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02

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Allover
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FROM THE EDITOR...

Dear Readers,

This August feels different. With this edition, CP Magazine reaches a milestone that once seemed almost impossible to imagine: our **200th issue**.



Two hundred issues mean far more to us than a number on a cover. They represent sixteen years of stories, conversations, photographs, ideas, late nights, deadlines, challenges, reinvention and, above all, an extraordinary journey shared with our readers. Since our very first issue, CP has continued to evolve, but the purpose has remained the same: to create a platform that celebrates people, creativity and the stories worth discovering in Kuwait and beyond.

None of these 200 issues would have been possible without the people who became part of them. To every cover personality, interviewee, contributor, photographer, writer, designer, artist, partner, advertiser, client and member of our team, past and present, thank you. And most importantly, to our readers who have picked up the magazine, turned its pages, followed us online, shared our stories and grown with us over the years: **this milestone belongs to you too**. Your loyalty and love have carried CP from one issue to the next, all the way to 200.

And what better way to celebrate than by doing what we have always loved doing: telling great stories.

Our anniversary issue brings together another inspiring collection of creative voices. Canadian artist **Beata Kruszynski** explores nature, imagination and sustainability through her wonderfully layered work, while **Taghreed Alshammari** takes us inside the world of Taawoos and White Peacock, where engineering precision meets the emotion of fashion and bridal design. **Stephany Sanossian** reflects on her Syrian-Armenian heritage and the power of art to preserve memory, identity and belonging.

Closer to home, we sit down with **Mohammad Alwazzan** and **Aya Ghader**, the husband-and-wife team behind Balanced Cafe, to discover how two very different backgrounds, a passion for coffee and baking, and a shared commitment to detail became one distinctly personal Kuwaiti concept.

Elsewhere, **Fashion** and **Beauty** embrace summer creativity, while **Travel** takes us from Peru's Sacred Valley to restorative escapes around the world. **Automotive** looks ahead with the all-new Mitsubishi Pajero and Range Rover GT, and **Technology** explores cryptocurrency alongside our regular cyber insights.

Two hundred issues later, we remain as curious and passionate about the next story as we were about the first.

Thank you for being part of our journey. Here's to **200 issues and to every page still waiting to be written**.

Warm regards,

A stylized blue ink signature of Jameel Arif.

Jameel Arif
Founder & Chief Editor

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What Is Cryptocurrency, Exactly?



Michelle Kaldenberg

A clear, honest guide to digital money from Bitcoin basics and blockchain technology to every major category of crypto asset, explained without the jargon.

So, what actually is cryptocurrency?

Cryptocurrency is one of the most talked-about financial innovations of the modern era. While most have heard of it, there's still a cloud of confusion about what it truly is and whether it's here to stay. Think of cryptocurrency as digital money that lives entirely on the internet, with

no physical coins or paper bills.

The word itself comes from two ideas:

- Crypto - referring to cryptography, the advanced mathematics used to secure transactions.

- Currency - the system of money used to exchange value.

At its core, cryptocurrency is a form of digital payment that uses code instead of physical infrastructure to secure transactions.



Unlike the traditional money in your bank account, which is controlled by a bank, cryptocurrency operates on a decentralized network. This just means no single government, company, or institution has full control over it and cannot freeze it, print more of it, or shut it down. Instead, it runs on a global network of computers, all checking each other's work.

Analogy:

Imagine a public Google Doc that thousands of strangers can read, but no one can secretly edit. Every time money changes hands, the transaction is logged in this shared document. That is essentially how crypto works, except the "doc" is protected by advanced mathematics and stored simultaneously across tens of thousands of computers worldwide.

Why People Use Cryptocurrency

Cryptocurrency was originally developed to solve a problem: How can people send money to each other online without a middleman? The first cryptocurrency, Bitcoin, was created in 2009 by a person (or group) using the pseudonym Satoshi Nakamoto. It was designed as a peer-to-peer electronic cash system that allowed people to make payments online directly, without a financial institution approving the transaction.

Today, cryptocurrency is used for several reasons:

- **Speed** – Fast global transfers where money can be sent across countries without traditional banking delays or holidays.
- **Reduced/Lower Fees** – Smaller transaction fees associated compared to traditional banking and international wire transfers.
- **Direct ownership/Transparency** – You control your funds completely without needing approval or permission from a bank.
- **Ease of Access** – anyone, anywhere with internet, can access the currency.

Of course, progress doesn't come without trade-offs, which we'll cover a little later.

The Backbone: What is Blockchain?

Every type of cryptocurrency runs on something called a blockchain. A blockchain is a shared digital record that stores every transaction ever made on that network.

