining architecture as a personal, artisanal and deeply responsible discipline. They believe architecture is not a product to be standardised and replicated, but a personal dialogue that requires presence, discernment and care.

The roots of this philosophy lie in the studio’s history. Founded in Barcelona in 1957, Ribas & Ribas has maintained both family and professional continuity across decades, styles and countries, while remaining faithful to its core values: rigour, craftsmanship, integrity and an uncompromising focus on the essential. José,

born in Barcelona and qualified as an architect in 1987, describes architecture as a vocation shaped from childhood – accompanying his father, also an architect, on site visits and absorbing, almost silently, the weight of responsibility. His niece Adriana, who joined the practice in 2010 as the third generation, brings the energy of someone for whom study and practice have long gone hand in hand, pursuing her architectural studies with determination. Educated at the Barcelona School of Architecture, she combined academic training with hands-on experience from the outset – working within the family practice while seeking external opportunities to broaden her perspective, including a work experience placement in Paris.

Her grandfather was always an inspiration to her. Yet from the beginning, Adriana was convinced she would build her own path. This became particularly evident during the presentation of her final-year project. Fully aware of her respect and admiration for him – and precisely because of it – she chose to approach the moment with discretion. She wanted her work to stand on



Santiago Bernabéu Stadium, Madrid. Architects: Ribas & Ribas Arquitectos, GMP Architekten y L35 Architects
Photo courtesy of Real Madrid



Tea Museum, Ya'an, China. Architects: Ribas & Ribas Arquitectos
Photo: © Ribas & Ribas Arquitectos

its own merit. She chose to keep her final degree project private until after the exam presentation, when she went directly to share the results with him, presenting her work and walking him through each decision in detail – a gesture that reflected her independence and profound respect for the legacy she continues today. José and Ariadna –uncle and niece – complement and understand one another. Adriana describes José as “brilliant, quick and gifted with people,” while he speaks of her as “highly skilled and deeply talented. The balance between them is reflected in their approach to design – head and heart in constant interplay. José summarises it succinctly: “The head is function, and the heart is form.” Adriana adds: “If there is function but no heart, there is no architecture.” This philosophy becomes particularly visible in complex typologies such as funeral homes, where staff and family routes are carefully kept apart and where the functional brief calls for a choreography that is both exacting and almost imperceptible. It is equally present in their recent residential project in San Juan, Puerto Rico – designed as an ecosystem of green courtyards, rooftop gardens and water features, yet structured around a rigorous and quantifiable brief: hundreds of identical apartments, requiring exact execution. Without function, greenery becomes mere decoration. Without emotion, a building

Architecture, for this Barcelona-based studio, is haute couture: every project is bespoke, every client unique. “We are haute couture”



Rambla Marina apartment complex, Barcelona.
Architects: Ribas & Ribas Arquitectos y Plasencia Arquitectura
Photo: © Juan Rodríguez

risks collapsing into repetition – correct, but lifeless. Their aim is the opposite: to create spaces that foster genuine well-being, where the body instinctively relaxes, as if recognising something familiar. In their case, this sensibility is anchored in the landscapes of Barcelona and Ibiza. “Sun, joy, healthy food, happy people,” they say. Translated into architectural terms, this becomes a pursuit of clarity and what is essential – a “less is more” understood not as austerity, but as precision. Adriana’s grandfather served as municipal architect in Ibiza, and for decades the family divided its summers between Barcelona and the island. Site visits, drawings spread across the table and technical conversations formed part of everyday life – a seamless coexistence of family and architecture that shaped José and Adriana’s understanding



La Querola de Ordino, Andorra. Architects: Ateliers Jean Nouvel, Ribas & Ribas Arquitectos and Jordi Sala. Photography: ©Pepo Vázquez.

of the discipline and its social responsibility. “Architecture is a petrification of culture at a particular moment in history,” Adriana observes. The comparison is simple: the Roman Colosseum and a contemporary stadium each reveal the values of their time. Buildings outlast the people who conceive them, and that permanence carries responsibility. Architecture does not simply accompany society; it shapes it – conditioning the way people inhabit space, interact and perceive themselves. Its transformative force is especially visible in the way cities evolve over time.

For Ribas & Ribas, “Bad urban planning, however strong the architecture, cannot be salvaged. By contrast, good urban planning, even with modest architecture, can make almost anything work.” That broader perspective also explains the studio’s international scope. Ribas & Ribas works across markedly different contexts – Barcelona, Madrid, Ibiza, Andorra, San Juan, Puerto Rico, and the People’s Republic of China. For them, stepping beyond a mature Europe of established urban fabrics offers a degree of freedom and possibility that would otherwise be difficult to find. In emerging countries and de-

veloping territories, the scope for intervention is far greater – allowing city, landscape and architecture to be conceived almost from the ground up. One project that offered Ribas & Ribas that degree of freedom is the Tea Museum in Ya’an, in the People’s Republic of China. Here, their approach is distilled with partic-

ular clarity: a building that meets its functional brief with precision while establishing a recognisable and sensitive identity. Conceived as a cultural landmark intended to place the Sichuan region firmly on the national and international map, the museum settles into the surrounding tea plantations through organic forms – soft, continuous lines in constant dialogue with the landscape. The project is designed across five pavilions – museum access, exhibition, tasting, ceremony and production – connected by planes of water. Each func-

tions independently yet forms part of a coherent whole, from any angle as a vast tea leaf unfurling across the landscape. The spatial organisation is clear and precise: the principal spaces are arranged at ground level, while upper floors accommodate more distinctive environments enhanced by immersive technologies

**“Architecture is
the petrification of
culture at a particular
moment in history.
Buildings reveal how
we live, what we value
and the kind of society
we aspire to build”**

José Ribas



Residential apartment complex San Juan, Puerto Rico. Architects: Ribas & Ribas Arquitectos. Photo: ©Ribas & Ribas Arquitectos.

***“If there is
function but no
heart, there is no
architecture. Head
and heart must
move together for
a space to function
and resonate”***

Adriana Ribas



Church of Baqueira Beret. Architects: Ribas & Ribas Arquitectos. Photography: ©Lluís Casals.

and virtual reality, intensifying the sensory experience. Sustainability is integrated into the building’s structure, with green roofs that enhance thermal performance and enable rainwater reuse. The project also incorporates the five elements of Wu Xing – earth, fire, metal, wood and water – and extends beyond the museum through a cluster of housing for farmers and workers, arranged around central courtyards in keeping with Chinese tradition, alongside a pagoda that mediates between the rural and the contemporary. It forms part of a broader, deliberate return to the countryside in China: medium-sized settlements equipped with markets, schools, hospitals and housing, designed to be self-sufficient yet technologically connected without losing their human scale. José describes it as the reverse of the rural depopulation experienced in parts of Spain – a nation actively repopulating its territory, embracing horizontal living and closer contact with the land.

For José and Adriana Ribas, the ‘essence of the essential’ ultimately comes back to people. Everything begins with people and extends through every layer– architecture, the profession, the practice, family and society. Without a strong human foundation, no project has meaning or continuity. As José puts it: “If people lack a solid foundation, nothing else can be sustained.” Adriana approaches the idea from a more personal angle – living with openness, recognising each moment as a gift and designing spaces in which life can unfold fully. At Ribas & Ribas, this philosophy is not articulated as theory, but enacted daily: listening carefully, supporting clients, working with rigour and attention to detail. Architecture then becomes a conscious act – one in which head and heart advance together, and where what ultimately matters is not the building itself, but the life lived within it.



JACOB COHEN.COM

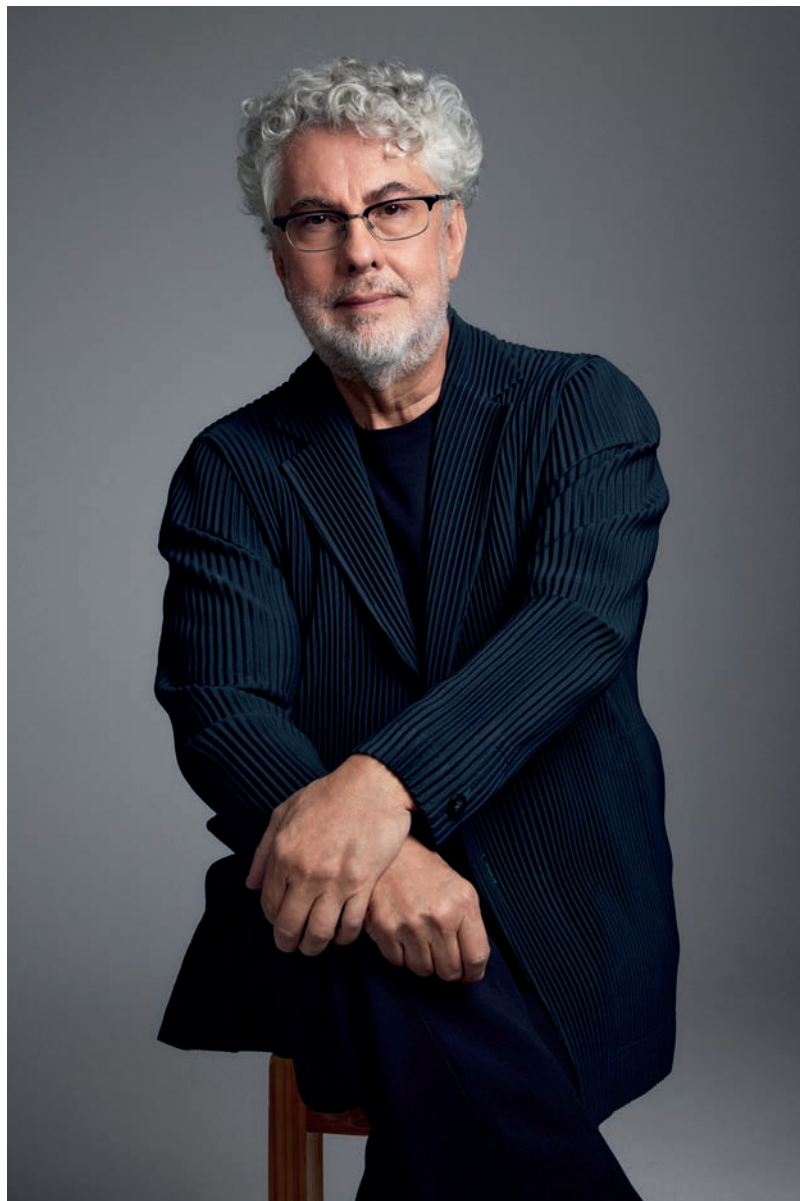


JACOB COHEN

Márcio KOGAN

By MARINA OLIVEIRA

With a design language that moves between cinema, emotion and precision, STUDIO MK27, founded by Márcio Kogan in São Paulo, has developed a vocabulary of pure lines and deliberate silences – an architecture that observes the world with humour, rigour and an almost cinematic sensibility.



There are architects who design buildings. And then there are others, like Márcio Kogan, who tell stories through them. At STUDIO MK27, each project begins with the idea of a character: an imaginary figure who inhabits the space, breathes the light, shifts walls and adjusts heights, as if in a film script. “I bring a touch of cinema to architecture,” says the founder, who experimented with cameras and screenplays before devoting himself entirely to spatial design. Trained as an architect, Kogan began his career between two worlds: film and architecture. His first film, *Fire and Passion* (1988), was a commercial failure that left him penniless and without a studio. Yet it also marked the beginning of his full commitment to architecture – a path that would eventually place his name among the most recognised figures on the contemporary international scene. “I have no regrets. What I lost in cinema I gained in the way I imagine spaces today.” The early years were

difficult. “Those were desperate times,” he recalls. “For fifteen years I had ideas I couldn’t bring to life. I simply lacked clients who believed in me.” Gradually opportunities emerged and the studio evolved into a true laboratory of ideas.

Today, STUDIO MK27 operates as a collective of architects and designers working in close collaboration – a process Kogan himself describes as a “healthy obsession”. Here, design is always a collective endeavour. Each project grows out of long conversations, shared sketches and an almost cinematic understanding of space and time. Ideas circulate much like on a film set: each architect adds a fragment, an emotion, a line that reshapes the whole.

Kogan lives with obsessive-compulsive disorder and acknowledges that it shapes the way he approaches every detail. “We work hard on each project. The pleasure of drawing is in our DNA. We detail everything, from architecture to design, as if we were drawing an aeroplane.” The pursuit of perfection and a meticulous control of



Cais. Render: © Studio DoisDois

Between interior and exterior, STUDIO MK27 dissolves boundaries and invites the eye to breathe in an architecture where space becomes landscape



Canopy House. Photo: © Fernando Guerra

proportion have become hallmarks of the studio.

A close relationship with the landscape is central to his work. In his projects, the boundary between interior and exterior is almost imperceptible. “The exterior façades extend inward, and the outside flows seamlessly into the house. Balconies become extensions of daily life, used on warm summer nights and cool winter evenings alike – sometimes with fireplaces lit.” This fluid dialogue between nature and architecture creates a sense of continuity that has become one of the studio’s defining traits. For Kogan, landscape is not a backdrop but a silent protagonist. Every tree, every shadow and every stone is considered as carefully as a wall or a piece of furniture. “We want to experience a place fully and remain sensitive to our surroundings.” The result is a sensory architecture made of pauses, horizons and silence. Architecture that does not impose, but listens. Perhaps this is why it resonates in contexts as diverse as Brazil and the Maldives, Portugal and Peru. One of the projects that most shaped the studio’s trajectory was Patina Maldives, an island resort conceived as an exercise in environmental sensitivity and aesthetic pleasure. “We designed everything on the island, down to the smallest detail, working closely with landscape architects, engineers, hoteliers and clients. It was a unique experience and a privilege.” From the scale of the site to the door handles – nothing was left to chance. The experience in the Maldives opened the door to further collaborations in luxury hospitality. “I see hotels as places of observation – spaces where we watch each other from a distance and in doing so, rediscover ourselves.” Kogan’s relationship with architecture began early. The son of the modernist engineer and architect Aron Kogan, he grew up sur-



Flat Oak. Photo: © Fran Parente

rounded by models and building sites. “When I was seven, my father took me to a building that was still unfinished. I held his hand and looked out over São Paulo as if I were flying. That day, without realising it, I became an architect.” From his father he inherited an obsessive rigour and a passion for holistic design. From his mother, Judith, strength and generosity – values he still considers essential. “She was tireless; she worked on the construction of one of the most important hospitals in São Paulo. From her I learned determination.” Generosity, he says, is the ‘essence of the essential’ – both in life and in his profession. “I’m probably one of the last people to say this, but I believe generosity is the driving force behind everything we do.”

When asked about the future of architecture, Kogan responds with irony. “I was once asked what houses would be like in twenty years. I said they wouldn’t change at all – and a Portuguese woman in the audience was furious with me.” He laughs at the memory, but the idea stayed with him. “Of course technology changes the way we build, but the act of inhabiting – eating, resting, being together – remains the same.” That reflection later inspired a short film produced at the studio, *Metallic Villadrome*: a dystopian vision of cities where houses fly like drones and attach themselves to giant towers. “But in the end, a house is still a house.”

Perhaps that is the greatest lesson of STUDIO MK27: that architecture is not a race towards innovation, but an exercise in empathy. And that true luxury – the kind that withstands time and technology – is always rooted in a form of generosity.



From São Paulo to the world, STUDIO MK27 transforms the essential into gesture. Each project unfolds like a film of light, rigour and generosity



Village House. Photo: © Fernando Guerra

better sleep for greater longevity™



ALEJANDRO ACEBAL CANNEY

By JOAN SEBASTIAN

Alejandro Acebal Canney, founder of Acebal Canney Architects & Associates has built a career defined by innovation and the exploration of unconventional architectural ideas. With more than two decades of international experience, his work brings together artistic vision, technical precision and a deep understanding of the cultural and social impact of the spaces that shape everyday life.



Alejandro Acebal Canney. Photo: © Fabiana Ocando & Juan Mendoza

Alejandro Acebal Canney describes himself as someone deeply committed to authenticity – a principle that shapes both his personal life and his professional practice. A Mexican-born architect with a strong track record in the Dominican Republic, he founded ACEBAL CANNEY ARQUITECTOS & ASOCIADOS, a studio known for its innovative and unconventional architectural ideas, always aimed at creating memorable spatial experiences. He earned a Bachelor of Architecture with a minor in Architectural Engineering from the Wentworth Institute of Technology in Boston and is an active member of the American Institute of Architects (AIA).

Over more than two decades, Acebal Canney has worked across architecture, interior design and construction, building a portfolio defined by artistic vision, meticulous attention to detail and projects that go beyond pure functionality to become architectural landmarks in the Caribbean and beyond. Among his most emblematic works, The St. Regis Cap Cana is an award-winning hotel, internationally acclaimed both for its conceptual clarity and its execution. His work has also been recognised in prestigious competitions and awards, including the CEMEX Awards, Construgala, Ahead Awards, Ahead 100, BLT Awards, IDA Awards, International Property Awards and the Archi-



Fundadores de Golf No. 11 Cap Cana



More than twenty years of international experience underpin a portfolio that combines technical rigour, artistic vision and a contemporary reading of global architecture

ecture MasterPrize, reinforcing his presence on the global stage of design, architecture and luxury hospitality development.

