

The global fashion magazine

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# Saudi Film Festival: Festival: *A turning point in the Kingdom's cinema history*

*Cinema activities  
are on the rise in  
Saudi Arabia...  
Two important  
events you  
shouldn't miss*

أثراء..  
أهم عالمك

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THIS ISSUE Even unpopular subjects might have to get an airing, since we can't predict the future, writes *Lucire* founder **Jack Yan**



MIKHAIL RUZHANSKIY

**G**ENERALLY speaking, we still like celebrities. When I look through our website statistics, those stories with a celebrity's name are the ones that net more interest. Right now, Kourtney Kardashian selling a plant-based chicken substitute, photographed by Ellen von Unwerth, is getting attention online, and even an event where Sofia Richie, Sir Patrick Stewart, and Bernie Taupin have shown up (to celebrate HM Queen Elizabeth II's 70 years as the UK's head of state) manages more eyeballs than many regular news stories.

What readers don't want? Stories about NFTs. Sometimes we feel obliged to cover them, as we have done in this issue after Clinique decided to create make-up looks for metaverse characters. If Saudi Arabia is to continue to transform into a more diverse economy, we should at least acknowledge what is going on. Hence the one page later on in this issue.

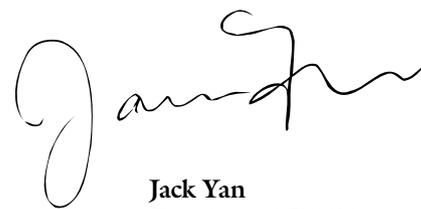
It presents a conundrum for all magazines: just how relevant is the virtual world? When I started *Lucire* 25 years ago, the accepted thinking was that no one would want to read a fashion magazine online, a state of affairs that is now demonstrably untrue. People

even read us on their phones. We were right to be in as many media as possible. Taking this into account, there's a sense that if we don't cover it, we would be doing readers a disservice—and the best compromise seems to be to give it some air, but not let it dominate.

Refreshingly, then, the rest of this issue is enjoyable fashion, beauty, lifestyle, and travel territory. Opening the July 2022 number are stories on Saudi cinema and its achievements; travel editor Stanley Moss covers the *Zeitgeist*; I take a look at Hilos footwear; Meg Hamilton is back with her New York Fashion Week review; Elyse Glickman hangs out with US tv host Brooke Burke to see a new line of bags, and checks out hotels in northern Italy; Jody Miller looks at the Wildkat beauty range; and we have a shoot done by a crew in Barcelona.

We're already working on the issue after this one, where we'll up the celebrity quotient. As events resume, glamour is making a return.

Your voice is always welcome, so do reach out to us at [info@lucire.com](mailto:info@lucire.com) with your story ideas. We've received some great ones already, so please keep them coming in.



**Jack Yan**  
Founder and Publisher

T

HE FESTIVAL de Cannes is back to its May date, and we'll have more on one of the events shortly in *Lucire KSA*. To whet your appetite, and as this is a cinematic issue, here's actress Margaret Qualley, Chanel ambassador, wearing a smoky grey organza petticoat dress with ruffles from the house's haute couture autumn–winter 2021–2 collection. It's complemented by Chanel Signature Ultime earrings in 18 ct white gold and diamonds, and Chanel high jewellery. Qualley stars in Claire Denis's *Stars at Noon*, and was at Cannes to promote the film.





07.22

**The eighth edition of the Saudi Film Festival** kicked off its activities in June. The events are being organized for the first time by the Cinema Society, the King Abdulaziz Center for World Culture (Ithra), with the support of the Film Authority of the Ministry of Culture. The activities kicked off at the Ithra Theater in Dhahran.

By Taha Sakr

# Saudi Film Festival: a turning point in the Kingdom's cinema history

**T**HE OPENING CEREMONY was presented by the artist Sarah Taiba and the artist Ibrahim Al-Hajjaj, in the presence of a large number of local, Gulf, and international filmmakers and stars. The festival lasted for eight days.

This edition witnessed the screening of 80 films in four categories, where 28 films competed in the short films' competition, while 8 competed in the long films' competition, in addition to 44 parallel shows, 12 of them falling under the category of poetic cinema.

The festival honoured the Saudi Hollywood actor Khalil Ibrahim Al-Rawaf, and the Kuwaiti writer and director Khaled Al-Siddiq.

The festival held five training workshops presented by a group of experi-

enced specialists and academics, with a total of 43 training hours.

It included directing, acting, production, distribution, and soundtracks, in addition to the script development lab, which was designed to develop and discuss several Saudi cinematic projects, preparing them practically for the production market.

The judging committee addressed the awards in its three categories, which are feature films, and short films, and the script category that involved nine elite film specialists.

Four Saudi arbitrators were members of the aforementioned committee.

This edition featured nine seminars. It included the organization of a master class between the production market

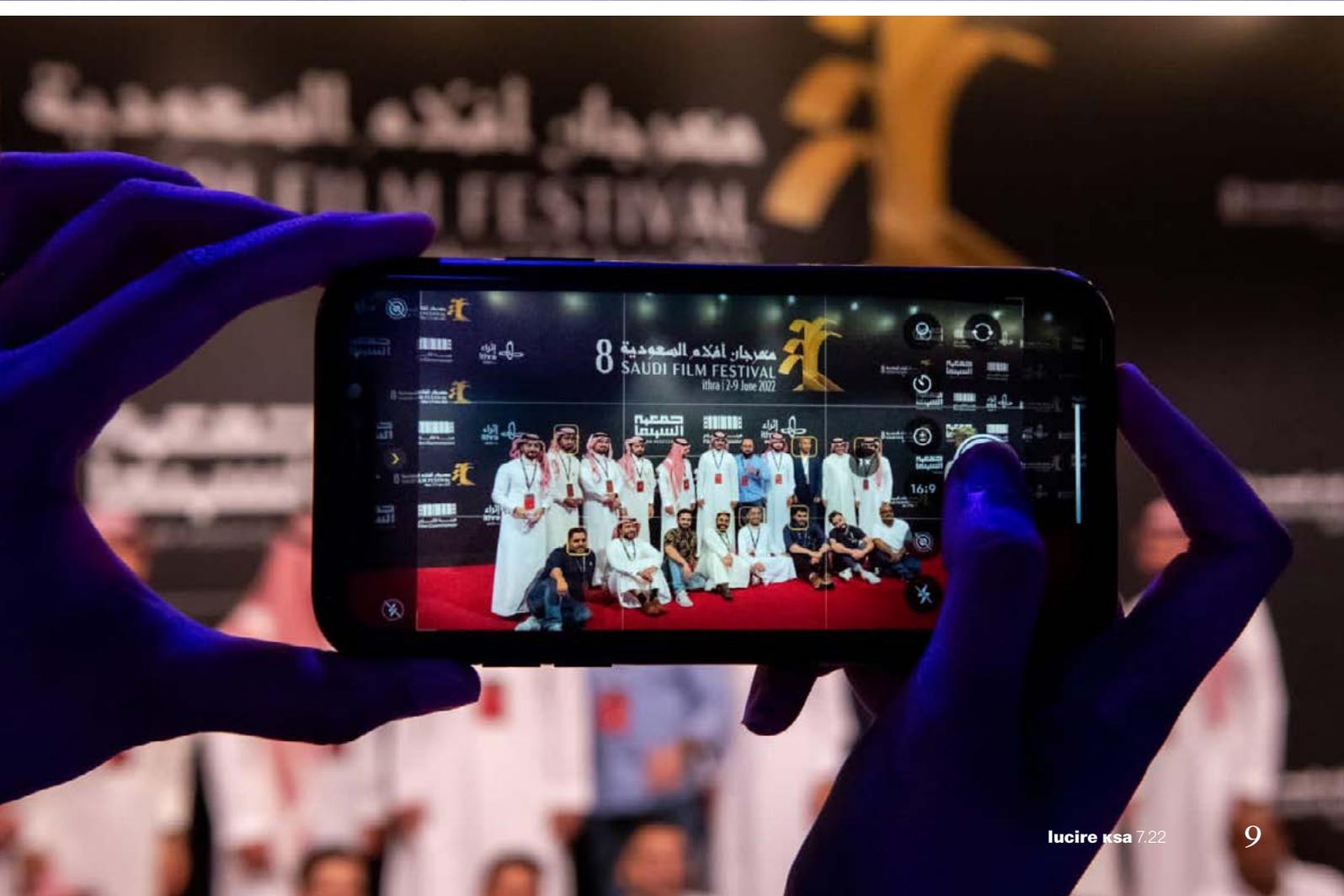
and film screenings; the class discussed a range of issues related to the production of feature films in Saudi cinemas.

This year's festival opened with the movie *An Old Phone Number*, written and directed by Ali Saeed, and starring Yaqoub Al-Farhan.

The script of this film won the award for the best short film script in the script lab evaluation committee held by the festival in the previous session.

The hero of the film embodies a mid-life crisis, and deals with his struggles with his choices and decisions, and his view of life at this critical age. It is notable for being filmed completely in the Eastern Province, with a Saudi crew.

The movie is considered Ali Saeed's first experience in film direction after he





went through the experience of writing in the films *A Green Lemon* and *Compass*.

### Saudi Film Festival History

The Saudi Film Festival's history dates

back to 2008 when the Saudi Arab Society for Culture and Arts in Dammam organized it in the presence of (former) Minister of Culture and Information Iyad bin Amin Madani.

The festival aspires to be a driving force for the cinema industry and a catalyst for cultural change in Saudi Arabia.

It also aims to give Saudi Arabia's outstanding filmmakers a platform and to honour the greatest films. The poet Ahmed Al Mulla has been in charge of the festival since its start.

### First session

The first session of the Saudi Film Festival was launched at an early stage in 2008, before the official approval to issue licenses for those wishing to open cinemas in the Kingdom of Saudi Arabia in December 2017.

Forty-four films participated in that session, at that time, the movie *Food Leftovers* won the Golden Palm award. It was directed by Musa Al-Thunayan.

The movie *Cinema 500 km* by director Abdullah Al Ayyaf won the Golden Palm award in the documentary film category. *The Two Friends* by Abbas Al-Hayek won the Golden Palm in the script competition.

Abdullah Al-Muhaisin, a Saudi film director, was the first session's honoured figure.

*'The festival aspires to be a driving force for the cinema industry and a catalyst for cultural change in Saudi Arabia.'*



### Second session

After a seven-year break, the second session was conducted in 2015, with the participation of 66 films and 34 scripts engaging in four competitions, namely the Short Narrative Film Competition, Short Documentary Film Competition, Student Film Competition, and Script Competition.

In the Short Narrative Film Competition, the movie *A Complaint* by Hana Al-Omair won. The *Great Marriage* by Faisal Al-Otaibi received the Golden Palm award in the Short Documentary Film Competition.

The Golden Palm award in the Student Film Competition was won by the movie *Lost* directed by Mohamed Al-Faraj.

The artist and director Ibrahim bin Hamad Al-Qadi was chosen as the honoured figure in this session.

### Third session

In 2016, the third session of the festival was held, and 55 scripts and 70 films competed for the prizes.

The Golden Palm award in the Short Narrative Film Competition was won by the film *Violin* directed by Abdel Aziz

Al-Shalahi, and the Golden Palm in the Documentary Short Film Competition was won by *Yellow*, directed by Muhammad Al-Saffar.

In the Student Film Competition, the Golden Palm was won by *Matoor*, directed by Muhammad Al-Halil. As for the unexecuted scenario competition, the Golden Palm was won by the script of *The Wedding Dress* by writer Zainab Al Nasser.

The festival committee chose director Saad Al-Fraih as the honourable figure for the session in appreciation of his leadership in the audio-visual content industry in Saudi Arabia.

### Fourth session

The Arab Society for Culture and Arts organized the fourth session of the Saudi Film Festival in 2017, in partnership with the King Abdulaziz Center for World Culture (Ithra).