Here's how a transaction works in simple terms:

1. You send cryptocurrency to someone.
2. The transaction is shared with a network of computers.
3. These computers verify that the transaction is valid.
4. The transaction is grouped with others into a "block."
5. That block is permanently added to a chain of previous blocks.

The core idea is that once a transaction has been recorded, it becomes extremely difficult to change, and becomes a permanent, transparent record book

that is constantly updated and verified by thousands of independent systems.

What Makes It Secure?

Each block created is linked to the one before it using a unique digital fingerprint, creating a chain of transactions. To change a single transaction, the calculations for the block and every block after it across the entire network all at the same time.

In real-world practice, this involves tampering with blockchain technology, cryptographic algorithms, and consensus mechanisms, which is highly impractical.

Smart Contracts: When Code Replaced Middlemen

Circling back to the original intent of cryptocurrency: removing the middleman, some blockchains — most famously Ethereum, can run smart contracts: programs that automatically carry out an action when certain conditions are met, no middleman required.

For example:

- A payment could be released automatically when a product is delivered.
- A loan could issue and repay itself based on predefined terms.

There is no need for a bank, a lawyer, or a third party to become involved because the code handles it. Whether for better or worse, this has led to an entirely new ecosystem for finance, ownership, and digital services around it.

Coins vs. Tokens: What's the Difference?

Used frequently and often interchangeably, but they're actually different things.

Coins	Tokens
Run on their own blockchain.	Built on an existing blockchain.
Power the network, pay fees, store value	Represents access, ownership, or services.
Examples: Bitcoin (BTC) and Ether (ETH)	USDT, Uniswap (UNI), Basic Attention Token (BAT)
Infrastructure: The airport, runway, electricity, and plane.	Services and Products: The tickets and goods you carry on the plane.

The Different Types of Cryptocurrency

Not all cryptocurrencies serve the same purpose. The ecosystem has grown into several distinct categories.

1. Store of Value

Designed to hold value over time, similar to gold.

Example: Bitcoin, which has a fixed supply.

2. Payment Cryptocurrencies

Built for sending and receiving money quickly and

efficiently.

Examples include Litecoin and XRP.

3. Smart Contract Platforms

These are the foundations where applications and tokens are built.

Examples include Ethereum, Solana, and Cardano.

4. Stablecoins

These are tied to real-world assets like the U.S. dollar to reduce price volatility.

Examples include USDT and USDC.

5. DeFi (Decentralized Finance) Tokens

Power financial services like lending, borrowing, and trading — without traditional banks.

6. NFTs (Non-Fungible Tokens)

Represent unique digital ownership — such as art, collectibles, or digital assets.

7. Privacy Coins

Focus on keeping transactions private, which makes them harder to trace.

8. Utility Tokens

Provide you with access to specific services within a platform or ecosystem.

9. Memecoins

Often driven by internet culture and community hype rather than technical purpose.

Examples include Dogecoin and Shiba Inu.

How These Categories Work Together

Think of the crypto ecosystem as a city. The smart contract platforms (like Ethereum) are the roads and electricity grid. DeFi tokens are the banks and financial services. Stablecoins are a currency used daily. NFTs are ownership records, such as property deeds and collectibles. Utility tokens are access passes. And memecoins are the lottery scratch cards. They all live in the same city and interact with each other constantly, but not all carry the same level of risk or usefulness.

Risks You Need to Understand

Because cryptocurrency is at the cutting edge of innovation, it also carries a higher financial risk for everyday investors. Before getting started, keep realities front and center:

1. Prices Can Change Dramatically

It's not unusual for cryptocurrencies to gain or lose significant value in a short period.

2. You Are Responsible for Security

If you lose access to your wallet or private key, there is usually no way to recover your funds.

3. Scams and Hype Are Common

If something promises guaranteed returns or pressures you to act quickly, it is almost always a red flag.

Getting Started, the Smart Way

If you decide to explore cryptocurrency, a cautious and informed approach is essential.

• Start with education, not money

Learn how it works before investing anything.

• Use established platforms

Choose well-known, regulated services such as Coinbase or Kraken.

• Begin with major assets

Bitcoin and Ethereum have longer track records than newer projects.

• Understand wallets

Hot wallets: convenient but online

Cold wallets: offline and more secure

Most importantly, never invest more than you can afford to lose.

Why Building an Understanding Matters

Even if you never invest in cryptocurrency, understanding how it works is now a fundamental necessity in the broader financial and technological landscape, which continues to evolve. Cryptocurrency is not just about making money; it's a new way of thinking about ownership, trust, and the movement of value in an increasingly digital world. With several nation-states, governments, companies, and other entities exploring digital currencies, entire industries are now being built on this technology. Now is the time to shift our mindset from viewing cryptocurrency as just for investors to using it as a form of modern financial literacy.