Alejandro Acebal Canney's relationship with architecture began in childhood, when he observed the buildings around him with fascination. He would spend time on construction sites, imagining structures of his own and discovering an early interest in space and its ability to shape emotion. Over time, that curiosity evolved into a deeply rooted professional vocation, driven by observation, experimentation and a desire to create distinctive spatial experiences. For Acebal Canney, his first professional project marked the beginning of a journey that would gradually lead to increasingly ambitious works, culminating in landmark projects such as The St. Regis Cap Cana – the result of years of learning, constant evolution, technical discipline and long-term strategic vision. He believes the Dominican Republic is currently experiencing a historic moment, the result of a tourism development strategy implemented more than two decades ago. Yet he also recognises that the country's principal challenge lies in improving the urban environments of its tourist destinations, so that public spaces reflect the same level of quality, planning and intention achieved in its hotel developments.



Creating spaces that transcend everyday life defines the core philosophy of the studio today

His travels have also played an important role in shaping his architectural sensibility. Visits to Spain, Portugal, France and Brazil have left a lasting impression. Among the projects and places that have influenced him most are the City of Arts and Sciences in Valencia, the MAAT Museum in Lisbon, the urban fabric of Paris, and the bold urban vision of Brasília, together with the work of Oscar Niemeyer. In the Dominican Republic, he highlights the Colonial Zone of Santo Domingo as one of the most powerful and symbolic historic centres in the Caribbean. Born in Mexico City, Acebal Canney developed an early sensitivity to the fine arts. He describes the defining characteristic of his studio as the ability to create spaces that outlive those who inhabit them. Ultimately, he hopes to be remembered as someone who never stopped innovating – an architect who created landmarks destined to be experienced by future generations. Among the values he inherited from his parents, he highlights hard work, optimism, honesty, sensitivity and perseverance. For him, the essence of life lies in recognising that many of its most valuable things are free, and that we often believe we need more when in reality we already possess what truly matters.



Obi. Dining armchair. Ludovica + Roberto Palomba — Leku. Dining table. Javier Pastor



www.expormim.com

expormim



Sofia Perazzo

By ALICIA SENABRE • Photo ANIMATOX MEDIA INTERACTIVE

Sofia Perazzo is Vice President of Sustainability at Tropicalia – a project developed by Cisneros Real Estate – and president of Fundación Tropicalia, the organisation she co-founded in 2008 within the Cisneros Organization. From this dual role, she helps guide one of the Caribbean’s most ambitious initiatives: Tropicalia, a regenerative tourism project designed to restore and strengthen the landscape it inhabits. When asked about the essence of life, her answer is disarmingly simple: to breathe. In that breath lies her entire story.

Sofia Perazzo walks along the beach in Miches with the quiet assurance of someone who has learned to move between two worlds without giving up either. She is Vice President of Sustainability at Tropicalia and president of Fundación Tropicalia – roles she sees less as titles than as a sense of purpose. For more than a decade she has worked to integrate social and environmental principles into an ambitious luxury tourism development led by the Cisneros Organization. Her work ranges from coordinating internal teams and engaging with local communities to shaping legal, environmental and social strategies. Since 2011, she has also overseen the project’s annual sustainability report, setting the ethical foundations of the project. Sofia co-founded Fundación Tropicalia in 2008 and has played a central role in its development for more than fifteen years. Born in Buenos Aires and raised in California, Sofia learned early that the world is never a single narrative. Hers is a story shaped by migration, uncertainty and courage. Her father, chronically ill since childhood, moved to the United States in search of treatment; her mother, without speaking the language, rebuilt family life with remarkable determination. Sofia watched and absorbed. She learned that adversity is not a wall but a threshold – that fear can either paralyse or propel us forward. “The only thing that holds you back is your mindset or your fear,” she says, with the conviction of someone who has faced uncertainty and chosen to move forward regardless. Her migrant childhood gave her a particular sensitivity to the world around her. Moving between Argentina and the United States, she realised early that reality shifts depending on where one stands. Privilege and precarity



Fundación Tropicalia was founded on the conviction that development is only really meaningful when it advances alongside awareness. Based in Miches in the Dominican Republic, the organisation works consistently in education, youth empowerment and community development. Its flagship programme, Soy niña, soy importante, encourages young girls and teenagers to build a life project grounded in autonomy and dignity. The foundation promotes a model in which economic growth, environmental responsibility and social transformation do not compete – they reinforce one another. Its impact can be seen in a more engaged community, with greater opportunities and a stronger role in shaping its own future.



can coexist on the same map. From this dual perspective, her vocation slowly took shape. She never wanted to choose between the economic and the social spheres. Instead, she sensed that the world needed bridges between the two.

At university, while studying Political Science and Global Studies at the University of California, Santa Barbara, Sofia attended debates on international trade, labour rights and globalisation. The protests surrounding the World Trade Organization left a lasting impression on her. She began to see how corporate decisions taken thousands of kilometres away could shape the everyday lives of vulnerable communities. It was then that she articulated an idea that, at the time, seemed almost utopian: “I wanted to do the work of the United Nations – but with private capital. From within business.” Corporate sustainability was only just beginning to emerge. There was no clear path yet – but she decided to follow it anyway. Mapping out her path, she completed a master’s degree at New York University, specialising in economic development and the role of the pri-



Fundación Tropicalia works with the community to strengthen the social fabric and create initiatives that make a tangible difference in people’s lives

vate sector. Along the way she deepened her expertise with certification in Corporate Social Responsibility at Harvard Business School and training in GRI sustainability standards. Gradually, she built a foundation combining strategy, impact measurement and social awareness.

In 2008, in the midst of the global financial crisis, Sofia joined the Cisneros Organization in New York, where she met Adriana Cisneros and William Phelan. During the interview she was absolutely direct: she wanted to work in social responsibility. Pointing out the “Corporate Social Responsibility” section of the company’s website, she described it as a door waiting to be opened. Not long afterwards, she began travelling regularly to Miches in the Dominican Republic. There, Fundación Tropicalia began taking shape – along with what would become a laboratory for applied sustainability. Tropicalia is more than property development; it is a statement of principles. The Four Seasons Tropicalia project, designed in line with the principles of tropical modernism, preserves 67 per cent of the land in its natural state. Native landscape conservation, marine turtle protection and efficient waste management are built into its design from the outset. The project publishes annual sustainability reports aligned with international standards such as GRI and SASB. With an investment exceeding 200 million dollars, it has secured sustainable financing supported by organisations including IDB Invest. Yet Sofia insists that numbers alone do not tell the full story. “We’re not interested in reaching thousands of people without knowing whether anything has truly changed,” she says. “What matters is going deeper.” Her approach is clear: meaningful transformation requires time, listening and presence.



The Fundación Tropicalia has been working in the community of Miches for more than eighteen years. Its approach is not to introduce programmes designed in distant offices, but to listen, ask questions and adapt. From that dialogue emerged the initiative Soy niña, soy importante (“I Am a Girl, I Matter”), a summer camp for girls aged nine to twelve that offers a safe space to talk about rights, confidence and aspirations. Football – a passion Sofia has carried with her since childhood – becomes a tool for empowerment. Alongside her institutional leadership, she also volunteers as a coach. On the pitch, the game becomes a shared language through which confidence, self-esteem and a sense of possibility begin to grow. The programme has grown steadily, and its impact has been strong enough for it to become an academic case study in sustainability and corporate strategy.

For Sofia, seeing her own daughters take part in that same space today completes a deeply personal circle – transforming what began as activism into a family legacy. Sofia believes that companies can change the world – but not as abstract entities. “A company is defined by the people who occupy its roles,” she says. Behind every decision lies a network of individuals, teams and an entire human ecosystem.

Her approach is to ask about environmental and social impact long before the law requires it, integrating purpose directly into strategy. Yet when she is asked about the essence of the essential, she returns once again to the idea of breathing. “It is about being present,” she says. She speaks of small decisions – of the way every gesture carries consequences. She recalls a reflection she once heard at an environmental summit: if we stretch one hand backwards and the other forwards, a human life can span more than two

For Sofia, sustainability is not a department within a company – it is a way of being in the world. Every business decision should leave a conscious mark

hundred and fifty years. We are heirs and ancestors at the same time. That intergenerational awareness runs through her leadership. On the surface, her career might read as a list of achievements: vice president of sustainability, leader of a regenerative luxury project, advocate for programmes that empower young women. Yet beneath it runs a deeper thread – the perseverance she inherited from her parents, the courage of the migrant, and the empathy of the girl who once came home from school eager to talk about feelings. The child who learned to see two worlds now understands that business and community are not opposites. The young woman who sought to unite purpose and capital before the concept was widely named shows that intuition can precede theory.

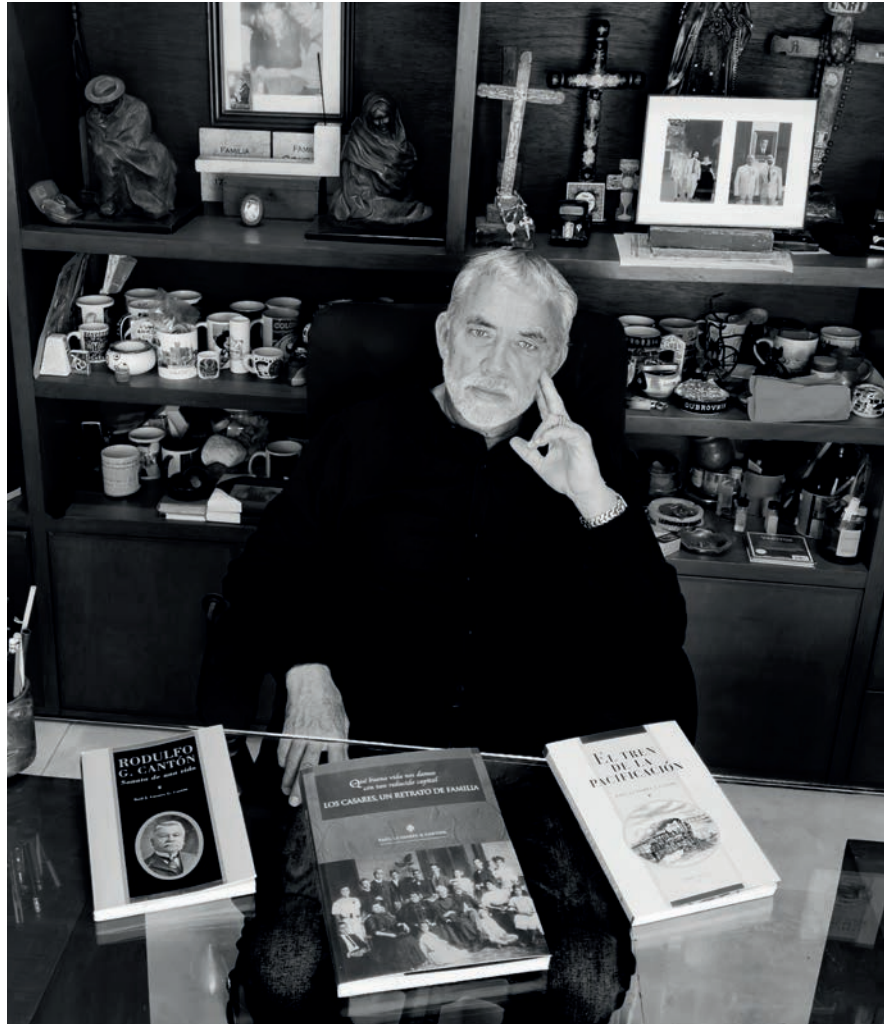
On the shores of Miches, a project is taking shape that seeks to regenerate rather than exploit. And at its centre stands a woman who breathes before responding, measures before deciding and remembers, every day, that legacy is not a grand word but the accumulation of consistent, conscious acts.



RAÚL CASARES

By IRENE BRAVO

Businessman, writer, and guardian of memory. He believes that the stories passed down from generation to generation are the invisible thread connecting past and present, that true progress is born of love, and that success must be built on ethics. Within him coexist the patience of the beekeeper, the gaze of the historian, and the responsibility of the entrepreneur. His passion for family, history, and his homeland drives him to preserve memory, because only from one's roots can a meaningful future be built.



Raúl Casares is a man who builds from coherence, from a deep fidelity to his roots and to a way of understanding life in which love, family, and memory occupy the center. He was born in Mérida in 1962, in a city that at the time still retained the intimacy of closeness. His childhood unfolded along dirt roads, in a community where family was a constant and tangible presence. The figure of his grandmother, as the axis of a strong matriarchy, sustained that universe where stories were told, where oral tradition became a form of emotional education. From a very young age, he listened to stories

of the past that awakened in him a curiosity which soon became a vocation. By the age of twelve, he was already immersed in the reading of Yucatecan history as a way of understanding his place in the world. That sense of rootedness became one of the defining pillars of his life. Raúl does not conceive of his identity apart from his land. Yucatán is not merely a geographical space, but also an emotional territory, a place where history, culture, and belonging intertwine. His academic path led him to study Political Science and Public Administration at Universidad Iberoamericana in Mexico City, with

the intention of pursuing a career in the public sphere. Life, however, led him down other paths. He decided to venture into the business world and founded a pioneering project in the region: a company dedicated to hazardous waste management. What might be interpreted as a radical shift was, in reality, guided by the same inner logic. Where he had once sought to contribute through public service, he now did so through private enterprise. For more than thirty years, Raúl built a company that he understands as something more than a business. To him, the entrepreneur is a social actor, someone who creates val-



For Raúl, family is the origin, and that root extends toward Yucatán, a land he interprets, studies, and honors

• • •

There is in him a persistent stillness, an unwavering direction in life, reminiscent of the constant hum of bees



ue, generates employment, and takes risks. But also someone who bears a responsibility toward the world around him. His business vision is shaped by a clear ethical framework: a company should contribute to well-being, offer stability to its collaborators, and become a space where work has meaning. In that sense, his conception of business comes close to the idea of family: a place where lasting relationships are built, where commitment extends beyond the immediate.

Alongside this facet, another emerged: that of the writer. He writes driven by the need to preserve memory, to leave testimony of the stories that have shaped his identity. In *Retrato de familia*, he reconstructs the past of his ancestors, from the first Casares family members who arrived on the peninsula in the context of the Bourbon Reforms of the eighteenth century, through the Spanish presence in the region, the formation of local elites, and the economic development of the nineteenth century.

What runs through the entire work is a reflection on the importance of family as the keeper of those stories. Raúl perceives that many of these narratives run the risk of being lost. That family memory, if not cared for, fades over time. And in the face of that risk, he chooses to act from the conviction that knowing the past is a way of building the future.

In *El tren de la pacificación*, the figure of his great-great-grandfather becomes the protagonist of one of the region's great achievements: the construction of the railway. Yucatán was the only territory in Mexico where nearly one thousand kilometers of railway lines were developed with exclusively local capital, without foreign or national investment. The railroad was conceived as an instrument of cohesion.

If the train represents movement, honey symbolizes pause. Beekeeping has been part of his life since childhood, when he watched his father work in the apiaries. Over time, he chose to maintain this practice as a way of staying connected to his roots. For Raúl, honey is a lesson in patience. Its production depends on nature, on cycles that cannot be forced.

But honey also allows him to reflect on contemporary problems. He denounces its adultera-

tion, which has turned it into one of the most falsified products in the world. What should be a symbol of purity has been contaminated by practices that prioritize profit over truth. For him, this phenomenon reflects a deeper crisis, one in which ethics are becoming diluted.

Family and its traditions occupy a central place in his vision of life. At the same time, he is aware of the challenges of the present. Globalization introduces new dynamics that require rethinking the relationship between tradition and innovation. For him, the key lies in finding a balance: preserving what is essential without closing oneself off to change, integrating the new without losing one's identity.

In that sense, Yucatán appears as a singular example. A region that, despite the country's difficulties, has managed to preserve a certain social cohesion. Raúl attributes this to its idiosyncrasy, to the blend of cultural inheritances, to its peaceful and family-oriented character. But he warns that this situation is not permanent; it requires care, commitment, and a constant willingness to preserve what makes it possible.

His life, taken as a whole, can be understood as a journey in which each stage brings meaning. A childhood marked by family and tradition, academic training oriented toward public service, business experience as a field of action, writing as an exercise in memory, beekeeping as a connection to nature. Everything forms part of the same fabric.

And in that path, he offers a simple yet profound lesson: that progress is not at odds with memory, that modernity can coexist with tradition, and that love remains the foundation of all human endeavor. Like the railroad he studies, his life moves forward by connecting stages. Like the honey he produces, it preserves the essence of the natural world. And in that way of inhabiting the world, in that balance between memory and action, he shares that the future is not built by forgetting the past, but by entering into dialogue with it; that progress is not opposed to tradition, but can be born from it; and that, in the end, what truly matters is not what one has, but what one is capable of giving.



A TASTE OF FIRE

by APPLE FIRE

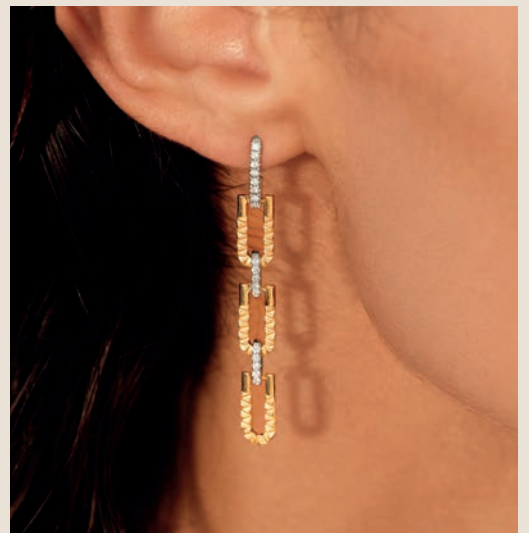


This is not something to be observed, but to be savoured. To taste Apple Fire is to enter a unique sensory experience where each sip challenges expectation and awakens the senses. It is not simply a drink, but a statement of style – a composition defined by intensity, sophistication and freshness that moves beyond the conventional. Produced in the heart of the Algarve, every sip takes us on a journey through its flavours, carefully elaborated for the discerning palate. Already present across Portugal, the brand is set

to appear in a series of parties and events, set to transform each occasion into something memorable. For bar, hotel and wine venue owners, as well as curators of experiences, this is an invitation to be part of something new. When flavour meets boldness, Apple Fire emerges as a drink that redefines the ritual of raising a glass. Bold, elegant, and expressive. An intimate celebration where luxury is both tasted and felt. More than a drink – a sensory journey, a signature of style in every sip.