The festival was launched in this session with the participation of 136 films and 116 scripts. The Grand Prix and the Golden Palm awards were won by the film *The Departures*, directed by Abdel Aziz Al-Shalahi.

The Special Jury Prize award was won by the film *Lisan*, by Muhammad Al-Salman, and the film *I Cannot Kiss My Face* by Ali Al-Samin won the Golden Palm Award for Best Cinematography.

Actor Muhammad al-Qass won the Golden Palm Award for Best Actor for his role in the movie *The Departed*.

The film *Building 20* directed by Abdulaziz Al-Fraih won the Grand Prix and the Golden Palm awards in the Documentary Film Competition, and the Grand Prix and the Golden Palm awards in the Student Film Competition were won by the film *300 km*, directed by Muhammad Al-Halil.

The Golden Palm award for best film about a Saudi city was won by *Humanization of Cities* by Faisal Al-Otaibi. In this session, the artist Saad Khader was chosen to be the honoured figure.

### Fifth session

The fifth session was held in 2019, with a total of 154 films and 186 scripts registered. The Golden Palm Award for Best Narrative Film was won by the film *The Zero Distance* by Abdel Aziz Al-Shallahi.



The Golden Palm award for the best documentary film was won by the movie *The Cave* by Abdel Rahman Sandakji.

In the Unexecuted Screenplay Competition, the Golden Palm Award for Best Screenplay went to Al-Bandari Al-Baqami for *Thalaat Safar*.

### Sixth Saudi Film Festival

The Saudi Film Festival, in its sixth session, kicked off its activities in 2020 virtually via its YouTube channel, broadcasting 24 hours throughout its six days.

The festival, organized by the Association of Culture and Arts in Dammam in partnership with the King Abdulaziz Center for World Culture in Dhahran (Ithra), began with the presentation of the artist Abdul Majeed Al-Kinani, followed by a speech by the director of the festival, Mr Ahmed Al-Mulla.

The first group of films was shown included the movie *When Do I Sleep?*, *Salam Kaka*, *Coexistence*, *Remember*

*Me, The Village, and Reflection*.

The second movie group included *Travelling*, *Nafs*, *The Red Circle*, *I Lived Once*, and *Mukhtar*. Each group was followed by a discussion with the directors, and the audience's questions were received through the festival's hashtag.

In one of the events launched by the festival, the Filmmakers' Café came in an audio format to celebrate the different experiences in the field of film production.

It restored the companionship that filmmakers enjoy every year under the umbrella of the festival, where writer and director Muhammad Al-Salman hosted a group of filmmakers on air.

The first episode was entitled 'Picture Paper', dealing with the experiences of script writing: what we call 'paper' is the starting-point from which new worlds rise.

Within its specialized programme package, the festival presented a script

development workshop, in which five directors and scriptwriters participated, with five scenarios selected from those participating in the festival.

These films were shown as the final outputs of the workshop in a special meeting that included some interested producers and filmmakers.

### The Seventh Session of the Saudi Film Festival

The seventh session of the Saudi Film Festival was held from 1 to 7 July 2021 at the King Abdulaziz Center for World Culture (Ithra).

The festival was on for 7 days, and included the masterpieces of Saudi cinema competing for the festival awards. There was a bouquet of 36 Saudi films. Among them were films nominated for the Golden Palm award, other short and long films, and 21 Gulf films.

The festival presented four training workshops in the cinema, three cultural

seminars, and desert cinema, in addition to publishing six books, including printed books and digital copies, as part of this year's knowledge publications.

### Film Competition

The festival presented the Film Competition, which included the screening of the films nominated in the competitions throughout the festival days, starting from the second day of the festival until its end day.

The competition was accompanied by parallel shows (outside the competition), in addition to the desert cinema and the children's film programmes.

A short break was held with the directors to talk about their experiences and answer the audience's questions at the end of each group's presentation.

### Festival objectives

The Saudi Film Festival's goal is to increase filmmakers' competitiveness and productivity to win the Golden Palm Awards.

It also aims to present financial rewards for the best feature, short, documentary, actor, actress, musician, and cinematographer.

The festival includes a screening of desert cinema in an interactive artwork inspired by Jabal Tuwaiq, with its originality and solidity.

A book was published under the title Cinema, the Desert and its Guide, which collected research, articles, studies, and interviews with travellers and photographers who documented the event.

The festival witnessed the inaugura-

tion of the Production Market, which includes 24 local, Arab and international production companies.

The festival's path is an extension of a vision to be a link, a contracting platform to support the sector and a major catalyst for substantially growing the film industry in the Kingdom.

The King Abdulaziz Center for World Culture (Ithra), which is currently organizing the festival, is one of the leading film production houses in Saudi Arabia where it produced 20 films that won 15 local and international awards,

The Center provides support to the film industry in the Kingdom, which has led to the emergence of many productions that have won decorations and awards from local and international film festivals. •



**Nouf Marwaai**, head of the Saudi Yoga Committee, said in a recent interview with Saudi media that yoga is expanding remarkably in the Kingdom due to its importance in physical health, especially for women.

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By Taha Sakr

# Yoga classes to be included in Saudi schools soon





**S**HE INDICATED THAT there are many plans to expand its area and achieve the goals of establishing this committee. According to Marwaai, there is cooperation with the Ministry of Education to spread this sport through schools, and there are several areas that will be worked on in order to spread this sport.

Marwaai revealed that the formation of the Saudi Yoga Committee was of great importance due to the popularity of yoga in the Kingdom of Saudi Arabia, and the presence of a large base of practitioners.

She indicated that there are thousands of Saudi female trainers who own halls, centers and initiatives for yoga, and the committee's presence became important for organizing this sport and its service providers.

This is important especially due to their large number first and organizing the game second. It will also play an

important role in attracting the skills of elite players for local and international participation, enhancing competitiveness to raise enthusiasm and increasing participation of all ages in the game.

Regarding the popularity of yoga in Saudi society, she indicated that not the entire community is familiar with the sport.

"Despite its widespread popularity, there is still a lack of awareness regarding the importance and benefits of this sport, and we are working to spread awareness of it in several ways."

Yoga has around 300 million practitioners around the world, and the market size for it is about \$41 billion in 2020, and it is expected to reach \$70 billion in 2022. It has several types: Hatha yoga, Vinyasa yoga, Ashtanga Vinyasa yoga, and Lyengar yoga.

These types have been approved by the Saudi Yoga Committee, and they are

working on a special strategy to introduce this type and its great importance to the psychological and physical health of all members of society.

She indicated that yoga is a sport suitable for all and has several levels suitable even for the elderly and people with special needs, and its trainers and practitioners are spread in the Kingdom of Saudi Arabia.

The committee has also organized these practices to improve the quality of services provided in this field, and we will soon launch many programs that will support halls, centers, trainers and amateurs, to perform their work in the best way and spread yoga on a large scale in society.

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in society.

As for the second type, it is professional yoga. This type includes the practice of yoga at a high level of professionalism and a very advanced level. This includes elite players. It is the type for tournaments and competitions.

"This is what we aspire to establish a base for young practitioners and the youth group and prepare them to participate in local and international tournaments, and we have finalized the regulations. We are soon working on training qualified Saudi referees and trainers to create a generation of yoga professionals in the Kingdom of Saudi Arabia."

As for rehabilitative or therapeutic yoga, it includes the rehabilitation of yoga trainers to train people with injuries, special needs, or those who suffer from certain health problems to benefit from the sport of yoga with caution and practice what is appropriate for the situation.

Marwaai explained that there are many yoga federations, competitions and tournaments around the world, adding that they are working on the committee's strategy to establish players, teams and



clubs in the Kingdom.

“We have finished their regulations, and we will announce them and start the program soon so that we can launch the first yoga competition, and we hope that a large number will join, including juniors and young people, these programs and clubs, and to increase the participation rate in these competitions and tournaments.”

Marwaai believes that yoga will not remain confined to the main cities, as yoga instructors and trainers have spread throughout the Kingdom so that many institutions organize trips for tourism and recreation by practicing yoga, and perhaps the Al-Ula Recreation Festival is a good example of this, in which female trainers and trainers from all over the Kingdom and even from abroad also participate. Due to the high demand for this recreational practice that brings relaxation.

She estimated that there are tens of thousands of yoga fans and practitioners in the Kingdom.

Moreover, she indicated that Saudi women are very interested in the health and physical aspect and love to learn about a healthy lifestyle, and this is not

new, but it has increased a lot in recent times.

“We see that Saudi women contribute and participate in all sectors of sports and health, whether leadership, technical or applied, and this is if it indicates anything. It indicates the awareness, passion and love of Saudi women for development and the support of the rational leadership that opened the fields to support women in all respects to empower them to make a difference not only in society and at the local level, but also at the international level.”

Regarding cooperation with the School Sports Federation at the Ministry of Education, she revealed that the first cooperation took place in March. It was the introduction to yoga in schools, through a virtual lecture for all schools in all regions of the Kingdom and attended by school principals and physical education teachers at all stages of education.

“This is so that we can begin to achieve the committee’s strategy and the goals of the Ministry of Education and the School Sports Federation, with regard to physical activity and the health of students and students and raising the level of sports

participation for our children and our daughters at the local and international levels, and to achieve success in this field.”

She indicated that she aspires to achieve the vision and aspirations of wise leadership and to be worthy of the trust given to me by my appointment as chairperson of the Saudi Yoga Committee.

“We also seek to work on the three types of yoga according to the rules and regulations of the committee that we have adopted to achieve the strategy of the Saudi Yoga Committee and the strategy of the Saudi Olympic Committee in raising the level of sports participation and motivating the community and achieving the Kingdom’s vision 2030 in achieving health and physical and psychological well-being for all members of society and supporting the practice of sports even for the elderly and people with needs own.”

Marwaai believes that yoga will expand in Saudi Arabia without a doubt, because it is a desirable sport and has a large fan base, and its fans are many and it is still spreading in the Kingdom, and it is very popular, and this also depends on awareness and regulation of this sport. •

**The vital role of cinema** lies in the fact that it is a medium that can clarify social issues and can spread its voice more objectively than media restricted by strict rules and laws.

By Taha Sakr

# Cinema activities are on the rise in Saudi Arabia ...

## Two important events you shouldn't miss

**A**S PEOPLE INTERACT with human issues and societal facts in an accurate and credible manner, the importance of cinematic documentaries has increased.

Today's filmmakers hope to learn from those who have benefited from published audience data and opinions.

### **Cinematography**

Cinema is one of the artistic genres in which many skills and collective arts play a part, through the production of documentaries and entertainment films. These are shown through cinemas, where the nature of the message in the dialogue and characters reach the target audience more strongly.

### **The European Film Festival is now in Saudi Arabia**

Due to its high value in formulating people's awareness, the EU delegation

and the Arab Image Group for Audio-visual Media Production are launching the European Film Festival, the first European Film Festival in the Kingdom of Saudi Arabia.

The festival is scheduled to start on June 15 and continue until June 22, 2022. During this period, Riyadh receives 14 films from different countries in Europe.

On the sidelines of the first European Film Festival in Saudi Arabia, filmmakers Gregory Magni (*Les Parfums*), Marius Peperides (*Smuggling Hendrix*) and screenwriter Giacomo Mazariol (*My Brother Chases*) will meet audiences and conduct an open conversation with enthusiastic filmmakers and cinema lovers about their future in film work.

### **On the first day of the festival**

The European Film Festival includes 14 European films from different countries, including Austria, Belgium, Cyprus,

Denmark, Estonia, Finland, France, Germany, Greece, Italy, Malta, Poland, Spain, and Sweden.

Films shown on the first day include *Little Joe* by Jessica Hausner, *Campeones* by Javier Fesser, and *I Am Greta* by Nathan Grossman.

### **On the second day of the European Film Festival**

The screenings on the second day of the festival include the Italian film *My Brother Chases Dinosaurs*. Attorney Matti Rockenbauch will discuss with Saudi filmmakers the portrayal of the legal aspects of filmmaking.