This is Part I of a two-part series. Check out Part II in next month's issue.

Disclaimer: This article is for educational purposes only and does not constitute financial advice. Cryptocurrency investments carry significant risk. Always consult a qualified financial advisor before investing.



BEATA KRUSZYNSKI

“I like to get lost in the creation”

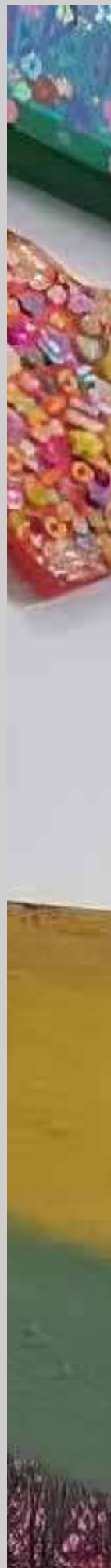
There is something quietly magical in Beata Kruszynski's work. Working with recycled materials, collage, paint and mixed media, the Canadian artist transforms fragments of the everyday into vivid compositions where nature, humanity and imagination appear to exist in constant conversation. Faces, plants and surreal geometric landscapes become portals into worlds that feel at once familiar and otherworldly, inviting us to look beyond what is immediately visible.

Based in Brampton, Ontario, Kruszynski has built a multidisciplinary practice that moves effortlessly between illustration, painting, collage, public murals and large-scale installations. Her work has travelled well beyond Canada, appearing in exhibitions and projects across the United States, Europe and the Caribbean, while collaborations with institutions

and publications including The New York Times, The Walrus, Spirituality & Health Magazine and LuminaTO have further expanded her visual language. Yet at the heart of her practice remains a deeply personal fascination with the natural world and its ability to connect, heal and inspire.

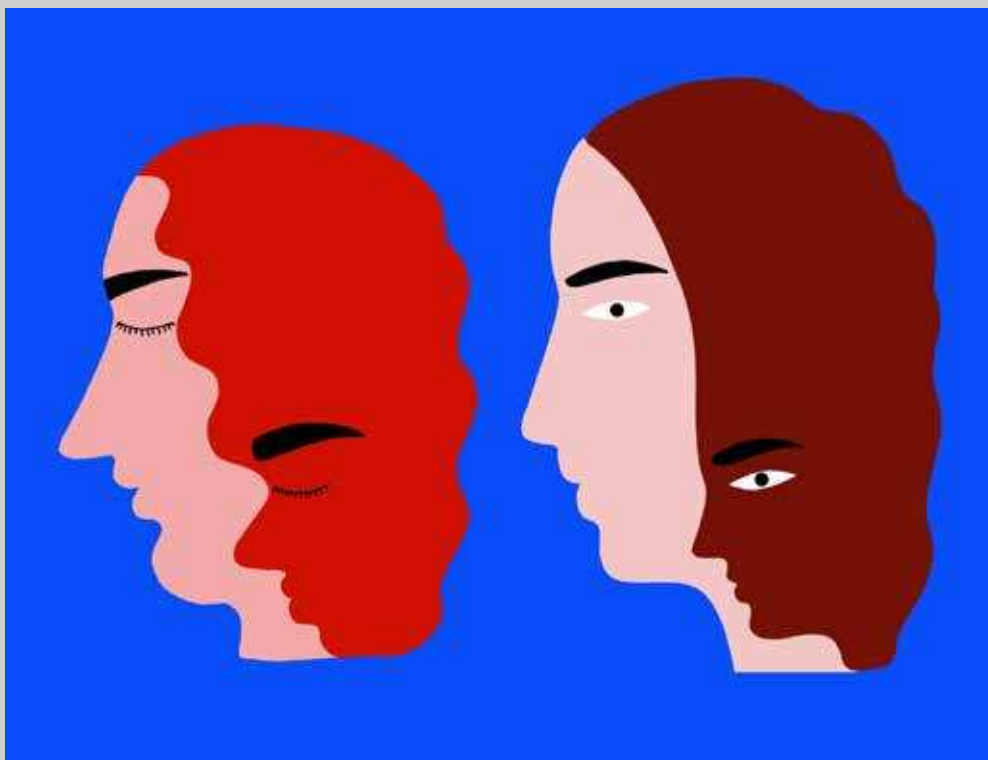
Perhaps what makes Kruszynski's work particularly compelling is the balance she strikes between restraint and wonder. She is drawn to minimalism and white space, yet allows room for intuitive chaos; she begins with abstract imagery, then carefully manipulates it until something resembling reality emerges. The result is a body of work that feels both contemporary and timeless, rooted in sustainable artistic practice while exploring questions that are as old as humanity itself: our relationship with nature, the unseen forces that shape us, and the possibility of finding magic in the ordinary.