By DÉBORA RODRIGUES LOPES

Luisa Rosas



SEA
IT'S A SOUL THING

DAVID ROSAS

LISBOA Av. Liberdade, 69A · El Corte Inglés | PORTO Av. Boavista, 1471 · Av. Aliados, 237 · NorteShopping
ALGARVE Quinta Shopping | FUNCHAL Av. Arriaga, 32 | www.davidrosas.com

The Feuerle Collection

By ZOILA CHECA • Photo © THE FEUERLE COLLECTION

"We have created something unique, something worth coming to Berlin to experience," says Désiré Feuerle, accompanied by his lifelong partner Sara Puig, from a groundbreaking art sanctuary free of expectations. A space of their own that is an ode to intercultural and trans-temporal dialogue, where visitors come to absorb art with heightened senses, naturally and without imposition.

From a former World War II bunker, exquisitely renovated by British architect John Pawson, countless whispered conversations echo around the art of different periods and cultures. Offering a new perception of ancient art in particular, the museum The Feuerle Collection was founded in 2016 by Désiré Feuerle and Sara Puig in the city of Berlin. The organization is, among other milestones, the first art institution to present the millennia-old Chinese Incense Culture on a global level, a tradition devoted to honoring ancestors, deities, or the heavens. So much so that the mythical "Incense Ceremony" is staged there as a contemporary art performance, despite being a tradition dating back two thousand years. That is one of the defining features of the museum's mission: to create a total work in itself that breaks down the barriers between different cultures and the antiquity of art, and that challenges the traditional way in which it is exhibited. Its founders are also as different as they are complementary. Désiré Feuerle brings extensive experience in contemporary art, having even created his own gallery in Cologne in the 1990s. Even then he was a pioneer, juxtaposing ancient art and modern pieces through a contemporary lens. Sara Puig, for her part, was director of the Fundación Francisco Godia in Barcelona from 1998 to 2013, and is currently president of the Fundació Joan Miró, as well as founder of The Sara Puig Institute for the Arts, created with the purpose of presenting





Désiré Feuerle



Sara Puig

the permanent exhibition of The Feuerle Collection, including special events and other temporary collections. “When Désiré and I jointly founded the Feuerle Collection, our roles were different and complementary. The collection and its curatorial language are entirely the result of Désiré’s vision. He is a pioneer in creating juxtapositions that bring together different eras and cultures in a sensual, total work of art with its own soul, far beyond decoration. He began developing this approach in the late 1980s and early 1990s, during his work as a gallerist. At that time, presenting contemporary works in direct dialogue with ancient objects was revolutionary. He focuses on how to reveal the soul of a work of art. His juxtapositions are intuitive, aesthetic, and sensory. They create continuity across centuries and cultures. Viewers experience how temporal and cultural boundaries dissolve within a coherent spatial composition,” Sara explains. When it came to deciding on the right space to open The Feuerle Collection, the co-founder describes how they chose to create an architectural and institutional framework that would allow that pioneering vision to unfold on a large scale: “Désiré defines the aesthetic and curatorial concept. I build and develop



the institutional structure that supports and expands it, drawing on my knowledge and experience as a director, trustee, and president of public and private institutions over many decades.”

Covering a space of 7,350 square meters, the museum has two main spaces, a sound room, the lake room, and the incense room. But how does the museum’s collection of modern and ancient art relate to the architecture of the building that houses it? “The former World War II telecommunications bunker provided the architectural conditions that allowed Désiré to realize his spatial concept. John Pawson renovated it with

“The Feuerle Collection creates a protected environment for concentration and emotional presence,” says Sara Puig

us, following in detail Désiré's wishes for the exhibition design, and a team of engineers transformed it into an ecological, sustainable building adapted to its new function as an exhibition space for sensitive art. The monumental concrete structure, the scale of the rooms, and the depth of the space made it possible to choreograph light, proportion, and distance with precision. The architecture functions as an integral element of the curatorial composition, the total work of art," Sara explains. In response, Désiré adds that the building functions as a structure that reveals something sensitive and fragile within it. "Seen from the back, like a work by Donald Judd, the bunker offers a beautiful contrast between its brutalist decay and the delicate artworks installed in a rough yet highly aesthetic space," he points out. As for the way in which such different works share the same space, Sara is clear: "Each artwork occupies a deliberately defined position. Ancient and contemporary works speak directly to one another within a timeless spatial framework. We define ourselves as a contemporary art museum because we present ancient art through a new and very contemporary curatorial perspective." In this way, the museum displays Chinese stone and lacquer furniture from the early imperial period, as well as Chinese scholar furniture from the Han dynasty to the early Qing dynasty, alongside international contemporary art by Zeng Fanzhi, Nobuyoshi Araki, Anish Kapoor, Cristina Iglesias, and Adam Fuss. On the other hand, today's Berlin art scene also has a place within the Feuerle Museum, as they actively participate in its institutional network. They are part of the Berlinale Museums Association, maintain close ties with institutions such as the KW Institute for Contemporary Art, support the Berlin Biennale, and collaborate with the Berlin International Film Festival and Berlin Fashion Week, among others. In addition, many of the most recent temporary exhibitions in their own museum have featured key artists such as Edmund de Waal, Leiko Ikemura, or Karen Jessen, and they even presented a cycle of exhibitions and astrological lectures with Alexander Graf von Schlieffen. "In addition, our performance program sup-



At The Feuerle Collection, cinema is increasingly explored as an interdisciplinary art form. In recent years, films such as ONE, Prélude to Mountain Ghost, and IN-I IN MOTION have premiered. The museum also hosts talks, roundtables, and screenings, including open-air Chinese Cinema Nights.



To mark the museum's tenth anniversary, Désiré Feuerle is preparing an exhibition featuring works by Adam Fuss and an Italian Renaissance drawing attributed to Leonardo da Vinci

ports young Asian artists and Berlin-based artists in the fields of dance, music, calligraphy, performance, and film, including Asian communities in the interdisciplinary discourse around the arts connected to our permanent collection, which houses many exquisite pieces from Asia," Sara adds. That said, Désiré explains that his institution sees itself as independent from the art scene: "We offer something timeless and meditative, a chance to enter a void and float within it. This creates a beautiful contrast with the Berlin art scene. I curated it as if it were an orchestra. All the musicians create a work of art together; as a whole, it has to be a Gesa-





mtkunstwerk, a total work of art.” Thus, the museum functions as a platform that fosters and invites interdisciplinary artistic dialogue within Désiré’s aesthetic framework. Both through its integration into Berlin institutions and through its strong ties to Barcelona, the Feuerle Collection plays a key role in promoting art and culture in Berlin at both a local and international level. “It connects Berlin with the global art world and builds bridges between private collecting and public experience,” Sara explains. To which Désiré adds: “We promote an experience, something unique and timeless, which I believe is very important to create. The kind of singularity that makes Berlin special, because it is a very open city, welcoming to foreigners, and to people who are creators of the present and the future.” In parallel with other contemporary museums around the world, Feuerle stands as some-

“We also present performances with music, as well as meditation sessions and gong baths. At the same time, we are developing a strong film screening program,” explains Désiré Feuerle

thing unique: a project defined by its holistic aesthetic coherence and its conception as a composite sensory center. According to Sara, silence and darkness, spatial rhythm, and proportion structure the visitor’s experience: “There are no labels or wall texts inside the exhibition space. Visitors encounter the works directly and intuitively. This clarity of experience creates a strong emotional resonance. A significant part of our audience is very young, between twenty and thirty years old. Many visitors return repeatedly and bring others with them. The museum has grown organically thanks to sustained personal engagement and word-of-mouth promotion.” The philosophy is clear, as Désiré explains: “To make people feel the soul and essence of our works of art, and to let themselves be seduced by them, so that they feel rather than read and look at a work of art in an already manipulated way. Also our lighting, which I created specifically to feel the soul of the works of art, and our lake room, which is part of the process of helping us feel the artworks. The sound room slows the visitor down and prepares them to look with sensitivity and feel the sculptures, and our incense room is an artistic performance for

the senses and an olfactory experience.” One might think that, given how many senses the museum experience engages, it would be overwhelming, but nothing could be further from the truth. Entering The Feuerle Collection is, as Désiré describes it, “to rest and float for a while, letting yourself be seduced by the atmosphere.” When it comes to visiting, the most intense experience is achieved through total immersion. In fact, visitors leave their phones in lockers before entering in order to reconnect with their emotional awareness, since, in addition to the exhibition, they can enjoy incense or tea ceremonies, gong baths, and meditation sessions. “These elements intensify the sensory dimension of the visit and guide visitors toward a slower rhythm. The atmosphere of the space is meditative,” says Sara. This year, the museum celebrates its tenth anniversary, and to mark the occasion, they have decided to evolve under a new name: Feuerle Puig House. Yet without ever ceasing to be that borderless place which, as Sara says, “embodies dialogue beyond geography and historical divisions.”



ROYAL OAK MINI QUARTZ / 23 MM

by
AUDEMARS PIGUET

Le Brassus manufacture has just unveiled a generous wave of new releases to the public and, among them, for a female audience, it introduces two 'Royal Oak Mini' models. Over the past couple of years, smaller sizes have made a strong comeback, recalling that golden age of ultra-thin watchmaking in the 1950s and 1960s. What the haute horlogerie maison Audemars Piguet has done is revisit its successful 23 mm quartz collection, launched in 2024, but with new nuances. While

the previous models shone with the highly jewellery-inspired 'Frosted Gold' finish, the spotlight now shifts to stone dials, which lend them a delicate and soft minimalism. The first model, the 23 mm 'Royal Oak Mini Quartz', pays tribute to mirror-polished black onyx, with brilliant-cut diamond hour markers. Sophisticated and elegant. In the second, the dial is made of extra-white mother-of-pearl, paired with an 18-carat yellow gold case and bracelet.

By KINO VERDÚ



Montse Aguer

By ALICIA SENABRE

Photo FUNDACIÓN GALA-SALVADOR DALÍ, FIGUERES, 2025

Montse Aguer, director of the three Dalí Museums combines a strong academic background with a distinguished career as a curator and researcher. Through her work with the three museums that make up the Dalí Triangle, she helps strengthen the mission of the Gala-Salvador Dalí Foundation: to preserve and share the work, ideas and international legacy of one of the most influential artists of the 20th century. Respect for art begins with understanding it and with passing that understanding on.

Salvador Dalí was born in Figueres – the birthplace of a curious young girl who would one day lead his foundation. Montse Aguer, director of the museums managed by the Gala-Salvador Dalí Foundation since 2015, describes herself as pragmatic, demanding and optimistic. A graduate in Catalan Philology with a master's degree in Art History, she has been reading, travelling and communicating since a very young age. Perhaps this is why she understands Dalí not only as a painter, but as a complete creator: a prolific writer, a restless thinker, a strategist of his own image and a visionary who sensed connections between science, mysticism and spectacle.

Her connection with the Gala-Salvador Dalí Foundation began early. She met the artist and briefly worked as his assistant. The influence of Dalí and Antoni Pitxot – the first director of the Theatre-Museum – helped shape her approach to the Dalinian universe: a combination of knowledge, intuition and sensitivity. This guiding triad still defines her work today as patron of the Foundation, director of the Dalí Studies Centre and head of the so-called Dalí Triangle: the Dalí Theatre-Museum in Figueres, the Dalí House in Portlligat and Púbol Castle. The Dalí Theatre-Museum in Figueres – a former theatre transformed by Dalí into his final great work – is far more than a repository of artwork: it is a stage for the imagination. Beneath its geodesic dome, visitors wander through installations that defy logic and celebrate paradox. Here melting clocks dissolve time, impossible perspectives unfold and optical illusions invite a second look. Dalí grants the viewer interpretive freedom, provoking curiosity with humour and audacity. Montse safeguards this playful yet reflective spirit, convinced that the museum must remain a place that leaves no one indifferent – a laboratory of perspectives where every visitor becomes an active participant.

In Portlligat, the Dalí House unfolds like a living organism facing the sea. Built through successive expansions of humble fishermen's



Photo: © Pere Duran, Nordmedia



The Gala-Salvador Dalí Foundation transforms heritage into a vibrant, accessible and inclusive space that invites meaningful encounters with Dalí's work

huts, it reflects the artist's creative intimacy. Here the landscape of Cap de Creus – arid, mineral, almost lunar – enters into dialogue with unusual objects and labyrinthine rooms. For Aguer, this place offers an essential key to Dalí's life. Without the light of the Empordà, without the sea stretching to the horizon beyond every window, his work would lose one of its vital pulses.

The third site in the Dalí Triangle, Púbol Castle, which Dalí acquired for Gala, embodies the most symbolic and emotional dimension of his world. It is both refuge and stage – a place of memory and homage. The Foundation preserves not only walls and canvases, but also stories, gestures and silences. In Púbol, Dalí's desire to create his own world – where art and life intertwine until they are indistinguishable – is palpable.

Established in 1983 by the artist himself, the Gala-Salvador Dalí Foundation is a private, independent and non-profit institution with a clear mission: to promote, study, disseminate and safeguard Dalí's artistic, intellectual and spiritual legacy worldwide. Montse Aguer takes on this mission with rigour and a contemporary vision. She oversees international exhibitions, fosters research, supports scholarly publications and leads an active acquisitions policy. Beyond conservation, her work seeks to deepen public understanding of Dalí's work. At the Dalí Studies Centre, which she directs, lesser-known aspects of the artist are explored in depth: his literary production,





Salvador Dalí

***Under Montse's leadership,
Gala's role as creator and muse
regains its rightful prominence
– an essential key to
understanding the complexity
of Dalí's artistic vision***

his relationship with science, his fascination with nuclear physics and his dialogue with fashion and performance art. Through this research Dalí emerges as a timeless figure, capable of anticipating debates that remain relevant today.

As general curator of the Dalí Year in 2004 and responsible for numerous exhibitions around the world, Montse contributes to this multifaceted interpretation that keeps the conversation alive. What she observed in Dalí as a young woman – that coexistence of grandeur and approachability – also defines her leadership. Her ability to listen, her calm determination, her strategic vision and her artistic sensitivity all stand out. The culture of hard work and integrity she inherited from her parents is reflected in a management style that is both professional and demanding. Yet there is also a gleam in her eyes that reveals something more: the conviction that art can transform the way we perceive reality. To her, the 'essence of the essential' lies in inner peace, harmony and wonder. She sees art as a gateway to a deeper understanding of existence.

The Foundation she directs believes in this transformative power and works to share the same enthusiasm that led Dalí to seek answers across multiple fields of knowledge. When cultural institutions act with professionalism and sensitivity, art ceases to be a treasure locked away and becomes a tool for collective reflection, an engine of critical thought and a place of emotional refuge. In this balance of rigour and humanity, of scholarship and emotion, it becomes clear that Dalí's legacy is not merely a collection of work, but a lasting invitation to see differently, to grow and to evolve. And Montse Aguer – with steady determination and curiosity intact – keeps that invitation open.



Photo: © Pere Duran, Nordmedia

Montse Aguer recalls the days when she would see Dalí and Gala strolling along the Rambla in Figueres. She believes that creative greatness can coexist with genuine human warmth. To her, art is a bridge, not a pedestal – an open conversation rather than an inaccessible monologue. She knows that when art truly reaches people, it stops being merely admired and begins to be experienced.



Yuko Mohri

Entrelaçamentos

Moon Mohri (Leaky) Flow #L - "Some As It Ever Was" 2018. (Detail).
Cortesia da artista e do Project Fulfill Art Space, Foto Project Fulfill Art Space.

28/03-06/09
2026

Centro Botín, Santander

Bilhetes para as exposições em
centrobotin.org

Coorganizado com Pirelli HangarBicocca (Milão)

CENIKU
BOTÍN
CENTRE



FUNDACIÓN
BOTÍN

MAAP

by

ERWAN BOUROULLEC



MAAP, designed by Erwan Bouroullec for Flos, challenges the conventions of contemporary lighting by transforming a simple object into an immersive luminous experience. At its core is a deceptively simple idea: an ultralight Tyvek membrane – a material that recalls paper yet offers remarkable strength – which, when crumpled by hand, takes on organic and unpredictable forms. In that gesture lies the essence of the piece. Bouroullec draws on two recurring themes in his work: geometry and natural structures.

The former brings precision; the latter introduces a sense of controlled irregularity that gives the piece its vitality. The result is a wall-mounted installation that behaves like a suspended landscape of light, capable of extending beyond three metres in width. Light does not emanate from a single source, but diffuses softly across the surface, creating an enveloping, almost ethereal atmosphere – reminiscent of daylight filtering through a window or gently entering a space.

By BELÉN ARCE • Photo ERWAN BOUROULLEC



“Not fashion,
just passion”

JUSTO
GIMENO

LUÍSA ROSAS, designing the essential

By ISABEL PILAR DE FIGUEIREDO • Photo TALYTA FLORES

Architecture shaped her eye for form, proportion and structure. A fifth-generation jeweller, Luísa Rosas works at a more focused scale, where ideas are explored with precision and restraint. The result is a style defined by clean lines and meticulous attention to detail, guided by a distinct design language rooted in coherence and timelessness. Rather than following trends, her creations reflect a considered approach to design – and to the passage of time itself.