All screenings and side events will take place at VOX Cinema, the Esplanade. VOX Cinema is sponsoring this event along with Alliance Française, Goethe Institute, and the Italian Embassy in Saudi Arabia, as well as supporting the Saudi Film Authority.

Patrick Simonet, EU Ambassador to the Kingdom of Saudi Arabia, expressed his happiness at the Kingdom's hosting of this first event of its kind in the region.

Patrick said: 'We are very excited and pleased to host the first European Film Festival in the Kingdom. As the EU, we are keen to add to the vibrant cultural scene in the Kingdom of Saudi Arabia, to facilitate cultural exchange and introduce European culture along with strengthening contacts between Europeans and Saudis to promote mutual understanding.'

He also thanked the partners, commenting, 'In this endeavour, we would like to thank our partners, especially the Arab Pictures Group, VOX Cinema, and Saudi Cinema.'

Also, Roaa Yousef Al-Madani, CEO of Arab Pictures Group (APG), said: 'This event is a milestone within the Kingdom and a bridge between Europe and the emerging film industry in Saudi Arabia.'

Roaa Al-Madani thanked the EU delegation for the cooperation and support, in addition to the Saudi Film Authority for its support, and praising the valued partners, especially VOX Cinemas.

### Festival goals

The festival aims to facilitate cultural exchange, promotion of European cinema, and closer contact between European and Saudi filmmakers by organizing a programme of events.

Among the guests are film directors Gregory Magni from France and Marius Piperides from Cyprus, as well as Alberto Patucci, commissioner of cinema in Trentino, and screenwriter Giacomo Mazariol.

VOX Cinemas expressed its pride in sponsoring the opening of the European Film Festival in the Kingdom's capital, Riyadh, celebrating the transformative power of cinema.

'The week-long event boasts an impressive line-up that includes a diverse slate of films as well as talks and discussions from a wide range of stakeholders including directors and producers,' VOX Cinemas commented.

'We look forward to welcoming film lovers and filmmakers to VOX Cinemas, the Esplanade, which showcases the best of European cinema on a large scale,' it added.

The short film Just Seen the Sky won 4 awards at the 2022 Saudi Film Festival,

totalling SAR135,000, amid a remarkable media presence, and several professionals and those interested in filmmaking and financing.

The House, Opening Ceremony and Living Cinderella won three awards each. Athkrim and Qatar Al Qaila each received one prize.

### Another important local festival you should know: Saudi Film Festival

The eighth edition of the Saudi Film Festival, organized for the first time by the Cinema Association, started in June, at the King Abdulaziz Center for World Culture (Ithra), and with the support of the Film Authority of the Ministry of Culture, kicked off at Ithra Theater in Dhahran.

The opening ceremony was presented by the artist Sarah Taiba and the artist Ibrahim Al-Hajjaj, in the presence of a large number of local, Gulf, and international filmmakers and stars. The festival continued until June 9.

This festival saw the screening of 80 films in four categories, where 28 films competed in the short films' competition, while eight competed in the long films' competition, in addition to 44 paral-





# معرجان أفلاخ السعودية 8 SAUDI FILM FESTIVAL ithra | 2-9 June 2022

lel shows, 12 of them falling under the category of poetic cinema.

## Honoring Saudi Hollywood actor

The festival honoured the Saudi Hollywood actor Khalil Ibrahim Al-Rawaf, and the Kuwaiti writer and director Khaled Al-Siddiq. The festival held five training workshops provided by a group of specialists and academics with experience, with a total of 43 training hours, which include directing, acting, production, distribution, and soundtracks, in addition to the script development lab, which was designed to develop and discuss some Saudi film projects, and preparing them practically for the production market.

The task of judging the awards in its three categories, which are feature films, short films, and scripts, was done by nine members of elite film specialists, four of whom are Saudis. Among the issues related to the production of feature films in Saudi cinema are the concept of Saudi film, the poetry of cinema, and its aesthetics, in addition to a “master class” symposium on legal dealings in international broadcasting platforms.

The opening session of the festival this year was the movie *Old Phone Number*,

written and directed by Ali Saeed, and starring Yaqoub Al-Farhan. It deals with his struggle with his choices and decisions, and his view of life at this critical age. It is noteworthy that the film was filmed completely in the Eastern Province, with a Saudi crew, and is Ali Saeed’s first experience in film direction after he went through the writing experience in the movies *Green Lemon* and *Compass*.

## Scenario certificates

The jury of the Production Market competition presented two certificates of honour and praise for the scenario for *Me and My Love in Aden* for the short films’ category, while Aziz Hala received one for the long films’ category.

During the ceremony, ten awards were presented from nine parties, including two prizes presented by the management of the Saudi Film Festival, one of them worth SAR100,000 for the long film scenario category, and the second prize of SAR50,000 for the short film script.

## Ithra Prize

The King Abdulaziz Center for World Culture (Ithra) presented a prize of SAR35,000, while the rest of the compa-

nies presented seven prizes, with a total value of nearly half a million riyals.

The director of operations in the production market, Miqdad Bu Haleqa, said that during the five days in which it was held, the market saw 17 events, between specialized courses, open meetings and book signings.

Bu Haleqa stated that the production market included 15 production and support agencies, and 103 submissions were received, of which 14 scenarios were selected. The market corridors witnessed the discussion of 35 agreements for film screenings in international forums.

The jury of the Production Market competition, headed by Ahmed Shawky, with the membership of director Ali Al-Samin and producer Hajar Al-Naeem, announced that due to the quality of the submitted works, it was decided to introduce a new path in the committee’s awards, namely a certificate of honour and praise, which goes to one of the scenarios in each category.

## Short scenario

For the short scenario category, the certificate went to *My Lover and I Are in Aden*. For the long scenario category, the prize went to Aziz Hala. As for the short



scenario that won the committee's prize, I Just Saw the Sky won SAR50,000, while the SAR100,000 prize for the long scenario went to The House.

In addition, The House won two prizes presented by the Makhazin 7 company, amounting to SAR25,000, and SAR10,000 provided by Arab Stock. The scenario of Opening Ceremony won three awards, with a total of SAR30,000, from Cinegraph, Control, and Belcro.

Living Cinderella won three prizes, one of which was from the Fund 7 company for SAR15,000, and SAR10,000 from each of the companies, Control and Belcro, for a total of SAR35,000. The Al Qaila Train script won the King Abdulaziz Center for World Culture (Ithra) award, which amounts to SAR35,000, and the Athkreem script won one prize,

presented by Cinegraph, at SAR10,000.

### Production market

It is noteworthy that the production market is one of the programmes of the Saudi Film Festival, which is organized by the Cinema Society, in partnership with the King Abdulaziz Center for World Culture (Ithra), and with the support of the Film Authority of the Ministry of Culture.

It aims to support and develop the film industry, and raise the level of legal and intellectual awareness of filmmakers and those interested in the outputs of the film sector, through holding specialized intensive programmes and courses, in partnership with the Saudi Authority for Intellectual Property.

There were presentations within the festival's activities on how to build film-

ing sites during film production, raise their production value, exchange experiences, develop production content, link ideas between producers and specialists, know what is going on in the market and its most prominent developments, in addition to providing an appropriate climate for acquaintances and transfer of experiences between manufacturers and specialists in this field.

The management of the Saudi Film Festival announced that it had accepted 106 films out of 117 films made until the end of last March.

The Festival said, in a statement: 69 films were nominated for screening in the eighth session, which begins on the 2nd of this month, of which 36 films were nominated to participate in all competitions, with 8 films in the long film category, 28 films in the short film category, and 33 films were nominated for parallel shows.

The Saudi and Gulf films participating for the first time in the competition compete in the Golden Palm awards, in addition to a financial reward for each award. Categories are best long (film), short, documentary, actor, actress, music, cinematography, and the golden jury prize.

There are new categories of awards, including the Golden Palm for the best Gulf film, and executed script, the Ghazi Al-Gosaibi award for the best text for a Saudi novel, in addition to the Abdullah Al-Muhaisen Award for the first film.

The festival received long and short text entries for competition and entry into the script development lab, which is one of the specialized programmes. The winning entries are developed and prepared as projects ready for production.

The festival chose the 'poetic cinema' axis, to talk about the role of poetic cinema in filmmaking, in addition to screenings of Golden Palm films, parallel films, children's films and poetry cinema, and a package of cultural and enrichment programmes, seminars, and training workshops, and providing a platform for production companies, producers, and filmmakers, to enable their projects through the production market. It also issues and translates 15 books within the knowledge series each year.

It is noteworthy that the 8th Saudi Film Festival is organized by the Cinema Association, in partnership with the King Abdulaziz Center for World Culture (Ithra), and with the support of the Film Commission in the Ministry of Culture. •



## Accentuate the minimalism

One of the hottest handbag collections we've seen this season is from Max+min, a Brooklyn, New York-based leather accessories' brand. Designer Tiarra Smallwood focuses on minimal design and maximum detailing. The collection is seasonless and intended for optimal impact. Free of frivolous embellishments, each style is chic, refined, and timeless.

Max+min has carved out its own niche in the market-place by conscientious design for the minimalist fashion lover while maintaining meticulous attention details, hence its name. Taking an evergreen approach to fashion, the ethos is not "of the moment" but rather grounded in a style that can be worn season after season.

As fitting the brand, the collection features larger carry-all styles plus the season's must-have, the mini-bag. Their most versatile handbag, the Meru Micro (US\$298) comes with detachable straps that allow you to style as a shoulder bag, clutch, crossbody, or belt bag. This adorable mini is available in black, white, slate blue, and the über-trendy calf hair cow print. Max+min is truly everything you didn't even know you needed.

Visit them at [www.shopmaxandmin.com](http://www.shopmaxandmin.com).

**The bear is back** What were we saying about the 1990s? It's very much in vogue right now (as you can read in *Lucire KSA* April 2022) and it's something Dr Martens has tapped into with its second collaboration with Heaven by Marc Jacobs, this time for spring-summer 2022.

Working with Heaven creative director Ava Nirui, Dr Martens has two silhouettes on offer as part of the collaboration.

The first is a Mary Jane silhouette with a T-bar strap and a brushed silver buckle with Heaven's double-headed bear logo, and detailed with a black and yellow scripted AirWair heel loop.

The second design, the Addina Double Strap Bex, is a two-strap design, with a silver buckle featuring the Heaven bear logo, and finished with a yellow welt stitch on a 1½ in Bex outsole.



## Stranger Things returns

There's still plenty of merchandising life in Netflix's *Stranger Things* as it enters its fourth season, and this time, it's Timex's turn to get in on the act.

Timex has brought back three of its watches from the era of the TV show: its 1980s Camper, T80, and Atlantis designs.

For the collaboration, the Camper has an Indiglo backlight and hidden image, while the digital T80 and Atlantis have a customized alarm playing the *Stranger Things* melody. The Atlantis is also worn by the show's Sheriff Hopper.

The watches retail for US\$89 each, and are available online now at [timex.com](http://timex.com).



# 07

**Keeping it light** Ardell knows that to be really comfortable, faux lashes need to be light, and its latest Light as Air range not only looks natural, but it has a soft texture and 50 per cent less weight.

They've accomplished this by creating hourglass-shaped fibres that look voluminous. There are three styles, all of which come with its Duo adhesive. Find out more at [www.ardellshop.com](http://www.ardellshop.com).



**Strong and deep** Olay's one of the best brands we've tested over the years, and its Niacinamide + AHA moisturizer is the newest to join the range. It's complemented by a Super Serum. Olay says the niacinamide and AHA (alpha hydroxy acid) work synergistically across skin layers, compared with many other AHA products that only work on the skin's surface. It's an ideal duo of products that reduce acne marks, sun spots and melasma. Retail price in Australia is A\$59.99.



## Sunsets for summer

The trend for interiors this season, if H&M Home is right, is to go warm, with pink, yellow and beige, inspired by the sunset. Like some of the Swedish giant's fashion, its interior pieces have a bohemian theme, and include jacquard-weave blankets in recycled cotton, geometric cushion covers, ceramic hand-painted vases, jute rugs, and bowls, napkins and cutlery. Available now in H&M stores and online at [hm.com/home](https://hm.com/home).