Our Lifestyle Editor, José Berrocoso, sits down with Canadian artist Beata Kruszynski to explore the stories, symbolism and unexpected beauty behind her intricate collages, and the connection between nature, humanity and the unseen.





talent radar/ by José Berrocoso





Your collages begin with fragments of discarded printed matter, yet they often end up feeling strangely alive. At what point does recycled material stop being an object and become a psychological portrait?

I like to collect random pieces of black, white and greyscale images from magazines but also very intentional pieces like eyes or beautiful or unique faces. Then the magic happens that the fragments begin to match and become a cohesive image, with my experimentation and play. A lot of my work comes from the process; I have a general idea and then I alter the pieces by trimming them down to make the composition feel right.

Sustainability is frequently discussed in terms of responsibility, but in your work it also seems to become an aesthetic language. Do you see the act of recycling images as an environmental gesture, a conceptual one, or something closer to an act of memory?

I believe that beauty exists in reusing and reimagining ideas. Whether it is a collage used from magazines or my collage inspiring my paintings there is a cyclical nature in what I do. I have always been fond of or obsessed with archiving magazines and pages from magazines, but there comes a moment that I feel compelled to create something out of their memory.

Faces occupy a central place throughout your practice, although they rarely belong to identifiable individuals. What attracts you to anonymity, and how does fragmentation allow you to say something that a conventional portrait could not?

I am passionate about the human experience. Why we do what we do, why we behave the way we do, why we love or don't, why we hurt and either forgive or continue the pain. Documenting emotion or the lack thereof in a metaphorical way of representing emptiness or stillness and peace. It is very endearing and thoughtful and it reflects how hopefully, we are constantly evolving. Our memories and experiences are mirrored in our art.

There is a fascinating tension in your work between meticulous composition and intuitive spontaneity. How do you know when to relinquish control and allow the collage to dictate its own direction?

I chase ideas and visions. Once I catch a thought, it's time. I have piles of cut pieces and sometimes there are only 4 pieces; so yes, my process is very intuitive and I allow the collage to reveal itself to me, as poetic as that sounds I mean it. Not everything is always controlled.

You have described yourself as an "esoteric storyteller". That is an unusual expression in contemporary art. What does esotericism represent within your visual vocabulary, and how does it shape the narratives hidden beneath your compositions?

Repetition, symbolism and synchronicity go hand in hand with my art. I like to get lost in the creation and hopefully that experience is extended to the viewer also.

Your imagery constantly moves between nature and humanity, often suggesting that the boundary between the two is far less fixed than we imagine. Do you believe contemporary society has forgotten how deeply interconnected those worlds really are?

Yes, I feel that along the way of progress we have forgotten how blessed we are to exist with nature. But this is something we must feel deeply, perhaps madly even.







White space plays an unexpectedly important role in your work, despite the density of the collaged imagery itself. What does emptiness contribute that another image never could?

Emptiness is like silence and stillness but it also acts like a hug to the image, like look but just here.

Your compositions often transform abstract arrangements into scenes that feel almost believable. Are you interested in challenging the viewer's perception of reality, or in revealing that reality itself is constructed from fragments?

Thank you, that is quite the compliment. I want to take people into a world that one doesn't question just exists. Our reality is so interchangeable. Our experiences, relationships, perceptions and memories are fluid so it is lovely to be able to create spaces where people can connect in their own way.

Alongside your artistic practice, you have spent years teaching. Has explaining creativity to students altered your own understanding of what it means to be an artist?

Yes, I am always reminded how curiosity leads creation. The added bonus of watching and being inspired by students is quite immense.

Your work has travelled across countries with very different cultural identities, from Canada and Iceland to Poland and the Dominican Republic. Have audiences interpreted your collages in ways that have genuinely surprised you?

I find people generally kind, in awe, and appreciative in their connection to my art. The visual language is felt by all, no matter where I go, the response seems to be, I never saw things that way.

We live in an age saturated with endlessly scrolling digital images, yet your practice remains rooted in the tactile act of cutting, arranging and assembling paper by hand. Do you see collage as a quiet form of resistance against the speed and disposability of contemporary visual culture?

Definitely, being present and mindful is one of my favourite reasons to create analog work. The depth and connection I feel is like a playful resistance. I am a generally go-go person so it's a benefit to me as it slows me down.