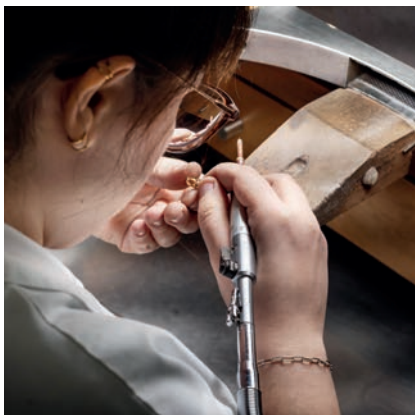
Owning the factory where her jewellery is produced – an uncommon position within the industry – remains one of the defining aspects of her business

Over the past two decades, Luísa Rosas has been one of the key figures in establishing contemporary Portuguese jewellery on the international stage. With a singular trajectory that bridges architecture, design and production, she has built a brand recognised for the strength of its line, technical precision and a clearly defined aesthetic identity. Today, her pieces are present in multiple markets, each expressing a signature approach in which clarity of form and attention to detail remain central.

Summing herself up in a single sentence is no easy task, she admits. Still, she settles for a definition that captures the essence of her journey: someone deeply connected to creativity, to quality, and to the pleasure of building something meaningful. The word building surfaces naturally in her language – and not by chance. Before concentrating fully on jewellery, Rosas trained as an architect – a discipline that continues to shape the way she thinks, observes and designs.

For several years, she moved between the two fields. Architecture occupied a central place in her professional life, structuring her thinking and influencing the way she saw the world, while jewellery existed as a parallel territory of creative exploration – more





Direct control over the entire process, from initial drawing to finished piece, ensures that every Luísa Rosas collection maintains an exceptional level of rigour, quality and consistency

intuitive, perhaps, but governed by the same conceptual rigour. It offered a different scale on which to explore form, volume and detail. Over time, however, the Luísa Rosas brand grew steadily, and the moment came when a choice had to be made.

For more than a decade now, she has focused exclusively to jewellery, translating into it the structural thinking and conceptual discipline inherited from architecture. That legacy is evident in the clarity of her lines, the balance and dialogue between volumes, and the almost architectural logic that many of her pieces are based on. It is almost as if each piece of jewellery were conceived and constructed with the precision of a small-scale project.

Her path into jewellery was, in many ways, unexpected. Around twenty years ago, a challenge set by her brother led her to design her first pieces. There was no clear plan, nor any immediate intention of building a brand. “It happened very spontaneously,” she recalls. As she drew and experimented, a distinct language began to emerge. What started as a creative exercise evolved organically, gradually taking shape into a project with both a clear identity and international reach.

Today, that clarity of identity remains at the core of her work.

Rosas seeks to create pieces with a strong internal logic, where drawing and coherence across the collection are fundamental. Nature and architecture are recurring references, reinterpreted through refined forms, balanced structures and an exacting attention to detail. Rather than responding to fleeting trends, her focus lies in developing a consistent and enduring language. “I aim to create jewellery that makes sense within its own universe,” she explains.

Her creative process often begins with abstract ideas – concepts that gradually take form through drawing. Early sketches define structures, volumes and the relationships between elements, following a logic that still echoes architecture. But at a certain point, drawing gives way to object. It is here that technical expertise comes in, allowing those ideas to be materialised without compromising their integrity.

In this regard, owning the factory where her jewellery is produced offers a clear advantage. It allows her to oversee every stage of the process, from the first sketch to the finished piece, ensuring rigorous control over quality. Each piece follows a meticulous process, where precision and detail are continuously assessed. For the wear-



What makes Luísa Rosas's trajectory particularly compelling is how it began – almost by chance. A simple challenge from her brother, around twenty years ago, led her to design her first pieces. What began as an intuitive experiment gradually revealed a distinct language, evolving naturally into a jewellery brand with international reach.



The dialogue between architecture and jewellery is central to her work. Structural thinking, the interplay of form and volume, and an almost exacting attention to detail are evident in pieces often approached as small-scale constructions

er, this level of consistency and excellence is palpable.

The factory itself, considered by many visitors to be among the most advanced in the sector, stands out for its balance between cutting-edge technology and skilled, traditional craftsmanship. State-of-the-art equipment operates alongside a highly specialised team, many of whom bring decades of experience. “Technology matters, but the real value lies in people,” she notes. It is this rare blend of technical expertise and artisanal know-how that enables the studio to meet the exacting standards of high jewellery.

While it serves as the production centre for her own collections, the factory's work extends well beyond the Luísa Rosas brand. A significant part of its output is destined for international markets, through collaborations with some of the industry's most prestigious names, reinforcing the recognition of its technical excellence and production capabilities.

On a personal level, the rigour and exacting standards that define her work are deeply rooted. She grew up in a family environment where responsibility and respect for work were fundamental values. “From an early age, I understood the importance of doing things well,” she recalls. That principle continues to guide her approach to every collection, every piece and every detail.

If she were to imagine a collection titled ‘The Essence of the Essential’, she envisions it as an exercise in absolute refinement. Simple, balanced forms, where each element serves a clear purpose and nothing exists in excess. A collection conceived through the equilibrium of material, form and intention – a distilled expression of the philosophy that runs through all her work: to strip away the superfluous until only the truly essential elements remain.



WATER LILIES

by
DIOR



In a masterclass of refined imagination, Jonathan Anderson and Nina Christen once again captivate at Dior with their footwear proposal for Autumn 2026. Following a spring debut that reignited the conversation around contemporary femininity, the creative duo unveils a collection in which fantasy becomes something tangible: heels dotted with polka dots, three-dimensional flowers and the season's essential suede boots.

The standout design captures the collection's dreamlike spirit: green satin sandals that evoke the stillness of water, with pink and yellow lilies emerging from delicately moulded 3D leaves. Nina Christen continues to explore sinuous, organic toe shapes, sketching in the air — and across the leather — the delicate silhouette of a water lily leaf. A poetic and artisanal vision that further cements the new language of the prestigious French house under Jonathan Anderson's signature.

By MARIO AZAGRA



Montecore

BEYOND TIME

montecore.it



FORM AND FUNCTION CARTIER: A STIKING

• FROM THE JEWEL TO THE WEARER – AND EXTENDING THROUGH EXHIBITIONS AND CULTURAL SPACES – CARTIER DEPLOYS THE SAME VISUAL LANGUAGE ACROSS DIFFERENT SCALES. EACH PROJECT, WHETHER A BOUTIQUE, A COLLECTION OR AN EVENT, BECOMES ANOTHER CHAPTER IN A BROADER NARRATIVE WHERE DESIGN, CULTURE AND CRAFTSMANSHIP INTERTWINE, SHAPING A CONTEMPORARY IDENTITY THAT REMAINS FIRMLY ROOTED IN THE MAISON'S HERITAGE.

By ROSARIO DE MIGUEL

PANTHÈRE CANOPÉE

'Panthère Canopée' appears like a vision emerging from an imagined jungle. The structure suggests the density of a forest canopy, within which the panther moves almost imperceptibly. Volume, light and movement combine to create a finely composed landscape – a setting in which the animal rests with quiet, sovereign grace.



FONDATION CARTIER POUR L'ART CONTEMPORAIN

Photo **MARTIN ARGYROGLO** and **DANICA O. KUS**

In the historic heart of Paris, opposite the Louvre, the Fondation Cartier opens a new chapter. Jean Nouvel transforms a 19th-century Haussmannian building into a living, dynamic space designed for contemporary art. From here, the institution continues the mission it began in 1984: making contemporary art accessible to the public through an ambitious programme of exhibitions, events, talks and collaborations.



There are buildings designed simply to house works of art, and others conceived to engage in dialogue with them. The Fondation Cartier's new headquarters belongs unmistakably to the latter. Opposite the Louvre, within the dense historical fabric of the French capital, Jean Nouvel intervenes in a Haussmannian building without imposing a recognisable signature. His architecture does not seek prominence; rather it creates the conditions for art to unfold. This is not merely a series of rooms for displaying objects, but a living organism capable of reshaping the relationship between visitor, artwork and city. Profoundly transformed, it retains the memory of its urban past while becoming more permeable and open. Traditional museum hierarchies disappear. There is no fixed route, no prescribed narrative. Instead, the galleries unfold as a sequence of open spaces capable of shifting in scale and configuration. Each exhibition can redefine the building itself. In this sense, the architecture does not impose a formal identity but an attitude: openness.

This idea of mutability has long been central to the Fondation Cartier. Since its creation, the institution has understood contemporary culture as a transversal field where artists, scientists, philosophers and musicians meet on equal ground. Its previous building – also designed by Jean Nouvel – already explored transparency and dialogue with its surroundings. The institution's programming reflects this same openness. Exhibitions are not conceived as isolated chapters, but as moments within an ongoing conversation between disciplines and sensibilities.



Architecture is no longer a backdrop but a mediator – a building designed to transform the way we experience art and time



The Fondation Cartier's collection brings together more than four decades of contemporary creation. Artists from different cultures engage with architecture, science and ecology, tracing a sensitive portrait of our time. The collection is not conceived as a closed archive, but as a living organism in constant transformation. Over the years, the institution has collaborated with major figures such as Ron Mueck and David Lynch, while continuing to give visibility to emerging artists on the international stage.



Main staircase of the Grands Magasins du Louvre, c. 1910. Photo: A. Ehrmann



The building's façade in 1888 and in 2025.
(*The Fondation Cartier pour L'Art Contemporain by Jean Nouvel)



There is no single route: each exhibition reshapes the space, turning every visit into an open experience

Throughout the year, contemporary artists work alongside researchers, architects and anthropologists, creating encounters that often extend beyond the exhibition itself and become shared experiences. Lectures, screenings, concerts and publications prolong the life of each project beyond its physical duration, expanding its reach into the realm of ideas.

The Fondation Cartier maintains lasting relationships with many of the artists it invites, accompanying their work on the international stage and collaborating with them again over time. One example is the celebrated hyperrealist sculptor Ron Mueck. After presenting exhibitions in 2005, 2013 and 2023, the institution has incorporated several of his sculptures into its collection. Today, it remains the only French institution to hold his work.

The foundation's ambition is to go beyond presenting finished work, to reveal the creative process itself. Education is

a central element in this vision. Workshops, interactive visits and programmes designed for diverse audiences aim to make the visitor's experience participatory. Children, students and adults are not given rigid explanations, but the tools to develop their own perspectives. Rather than a space of one-way transmission, the museum becomes a place for shared learning, where curiosity is valued on a par with specialised knowledge.

The permanent collection reflects this philosophy, bringing together works conceived over decades in close dialogue with exhibitions and with the intellectual climate of their time. Rather than functioning as a fixed archive, it operates as a living memory, constantly evolving through new commissions and projects. Each piece bears the trace of an encounter – between artist and institution, between artwork and context, between creation and contemporary reality.

Until the end of August, the Fondation



Cartier invites visitors on an exceptional journey through its own artistic history with Exposition Générale. Designed as an alternative map of contemporary creation, the exhibition brings together emblematic work drawn from four decades of international programming – from experimental architectures and visionary models to pieces exploring the relationship between nature, science and fiction. Installations such as Alessandro Mendini’s *Petite Cathédrale*, the visionary urban projects of Bodys Isek Kingelez, and the technological universes of Sarah Sze appear alongside textiles, sculptures and immersive environments. The exhibition unfolds through thematic sections – architecture, ecosystems, material experimentation and possible worlds – allowing visitors to understand how the collection has grown through the institution’s exhibitions and how art continues to engage with the city, knowledge and the living world.



CARTIER AROUND THE WORLD

The history of the French maison has never been static. Through exhibitions, openings and cultural encounters, Cartier maintains a global presence in which each city brings its own character. From Tokyo to Rome, the events of 2025 trace a living map of luxury, style and cultural exchange.



A NEW HOUSE IN GINZA

Cartier opens its largest boutique in Asia in Ginza, Tokyo's most prestigious district. Occupying four floors, the building is distinguished by a curved façade inspired by the traditional Japanese seigaiha motif, reinterpreted through contemporary geometry. Inside, the boutique is conceived as a residence. Origami-inspired ceilings, Versailles-style parquet flooring and works by Japanese artists shape the interior, including a striking panther mural in washi paper by Eriko Horiki.



V&A SOUTH KENSINGTON

A major exhibition at the Victoria and Albert Museum in London traces the transformation of Cartier from a Parisian family jeweller into a global benchmark in design, craftsmanship and international expansion. Long favoured by royalty, the maison earned the famous description coined by King Edward VII: "the jeweller of kings and the king of jewellers."



LIVING JEWELS IN STOCKHOLM

Jewellery is made to be worn. Without someone to wear it, it remains a beautiful but silent object, missing the movement and warmth that bring it to life. Cartier presented its new collection in Stockholm through a performance featuring living mannequins and a fashion show accompanied by acrobats and live music. Guests included Monica Bellucci and Rami Malek.



SUMMER BALANCE

The En Équilibre Chapter II collection was unveiled at Aman Summer Palace in Beijing – an 18th-century imperial retreat now transformed into a historic hotel. Among the highlights was the Panthères Reflexio necklace, where two felines face each other at the centre of the piece. A vivid green tourmaline and a coral pendant underscore Cartier’s pursuit of singularity – moving beyond the purity of diamonds alone to explore jewels that balance tension, lightness and movement.



THE PANTHER UNLEASHED

In Miami, Cartier presents its most recognisable icon in a new light. The panther appears not merely as a decorative symbol, but as a cultural figure set within an artistic setting open to the public. Part installation, part exhibition, the event transforms the symbol into an experience – a living presence that invites viewers to see the jewel through movement rather than as a static object.



FORTY YEARS IN A DAY

‘Exposition Générale (until 23 August) revisits four decades of the Fondation Cartier collection: more than 4,500 pieces by 500 international artists. The exhibition unfolds across four chapters – Machines d’Architecture, Être Nature, Making Things and Un Monde Réel – and includes projects by Alessandro Mendini, Bodys Isek Kingelez, Ron Mueck, Claudia Andujar and Sarah Sze. Part of the exhibition extends outdoors, with installations in Place du Palais-Royal.



THE MYTH REINTERPRETED

The exhibition Cartier e il Mito at the Musei Capitolini in Rome brings together nearly 200 historic pieces from the Cartier Heritage Collection, alongside classical sculptures from the Albani Collection. It explores the influence of Greece and Rome – from the jewellers Castellani to Jean Cocteau – on the maison’s design language. The scenography, created by Oscar-winning set designer Dante Ferretti, places jewellery and archaeology within the same narrative landscape.

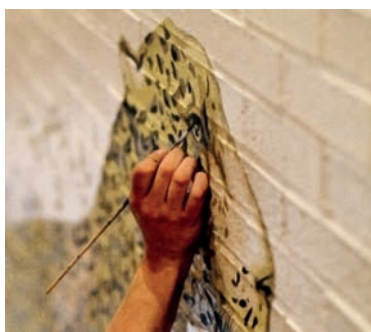


Cartier SoHo boutique

Photo ADRIAN GAUT © CARTIER

On Greene Street, in the heart of SoHo, Cartier has transformed a former artists' loft into a distinctive boutique conceived as a private residence. The space retains the building's industrial character and creative past, becoming more than a boutique – a place to linger, where the maison naturally blends into the neighbourhood's artistic life.

At the beginning of the 20th century, Pierre Cartier arrived in New York to establish the maison in Manhattan, opening a decisive chapter in its American history. More than a century later, its presence continues in SoHo – though with a different intention: not simply to add another store, but to occupy a place steeped in history and make it its own. The building at 102 Greene Street forms part of the historic Cast Iron District – architecture originally designed for industry and gradually transformed into a creative territory. For decades it housed artists' studios and workshops, and that identity has not been erased by the intervention – it has been woven into it. The boutique is conceived less as a retail space than as an inhabited loft. The architecture retains original elements – cast iron, exposed brick and an open structural layout – enriched by noble materials and precisely crafted surfaces. The impression is not of entering a shop, but of stepping into a domestic interior where the pieces appear at a human scale. Here Cartier revisits the tradition of the New York apartment as a place of cultural encounter. The design of Cartier SoHo was conceived by the Paris-based architecture studio Studioparisien, which commissioned works specifically for the space – including marquetry panels by Studio François Mascarello, a wall tapestry by Atelier Antonin Anzil, and a mural featuring Cartier's emblematic panther. These interventions are carefully balanced with original elements of the building, such as the iconic iron door by William Tarr, reinforcing the



sense that the space seeks character rather than museum-like neutrality. The second level functions as an intimate speakeasy – an elegant retreat centred around a bar carved in green marble and comfortable seating areas. The setting invites visitors to discover Cartier's creations in a relaxed and convivial atmosphere. Here, for instance, one finds the Panthère watch in a limited-edition rose gold version created exclusively for Cartier SoHo. The boutique also offers special-edition eyewear and personalised stationery featuring the panther, extending the singular character of the space.

On the upper floor, the memory of SoHo's historic lofts reappears. Living rooms, a library and workspaces evoke the artists' studios that once defined the neighbourhood's identity. A planted rooftop introduces an unexpected quiet in the midst of the city, reinforcing the idea of a creative refuge. Here, the boutique becomes a bridge between two eras of New York – the industrial and the cultural.

A former artists' loft becomes the residence of the French maison – where jewellery appears as a natural part of everyday life



RING PANTHÈRE CARTIER

Here the panther takes on its most intimate form, resting on the hand - taut curves and living volume. Crafted in 750/1000 rose gold with onyx and set with four favorite garnets. Rather than depicting the animal, the ring captures its attitude - that alert elegance which defines the Cartier character.