**The next step** Apple's new MacBook Air takes another leap into the future, with its M2 chip that's faster than the old M1 by another 18 per cent, with graphics processing sped up another 35 per cent. The Air has 18 hours of battery life. There's up to 24 Gbyte of unified memory on the MacBook Pro, which ups the battery life to 20 hours. The camera has 1,080 pixels, while the Liquid Retina display is expanded closer to the edges.

## More than menswear

Rodd & Gunn, the celebrated New Zealand menswear label, has opened a flagship store on James Street in Brisbane, Queensland, Australia, but with a twist: it's not just a venue where you can browse the latest designs, but you can savour a top dish in line with the brand's quality and embracing of nature. The new location can host 150-plus guests, with a menu, conceived by executive chef Matt Lambert, that uses local ingredients including seafood, beef, wild meats, fruit and vegetables. The new Rodd & Gunn x the Lodge Bar & Dining has an American oak wood floor and tan leather inside, with Australian rock and breezeblocks. Its two floors ensure multiple spaces for dining, casual dining, a bar, a private dining room, and a balcony with views of the James Street strip.



## As travel returns

Aman will open in Beverly Hills, Calif., on eight acres of botanic gardens situated on the intersection of Wilshire and Santa Monica Boulevards (artist's rendering lower right). The new property will comprise a hotel, private residences, the Aman Club, dining venues, and a spa, linked by private pathways. There are a few more years before you can set foot in there though: the opening date is 2026. Also in the pipeline is Maritim Hotels' Amsterdam property, with a 110-storey tower and some of the best views of the city, on a site with a lengthy 50-year lease. That one comes a bit sooner: you'll be able to head to the hotel next year.





# A global snapshot

*ZEITGEIST* There isn't a better summary of the *Zeitgeist* than *Lucire* travel editor and international brand guru **Stanley Moss's** *Global Brand Letter*. Taking his latest issue, the 23rd, we present highlights of interest to those interested in our topics of fashion, beauty, lifestyle and travel

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Stanley Moss is travel editor of *Lucire*.

# W

HEN GAP revealed a multi-year collaboration with billionaire rapper Kanye West in June 2020, its shares rose wildly. Ye, as he prefers to be known, contracted to design a line of apparel. He brought a link with streetwear, connections with high fashion from his crossover deal with Balenciaga and added value with Yeezy, his footwear partner-

ship with Adidas. But high-profile problems surfaced as the musician's messianic persona soon overshadowed any collaboration. He was suspended from Instagram after directing a racial slur at popular talk show host Trevor Noah, made bitter remarks concerning his ex-wife Kim Kardashian and her boyfriend, was cancelled from a Grammy appearance,



**Opposite page:** National Geographic's immersive King Tutankhamun exhibition. **Top left and centre:** Hoodie and cap from Yeezy Gap, the collaboration between Kanye West and the Gap. **Top right:** The Beijing 2022 Olympics' mascot, Bing Dwen Dwen. **Above:** Fortnite released eyewear, two models featuring blue-light filter lenses.

and a change.org petition which received 40,000 signatures called for the Coachella festival to drop him as a headliner. Gap shares slipped. The parent brand operates in the mid-market retail apparel segment and their target consumers are already squeezed by inflation. Proof positive that sometimes a celebrity tie-in isn't enough to automatically make a brand cool or profitable again.

### And now back to our regular programming

Look for more counterintuitive pairings, especially in fashion. Designers and brands gravitate toward associations with celebs, crazes and causes that boast big pre-existing fan numbers. Couture brands view content as another form of art, and issue limited editions largely sold online that encourage a perception of urgency among consumers. Limited quantities and choreographed product drops create a sense of scarcity.

The popular online game *Fortnite* released an eyewear line, with two styles featuring blue light filter lenses

that enable long-duration screen play.

The 1997 *Think Different* ad campaign by Chiat/Day for Apple started the trend of marketing individualism, though it was intended to counter the *Think* campaign run by competitor IBM. The current, oversaturated Audemars Piguet *Icons* campaign continues that thread, touting humility as the prime virtue. Moncler has paused the *Genius* ad programme, returned strategic focus to their main collection, planned a push into technical apparel, and will innovate direct-to-consumer retail. *Genius* is slated for relaunch next year with a focus on Gen Z customers.

A new interactive attraction has opened at the Legoland California theme park which enables you to build, test and race your own Lego Ferrari.

There wasn't a dry eye in automotive luxury when the cargo ship *Felicity Ace* caught fire and sank between the Azores and Portugal on March 1. Over 4,000 luxury vehicles, among them Porsches, Bentleys, high-end Volkswagen EVs and bespoke Lamborghinis, now garage two

miles below the surface of the Atlantic Ocean. It's suspected that the fire started in electric car batteries. Estimated insurance damages \$400 million, but speculation that fraud is involved. The ship rests outside Portuguese jurisdiction and underwater salvage would be costly and complicated. Showrooms across the USA thrash about to meet demand for vehicles.

You've heard of Meng culture? It translates as *cute* in Chinese. In the west, precious, cartoon-inspired designs are only meant for the eyes of children and not adults, who buy luxury to feed their hungry souls. But in Meng-influenced China, cute designs have appeal to both children and young adults. According to the Meng rhetoric, appearing pretty and harmless is the ultimate form of amorousness. This preference for childlike cuteness is the opposite of the typical ideals portrayed in western luxury advertising, which centre on maturity, sophistication, and seduction. The Beijing 2022 Games' official mascot, Bing Dwen Dwen, a Meng-ish panda wearing an icy body shell, went viral in China. Alert to

**Right:**  
Pierpaolo Piccioli's collection for Moncler Genius, which saw famous designers each do a collection for the company. The programme has now been paused.





**Left:** An immersive van Gogh experience in Paris.

**Above:** Mason Rothschild's Birkin-inspired NFT artwork, which Hermès successfully sued over.

the local preference for cuddly things, Games organizers called for 'one Dwen at each family'. In Beijing people obeyed, and stood for five hours in a slow-moving 900 ft line outside the licensed flagship store. Cuteness has become a key to local Gen Z and millennial marketing. As Meng culture extends its influence beyond China in this interconnected world, will brands that swap glam for cute have an edge in the Gen Z market?

### Intellectual property

NFT owners now seek to attach tangible value to virtual tokens. World of Women (WoW), a metaverse space, will sell licensed products like dolls, collectibles, figures, costumes and accessories based on its NFT designs, online and in brick-and-mortar stores. They're also setting up film and TV deals. Bored Ape Yacht Club opens a restaurant in LA, Bored and Hungry, a pop-up location. Food Fighters Universe announced the first NFT-backed restaurant group to exist in both the Web3 digital world and in the physical world. 'You'll be able to do things in the metaverse that you can't do in real life,' the founder said, but did not divulge details. In NYC, the Flyfish Club requires the purchase of a US\$3,400 NFT for membership.

Why seek out the real thing when you can have a location-based experience? Immersive exhibition spaces promise bespoke digital art experiences and refer to themselves as true cultural destinations. In the '60s we called this stuff *light shows*. Since its opening, French production company Culturespaces' original van Gogh show in Paris has drawn over 1.4 million visitors annually, average admission €15 per person. Animated 30 ft images from Vincent's most famous

paintings move around, synchronized to an original score. This month in NYC, their first North American spectacle opens, an immersion into the work of Klimt, in a renovated 33,000 ft<sup>2</sup> landmark building. The same company also owns Frieze Art Fair.

In Washington, DC, *National Geographic* presents an immersive experience which allows audiences to enter the tomb of boy king Tutankhamun while seated in rows of bright red VR chairs. In Las Vegas, a new escape room experience themed on the highest-grossing horror movie of all time, *It*, a popular novel by Stephen King, intends to scare the daylights out of you and your wallet. In addition to 20 interactive rooms, state-of-the-art special FX, lighting, animatronics and live actors, a retail store features photo opportunities and exclusive jaw-dropping merchandise.

### Metaverse

NFT technology has raced ahead of branding and trade mark protection. Already infringers started a land rush of trade mark claims in the metaverse. They are staking out homesteads in in-game worlds, 3D virtual real estate, virtual music theme parks and concert venues. In November, two trade mark applications were filed by third parties for Gucci and Prada logos for metaverse-related graphic applications including downloadable virtual goods, virtual worlds and clothing. A Wild West mentality prevails.

Hermès successfully sued artist Mason Rothschild after he sold an unlicensed Birkin-inspired NFT artwork for \$23,000. A 47 pp. complaint was submitted to the New York District Court. Digital dupes depict fur-covered bags shaped

like the iconic totes. The MetaBirkins bags, which retail for over US\$10,000 in the physical world were first offered at US\$42,500 but there were no takers.

NFTs depicting fashion items have sold for millions in recent months. Balenciaga and Nike experiment with virtual fashion. Questions remain about how trade mark protections for real world items will be enforced in the digital realm. Primary responsibility in disputes is divided between the platform, the brand, and the service provider.

### Social media

How does an article go viral? A profile of the singer Sinéad O'Connor in *The New York Times* by writer Amanda Hess got millions of page views in its first week of publication. While O'Connor isn't completely forgotten (she once tore up a photo of the Pope on *Saturday Night Live*), she no longer occupies the high profile she once did in popular media. Experts weighed in on the phenomenon. Articles which evoke high-arousal emotions like awe, anger, surprise and anxiety are more likely to go viral. Articles which evoke low-arousal emotions like sadness or contentment are less likely to be shared. It turns out that value centres in the brain respond to physical rewards, like chocolate and money. The same regions react when we make decisions about sharing information to strengthen social bonds. The "share versus read" gap occurs somewhere in the territory between content sharing and deep engagement. So contrary to popular belief, sharing isn't caring. It's chocolate. •

You can read the full *Global Brand Letter* online, along with back issues, at [diganzi.com/articles.html](https://diganzi.com/articles.html).

FASHION Hilos's revolutionary 3D-printed approach to footwear disrupts the model, with a more environmentally friendly approach that sees a faster-to-market time, and greater investment back into quality. **Jack Yan** talks to its CEO, Elias Stahl

# Rethinking footwear

**I**N THE 2020S, it's largely accepted that something that's sustainable and environmentally friendly can look good. Hilos (hilos.co), with its 3D-printed footwear range, comprising clogs, mules, loafers, heels and sandals, is no exception. There is a pleasing, structural and creative design to Hilos's range, with the heels and sandals catching our eye, and the materials are literally made for comfort. Order to completion takes just 72 hours.

However, it takes a slightly greater stretch of the imagination to understand how the process works.

Hilos's on-demand approach makes sense: you aren't left with unwanted inventory, which risks being wasted. The manufacturing process itself is theoretically simple, too: the 3D printer forms the thermoplastic polyurethane (TPU) parts by laser, and each part is then depowdered and cleaned. The part is then smoothed and polished, and heads off for assembly.

In Hilos's case, the insole, midsole, outsole, shank and heel are incorporated into a single, recyclable 3D piece, and this helps with the shoes' durability. TPU also allows for some flexibility and spring.

Those unfamiliar with the process

might imagine a 3D printer cutting out a shoe shape, with excess material going to waste. It's actually not the case: a Yale study examining a pair of Helm by Hilos Emmett mules, and Hilos's supply-chain partners (BASF, HP and AMT), found that over 98 per cent of material needed is recaptured, for a reuse rate of up to 80 per cent. A Hilos-only pair, one that is made exclusively by the company independently of a brand partnership, is probably even more environmentally sensible.

At the end of life, the shoes can be disassembled and fully recycled and renewed: the TPU can be ground up with no degradation and reused, and the vegetable-tanned leather can be used in other products. The wooden shoe boxes can be reused and repurposed. There's even a note inside the box that's made of wildflower seeds that can be planted.