THE PANTHER'S



PANTHÈRE CHATOYANTE

In haute joaillerie, the panther expands in scale. Colour, light and composition shape an apparition somewhere between nature and abstraction. Rubellites, chrysoptases and emeralds punctuated with diamonds and onyx combine with unmistakably feline intensity.

LA PANTHÈRE PARFUM

Here the panther becomes an invisible presence. The floral-animal accord translates its duality into scent - softness and strength, light and depth. A concentrated chypre heart and a majestic gardenia are joined by the apricot notes of osmanthus. A trail that lingers without ever imposing.



MAGNETIC
ALLURE



LA PANTHÈRE EAU DE TOILETTE

Inspired by the maison's iconic panther brooch, La Panthère Eau de Toilette develops a floral character built around gardenia. The fragrance combines luminous, transparent notes that reinterpret Cartier's animal motif in olfactory form while preserving its elegant identity.



BRACELET PANTHÈRE CARTIER

The panther encircles the wrist with geometric elegance. Sculptural volume and mottled enamel translate the animal's dynamism into an everyday object. Also available in white or rose gold, the maison's mythical feline reveals a more restrained side here. Pure forms and carefully balanced proportions draw the eye.

Elena Villarreal

By ZOILA CHECA

Cancún's rich essence would not be what it is without her arrival and the experiences she has gathered there over the past several decades. An undeniable protagonist of the destination and founder of one of North America's most important luxury empires, she began her journey with neither experience nor money, but with an incomparable passion for perfume and refined taste. Today, the renowned businesswoman, the driving force behind GRUPO ULTRA, welcomes us to her perfume museum in Cancún, which this year celebrates its fiftieth anniversary and houses a collection of nearly four hundred fragrance bottles.



“My life is here, my fifty years of experience. At first, nobody wanted me, and then everybody wanted me. So eventually, I was able to choose who I wanted. I walk past a perfume and say, ‘Oh, I remember — I wanted that perfume,’ and the salesperson would not sell it to me because they said I had no experience”

Elena Villarreal’s entrepreneurial spirit in the luxury industry began at the age of just eighteen, when her curiosity and love for beautiful things led her to work in a luxury store. “As I was passionate about retail, no matter where they placed me, I was a star. I sold perfumes, menswear, furs, perfumes or cosmetics. On my day off, I would still go to the store because it felt like home to me; that was where I was happy,” she recalls. At the time, she was living in Washington, where she soon met her husband, who inspired her to open her first store in Chetumal: “We moved there full of dreams. I had more dreams than experience, but I thought I could do anything, and I said I wanted to open a perfumery.” At that stage, she says, one does not stop to think that perhaps one may not know enough to start a business. “I started with no money, no experience, and at twenty-five years old. It was not easy at all, but I already had a clear focus. I knew I wanted to sell perfume, I wanted to sell luxury, I wanted to cater to a very select clientele, and I wanted to create something special,” she explains. From Chetumal to Cancún, the legend slowly began to take shape.

In Cancún, the business began at a time when there was virtually nothing in the area, especially along Avenida Tulum. The region was spectacular, with untouched beaches and turquoise waters, but that avenue — then little more than open fields, vegetation and dunes — was the future, and she knew it. The first boutique under her Ultrafemme brand thus made its debut downtown, where a clientele with exquisite taste and considerable spending power soon began to arrive. At that moment, the major perfume distributors saw the opportunity clearly: in such a strategic location, and with Elena Villarreal’s vision, they wanted to be there. “It was very interesting to see how they open doors for you — but not just for you, because they are very ambitious. They open three, four, five points of sale. And what happens then? Devaluations come, and nobody pays. But I do pay, and so I keep the market. I ended up with the perfume exclusivity there,” she says. Little by little, suppliers got to know her better, eventually offering her the opportunity to sell watches, jewelry, gifts and even tableware, while also educating her in each of those markets. “Suddenly I had an entire luxury universe. I would put a little Montblanc tower over here, a Fendi back wall over there, and before long there was no space left,” she notes. That meant it was time to start doing the numbers and determine which of the brands she carried could operate on their own — and therefore deserved their own boutique. And so it happened, beginning with Cartier, Montblanc, Swarovski, Tous, TAG Heuer, Fendi and Ultrajewels.

Over the course of her career, Elena has become the strategic partner of hundreds of luxury brands, while also developing her own business lines

and private perfume collection as a perfumer. “We grew alongside the destination, alongside luxury, and we came to understand the market,” she tells us. In Cancún at that time, it was clear that she was in exactly the right place at the right moment, with the right product for the ideal client. Everything was going smoothly — until the 1988 hurricane arrived and sadly brought that golden era to an end. But it was also time to evolve. Where am I going to put my stores now? she thought. “And then it hit me: we had to be in the hotel zone. There was the Ritz-Carlton, Hotel Fiesta Americana, Camino Real... they were good hotels. And it worked there, because tourists want something good. If they are staying in a good hotel, they want to buy a good pen or a nice gift. And little by little, that is how you grow. That is where Ultrafemme separated from Ultrajewels. Ultrajewels kept the watches and jewelry. We opened a gift store, and the perfumery stayed focused on perfumes, cosmetics and treatments,” she explains.

Today, the Group leads three business divisions: perfumery, jewelry and boutiques — all under the umbrella of Grupo Ultra. This year, Ultrafemme, the perfumery, celebrates fifty glorious years, having first opened in 1975 in Chetumal, and later, in 1979, with its first store in Cancún. Much has changed since then, beginning with the more than thirty million tourists who now travel to Cancún, the Riviera Maya and Tulum. Still, for Elena, Cancún has something truly special: “The SHA hotel opened two years ago, and that brings in a very high-level clientele. Plus, there are flights from all over Europe into Cancún. Its logistics are unique.” When we ask her about her biggest current business focus, she emphasizes that she holds the exclusivity of many of the major jewelry brands: “Here, you are only going to find one person and one store that sells Rolex or Cartier.” Perfumery, however, is another story. While she was once the only player in the area, there are now several multi-brand stores. “In perfumery, what is really standing out now are niche fragrances — selective fragrances that simply cannot be everywhere, partly because of their price point, but also because you need knowledge to sell them. We have highly trained people, and that is an advantage. I have three stores in Cancún that sell niche fragrances. And of course, they will also be in the new store,” she says enthusiastically. Beyond that, Grupo Ultra also holds the nationwide distribution of Longchamp: “We have it in all Palacio de Hierro stores across different cities in Mexico. And I also distribute a costume jewelry brand called PM Monaco.”

Today, Elena welcomes us into her perfume museum in Cancún — the very place where her business first began to flourish — although it has

“Perfume is part of your personality. It is part of your essence, your signature, what announces you (...) every fragrance has its own storytelling (...) perfume is the music we listen to with our nose”

since diversified geographically as well, expanding into places such as Los Cabos, Monterrey and Guadalajara. Yet she is not originally from any of these places, but from San Luis Potosí, in north-central Mexico. “My father was a doctor and wanted to develop his career not so much in surgery, but in education. So when I was three months old, he took us to live in Chicago, where he was studying at Northwestern. From there we went to Salt Lake City, where one of my sisters was born. Then we moved to Boston because he was studying at Harvard,” she explains. From there, the family moved through Chicago again and later Baltimore. And so, she concludes: “I am not only Mexican — I am bicultural. In San Luis, I know my family is there, but I truly had an American education.”

Indeed, Elena spans many sectors within the world of luxury, but perfume remains her most faithful business. “Perfume is part of your personality. It is part of your essence, your signature, what announces you,” she says. Buying perfume, moreover, is not merely a transaction; every fragrance carries its own storytelling. At Ultrafemme, customers are always told whether a scent is sweet or Mediterranean, whether it contains iris, amber, oud or tonka bean. In many ways, her museum — home to three hundred and fifty collected bottles — was born from the passion she has felt since childhood: “My life is here, my fifty years of experience. At first, nobody wanted me, and then everybody wanted me. So eventually, I was able to choose who I wanted. I walk past a perfume and say, ‘Oh, I remember, I wanted that perfume,’ and the salesperson would not sell it to me because they said I had no experience.” Every bottle housed in this space brings back a memory for her. Some bittersweet, others joyful — each one with its own story. And so, whenever she speaks to a client, she envelops them in her own alchemy of lived experiences — not only for the customer’s benefit, but for herself, for every designer and every perfumer who dedicated themselves to crafting a perfume by studying every note. “There is a phrase that says, ‘Perfume is the music we listen to with our nose,’” she points out. From the top notes, through the heart, and finally to the base notes — with all of them, the perfumer must compose music in the mind. And to celebrate no less than her fiftieth anniversary in the industry, Elena has created her own limited-edition perfume kit — or symphony — with each fragrance representing a different decade. In the seventies, scents evoked freedom or spoke of the independent woman, though Chanel No. 5 was always present. In the eighties, Cancún was growing, along with discos and nightlife. It was all music and excess, and so that era gave rise to intense fragrances such as Poison, Obsession and Opium. In the nineties, scents became more oceanic, and by the 2000s, unisex fragrances began to flourish. The current decade offers more oriental fragrances and a great deal of niche perfumery, but for Elena, it represents above all her own success story and the culmination of a deeply enjoyed career, accompanied by countless stories, scents and memories: “I have

learned a lot, I have lived, and I have transformed.” Now she has created her own exclusive personal kit, but thirty years ago she also created — and left a lasting trail with — the iconic Cancún perfumes, delicious destination-inspired fragrances bottled in beautiful, award-winning flacons: “I have brought back sales of this product, which was once number one, and right now it is my new challenge.” For this remarkable woman, the essence of what truly matters in life is precisely to be surrounded by essences: “Essence is what surrounds me, what made me great, because all my other businesses were born from it. We are a family company, we have values, and we are willing to give up results in order to remain true to them.” Her son is now CEO, and one of her grandsons is already showing interest in the business and in perfumery at just fourteen years old. In some way, what is truly essential for Elena is undoubtedly family, because, as she affirms, “Family is the fixative of perfume — and the strongest one, because it is natural.”



GUGGENHEIM BILBAO

**RUTH
ASAWA**

MAR 19 - SEPT 13



Ruth Asawa. Untitled (S.427, Hanging Single-Lobed, Five-Layered Continuous Form within a Form), 1953 Brass wire, 457 x 711 x 711 cm. Collection of Don Kaul and Barbara Blum-Kaul, Chicago. © 2026 Ruth Asawa Lerner, Inc., courtesy David Zwirner, photo: Marie Hutchinson, courtesy David Zwirner.

Alessandro Gualtieri

By MAIKEL TAPIA

On the border between art and alchemy, an uncompromising creator has transformed perfume into a territory of risk, extreme beauty and heightened sensory experience. NASOMATTO and ORTO PARISI – one born of passion, the other of the pulse of the earth and the body transform scent into a radical, intimate and deeply sensual aesthetic experience. Here, each fragrance becomes a gesture of identity, a silent manifesto and a delicate act of power.



Some creators draw with lines; others compose with sound. Alessandro Gualtieri creates with molecules. This Italian perfumer, known as The Nose, developed his sensibility among the primal scents of his family's butcher shop and the gardens of his childhood – an olfactory education shaped by meat, earth and mystery that left a lasting imprint on his inner world.

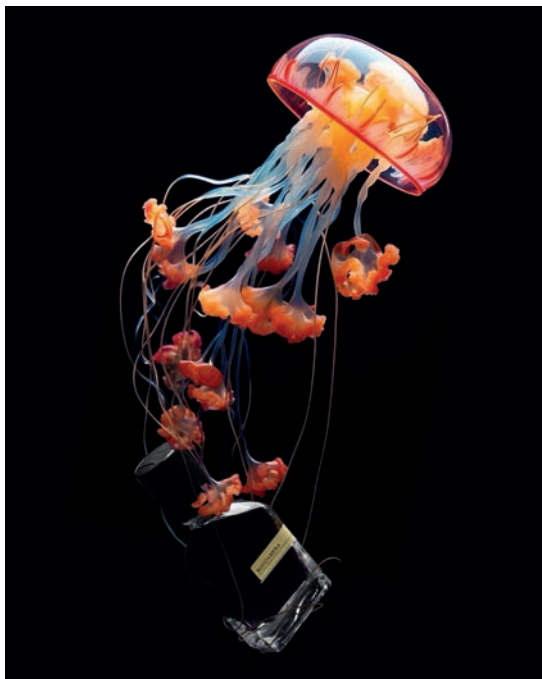
After training in perfumery in Germany and creating fragrances for major brands such as Fendi, Versace and Helmut Lang, he turned away from marketing dictates and industrial conventions to claim his own creative territory, closer to art than to product. From this impulse emerged NASOMATTO and ORTO PARISI: two olfactory universes that explore the body, memory and desire.

NASOMATTO was born in 2007 as an act of rebellion – a visceral response to years of formulas shaped by trend forecasts and regulatory constraints that had begun to suffocate Gualtieri's most instinctive impulses. In the world of NASOMATTO, each perfume stands as a work in its own right: an olfactory experiment pushed to the very edge of intensity. Duro expresses an almost tectonic virility. Narcotic V. celebrates the vertigo of feminine sexual power. Black Afgano captures the hypnotic density of the finest hashish. Absinth evokes a bright, green laughter – a bohemian escape into luminous delirium.

Rather than listing the traditional pyramid of notes, Alessandro prefers secrecy. He honours the raw materials yet refuses to list them, as though each fragrance were an alchemical potion whose spell would be bro-



Nasomatto - Black Afgano



A gardener of the invisible who rejects olfactory pyramids, embraces beautiful mistakes and believes that the body's most intense scent is also its most honest



Orto Parisi - Bergamask

ken the moment the formula is revealed. The bottle itself becomes part of the narrative. Caps carved from dense woods, cracked ceramics, charred oak or burnished metals resemble miniature sculptures. Perfume is no longer a simple social accessory, but something far more intimate: a quiet manifesto that whispers – or sometimes declares – a particular attitude towards the world. ORTO PARISI emerges as a second dimension of this imaginary universe – even more carnal and philosophical. Inspired by the garden of his grandfather Vincenzo, the collection is built around a radical idea: the body as fertile ground, each part like a plant releasing its own truth. Here, freshness and decay, attraction and repulsion are deliberately intertwined, challenging the limits of what we consider pleasurable. Bergamask overlays the sparkling brightness of bergamot with a persistent animalic force. Stercus transforms manure into a metaphor for the cycle of life. Terroni evokes lava, roots and ancestral fire. Megamare translates the sea into an overwhelming, saline infinity. In a culture obsessed with cleanliness and aromatic neutrality, these fragrances reclaim sweat, living skin and the raw vitality of

the body. Notes that oscillate between the alluring and the unsettling – from animalic nuances to hints of damp earth, leather or subtle bodily warmth – create a language that both confronts and fascinates.

This dual project places Gualtieri's work in a singular position within contemporary design culture and aesthetics. His bottles, crafted from thick glass with restrained lines and crowned with caps of rare woods, oxidised metals or carved horns, resemble collector's objects that could just as easily inhabit a contemporary art shelf as a carefully curated private vanity.

In NASOMATTO and ORTO PARISI, beauty exists as a constant tension between the sublime and the instinctive, between elegance and excess. Those who wear them are not simply choosing a fragrance; they are adopting a stance on the body – and on truth itself.

In an era of predictable formulas and carefully controlled narratives, Alessandro Gualtieri's olfactory universe reminds us that scent can be an act of risk, a form of thought and a deeply intimate way of inhabiting the world.



Visionary of longevity and an international reference in integrative health, Alejandro Bataller has transformed a personal family experience into the foundation of a global project that is redefining the way we understand health. Advanced science, preventive medicine, and health optimization converge in a vision that seeks not only to help people live longer, but also to improve quality of life at every stage.

By FRANÇOIS-XAVIER DUPLÁ

Alejandro Bataller



How would you define yourself in a single sentence? I am a person driven by the purpose of redefining how we live, care for our health, and understand longevity. My passion is centered on contributing to the transformation of people's lives and helping them achieve their best selves.

What is your academic background and professional journey? I hold degrees in Market Research and Techniques from the Pontifical University Comillas (ICADE) and in Business Studies from the Univer-

sity of Alicante, and I completed an executive program in Business Management at Harvard Business School.

Throughout my career, I have focused on developing long-term visionary projects, always from a strategic perspective. As Co-Founder and Managing Partner of SHA, I have spent more than two decades driving a pioneering model that integrates precision medicine, science, and lifestyle — and that today leads the global conversation on health and longevity. At the same time, I actively participate as

an international speaker in some of the world's leading business, luxury, and health forums, where I share a clear vision of the future of health optimization, precision medicine, and the transformation of the wellness concept.

When did SHA come into your life? SHA was born out of a deeply personal experience within my family. A serious health issue affecting my father led us to completely rethink our lifestyle — from the way we ate to the way we understood health itself.

“To me, the essence of the essential in life lies in returning to what truly matters — and having the clarity and discipline to prioritize it every day. We live in an environment that constantly pushes us toward the secondary, the immediate, and the superficial”

That process allowed us to discover the real impact that integrative medicine can have when combined with the right habits, and from there came the idea of creating a place where that knowledge could help more people.

What is the essence of SHA? The essence of SHA is to transform people’s lives. For more than two decades, SHA has been the world’s leading institution in health, performance, and lifestyle optimization. Through a unique integrative method, SHA combines advanced science, precision medicine, and regenerative therapies with lifestyle transformation to deliver lasting, data-driven results, elevated through hospitality with soul. With landmark destinations in Spain and Mexico, and an upcoming expansion into the United Arab Emirates, SHA continues to define the global standard in healthy longevity and vitality.