The company acknowledges that its part costs are higher, and examining just the production of the outsole and midsole shows that 3D printing emissions are 10 to 17 per cent higher. However, once you factor in how Hilos's shoes have fewer parts (five for Hilos, 65 for a typical legacy pair), and fewer assembly steps (12 steps versus 360), the total

emissions are 48 per cent lower, even with its lower economies of scale.

Carbon dioxide drops from 21.5 kg per pair with legacy manufacturing, to 11.1 kg per pair with 3D printing, when considering cradle-to-cradle emissions; while water is reduced by an astonishing 99 per cent (over 6,000 l is saved per pair). Even with higher wages paid to its Portland, Oregon-based workforce, Hilos saves on labour costs, because of its manufacturing process. Knowing the products are made in the US, rather than in Asia, gives customers some assurance that there is a far smaller chance that unfair labour practices are at play. With overhead reduced, the company invests more into quality, and the 3D process allows for more new designs to be created more quickly.

Elias Stahl is the CEO of Hilos, coming up with the initial idea, and sought a chief creative. After being introduced by a mutual friend, Gaia Giladi stepped into the role, and the two founded the company in Portland.

Stahl says, 'I was always curious about the way things worked, which led to an interest in history and, eventually, strategy and economics. Once you're aware of



Jack Yan is publisher and founder of Lucire.

the staggering amount of waste we pay for every year, it's hard not to become an advocate for a more sustainable approach. My co-founder is the fashion designer, I'm more the technologist, and we came together around a shared passion for a more sustainable planet.'

Portland made sense as a base: 'Portland is the capital of footwear in the US, home to Nike, Adidas, UnderArmor, you name it. There's such incredible footwear talent here, we couldn't find a better home,' Stahl explains.

Stahl attended the University of Toronto and originally graduated with a BA in history with honours, but then went on to Johns Hopkins University to pursue an MA in international economics and strategic studies, graduating again with honours. This helped give him the insight to see the industry for what it was: 'It's helped me to see the entire system of incentives that frames the status quo, to explain how we got to a place where we make 24 billion shoes every year and one in five go straight to the landfill. Once you understand how you got here, you can begin to plan a way out.'

As the technologist, Stahl had a two-year stint as a VP of product for Handshake Partners. 'I was developing software for *Fortune* 50 brands to

leverage their influence for social impact. While working with some companies, like BMW or Caterpillar—huge supply chains companies—I saw first-hand the impact of how and where we make things. These brands had their heart in the right place, they were spending millions on social responsibility, but they couldn't fundamentally rethink legacy supply chains, where the bulk of their impact was.'

Putting these influences together, Stahl began seeing how he could make a change. 'Fashion retail is a really unique industry, one that is still heavily reliant on human labour while also incredibly inefficient in terms of overproduction and waste. It's also a place where the consumer has a strong voice over the governance of its supply chain.'

'Just like we began caring about where our food comes from, we're increasingly concerned about how our clothes

and shoes are made, and that's pushing brands to improve. Seeing the kind of impact we could have on this industry, as well as the growing demand for change, was what got us started.'

Having decided on shoes, he recalls: 'We went really deep into 3D printing technology, exploring new materials that could be completely recycled and new forms of shoemaking that could be easily disassembled at end of life. Throughout development we wanted to make sure we weren't just making a more sustainable shoe, but one that looked and felt better than traditional manufacturing across every standard. Otherwise, how do you replace legacy manufacturing?'

The company then faced what every



**Right:** Hilos CEO and co-founder Elias Stahl, Hilos chief creative and co-founder Gaia Giladi.



pioneer does: having to invent the process. ‘There is no supply chain, no references, and no guides for what we’re doing,’ says Stahl.

‘We spent many months just on material qualifications and even the material providers were surprised by our test results—it really shows that when you’re the first you’re advancing a shared knowledge base.’

Hilos was helped by allies such as Hap Klopp, who founded the North Face, and was its CEO for over 20 years, and Ronda Sensenig, with her deep experience with start-ups and financing them. Stahl says that Klopp has been ‘an incredible mentor and source of advice over the years as we’ve built Hilos. Above all

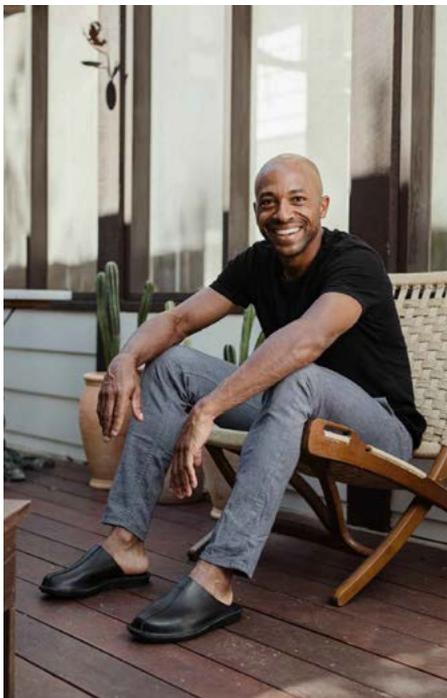
he’s helped keep us true to our culture of curiosity and humility ... Ronda introduced me to Brad Day, the CEO of Helm and our first brand partner. We learned so much from that experience and have loved working with the Helm team.’ He says they have been ‘incredibly lucky’ in the partners and supporters that Hilos encountered over the last three years.

The collaboration with Helm has resulted in durable, yet environmentally sound, Emmett mules, described earlier. The Texan company blends the Hilos process with its traditional manufacture, reducing the overall environmental footprint.

Stahl is quick to point out that it’s not just outside people who have shaped

Hilos. ‘Gaia’s an incredible designer, one of those creatives that’s able to draw on a diverse set of inspiration, from colour to architectural and interior design features. That’s paired well with 3D printing, where the designer has a much freer hand in shaping and texturing than you would with legacy manufacturing. Her ethos is always bringing something familiar to something new, and that’s been what I think 3D printing needed.’

The shoes are particularly comfortable, thanks to ‘a woven mesh of 3D-printed lattice across the entire foot bed. Three-dimensional printing allows us to engineer forms impossible to make any other way, including complex, interwoven nets that provide an incredible



**Top images:** Part of the manufacturing process, including the formation of the sole from TPU. **Above left:** The Helm by Hilos Emmett mules. **Above right:** The Anna loafer in black and olive.

spring incomparable to the urethane foams mostly used today for insoles?

Stahl is careful to protect Hilos's innovations. 'The concept of 3D printing a shoe is available to everyone, but the types of designs that make it work at scale are relatively narrow. We've engineered radically new ways to make shoes and aggressively patent our technology accordingly.'

It's not just *Lucire* who has recognized Hilos's unique, disruptive approach to shoe manufacture. At *sxsw 2022* (see *Lucire* issue 45), the company won Best

in Show and Best Innovative World Technology out of 72 entrants. 'It was an incredible honour to win our category and Best in Show, especially with the kind of talent on that stage alongside us. *Sxsw* really helped elevate our message of why how we make things matters,' says Stahl.

The next steps are to build on the range, and, in the interests of transparency, to get more research about good environmental practice out there. 'We've just launched our spring collection, which spans a closed-toe mule to a 3D

printed clog and summer sandal, and are about to announce some really exciting brand collaborations. On top of that, after working with a team from Yale University on the first environmental evaluation of 3D-printing shoes, which was released in March, we've begun working with the NYU Stern Center for Sustainable Business to go deeper into the true costs of overproduction. We're very focused on continuing to educate ourselves and our industry on what this technology could mean for new business models in fashion retail.' •

NICHOLAS PETER WILSON; HANNAH SHAE GRIMMER; RICK CORTEZ



# Free for fall

**FASHION** New York's autumn–winter 2022–3 collections had a sophistication about them, championing the idea of freedom, and, in some cases, serving as a love letter to the Big Apple itself. **Meg Hamilton** reviews some of the most notable

**R**EADY-TO-WEAR seeks to capture the world of fashion as it plays out in real-time. Ready-to-wear collections are like time capsules, seeking out everyday life, from the mundane to the risk-takers. It's about the fashion-goer on the street, the person on the go, the late-night trip to town, or the walking to work in the morning. It's a snapshot. It carries its own essence of what is happening in the world, coded in colour, shape, and how these garments make the wearer feel about themselves and the world around them.

For New York Fashion Week, the autumn–winter 2022–3 ready-to-wear collections felt cathartic. It wasn't simply the bundling up for fall in the overcoats, trenches, and jackets, everything in the fashion world right now feels so elevated. Freed from lockdown restrictions, people are willing to buy more fashion now that they're back out on the streets, and the designers of this season have taken this into their stride and emulated it in their collections. There was brash and bold, there is playful and elegant. There was the breaking of gender binaries, and a push for uniqueness in styling, shape, and colour. We haven't just broken down the physical walls around us, we're breaking down the subversive, artistic walls as well. Pure creativity flowed like a vein through all of these collections.



SLAVEN VLAŠIĆ



## Tory Burch

The fall 2022 collection by Tory Burch explores how lockdown restrictions have made the world of fashion and fashion-goers hungry to take more risks and get creative with their everyday attire. Set in Manhattan under pulsing red neon lights, this collection was exuberant and daring. We loved the voluminous jackets, the tech-knit jackets matched with high-waisted, tapered pants. We enjoyed the mix of sports-like cuts, the patterns, and the crisp mixes of reds and blues and yellows. We loved the overcoats with the slash of a dark belt across the waist. This collection had a real sense of world-building, this effortless, cool air of confidence and boldness. It was so utterly believable and enticing.



## Peter Do

Sophisticated with an edge, the fall 2022 collection by Peter Do was a monochromatic, majestic feast. Narrowing his palette down to just four colours—white, black, camel, and grey—Do's colouring was just as sharp and crisp as his skilful tailoring. We adored the bold waistcoats elongated at the ankles, the double-faced coats, and the colour-blocked suits. Everything

came together in this collection, capturing Do's meticulous and masterful eye for styling. We also loved his breakaway from tailoring with the long-pleated skirts and the A-line long dresses. There was a sense of harmony in this collection, a labour of love so finely crafted and executed.



## Proenza Schouler

Elevating their collection by hosting it in the striking Brant Foundation exhibition space and having a violin quintet performing an original composition by Earthater while the models came down the catwalk, the fall 2022 Proenza Schouler collection by creative directors Lazaro Hernandez and Jack McCollough was a lavish affair. With corseted silhouettes, strapless, voluminous dresses, and exquisite tailoring in the suits, jackets, and coats, this collection was effortlessly editorial and sophisticated. Set in rich earthy tones with vibrant touches of purples and reds, this collection had the perfect balance between subtle and bold.



## Altuzarra

Joseph Altuzarra leaned into earthy and otherworldly roots for his fall collection. There was a fantastical narrative running as an undercurrent to this collection, Altuzarra envisioning the story of a sailor seduced and transformed into a mermaid as his muse. This vision was realized in a pair of dresses with metal sequins, and a cropped cardigan and maxi skirt combination made to look like the scalloped patterning of fish scales. We also loved the use of high, shearling collars in this collection, shrouding the models' necks and giving off this air of majesty. We also saw military-inflected outerwear, knitted dresses, and dip-dyed cashmere.





## Coach

Coach broke up their ready-to-wear fall collection into smaller capsules this year, focusing on capturing what everyday fashion choices look like in 2022. These models certainly looked like they were ready and on-the-go, caps pulled low over their eyes as they came down in their fleece-lined, camel coats and skirts. There were baby doll dresses, corduroy wrap skirts, and

'70s-style chevron puffers. There was a sense of ease with the collection, the casualness of a knotted flannel shirt around the waist, boxy shade glasses, and graffiti graphics by Mint & Serf on upcycled leather pieces. This collection felt down-to-earth but still carried that essential edginess. It was a perfect balance of familiar and new.

## Gabriela Hearst

Designer Gabriela Hearst continued the important discord surrounding gender on the catwalk for her fall 2022 collection. Here, there were no binaries when it came to assigning garments to silhouettes. This collection celebrated the new and exciting wave of androgynous models that have been taking over the fashion world recently, and we adored it. We also loved the tonal colours in this collection, the muted splashes of yellow and orange that popped amongst the dark and cream shades. We loved the botanical-dyed, knitted cashmere sweaters, the trenches with leather and silk crêpe de Chine storm flaps, and the double-breasted suit made from sportswear wool.





## Carolina Herrera

Playful yet elegant, the creative director of Caroline Herrera, Wes Gordan, showed a collection that gave us both sides of the coin. There was a luxurious quality to this collection, a simply stunning array of party dresses with corseted bodices, embroidered jumpsuits, and mixes of blouses, jackets, and coat dresses, all of which carried a nod to Mrs Herrera herself. We also loved the use of tulle, the metallic sequins, and the whimsical florals. All of this was styled in bold strokes of reds, purples, and blacks, with sometimes those static hints of blues, pinks, and greens to draw out those dimensional shapes and patterns.



# Brandon Maxwell

The fall collection by Brandon Maxwell was a heartfelt and personal one. Opening with a short film and recording, Maxwell shared with us his grandmother's battle with Alzheimer's and pays homage to her as the origins of his passion for design. This collection was a beautiful collation of motifs. We adored the blanket shawls, the antique jewelry, and the flowers on the garment worn by Karlie Kloss, taken from a painting that Maxwell's grandfather made for his grandmother. We also loved the plush colouring, veering towards the darker colours. Dark browns, reds, and blacks, and then a mix of metallic-like whites and creams that carried a certain luminous sheen. •



# Brooke Burke's go-to gear

FASHION **Elyse Glickman** attends a fun day with TV host Brooke Burke and guests, and discovers the lightweight yet stylish Baggallini designer bags

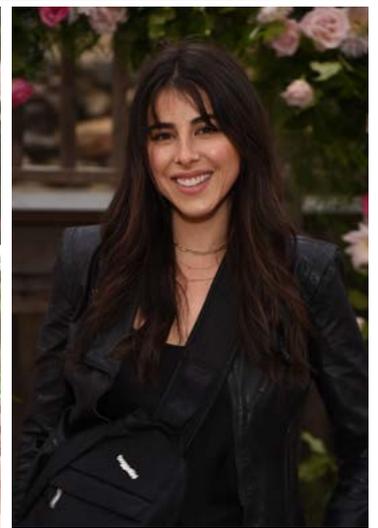
**D**ESIGNER BAGS and totes are heavy on style, but they can also be a little too heavy for travel, outdoor activities or a supermarket run. This is one thing New York-based company Baggallini continues to address with its latest

collection made from lightweight water-resistant fabric in a range of colours and patterns.

A cavalcade of *Dancing with the Stars* personalities and current Baggallini president Devin Pike introduced the new-



Elyse Glickman is US west coast editor of *Lucire*.



STARTRACKS PHOTO



## *Baggallini was founded by two flight attendants who understood fashion and function*

est styles at Calamigos Guest Ranch in Malibu, Calif. The venue perfectly encapsulates the Baggallini mission with its creative fusion of rustic style, manicured gardens and chandeliers hanging from the trees, especially for an exclusive yoga class for VIP guests followed by a press dinner hosted by Brooke Burke and Devin Pike.

In addition to Peta Murgatroyd, Jenna Johnson, Baskin Champion, Emma Slater and Daniella Monet, busy journalists and tastemakers were invited to pick out a perfect piece for their

upcoming adventures, have it monogrammed and pick out a coordinating strap for additional personalization.

Although Pike addressed the crowd with the latest developments in the company's long-term commitment to charities and career opportunities for women, we love the fact that the company was founded in 1995 by Ann Simmons and Dixie Powers, two enterprising flight attendants who understood the importance of combining fashion and function. With world travel making a comeback, the new pieces and indispensable Bag-

gallini classics remind us to keep things light even when our bags have to do the heavy lifting.

Both Baskin Champion and this writer selected the Fifth Avenue Weekender Bag (US\$148) while *Dancing with the Stars* pro Emma Slater and actress Daniella Monet (and *Lucire's* Jody Miller) chose variations of the Medium Sling, available in black, grey or navy (US\$70). •

For more information, visit [www.baggallini.com](http://www.baggallini.com).



# Born to be wild

BEAUTY Industry veteran Amy Zunzunegui tells **Jody Miller** about her journey from Urban Decay exec to the launch of Wldkat

Jody Miller is a correspondent for *Lucire*.

**A**MY ZUNZUNEGUI was born a rebel. Not so unusual in and of itself, rebellious souls are born every day. What set Zunzunegui apart from is that she had the cognizance and determination (and some well-timed serendipity) to channel her renegade spirit into a success-

ful career as a beauty industry trailblazer.

A restless California college graduate of the late '90s, Zunzunegui craved a job that tapped into her kinetic creative energy and desire to be part of something innovative and culture-shifting, or as she puts it, 'I wanted to work for

a cool company.' At that time, action sports were more her thing, but a quick peek at the backside of an Urban Decay eye shadow changed her life (and the make-up world) forever—she discovered the quirky start-up brand was located in southern California, practically in her



backyard. A mailed résumé and three weeks later, Zunzunegui became part of the Urban Decay team of beauty outlaws for 20 years where she became a senior executive and mastermind of such make-up icons as the 24/7 Glide-On Eye Pencil.

In true rebel spirit, Zunzunegui felt the urge to break free after two decades to create a skin care brand that integrated everything she is passionate about: sustainability, originality, efficacy, affordability and inclusivity. Vegan, cruelty-free, consciously harvested and packaged, Wldkat launched pre-pandemic in 2019 with five products that merged tried and true ingredients such as vitamin C and hyaluronic acid with newer players (though not necessarily new ingredients) such as patchouli, orchid stem cells, and snow mushrooms.

Even a cosmetics industry veteran like Zunzunegui, however, experienced the ups, downs, and zig-zags of a skin care start-up and the changes and redirections in the process. The packaging was revamped, and, voilà! Wldkat debuted at Ulta, and most recently, at Target, in early 2022.

We had the great pleasure to speak with Amy Zunzunegui about Wldkat, UD, and what it takes to launch an indie beauty brand.

**Lucire:** How did you manifest the rebel image in cosmetics? Why do you feel it resonates with so many women?

**Amy Zunzunegui:** Urban Decay was founded as the antithesis of mainstream, which is why I think so many people were attracted to the brand. It was fresh and different and didn't feel like everything else sitting on the department store

beauty counters. That was the reason I was personally drawn to UD as it felt like it spoke to my personality, style and attitude. As UD evolved and grew, we always made sure to keep the edge that continued to set it apart for so many years. Even today with Wldkat, my main mission was to make great skin care formulas at an affordable price, but with an attitude and energy that didn't feel like everything else in the market. In a small way, this brand lets people break free from their daily norms which is exciting.

**You were an integral part of UD and the development of many iconic products and the UD image. How does Wldkat represent today's beauty aesthetic?**

Yes, I was at UD for 20 years and it was absolutely amazing to be part of that journey. Obviously, Wldkat sits in the masstige skin care space versus prestige colour so already the energy is different. Personally, I have never been drawn to traditional beauty norms. I always liked things that were just a bit off, from products and packaging to models, and I believe showing real humans with real



skin is extremely important. Being aspirational as a brand is important but allowing the customer to see themselves in it is even more valuable.

**How long did it take to develop the WLDKAT brand? What advice would you give up-and-coming entrepreneurs?** Developing the brand from the very first concept to five products launching on our site took well under a year. I am told by the suppliers that I am quicker than



most. What I think it comes down to is knowing what you want and being able to make a decision. That is the majority of the battle and the advice I would give someone entering this space. It is extremely crowded and noisy and it seems like there is a new brand launching every single day. So you have to be thoughtful about how you differentiate your brand from the others but still come across as relatable and attainable. It is not easy. Start small and start on social first, that would be my advice.

**How did you develop the formulations? How are you keeping the consumer cost so affordable?**

Believe it or not, I didn't work with any of the same labs and manufacturers for Wldkat formulas that I worked with previously at UD. I really wanted to start this all from scratch. When I work on formulas my goal is to be very collaborative with the formulators as they are the magicians. I give them direction, inspiration, guidance on what I want the formula to do, feel like, etc., but then step back and let them do their jobs. In terms of the cost, we set a target cost from the onset and push hard to keep it there. A lot of the time the cost goes up due to extraneous factors like the current increase in freight so we do have to have some flexibility.

**Is expensive really better? If not, why?**

This is a tricky question. The old adage of 'You get what you pay for' applies to a lot of things in life, but not necessarily to beauty products. Part of this is due to packaging costs and also due to overhead. At Wldkat, we use very inexpensive packaging because I wanted to put the money into the actual formulas. For instance, our boxes do not have any coatings or special treatments on them because I know the customer is going to throw it in the trash moments after opening that product. Most of our components are lightweight to limit our carbon footprint. Better for the customer's bank account and better for the environment.

**Can you describe the Wldkat ethos?**

At Wldkat, we always want to bring the unexpected. If most brands are going left, then we go right. For instance, niacinamide and retinol are in so many formulas, and they do work! But our goal is to provide something different in the market. We search for interesting ingredients and then pair them in unexpected ways, while always keeping efficacy and getting that glowing skin in mind. The packaging always has to be fun and sexy

and not feel like skin care per se. I want the customer to be proud to put Wldkat products on their shelves.

**What's in the future for Wldkat?**

We will forever be looking for interesting ingredients that come from the earth because those ingredients can do amazing things for all parts of our bodies. But we also believe in pairing those ingredients with modern technology to get that sought-after glow. We sit in this place where those two concepts meet which is pretty interesting. I don't think technology or man-made ingredients are all bad. It is how you source them and use them that is critical.

**What's your favourite product and anti-ageing skin care advice?**

I cannot pick! Honestly, my favourite product is the one we haven't launched yet. Otherwise, it should never make it to market. •

You can read more about Wldkat at [www.wldkat.com](http://www.wldkat.com). Follow Wldkat on Instagram at [@wldkat\\_skin](https://www.instagram.com/wldkat_skin).



BEAUTY Clinique begins to redress the balance in the metaverse with six NFT creations by three make-up artists



# Make-up for the metaverse

**C**LINIQUE has launched a make-up NFT campaign, *Metaverse More Like Us*, in association with Daz 3D, the creators of one of the world's most inclusive NFP (non-fungible people) collections.

Real make-up artists have created looks for the NFPs: Tess Daley, Sheika Daley, and Emira D'Spain.

The beauty brand explains that only 20 per cent of metaverse users and crea-

tors are women, and less than 16 per cent of all NFT artists are female. NFTs with avatars of colour and disability are valued lower than white avatars, according to *ArtTactic*.

Each of the make-up artists created two looks, using Clinique products. Of the two looks, one is fantastical and the other grounded in reality.

Daley focused on the 'edginess and graphic elements that tie into the ombre

technique', Daley referenced nostalgia, with one look inspired by an animated 1980s TV series, and D'Spain 'tapped into the duality between the feminine and bold touch points'.

The NFT make-up drops will be offered to 1,968 randomly selected avatar NFP collection holders, says Clinique.