What makes SHA Mexico different and essential? SHA Mexico represents the evolution of everything we have built over more than two decades: an advanced and integrative approach to health and longevity that brings together scientific innovation, natural therapies, lifestyle medicine, and healthy anti-inflammatory nutrition within a transformative experience. Our expertise in prevention and lifestyle is what positions SHA as a global reference in the field of health and wellness, in both Spain and Mexico and, soon, in the UAE.

We use the most advanced diagnostic tools to detect imbalances early — often before symptoms even appear — which allows us to offer cutting-edge personalized solutions. By combining this data with the expertise of our multidisciplinary team, we design highly personalized health programs that integrate medical science, holistic therapies, cognitive and emotional well-being, and a carefully curated selection of evidence-based, state-of-the-art technologies.

Beyond our health programs, SHA Mexico has been conceived to awaken all the senses. Immersed in the jungle and overlooking the turquoise Caribbean Sea, its architecture conveys calm, beauty, and intention. Every element has been thoughtfully designed to support a physical and holistic transformation in a subtle yet deeply powerful way.

In a world where wellness and longevity have become trends, SHA stands apart through its purpose, its scientific foundation, and its commitment to real, measurable results. This is our way of life, and it is what makes the SHA experience truly unique. We are here to offer a pathway toward a longer, healthier, and more vibrant life.

Do you believe small details influence people’s lives? How and why? Yes — not only do they influence life, they shape it in a silent yet profound way. Major life changes are often visible and celebrated,

but it is the small details that, accumulated over time, determine how we think, feel, and act. From our experience, health is not built through isolated interventions, but through the sum of daily decisions. It is those small habits — how we sleep, how we eat, how we manage stress, how we move — that, over time, determine our state of health and our longevity.

At SHA, we have always believed that lifestyle is the fundamental pillar. That is why our purpose is to guide each person through a process of genuine transformation. It is not about quick fixes, but about creating a solid, personalized, and sustainable foundation that allows people to live longer and better. We integrate science, medicine, and advanced therapies, but always in service of something more essential: helping people reconnect with habits that enhance their long-term health and well-being.



SHA Mexico is the world’s leading destination for longevity, health, and performance optimization, located in Costa Mujeres, just 30 minutes from Cancun International Airport. For more than two decades, SHA has developed a unique integrative method in which health optimization is built upon advanced longevity science, proactive medicine, advanced diagnostics, and therapeutic nutrition, within a precise and personalized approach designed to enhance long-term quality of life.



In the end, it is the small details that build a fulfilling life. And when they are aligned with a conscious and well-guided approach, they have the power to transform everything.

Do you believe that “habit makes the monk”? Why? Yes — but not from a rigid perspective, rather from a strategic understanding of how health and human behavior work.

In our experience, it is not about doing everything perfectly, but about identifying and consolidating those habits that truly generate impact. This is where the Pareto principle comes in: a small percentage of our actions — perhaps 20% — is responsible for the vast majority of our results. In terms of health, this means that a few well-chosen habits can profoundly transform our quality of life.

Sleeping well, eating mindfully, moving regularly, and managing stress are examples of those essential pillars. When these habits are integrated consistently, they do not just improve physical parameters — they redefine how we feel, think, and live. At SHA, we understand that real change does not come from isolated interventions, but from intelligent repetition. Habits create structure, and that structure, over time, builds identity. It is not just what you do — it is who you become through what you do every day.

That is why, rather than seeking perfection, we seek consistency in what is essential. Because when the right habits are aligned with a personalized, science-based approach, the impact is exponential. Our guests therefore receive the expert guidance of our medical team and therapists, creating real and lasting change.

Where were you born? What memories do you have from your childhood related to your current professional activity? I was born in Argentina, and although I grew up in Spain, those early years left a deep impression on me because of my closeness to nature. It is something that remains very present in my life today — not only on a personal level, but also in the way we understand well-being and the importance of living in balance with our environment.

But the point that truly connects to what I do today does not come so much from childhood, but from what my family experienced when my father faced a health issue and managed to reverse it through a profound change in diet and lifestyle. We experienced a paradigm shift in the concept of health: we came to understand that health is not the absence of disease, but the presence of vitality, cognitive health, emotional balance, and mental well-being.

That process led us to question everything and to understand the real impact our habits have on health. From there emerged a different, much more conscious way of seeing life, which in time gave rise to SHA.

What values did you inherit from your mother and father? From my father, I inherited vision and the ability to build projects with a long-term perspective. From my mother, I inherited sensitivity and the human-centered approach that permeates everything we do.

Both share a deep sense of commitment and an ethical foundation that has guided every step of our journey. But beyond that, they are deeply spiritual people, and that dimension has been essential in the way I understand life: with purpose, with coherence, and with a vision that transcends the immediate.

What does THE ESSENCE OF THE ESSENTIAL mean to you in life? To me, the essence of the essential in life lies in returning to what truly matters — and having the clarity and discipline to prioritize it every day.

We live in an environment that constantly pushes us toward the secondary, the immediate, and the superficial. But

when one looks at life with perspective, it becomes clear that what truly sustains a fulfilling life is much simpler and, at the same time, much deeper: health, emotional balance, purpose, and the quality of our relationships.

The essence lies in how we live our everyday lives. In how we care for our bodies, how we manage our minds, and how we relate to others and to ourselves. It is not about doing more, but about doing better — focusing on what truly has impact.

In that sense, the essential is not something abstract; it is something that is built through habits, conscious decisions, and a life aligned with our values. And when that happens, everything else finds its place.



“I am a person driven by the purpose of redefining how we live, care for our health, and understand longevity. My passion is centered on contributing to the transformation of people’s lives and helping them achieve their best selves”

PAZ



Maison de parfums d'intérieur
eu.baobabcollection.com



B a o b a b
COLLECTION

Bouchra Filali Lahlou

By JEAN-BAPTISTE FOUYER

Drawing on the craftsmanship heritage of Fez, Bouchra Filali Lahlou reimagines the Moroccan caftan through a contemporary vision – clean lines, precise technique, respect for fabric and a deep commitment to traditional craftsmanship. Blending tradition and modernity, her designs restore luxury to its true meaning: the kind that is felt even before it is seen.

Born in Fez, the historic cradle of Moroccan craftsmanship, Bouchra grew up surrounded by fabrics and precise, practiced gestures. Her father worked with textiles, transforming raw materials into something more refined. She still recalls, from her childhood, the rolls of silk, the vibrant colours and the familiar sound of scissors cutting through fabric. This world of detail and meticulous craftsmanship shaped her vision long before she ever considered creating. “I learned to respect materials before I understood fashion,” she confesses. Her relationship with fabric has never been purely aesthetic; it is rooted in family history and a deep respect for handcraft. These early images of the workshop – those calm gestures repeated day after day – form the foundation of her eponymous house.

It was later, almost by chance, that her true calling emerged. One day she decided to create a dress for herself, with no commercial intention or particular ambition. As she selected the fabric and refined the cut, she experienced a unique emotion: the realisation that a garment could express an identity. That decisive moment became the guiding promise of her work – to unite Moroccan heritage with contemporary elegance.



When Bouchra founded her fashion house, she envisioned a caftan faithful to tradition yet free from rigid conventions. Her creations are defined by a refined simplicity: streamlined cuts, understated embroidery and impeccable finishes. “I seek precision, never excess,” she says. This principle guides every design. In her workshops, the work remains entirely artisanal. The artisans – some heirs to knowledge passed down through generations – preserve ancestral techniques: hand embroidery, *sfifa* and *aâkad* trimmings, and delicate traditional embellishments. Each piece requires time – often several weeks – to achieve the perfect balance between material and form. Far removed from the accelerated pace of fashion, the house embraces a different sense of time, one defined by precision and care. Its relationship with luxury is equally distinctive: not to dazzle, but to endure. For Bouchra Filali Lahlou, the beauty of a caftan lies less in the sheen of the thread than in the sincerity of the craftsmanship. She advocates a serene elegance, felt in the touch of flowing silk, the perfect fall of a collar or the patient precision of hand embroidery. This attention to detail, inherited from her







With patience and a passion for passing on knowledge, Bouchra Filali Lahlou restores the caftan to its original meaning – a garment with soul and understated elegance

• • •

In Fez, Bouchra Filali Lahlou's childhood unfolded among rolls of fabric, patient gestures and a passion passed down through generations – the beginning of a true vocation



parents, remains at the heart of her philosophy. “I inherited rigour, patience and respect for work done well,” she explains. In the often fast-paced world of fashion, she prefers the unhurried rhythm of true creation. Every detail matters, every stitch has its purpose. She often compares her craft to music: “When everything falls into place, harmony is born – and that is when the garment truly comes to life.”

Her collections are distinguished by natural palettes: sandy beige, olive green and soft ochre, sometimes enhanced with a discreet thread of gold. Each fabric is carefully selected for its quality, texture and the unique character it brings to every creation. Nothing is left to chance – from the initial sketch to the final pressing, everything passes under her watchful eye.

Over time, Maison Bouchra Filali Lahlou has quietly established itself as a reference for elegant simplicity. Her caftans transcend seasons without losing their power: timeless, precise and profoundly Moroccan. She often describes them as ‘garments with soul’, creations that speak to women seeking authenticity in fashion – the beauty of craftsmanship, the nobility of fabric and the sincerity of the time devoted to shaping it.

Today, Bouchra defines herself above all as a woman deeply connected to her roots, capable of transforming her memories into living, vibrant material. Her career – far removed from prestigious fashion schools – reflects a simple truth: talent often flourishes where memory, passion and high standards meet. She continues to create without compromise, guided by a serene fidelity to the values that have shaped her: respect, transmission and subtlety. In a world that moves ever faster, her caftans remind us that true beauty requires time. Bouchra Filali Lahlou does not follow trends; she charts her own path – that of a designer who honours the past while opening the way to the future.



PREMIUM ANGOLA COFFEE

by ORA ANGOLA



Ora Café is a proudly Angolan brand, created from carefully selected beans grown in the regions of Uíge, fertile lands with a deep agricultural tradition passed down from generation to generation. The harvest is carried out in an artisanal way by small local producers who respect traditional methods, care for the land, and ensure the quality of the coffee from its origin to the cup. More than just a product, Ora Café was created with the purpose

of generating real opportunities and valuing the work of farmers, promoting local development, fair trade, and sustainability. In this way, the brand brings to the world an authentic and responsible coffee with a unique Angolan identity, reflecting its people, its culture, and its commitment to the future.

This commitment is expressed through consistent quality, social responsibility, and a memorable flavor experience. Always faithful.

By NICOLÁS BALAGUER

MACHI AND THE JETS

The Art of Private Aviation



Jet Charter

Immediate access to a curated global fleet of private jets — wherever and whenever required.

Aircraft Acquisition & Brokerage

Expert representation for buying or selling private aircraft with precision and discretion.

Aircraft Management & Optimization

Comprehensive management focused on maximizing performance, operational efficiency, and asset value.

Strategic Aviation Advisory

Independent, strategic analysis to optimize your aviation investments and protect your interests.

Elite Cabin Crew Training for Private Aviation

Exclusive programs designed to elevate in-flight service and experience.

Contact

BOOKINGS@MACHIANDTHEJETS.COM

MACHIANDTHEJETS.COM

WHATSAPP +34 637 887 935

MARELLA FERRERA

By ALICIA NAVARRO

Since her debut in Italian haute couture, Marella Ferrera has built a career that brings together craftsmanship, experimentation and a deep cultural sensibility. She works with unusual materials such as lava, obsidian and textile paper, bringing fashion into dialogue with art and heritage, as exemplified by her work on the Acroliti di Morgantina – a key project in her career. Deeply connected to her native Sicily, she draws inspiration from the island's extraordinary natural riches.

Some destinies seem written long before we learn how to read them. Marella Ferrera's began amidst cutting tables and spools of thread in the atelier her parents founded in Catania in 1958. There, playing among the fabrics, she discovered that materials possess a secret voice. Her early discovery evolved into a lifelong exploration that would take her from fashion to design without ever altering her approach to craftsmanship. She describes herself as an experimenter, though the word hardly captures the breadth of her curiosity. Trained at the Accademia di Costume e Moda in Rome, she made her debut in 1993 on the official calendar of the Italian National Chamber of Fashion. Soon after, her name became associated with landmark moments, including the wedding dress of Her Royal Highness Mafalda of Savoy-Aosta, celebrated at the time as the wedding of the year. Yet such visibility did not extinguish her inner drive. Marella chose to listen to the heartbeat of her island rather than follow the dictates of fashion. The Sicily that inspires her is not a postcard image, but a living, breathing landscape. She imagines it as a bare yet bountiful



island, from which she draws unusual materials: lava stone, terracotta, rock crystal, copper threads, textile paper and palm roots. With these elements she enriches traditional weaving, allowing the island – and its very essence, the volcano – to transcend borders.

Her creative vision has earned her distinctions such as the Mela d'Oro from the Marisa Bellisario Foundation and, later, the title of Commendatore of the Italian Republic. Among the defining chapters of her career is her encounter with the theatre and with choreographer Micha van Hoecke, a successor to Béjart, for whom she designed costumes imbued with poetry. Yet no project has reached the emotional resonance of dressing Demeter and Kore, the Acroliths of Morgantina dating from the 5th century BC. Commissioned by the Soprintendenza of Enna, she restored body and soul to these wounded deities. The installation – the first of its kind – travelled to the Milan Expo in 2015, sealing a dialogue between archaeology and fashion that continues to resonate today. That same year, she took on the creative direction of the Hilton Catania Capo Mulini interiors, alongside the KWG studio, partnering



Between the lava of Etna and the whisper of the Mediterranean, raw materials become poetry: fashion as an archaeology of the present, design as an act of love for Sicily



with architect Tom Russell. From that moment on, the boundaries between disciplines became increasingly fluid: for her, design is simply another form of sewing, a weaving of spaces.

Since 2016, she has developed projects with Paolo Gagliardi and, above all, with designer Paola Lenti, with whom she has presented installations at Milan Design Week where lava becomes a vertical garden and embroidery evokes desert mats.

When asked about her method, she answers simply: she feels like an instrument in the hands of her island. She finds the palette for her next collection in a sunset and listens to the murmur of Mount Etna as if consulting an oracle. Curiosity, intuition and imagination are her three magic words. With them, she has shaped a restrained yet intricate style that the press often describes as rich in ideas and imagery, capable of cutting and sewing atmospheres. Today, every piece carries the conviction that fashion can also be an act of gratitude towards the earth.





ENYER DÍAZ

By YARELI PARRA

In a Caribbean culture where standing out is almost second nature, and where self-expression carries a certain competitive edge, Enyer Díaz has carved out a distinct place in Dominican fashion with precision and intent. A stylist and creative director, he approaches each project as a carefully composed work. Over the past twelve years, he has shaped the image of celebrities, models and influencers across editorials and international campaigns, guided by the belief that image is not surface, but identity – considered, constructed and consistently expressed.

“God is in the details.” The words of Mies van der Rohe have long accompanied Enyer Díaz, encapsulating a way of seeing that is less about rigid perfectionism than a quiet conviction: that the smallest elements carry the greatest force. This belief did not emerge in isolation. Although he was born in San Juan de la Maguana, his parents’ hometown, Díaz was raised and educated in Santo Domingo. It was there, at an early age, that he developed a lasting fascination with fashion, art and popular culture. “I would save up to buy fashion magazines and books, secretly, without my parents knowing. I watched beauty pageants and entertainment shows, imagining myself as part of that world of style and fantasy,” he recalls. Without realising it, those early rituals were already sketching the outline of a future career. Over time, instinct gave way to structure. His academic path combined marketing with studies in fashion design and communication, laying the foundation for a career spanning more than a decade as a stylist and creative director. Much of that experience unfolded in the editorial sphere, through collaborations with some of the Dominican Republic’s leading magazines – a formative period that confirmed fashion, in all its expressions, as his true vocation. That vocation, however, has evolved. While he worked for years as a stylist, Díaz now prefers to define himself as an “image strategist” – a shift that reflects the natural expansion of his role. “At a certain point, I realised I couldn’t be just a fashion stylist. What I do goes far beyond clothing,” he explains. His approach centres on constructing a coherent visual narrative, considering positioning, and articulating identity with intent. It is a perspective that has shaped the image of Dominican celebrities, models and influencers for years, with many of his clients consistently recognised

among the best dressed at major events. His work has also extended to international campaigns, where his creative direction has played a defining role. In 2024, that trajectory was recognised with the title of Stylist of the Year at the Dominican Fashion Awards.

Yet long before shaping the image of others, Díaz was his own first project. From an early age, he began to construct a personal style – an instrument that allowed him to move through everyday life with a sense of confidence. “At first, the way I dressed – more considered, more styled – was something deeply personal. In a society where difference can be questioned, especially for a child in what is often called the ‘Third World’, dressing with authenticity could be seen as a form of rebellion,” he reflects. That early experience not only clarified his ambitions, but also strengthened his character and his conviction that he was building something of his own. His professional path, however, was far from linear. His many interests—often seen by others as a strength – also left him uncertain about which direction to pursue. “After finishing a technical degree in administrative management, I enrolled in engineering and architecture. It didn’t take long to realise I didn’t belong there. While I was going through the motions in the wrong degree, I was, without knowing it, searching for something that truly connected with me.” Although his relationship with fashion was never tied to a single defining moment that had always been there, his formal entry into styling came through an unexpected venture: an online vintage clothing shop he launched with a friend. “What started as an experiment became an unexpected doorway. My big opportunity,” he says. And it proved decisive. An editor at one of the Dominican Republic’s leading fashion magazines came across his work and chose to invest in a talent that



“Beyond clothing, it’s about shaping and projecting a complete image. That’s why I define myself as an image strategist – I consider appearance, but also the conceptual and communicative dimension of each individual”

was already evident, even if it had yet to be consolidated by professional experience. “I remember she challenged me – she tested what I could do because she could see the potential. I was an amateur, driven more by passion than experience, but with a real hunger to be part of that world.” That moment marked the beginning of a defining chapter. What had started as instinct found direction – and the outcome confirmed that he was exactly where he was meant to be.