The company will use Polygon to verify Ethereum. •



Dress: Bibian blue (@bibianblue)  
Shoes: Stradivarius (@stradivarius)  
Bracelet: Fernando Rodriguez  
(@Fernandorodriguezdesign\_)



## THEATRE OF LIFE

PHOTOGRAPHED BY **PEPOLANZONI** @PEPO.LANZONI  
STYLED BY **LAIA BLANCAFORT** @LAIA\_BLANCAFORT  
MAKE-UP BY **AINARA MATIAS** @AINARA.MUA  
MODELLED BY **MILAGROS ARRIAGA** @MILIARRIAGA/@SIGHTMANAGEMENT  
PHOTOGRAPHY ASSISTED BY **OSAMA AHDI** @OSAMA\_AHDI

SHOWROOMS: **MARC JUAN COMUNICACIÓN** @MARCJUANCOMUNICACION  
AND **NN PRESS** @NN\_PRESS  
PHOTOGRAPHED AT THE TEATRE GREC IN BARCELONA





Jacket: Rehtse  
Shoes: Bosanova (@bosanova)  
Belt: Carolina Herrera (@carolinaherrera)  
Necklace: Pdepaola (@pdpaola\_jewelry)

Skirt: Jorge de Álvarez (@jorge\_de\_alvarez)  
Shoes: Stradivarius (@stradivarius)  
Necklace: Fernando Rodríguez (@fernandorodriguezdesign\_)  
Earrings: Fernando Rodríguez (@fernandorodriguezdesign\_)  
Ring: Daniela Millán (danielamillanofficial)



**Opposite page**

Blazer: Loreine (@loreinefashionbrand)  
Socks: Gucci (@gucci)  
Shoes: Stradivarius (@stradivarius)  
Necklace: Fernando Rodríguez (@fernandorodriguezdesign\_)  
Earrings: Nina Ricci (@ninaricci)





Elyse Glickman is  
US west coast editor  
of *Lucire*.

VOLANTE One-of-a-kind five star hotels in Toscana and Milano show how refurbishing and re-imagining can result in an urban retreat that's far more exciting than the sum of its parts, writes **Elyse Glickman**

PHOTOGRAPHED BY THE  
AUTHOR

# Repurpose, restore, revitalize

**T**HERE WAS SOMETHING SO healing about how we spent the last couple of years. We lounged in our py-jamas, brushed up on our cooking skills, rethought our living spaces, and treated ourselves to a little more self-care. While we had to put our wanderlust on the back

burner, it was nice to turn our thoughts to things other than fashion and going out and socializing for its own sake.

That said, with our revamped closets, homes, and mindsets, we are ready to get back out and explore, visit our favourite cultural spots, discover new ones and

reignite our wardrobes, but with a fresh pair of eyes. It turns out that several hoteliers in Italy were doing the exact same thing during the pandemic period in creating a built-in lifestyle unique to their home-away-from-home. Each property represents a different vision of the Italian



**Opposite page:** Tornabuoni street scene. **Above, clockwise from top left:** The Duomo in Firenze. View from the Antica Torre di via Tornabuoni. The hotel's façade. Obelisk with Santa Maria Novella Facade and Bell Tower in Firenze. A suite in the Tornabuoni.

good-life in its décor, food offerings, and amenities, underscoring that there's a kind of luxury for every taste, occasion, and travel style.

**Firenze: Renaissance romance v. masterful modernist minimalism**

If you've ever dreamed of experiencing a 21st-century version of what one of Firenze's great families may have enjoyed, Antica Torre di Via Tornabuoni (www.tornabuoni.com) more than fulfils the requirements. The former private villa in its newly reinvigorated state (completed during the pandemic) offers a full-on Florentine immersion that shows cosy can coexist with chic. The location (the physical and cultural centre of Firenze) and the mid-13th-century building's conversation-starting pedigree (built by

the Guelf-Ruggerini family and owned by the Gianfigliuzzi family) are two of most important selling points. However, it's what the current management has done to make the property relevant to 21st-century travellers that makes it worth checking into whether you are travelling on business, pleasure or some mix of both.

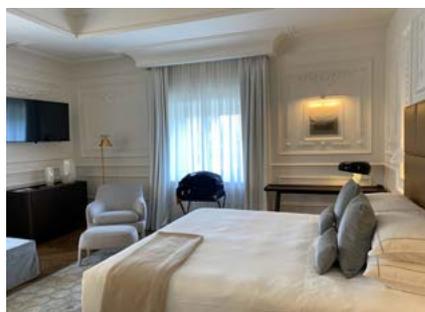
Antica Torre di Via Tornabuoni neatly falls in between a relaxed but impeccably homely boutique property and an opulent historic landmark that embodies the city's gilded history. Under the direction of interior designer Angelica Frescobaldi and her team, its striking ambience is achieved by giving each room and suite its own personality. There's a certain genius to the way Frescobaldi puts the curated and restored furnishings

and artefacts into a context that both avoids fussiness and "rustic chic" tropes that don't quite fit a major city setting. The colour scheme is dominated by muted moss greens and pinks that read as appealingly neutral when set against the natural wood floors and the buildings and bridges of the Arno River outside.

To elevate larger suites to a "modern" luxury look without trying too hard, Frescobaldi uses simple wrought iron four-poster beds and then jazzes things up with eclectic decorative items set into the library walls and velvet chaises longues. Common areas and all private rooms have high ceilings and fresh flowers interspersed with well cared-for antiques from Italy and other parts of the globe (as we could imagine original and earlier owners may have had it) and



**Top:** Firenze by night. **Other images:** At the Domora Palanca. **Opposite page:** Viareggio and the Hotel Plaza e de Russie.





spacious bright bathrooms etched out in marble. Wifi, up-to-date electronics and entertainment devices, organic skin care toiletries and good heating complete a modern traveller's necessities. And on top of that, you can enjoy a complimentary breakfast with one of the best 360-degree views in town.

The full-service restaurant, opened spring 2022, is just as meticulously thought out. The many classical Florentine dishes have been subtly updated with the still-important farm-to-table touches people crave when they plan a visit to Toscana. The restaurant staff assures that simple can be bold and luxurious.

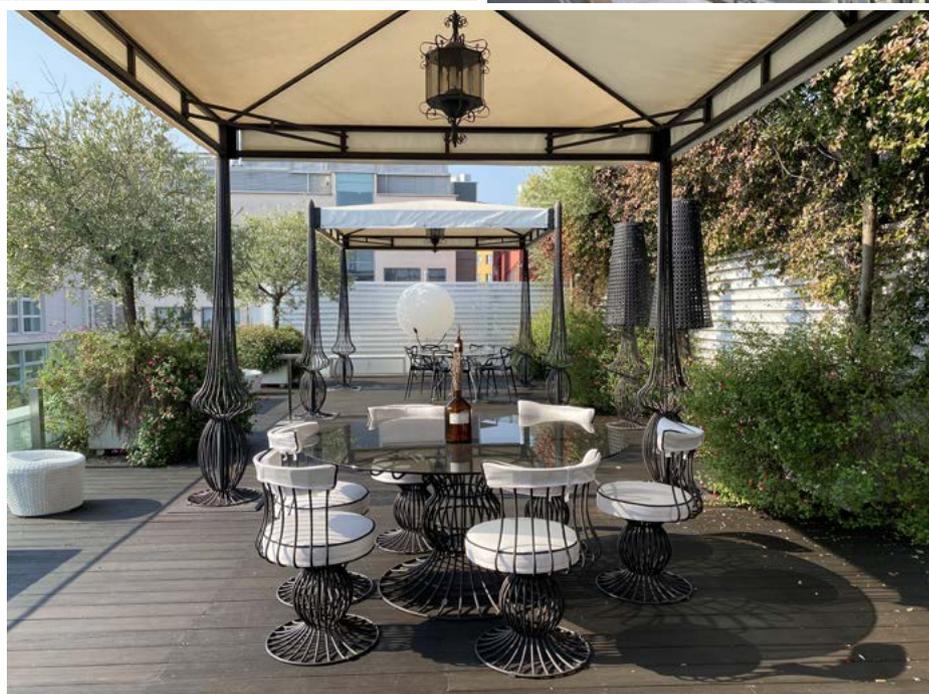
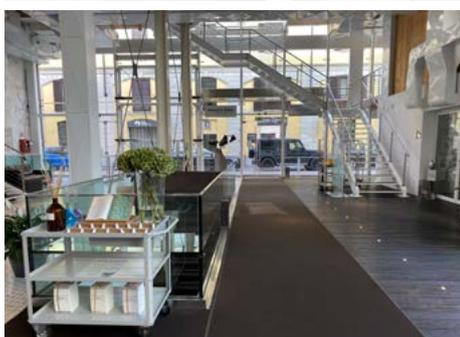
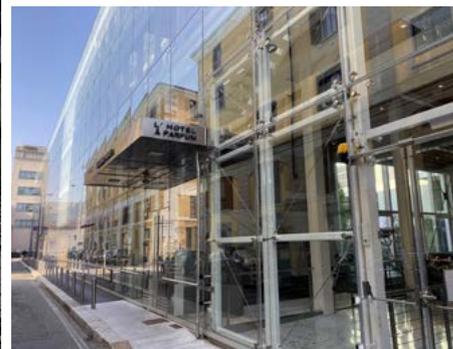
Although Italy's top premium retailers are steps away (Ferragamo has its flagship and museum right across the street), as are the Ponte Santa Trinita, Ponte Vecchio, the Duomo, several other significant churches and some of the most

important museums in Europe (Uffizi Gallery, Accademia Gallery and the Pitti Palace), the Antica Torre Tornabuoni is also an ideal locale for those wanting to explore the trendier, artier and quieter areas such as Santo Spirito that will satisfy guests who love to walk the city or plan to enjoy it as a local would.

Dimora Palanca ([dimorapalanca.com](http://dimorapalanca.com)), which opened in summer 2021 under its new banner, epitomized modern luxury back in the 18th and 19th centuries and was restored to a new aesthetic and standard harmonious with modern tastes. Given that in earlier times, this private villa was a destination for artists, musicians and a variety of creative minds, architect Stefano Viviani and noted hotelier Laura Stopani preserved that spirit, while making it open and airy for visitors looking for a crisp urban oasis. Fifty pieces of contemporary art by Tuscan artist Paolo

Dovichi punctuate the loft-like spaces, while a spectrum of whites, ivories and greys act as a blank canvas that Stopani clearly intends to help her trend-setting guests make Firenze their own.

Having the Santa Maria Novella train station a quick 10 minutes away by foot is a luxury many busy executive guests will appreciate. However, Stopani's now-completed answer to bohemian chic matches up with nearby neighbourhoods that are themselves undergoing a renaissance. The public rooms and spaces, meanwhile, all but invite guests to lounge, relax and reflect on new ways to enjoy Firenze, from the bold, sophisticated games room to the polished bar that feeds into the property's lobby restaurant, and spills out to the courtyard (a rarity among downtown Firenze hotels) and the quirky but sleek backdrop of the subterranean Mimesi restaurant (the



villa's original kitchen). Even with the care put into creating a thoroughly modern expression of Florentine luxury and attention to detail, Viviani made sure to preserve the villa's historic character.

Fine dining restaurant Mimesi, located in the villa's original subterranean kitchen, completes Dimora Palanca's sensory experience through full dishes and *amuse-bouches* whose flavours, shapes, textures and aesthetic inventively mirror the décor. Head chef Giovanni Cerroni and his team mostly succeed in their efforts to create inventive dishes uniting locally sourced ingredients, showmanship in the presentation, and a mix of

northern and southern Italian techniques and influence. You can also see and taste other ways his past experiences around Italy, Spain and elsewhere are pushing regional Tuscan cuisine forward.

Although the Dimora Palanca may be a little further away from Firenze's cultural centre, the hotel's size and location embodies the desire of the sophisticated and experienced traveller to live like a local. In addition to exclusive tours of Firenze's great museums and colourful history, the concierge offers guided tours with renowned experts to enrich the guests' familiarity with the city. There's everything from a Ferrari driving

experience and bespoke luxury shopping tours (leather workshops to jewellery makers, sculpture studios, ceramic artists, shoemakers, bookbinders, papermakers, textile designers, shoemakers, inter alia), to specialized tours dedicated to wine tasting, cooking, local restaurants, architecture, light adventure, wellness, and more.

The hotel itself doubles as a contemporary art gallery with pieces and custom furnishings from regional and international talents. The newly opened Orangerie, once a separate greenhouse housing the villa's plants during in winter, extends that opportunity to



**Opposite page:** The Navigli neighbourhood and the Magna Pars—l’Hôtel à Parfum. **This page:** Experience the fragrances for yourself at LabSolve.



collaborated with local art galleries and artists for distinctive décor and moved the restaurant from the top level to street level. He brought Michelin-starred chef Luca Landi on board Ristorante Lunasia—a name that means *serenity* in the Etruscan language—and the sophisticated Maki Maki bar, both with inviting contemporary art and a mid-century modern mood wrapped in a playful jewel-toned colour palette. As the word *Asia* is embedded in it, it is worth noting it offers many original, globally inspired items balancing western and eastern flavour profiles and presentation. While a tasting meal at the chef’s table in the kitchen is a great way to impress colleagues and associates, the main restaurant offers plenty of inspiring things to charm your companion on date night.