While he speaks with genuine pride about every collaboration, Díaz is clear that certain projects marked a turning point. Among them, his time at Revista Pandora, under the direction of Airam Toribio, stands out as formative – an experience that sharpened and consolidated his editorial eye. From there, his work expanded in both scope and visibility. Collaborations with Adidas Originals followed, along with an award-winning editorial for the Chilean magazine *Viste La Calle* (ninth edition), titled *Embrujo tribal*, which opened doors onto the international stage. His work has also appeared in *British Vogue* through advertising features for the swimwear label *Salitre*. Alongside these milestones, he has led creative direction and styling across a range of campaigns, while maintaining ongoing collaborations with Dominican publications and some of the country’s most established designers. More recently, he worked with the brand *Gifinas*, founded by Maritza Acevedo. Over the years, he has overseen art direction and styling for labels with a strong local presence, shaped the image of his muses for the *Soberano Awards*, and collaborated with leading Dominican figures including *Glency Feliz*, *Helen Blandino*, *Yaritza Reyes*, *Caroline Aquino* and *Celinee Santos*, among others. When Díaz speaks about art and creativity in the Dominican Republic, his tone is assured. “We are a passionate, resilient people with a strong instinct to stand out, in the best sense



“For me, the essence of the essential isn’t seen; it’s felt. And I say that, paradoxically, as someone who works with image and aesthetics. What is most real lies not in what is shown, but in what is conveyed”







“I didn’t inherit material wealth from my parents, but they gave me something far more valuable – the simple certainty of feeling loved and cared for, every day of my life”

of the word. We express ourselves with pride, and bring style and heart to everything we do, regardless of circumstance,” he says. For him, that creative impulse is rooted in resilience, and often in scarcity. “We learned to make art from the everyday to reinvent ourselves with what we have, and to find beauty where others see only limitation.” He also points to the country’s layered cultural inheritance as a defining force. Dominican fashion, art and design, he notes, are distinguished by their warmth, authenticity and emotional intensity. That same sense of authenticity runs through his personal memories, particularly those shaped by his relationship with his sisters. “They always knew how to read me without words, to understand my silences and celebrate my differences,” he reflects. It is perhaps why he finds an easy connection with women, whose sensitivity and directness he deeply values. When he speaks of his parents, his voice softens. “I didn’t inherit material wealth from them, but they gave me something far more valuable – the simple certainty of feeling loved and cared for, every day of my life.” From them, he says, came something essential: confidence, a strong sense of self-worth, and a belief in investing in person-

al growth and education. Values that extend far beyond fashion, forming the foundation of both his life and his work. When asked about the essence of the essential, his response is immediate: “Essence isn’t seen; it’s felt.” For Díaz, fashion may captivate, but what endures is authenticity. “Over time, I understood that what is most real lies

not in what is shown, but in what is conveyed. That’s why I’ve become increasingly conscious of the quality of my relationships.” In a world where image is often mistaken for surface, he offers another perspective: image as language. When constructed with intention, it has the power to reveal something deeper. “What is essential doesn’t seek attention, it manifests in authenticity, in what connects and resonates without explanation. What is genuine transcends.” In the end, he suggests, it all comes down to coherence: remaining true to what one feels, presenting oneself with honesty, and recognising the value of the people and moments that shape us. That is where what truly matters resides. Everything else is perception – and perception, by nature, is fleeting.







STYLE **IN** PROGRESS

By ALICIA NAVARRO • Photo BART VAN DE VOORT

Choosing lasting style is an act of courage. It is a quiet way of saying: “This is who I am.” It reflects honesty and commitment to oneself – values that many young people today proudly embrace. Those who live this way may not be many, but they inevitably stand out. Elegance lies not in manners or gestures – such as opening a door for someone to pass – but in human values. It is the primacy of humanity as a guiding principle, something that is naturally reflected in one’s image. True eco-sustainability is measured in years, not days. It is not proclaimed; it is practised. Repair before replacing. Adapt before discarding. Materials designed to last, elegant cuts that reveal the work of

expert hands – avoiding the tyranny of trends and the culture of fast consumption that so often ignores values and human rights. That is a superficial kind of luxury – one that sells appearance rather than essence. But true style lies in timelessness. Choosing a classic approach does not mean stagnation, but stability. Timeless forms endure because they enhance the human body rather than yield to commercial pressures. Clean lines, balanced proportions and honest materials allow them to endure beyond the seasons. It is not repetition; it is permanence. Those who reject the tyranny of trends and the constant pursuit of novelty embrace a way of living and dressing grounded in lasting



Garments designed to last are an ode to understated elegance – to a beauty that does not fade with time. Classic shapes, fine materials and objects made to last a lifetime

style. Garments designed to last embody understated elegance – a beauty that does not fade with time. Classic cuts, fine materials and objects made to last a lifetime remind us that true elegance never needs to raise its voice to be heard.

Dressing with discretion does not mean abandoning one's personality, but refining it. When a garment does not need to impose itself, the wearer can express themselves more clearly. A quiet elegance then emerges – one that feels natural in any setting and fosters a more harmonious relationship with others.

Empathy is built in this way: by avoiding excess that overwhelms

and choosing instead a presence that complements rather than dominates. Often, it begins in the smallest gestures – in how we choose to present ourselves, in consideration for our surroundings and for those around us.

It is about looking inward, being at peace with oneself and, by extension, with others. From this balance between identity and respect comes a more enduring form of freedom. We choose less, but better; we acquire less, but keep it longer. And in this continuity, almost without realising it, style is no longer a question of appearance, but of character.

O Melhor Azeite Extra Virgem e O Melhor Design

SELMA

MILLENNARY OLIVE OIL

Um prazer para os sentidos



Garrafa desenhada por Monica Armani

Monica Armani



Prémio Japan Olive Oil Prize

Prémio "Best in Class" para o Melhor Azeite Extra Virgem Monovarietal Gran Selección



Prémio Dido International competition

Prémio Best of the Best Olive Oil producers para o Azeite Extra Virgem Orgânico/Ecológico



Prémio especial Elio Berhanyer

para o melhor design de garrafa de Azeite Extra Virgem da Península Ibérica



Medalha de Ouro do Prémio ARMONIA, em Parma (Itália) para o melhor design e imagem de comunicação internacional



Prémio Mezquita

Medalha de Ouro para o melhor Azeite Extra Virgem, da Península Ibérica



Prémio Japan Olive Oil Prize

Medalha de Ouro para o Azeite Extra Virgem Orgânico/Ecológico



Prémio Japan Olive Oil Prize

Medalha de Ouro para o Azeite Extra Virgem Gran Selección



Prémio Olive Japan

Medalha de Ouro para o Azeite Extra Virgem Gran Selección



Prémio Athena International Olive Oil Competition

Medalha de Ouro para o Azeite Extra Virgem Gran Selección



Prémio Athena International Olive Oil Competition

Medalha de Ouro para o Azeite Extra Virgem Gran Selección



Prémio CINVE

Medalha de Ouro para o Azeite Extra Virgem Orgânico/Ecológico



Prémio CINVE

Medalha de Ouro para o Azeite Extra Virgem Gran Selección



Prémio CINVE

Medalha de Ouro para o Azeite Extra Virgem Gran Selección



Prémio CINVE

Medalha de Ouro para o Azeite Extra Virgem Orgânico/Ecológico



Prémio Global Olive Oil de Berlim (Alemanha)

Prémio para o Design e Embalagem de Garrafa



Prémio Mezquita

Medalha de Prata para o melhor Azeite Extra Virgem, da Península Ibérica



Prémio Global Olive Oil de Berlim (Alemanha)

Medalha de Prata para o Azeite Extra Virgem Orgânico/Ecológico



Prémio Global Olive Oil de Berlim (Alemanha)

Medalha de Prata para alto teor em polifenóis do Azeite Extra Virgem Gran Selección



Prémio Athena International Olive Oil competition

Prémio Award Winner para o Azeite Extra Virgem Orgânico/Ecológico



Prémio Ecotrampa

Medalha de Prata no Concurso Internacional de Azeite Extra Virgem Ecológico



Prémio AOVE Fórum Internacional Fira de Tots Sants

Medalha de Prata para o Azeite Extra Virgem Selección



Prémio II AOVE Fórum Internacional Fira de Tots Sants

Medalha de Bronze para o Azeite Extra Virgem Selección



Prémio Athena International Olive Oil competition

Medalha de Bronze para o Azeite Extra Virgem Orgânico/Ecológico



Prémio Athena International Olive Oil competition

Medalha de Bronze para o Azeite Extra Virgem Orgânico/Ecológico

IDENTITY WITH ATTITUDE

By MARINA OLIVEIRA



In a fashion landscape defined by fleeting trends that emerge and disappear almost as quickly, some designers choose a different path – one where identity carries more weight than noise, and each piece is shaped by clear intent. It is within this space that Marcia Ferrandez operates as founder of La Atitude, a brand that brings together aesthetics, culture and a distinct expression of femininity.

Ferrandez describes this moment in her career as one of creative clarity, defining herself as “a designer who creates from purpose and identity”. Rather than simply designing clothes, she seeks to create an experience for the woman who wears them. Her creative process is deeply rooted in her background, her personal story and the way she observes the rhythms of everyday life. Each collection

emerges as a natural evolution of that journey, where elegance and character intersect in a language that is unmistakably her own.

This vision extends to the woman she designs for, who in Ferrandez’s words, would be “a woman with presence – confident, elegant and authentic” – someone who does not follow fashion passively or adapt to fleeting trends. Instead, she interprets them on her own terms, using clothing as an extension of her identity. Within La Atitude’s collections, this attitude is expressed through strong silhouettes, rich textures and a carefully chosen colour palette that leans towards timeless elegance. Inspiration is drawn from observation – of daily life, of travel and of encounters with different cultural contexts. The dialogue between Africa and Europe runs as a subtle but constant thread







Marcia Ferrandez creates pieces that express identity, culture and feminine strength, building an emotional connection between the garment and the wearer

throughout her work. Often, the process begins with materials. “Visiting fabric stores, exploring finishes and discovering new combinations is a fundamental part of my creative process,” she explains. It is at this stage that proportions, volumes and the final identity of each piece begin to take shape.

Ferrandez is less interested in following trends than in creating pieces with a distinct signature. For her, the difference lies in the intention behind each design. “What sets my collection apart is the soul behind each piece.” Every garment is conceived to accompany the woman who wears it, enhancing her presence rather than defining it. More than trend-driven fashion, her

work seeks to establish a connection between garment and wearer. This balance – between cultural sensitivity, refined aesthetics and attention to detail – defines the universe of La Atitude.

After several years of developing the brand, Ferrandez finds herself in a moment of creative maturity. The visual language of La Atitude has become clearer, more consistent, reflected not only in the collections themselves, but also in the way the brand positions itself. Looking ahead, her focus is on strengthening La Atitude’s presence at international fashion shows and key industry events, while continuing to develop projects that bring together fashion, culture and female empowerment.

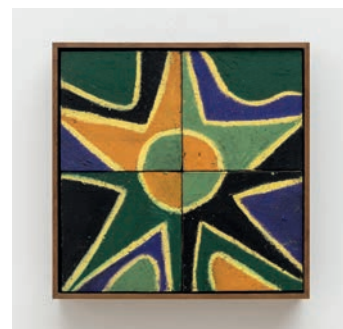


Gabriela Melzer

By DANIELA SCHWANKE • Photo DING MUSA

In 'Delírios Solares', Gabriela Melzer explores the sun as a source of energy, transformation and light. Presented at Galeria Filomena in the Rosewood São Paulo and curated by Marc Pottier, the exhibition brings together new paintings and drawings that unfold through colour, rhythm and material.

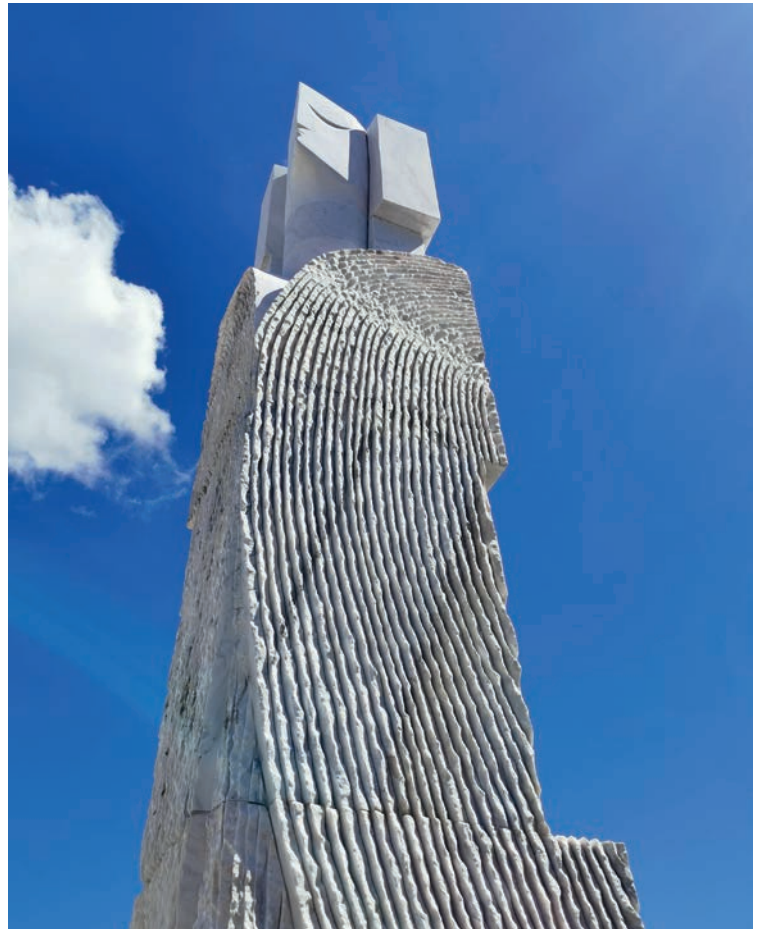
Balancing intuition with discipline, Melzer's artwork is guided by sensitivity and reflection. Born in 1999 and based in São Paulo, she presents eight paintings and six drawings – all shown for the first time – in an exhibition developed in partnership with Galeria Galatea. Here, the sun appears not simply as motif, but as a shifting symbol of energy and transformation. "I brought the sun in as a central symbol – not only as light or heat, but as a source of vitality," she explains. "It is an organism in constant mutation, holding both the cycle of life and the possibility of collapse." This tension between permanence and change runs throughout her work, where intuitive gestures meet deliberate choices, and colour takes on rhythm, depth and presence.



In ‘Delirios Solares’, Gabriela Melzer transforms the sun into a poetic language – a symbol of energy, transformation and life that illuminates her visual language

Trained in painting and drawing at The New School and the Art Students League in New York, Melzer has developed an approach that is at once physical and emotional. “Painting is an extension of my body. When I’m away from the studio, I feel an almost physical absence,” she says. For the artist, painting unfolds as an open dialogue between chance and structure – a space in which the unexpected is not only welcomed, but essential. In the drawings that accompany the paintings, she leans into a more experimental register, exploring texture and colour with greater freedom. These works function as studies in balance – between control and release. For Melzer, the ‘delirium’ of the title becomes a metaphor for creation itself: a moment of surrender, where control gives way to process and uncertainty. Inspired by artists such as Georgia O’Keeffe, Hilma af Klint, Leda Catunda and Hieronymus Bosch, Melzer shares a willingness to inhabit the threshold between the visible and the unseen. Her compositions – dense yet luminous – invite the viewer to slow down, to look more closely, and to enter a space of quiet contemplation. ‘Delirios Solares’ ultimately unfolds as a meditation on imperfection and on the vital force that underpins the creative act – an immersion in light that, rather than blinding, reveals.





PAULO NEVES

By **MARINA OLIVEIRA** • Photo @A_CARINHAR

Working outside trends and movements, Paulo Neves has built his sculptural practice grounded in material, gesture and experience. A self-taught artist with more than four decades of work, he has developed a distinct language in which wood, time and spirituality come together with subtle intensity.

To define Paulo Neves in a single sentence is, for the artist himself, an open-ended exercise. “In search of a reason,” he replies. Perhaps because his work resists any singular interpretation. Born in February 1959 in Cucujães – where he continues to live and work, and where his studios remain – Neves has carved out a singular path within the Portuguese art landscape, marked by independence, persistence and a profound connection to material.

Although he attended the School of Fine Arts in Porto, he is largely self-taught in the tradition of modern European practice. At a young age, he set out to explore the world – meeting artists, visiting museums and encountering different cultures and ways of seeing. This formative period would go on

to shape the work he has developed over more than four decades. It was during the 1990s that his artistic maturity became fully apparent. Since then, Paulo Neves has established himself as a leading figure in Portuguese sculpture, with growing international recognition. His work is held in both public and private collections, in Portugal and abroad, and is also widely present in religious contexts, with numerous commissions for Catholic spaces. Among his most notable recent works are the nativity scene at the Sanctuary of Fátima, the chair used by Pope Francis in Eduardo VII Park during World Youth Day in Lisbon, and an installation at the Monverde hotel in Amarante – distinct works, yet united by a consistent formal and conceptual language.



Paulo Neves



Self-taught, with more than four decades of work, Paulo Neves approaches sculpture as an exercise in continuity and coherence.

From the wood he first worked with in childhood to large-scale works in public and religious settings, he has developed a distinct language, shaped beyond the influence of trends, where manual gesture and time remain essential. His work unfolds in quiet, through repetition and a deeply rooted connection to material.

Between expressionism and the baroque, Paulo Neves shapes a body of work that exists beyond movements – grounded in material, gesture and experience



The international reach of his work is not the result of any deliberate strategy, but of a sustained and coherent trajectory. His sculpture travels because it exists with conviction – defined by its formal strength and its direct relationship with both space and viewer. Each piece is the result of a long, physical and demanding process, where time is neither rushed nor compressed.

His work draws on both expressionist and baroque traditions, though it resists easy classification. It is a deeply personal form of sculpture, developed independently, in which manual labour remains central. Wood – a material he began working with in childhood, growing up in the countryside, surrounded by forest – continues to define his practice. In the studio, the process is solitary and

exact. Direct contact with the material determines both the rhythm of the work and the final form of each piece. There is no concession to ease or repetition. Each piece is conceived as a self-contained presence – quiet, yet insistent – requiring time and attention from the viewer. The principles that guide his work are simple and unwavering. From his parents, he inherited a sense of honesty and a strong work ethic – values that run through both his life and his practice. When asked about the ‘essence of the essential’ he answers without hesitation: “To like myself, so that I can like others.” It is a statement that offers a key to understanding a body of work in which material is only the starting point for a deeper dialogue with the human condition.

Juliana Sicoli

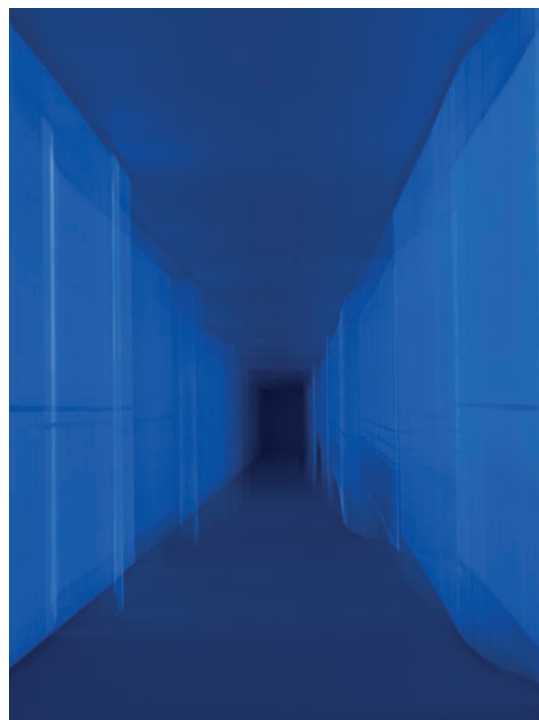
By ALEXANDRA BIRNE

Juliana Sicoli's work emerges at the intersection of art, psychoanalysis and women's lived experience. Moving between photography, sewing, tapestry and sculpture, the Brazilian artist transforms silence, memory and vulnerability into a visual language – creating spaces for reflection that reveal the often unseen strength of women.



Some artists create images. Others create spaces of encounter. Juliana Sicoli belongs to the latter. Her work evolves across photography, sewing, tapestry and, more recently, sculpture, shaped by an ongoing dialogue between art, psychoanalysis and the female experience. Juliana's path was not a linear one. Trained in business, visual arts and organisational psychology, she spent several years in the corporate world before realising that art was no longer simply a desire, but a necessity. "Photography became a way of breathing – of giving form to what I felt but couldn't yet name," she explains. Through the camera, she found a space for listening, where stories and emotions could unfold. Over time, the work became more physical. With 'Autocostura', she began stitching scars directly onto printed photographs. "Each stitch is an act of reconstruction – an attempt to reframe what once hurt." Sewing has since become cen-

tral to her practice, running through series such as 'Existo como janela aberta para o sol' and the tapestries she develops. Psychoanalysis, meanwhile, has emerged as a guiding thread. "From psychoanalysis comes the silent rhythm of my work – the time of pause, reflection and transformation." The unconscious and its symbols run quietly through her work, with a depth that reveals itself gradually. From here, her practice takes on greater conceptual depth. The series 'Ainda assim falo', dedicated to women silenced in former psychiatric institutions in Brazil, marks a turning point. Drawing on archival material and personal letters, she created works that restore a voice to those who had been erased. The series has since entered the collection of the Bibliothèque nationale de France, and has been presented at institutions including the Sorbonne, MARP and Fundação Iberê Camargo, as well as at the University of Pennsylvania.



This exploration of trauma and silence led to ‘Dez Amores’, a series that lays bare violence against women using Barbie dolls marked with make-up to mirror injuries described in real reports. “I wanted to expose the brutality that lies beneath the surface of everyday life.” The work has received institutional support and is set to form the basis of future awareness campaigns.

Themes of confinement and transition are portrayed in ‘Cárcerem’, a series of images depicting corridors and narrow spaces. From this body of work came the ‘Bailarinas’ sculptures, in corten steel – curved forms that suggest lightness despite the rigidity of the material. “These are sculptures about interdependence, solidarity and movement.” Ultimately, they embody the impulse towards release that runs throughout her work.

This dialogue between art and human development led to the creation of ALMA Conecta, a programme that brings artistic sensitivity into organisational contexts. Through practices centred on listening and presence, Juliana creates spaces for connection and transformation, and is also active as an art ambassador for the ‘Me Too’ Brasil movement. She is currently developing a new international project: “This one stems from a desire to give a voice to women, to bring people together and to strengthen connections.” It is a natural continuation of a practice guided by listening, repair and the expressive force of the creative act.



From photography to sculpture, Juliana Sícoli’s work traces a path where the feminine emerges through gesture, listening and transformation



Trees that Watch Over Time



Fátima Carvalho (Photo: @alfredocunha)

FÁTIMA CARVALHO

By ISABEL PILAR DE FIGUEIREDO

Rational yet deeply intuitive, and closely attuned to both nature and human connection, Fátima Carvalho has developed a photographic language blending time, texture and detail. Her work balances intuition with a grounded approach, shaped by a close observation of the world – and the ways we inhabit it.

Photography has been a constant presence in Fátima's life. She grew up surrounded by images and cameras, although it wasn't until she was 17 that she finally had her own – a Canon FTb, brought from the Azores by her older brother. It marked the beginning of her independent path, at a time when analogue photography demanded patience, experimentation and technical discipline. Beyond just one course in developing, her eye was largely formed through practice. She began photographing children while working as an early years educator, capturing daily routines, activities and celebrations, and refining her sensitivity to gesture, behaviour and spontaneity. In the 1990s, she began collaborating with the produc-

tion company A Miragem, broadened her perspective and reinforced photography as a way of observing and interpreting the world. However, the true turning point in her artistic career came in 2014, when she was invited to present her first exhibition, 'Rituais do Ver', in João Pessoa, Brazil. The series was later exhibited at the Portuguese Centre of Photography in Porto, where 20 images entered the National Photography Collection, before travelling on to the Georges Dussaud Gallery in Bragança. This first portfolio of work was drawn from images captured instinctively, during travel and museum visits. Here, the lens turns towards the visitors themselves – particularly their reactions to the artwork – exploring the subtle ambiguity between be-



Flowers and Fruits



Flowers and Fruits

haviour and ritual, between observation and something almost performative.

From this point, Fátima's practice has been marked by consistency, structured around projects often rooted in the natural world. In 'Quem é Muu?', she explores a mythology shaped by animistic beliefs in Panama, while in 'Árvores Vigilantes do Tempo', she documents centuries-old and millenary trees across Portugal, drawing attention to their enduring presence and quiet resilience. Meanwhile, 'Flores e Frutos', initiated at the Côa Museum, reflects her interest in processes of ageing, placing freshness and decay in dialogue.

At the core of her work is a close observation of time and its effect on the living world. She is drawn to recurring patterns in nature and to the way beauty reveals itself in the smallest details – even in moments of decline. This organic sensibility remains present even when her focus shifts towards more cultural subjects. More recently, she has begun to explore the physical qualities of photography itself, working with materials such as handmade cotton and linen paper. In 'Flores e Frutos', the incorporation of embroidery adds volume and texture, introducing a tactile, handcrafted dimension that echoes the passage of time.

Born in Salto, in Montalegre, she grew up in a

landscape defined by contrast and a largely untamed natural environment. At the age of 10, she left for boarding school in Braga, returning during the holidays to her family home and her maternal grandparents' farm. Many of the references that shape her work originate in this setting – including the inspiration for 'Árvores Vigilantes do Tempo', which began with a single oak tree more than 300 years old.

Today, she divides her time between presenting her exhibitions and developing new work, continuing to expand 'Flores e Frutos' through the use of different elements in varying states of transformation. Her process remains largely self-directed: she researches materials, collaborates with artisans, oversees production and defines how each exhibition is designed. Alongside this, she is preparing a new project in analogue photography.

On a personal level, she traces her sense of determination and attention to detail to her father, and her sensitivity and appreciation of beauty to her mother. Rather than dwell on abstract notions of life's essence, she remains firmly grounded in the present – in its challenges, its daily rhythms and the small details that shape her path. She moves between memory and reality, holding on to rituals and relationships that continue to define her way of seeing.



Who is Muu?

A fascination with human behaviour runs through her work, particularly in museum settings, where the boundary between observation and ritual begins to blur

Luiza Giurni

By ANABEL MOUTINHO

Between shifting cities and enduring architecture, Luiza Giurni has developed a way of seeing that frames architecture through the lens of lived experience. At the helm of Vestigare, she is reshaping how Brazilian architecture is communicated, using photography to create narratives that bring the experience of inhabiting closer to the public.

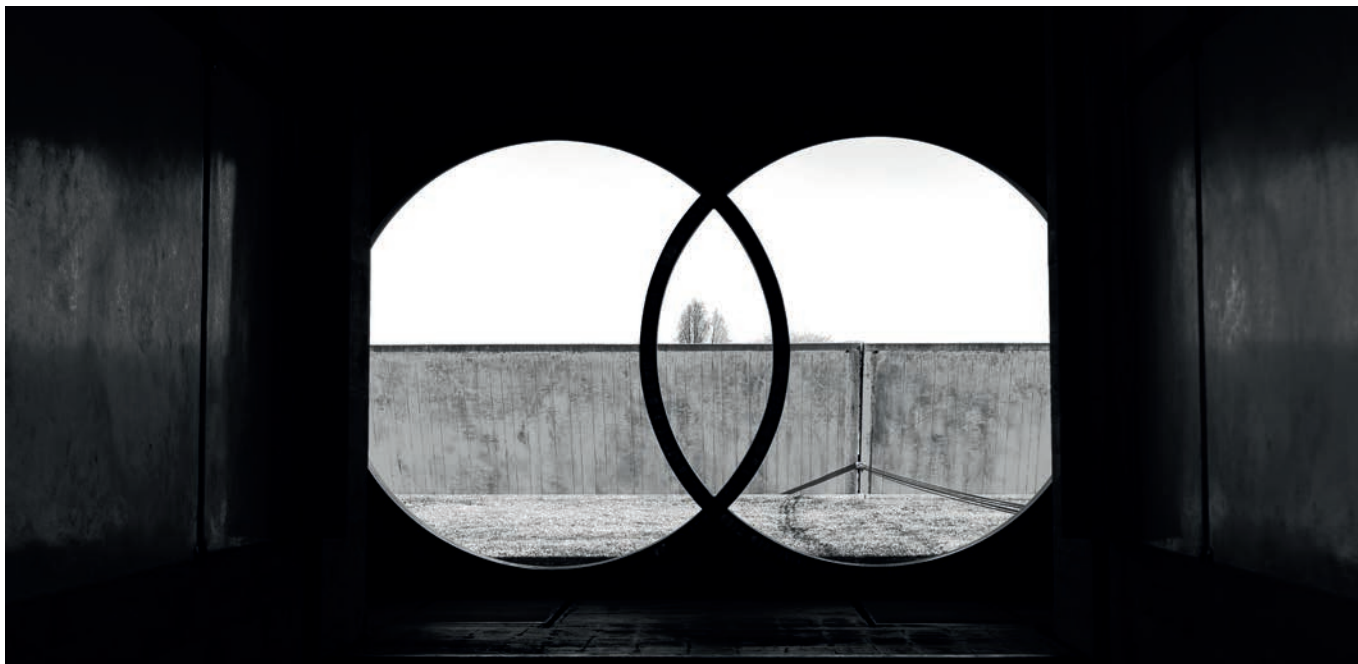


Luiza Giurni's childhood spanned more than ten cities. Homes changed, as did accents and daily routes. Architecture, however, remained constant. This contrast between movement and continuity sharpened her eye, attuning it to place, to the experience of inhabiting and to the sensory dimension of space. As everything around her shifted, buildings stood as quiet markers of permanence.

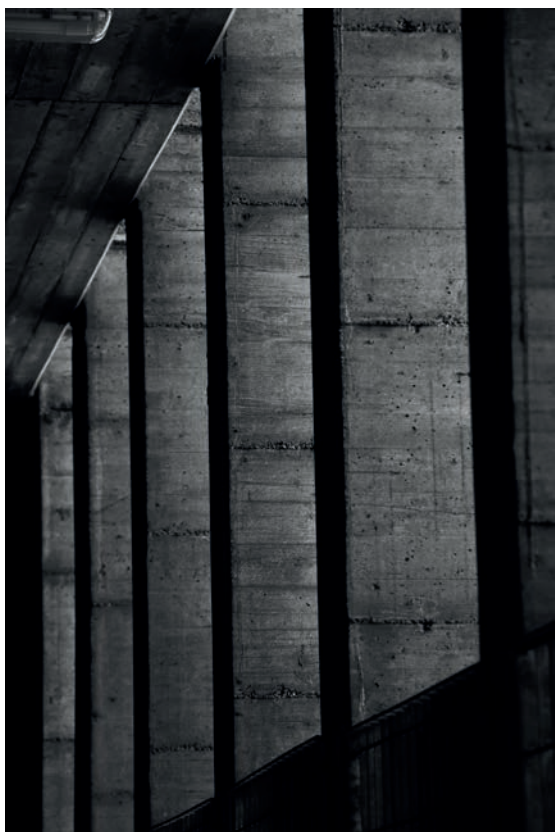
The one house that stayed the same throughout was her grandparents' home. "It taught me that architecture is not just about design, but also about affection, permanence and memory." It was also her grandparents who introduced her to photography, giving her a camera as a child. For her, photography was never about performance, but about observation – the fleeting moment before something disappears, the smallest gesture, life unfolding without awareness of being seen. Photography became a way of understanding what she saw. She carried that same instinct through her architectural training, which began at Universidade Mackenzie and continued at the University of Bologna, where the experience of the city redefined her perception of time and presence.

Visiting buildings she had previously known only through references – such as the Modena Cemetery by Aldo Rossi, the Brion Tomb by Carlo Scarpa, the Church of Riola by Alvar Aalto and the Convent of La Tourette by Le Corbusier – revealed something that could not be captured in technical drawings. "Being in another country changed how I see and experience space. The way people move through the city, navigate its streets and experience its spaces – all of this made me realise that the entire experience





***Between changing cities
and enduring architecture,
Luiza Giurni's work brings
together memory, presence
and a way of inhabiting time***



of a city changes profoundly depending on how it is built and on the layers of its history.” It was then that Luiza began to understand how certain architectural designs make time visible. There is a sense of spirituality in them, one that does not depend on function but on their ability to shape perception – “a shaft of light, a ceiling height that softens the space, a shadow that slows the pace”. It was an experience that expanded not only her references, but above all her sensitivity to what endures.

Over time, this approach developed into a method. While still at university, she began publishing case studies on social media, which led to the creation of Vestigare – first as an exercise in curation and research, and later as an agency founded by architects, for architects, dedicated to architectural communication. What began as a personal archive evolved into a structured practice, encompassing strategy, language, photography, branding, art direction and film. Today, Vestigare acts as a bridge between studios and the public, crafting narratives that translate architecture into lived experience.

More than a digital presence, her work creates a framework for understanding. It is not about explaining architecture, but about making it felt – drawing people in, opening up questions, allowing space for interpretation. Vestigare’s international growth stems from this same impulse: to broaden dialogue, bring Brazilian architecture into wider circulation and build connections between cultural contexts. “Vestigare’s work does not seek to conclude, define or resolve; it moves through moments of perception, through proximity and through the traces it leaves behind.” Underlying this is what she describes as an ethics of looking: the idea that the scale of things is measured by the relationship we build with them; that architecture is not only form, but also affection, permanence and memory. Between the noise of the world and the delicacy of the smallest gesture, Luiza’s trajectory suggests that communicating architecture is also about shaping a symbolic terrain – a place where the city endures, even as everything else shifts. For her, what matters most is creating a sense of intimacy with what moves us.



uecko
exclusive wardrobes

Madrid - Barcelona - Bilbao - Las Palmas - Marbella - Murcia - San Sebastián
Algarve - Ginebra - San Francisco - Ciudad de México - Los Cabos - Santo Domingo



PATEK PHILIPPE
GENEVE



BEGIN YOUR
OWN TRADITION



A COLEÇÃO CUBITUS

NUNCA SOMOS VERDADEIRAMENTE DONOS DE UM PATEK PHILIPPE.
APENAS CUIDAMOS DELE PARA A GERAÇÃO SEGUINTE.

PATEK PHILIPPE BOUTIQUE

LISBOA - AV. LIBERDADE

PATEK PHILIPPE AUTHORIZED RETAILER

DAVID ROSAS - OPORTO

PATEK.COM