The astute and approachable hotel owner (and proud local resident) Madonna multi-tasks as a knowledgeable and honest resource for how to best enjoy Viareggio, and in time, here’s hoping his warmth will rub off on the front desk staff. He’s quite adept at intuiting what restaurants and attractions will appeal to individual guests and groups, and clearly believes honest recommendations and assessments of regional destinations will make for a more interesting stay.

Brilliant turquoise and ruby are punctuated with black, white, and metallic accents in the 33 rooms and 11 suites, with dark woods offsetting the sharp overall look. Ristorante Lunasia and some of the public areas are set off with fresh leaf green and jade furnishings. The interior design and restored exterior remind those who may be there for a business retreat that if they are not visiting Viareggio on vacation, they owe it to themselves to carve out time to enjoy a place that has been a delightful escape Italian couples, friends and families for decades.

Other unique features include two penthouse suites with private terraces and stunning views of the sea, Cinque Terre and Apuan Alps, artisan chocolate

families and small business groups while ensuring the main building’s ambiance remains quiet and sophisticated. Private details tying the hotel’s sensory package together include the walled courtyard garden set off by its fragrant jasmine plants and seasonal flowers; state-of-the-art soundproofing, large en suite bathrooms with marble interiors, large whirlpool bathtubs and chromatography rain shower heads; top-tier Simmons mattresses; luxury bathroom amenities by Florentine perfumer Lorenzo Villoresi, and pretty linen accents.

### Viareggio: fewer crowds mean more authenticity

Lucca is often described as a mini-Firenze with its artisanal shops and exquisitely designed churches, all nestled perfectly into its mediaeval walls set into an expansive park. With its visually striking character, it’s not a surprise that as tourism is returning to Italy in force, so are the tourists. As far as Toscana goes,

however, who can blame them, with the incredible fashion, leather goods, jewellery, outdoor dining, gelato galore and more in such a unique setting?

On the other hand, any traveller or meeting planner wanting a base away from crowds and distractions will appreciate what the Atlantic Ocean beach town Viareggio has to offer: a truly local scene, a laid-back ambiance and close proximity to Lucca, Pisa, Cinque Terre and other popular destinations by bus, train or a rented car. The Hotel Plaza e de Russie, the city’s oldest hotel (dating to 1871, and in 1900 a popular hangout for literary figures and Russian royalty), is now a stylishly ideal place to take advantage of this city’s distinctive setting and unhurried pace.

After more than a year of major renovations, the hotel reopened this year under the ownership and management of Salvatore Madonna as a Relais & Châteaux property. To bring the hotel fully into the 21st century, Madonna



**This page:** Restaurant Da Noi In.

and champagne after check-in, locally crafted organic bathroom amenities, and free wifi.

### Milano: scents, sensibility and sustainability

Navigli is Milano's current "it" neighbourhood, a quick tram or train ride from the Duomo, and the oft-photographed Quadrilatero della Moda of shopping, museums, chain stores and throngs of tourists. While it has the youthful vibe and artist-chic found in formerly industrial neighbourhoods in major cities around the globe, it's not every day that you'll find such a district that has reinvented itself, wholly defined by the stylish and tech-savvy locals who live, work and play there. It is both photogenic and approachable, while also tapping into the current sustainability *Zeitgeist*.

Magna Pars—l'Hôtel à Parfum ([www.magnapars-suitesmilano.it](http://www.magnapars-suitesmilano.it)), six minutes' walk from the Porta Genova subway stop and tram hub serving as the neighbourhood's gateway, sparkles as its anchor. Unlike other five-star hotels which have adapted their properties to fit the buildings they've taken over, the Martone family—one of the most important names in fashion and lifestyle not everybody knows, but should—has done the opposite by developing a hotel (part of the Small Luxury Hotels of the World) that's not only inspirational but also aspirational on so many levels.

The structure is strikingly modern, and it's probably no accident that it looks a little bit like a high-tech greenhouse. It has several sexy, sustainable bells and whistles worked into it—from move-

ment-driven lighting to water filtering, an art curation programme and boundary-pushing cuisine at Restaurant Da Noi In. However, it also celebrates the building's past as a perfume factory, with LabSolue as one of its marquée attractions along with the restaurant, working herb garden and rooftop event space.

Inside the hotel, LabSolue is the latest chapter in the storied history of the Società per l'Industria Farmaceutica e Cosmetica Istituto Farmaco-Biologo, founded in 1945 by Vincenzo Martone, who would later win an Academy Award for his innovations in the industry. Future generations of Martones would expand the company to include Marvin, which launched in 1970 and established itself as a formidable contender to France's one-time monopoly of the fragrance industry. Through the decades, fragrances for Gucci, Blugirl, Blumarine, Dsquared2, Gianfranco Ferré, Laura Biagiotti, Pomellato and Trussard as well as its own Marvin line were produced in the building.

Under the watch of Giorgia and Ambra Martone (the third generation in the dynasty), the factory moved outside of Milano so the original building could repurposed into the ambitious hotel around 2013, which in turn, was revitalized and reopened in 2021. The building's legacy is gorgeously maintained in the LabSolue space, where individuals, families and corporate groups can have custom fragrances developed with an assist from the on-site perfumer. LabSolue's alluring candles, reed diffusers and lush toiletries, meanwhile, are on full-sensory display in each of the rooms and suites. This is also testament to the Martones'

aptitude for brilliant marketing.

Other exclusive features include a garden courtyard flanking plots where several botanicals used in the perfumes are cultivated; a gym equipped with the latest Technogym machines; fitness classes; and the spa, all exclusively for the use of the guests. As the various lush, covetable fragrances would suggest, the 60 guest rooms and suites are inspired by botanical plants. They are open, airy and modern, either overlooking the fragrance garden or the Navigli neighbourhood's lively's expanse of cafés and shops. The furnishings are both functional and fashionable to the point where you could stay inside the whole time and feel like you've experienced Milano as a local would. While there are some large, easily adaptable spaces, there's also the Biblioteca, which holds some of the hotel's most interesting artwork and serves as a living room for guests visiting with friends or hosting informal gatherings. •

### Address book

#### Firenze

##### Antica Torre di Via Tornabuoni 1

Via de' Tornabuoni, 1,  
50123 Firenze  
39 055 26-58-161  
[www.tornabuoni1.com](http://www.tornabuoni1.com)

#### Dimora Palanca

Via della Scala, 72,  
50123 Firenze  
39 055 03-17-816  
[dimorapalanca.com](http://dimorapalanca.com)

#### Milano

##### Magna Pars—l'Hotel à Parfum

Via Vincenzo Forcella  
20144 Milano  
+39 02 83-38-371  
[www.magnapars-suitesmilano.it](http://www.magnapars-suitesmilano.it)

#### Viareggio

##### Hotel Plaza e de Russie

Piazza d'Azeglio, 1,  
55049 Viareggio  
39 0584 44-449  
[www.plazaederussie.com/en](http://www.plazaederussie.com/en)

A look back at our archives, 15, 10 and 5 years ago

# Glancing back



## 2007

WITH THE WORLD'S most renowned textiles manufacturers at their doorstep, Italy always produces the most beautifully textured

pieces, and this season was no exception. Luxurious silks featured throughout, in both skirts and blouses, creating feminine delicacy in even the more structured designs. Traditionally common materials such as jersey and cotton knits were given a streetwise edge with tie-dye detail and funky cuts. As autumn-winter collections always bring, woollen knits were also prevalent, but sleeker and finer than we have previously seen, Blumarine's knitted opera gloves further illustrating wool's transition from the expectation of Nana's hand-knitted jumper, to fine jersey dresses and close-fitting comfort. —S. MITCHELL: 'Milano, the leader', *Lucire*, July 8, 2007

Above: Kate Spade's collection shown at New York Fashion Week for autumn-winter 2017, held at the Russian Tea Room.

## 2012

IN MAY 2012, Gaultier was a member of the jury for the main competition during the Cannes Film Festival, making it the first time a fashion

designer would be involved. He stuck with the film industry's vibes and designed his new collection following the theme of movies, and one in particular which screened at Cannes, called *Confession of a Child of a Century*. The film featured Pete Doherty, who made his film debut as a nineteenth-century character. —L. CRISTALL: 'Couture's celluloid inspirations', *Lucire*, July 16, 2012

## 2017

KATE SPADE'S collection at the Russian Tea Room, under the clear crystal chandeliers and a bright red backdrop, explored the glamour of Paris in the

1920s, influenced by icons such as Louise Brooks and Josephine Baker, and *Le Coquelicot*. Brooks and Baker emerged as liberated female figures with their bold looks and stunning personalities. *Le Coquelicot*, French for *The Corn Poppy*, is a 1919 Fauvist painting by Kees van Dongen, featuring a colourful, wide-eyed woman, with a slightly eerie, garish appearance, and a thin frame which we might associate with the flappers of the decade to come. —L. CRISTALL: 'The end of convention', *Lucire*, July 30, 2017

# Celebrate



**More electric** Mercedes-Benz has recently committed to growing the luxury end of its range, and dropping some of its compact lines. One that's continuing into a new generation is its successful GLC crossover, all models with hybrid powertrains, ranging from mild hybrids to plug-in models. Air suspension on high-line models enhances comfort, four-wheel steer is an option, and new suspension means the GLC grips the road better than its predecessor.

# 07

There's a celebratory theme to this month's luxury selection

## City tributes

Carl F. Bucherer, the Lucerne watchmaker, has released its Heritage BiCompax Annual Hometown Edition for 2022. There are 16 models, each showing a different city, represented by an engraving on the back of the case. On the front are gradient dials (silver in the centre, going to darker shades toward the outer rim), and five available colours (yellow, brown, burgundy, green, and mint). The hands are rhodium-plated, there is a chronograph seconds' hand, a tachymeter scale, a big date aperture at the 12 o'clock position, and the month indicator between 4 and 5 o'clock. Represented cities are Lucerne, Basel, Berne, Genève, St Gallen, Zermatt, Zürich, Wien, Paris, Berlin, München, Beijing, London, Mumbai, New York, and Tokyo. Each is limited to 88 pieces, with the exception of Beijing, which has an edition of 188 pieces.



## Sarthe inspiration

The Outlierman (see *Lucire KSA* August 2020) has inked a licensing agreement with the prestigious 24 Heures du Mans car race, debuting its first items: three driving gloves named for points along the Le Mans race track. The Arnage, Mulsanne, and Tertre Rouge gloves spearhead a wider collection that will include ties, pocket squares, silk and cashmere scarves, leather helmet bags, wallets, and swim shorts. The gloves are 100 per cent hand-made in Italy. The Arnage has intricate rock-and-roll stitching, the Mulsanne has contrasting waxed thread sewn into its soft nappa lambskin, and the Tertre Rouge feature the official Le Mans logo.



## Logomania

Logomania is back in a big way at Chanel, with its Wanted range. Each one of the six limited editions plays with the Chanel logotype. The J12 Highly Wanted is an all-black watch with the logotype on the bezel and dial. The J12 Wanted de Chanel watches are available in 38 mm and 33 mm models, each reinterpreting the word Chanel in a different way; the former allowing the letters to take pride of place without disturbance from the usual markers on the dial, while the latter piles on multiple, smaller appearances of the word, white on white. The Première Wanted de Chanel uses the six letters as chains in a bracelet, while the Boy-Friend Wanted de Chanel sees the six letters in metal, rivetted to the leather strap. Finally, the Code Coco Wanted de Chanel adopts a similar idea of letters on the leather strap, but as the face of the watch is quite small, the word becomes more dominant.



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