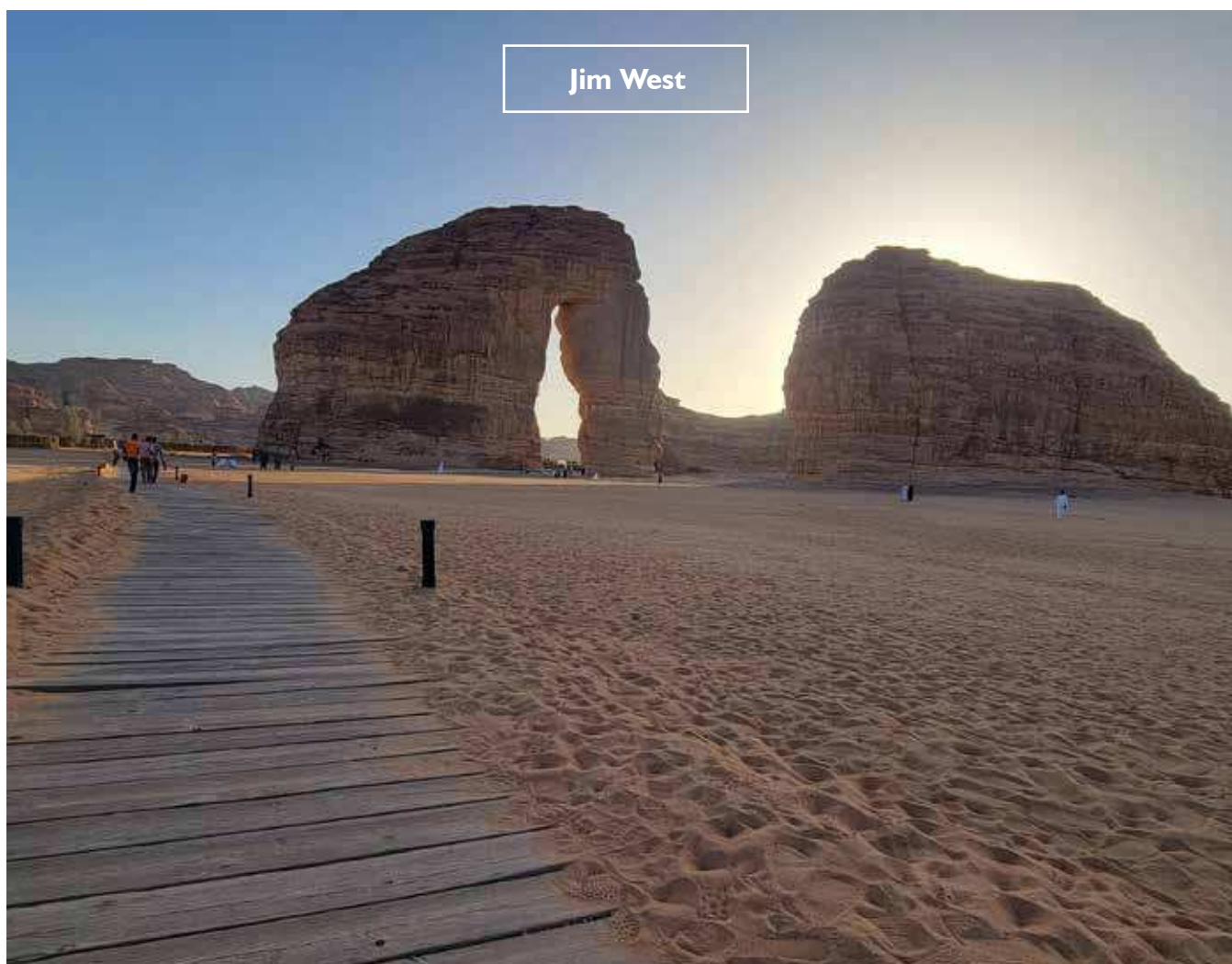
Looking at your recent work, there is a sense that each collage exists somewhere between dream and observation, order and accident. As your practice continues to evolve, what questions are you asking now that you were not asking five years ago?

I think I am gathering a silent strength in my arts practice, where I am gentler in the process and compilation of my work. My guiding values in my work are to be more playful, authentic and curious in a way that reconnects me to myself.



FormerlyMe is an online movement to motivate and inspire people to become the best versions of themselves by showing them my journey in trying new workouts, lifestyles, or adventures every 90 days. Every post, update, and video is “formerly me” as I endeavor to become the best version of myself and become FormerlyMe. Each month, CP Magazine will showcase part of my journey. I hope these glimpses in turn inspire and motivate you to start your own journey.

FormerlyMe.com presents: “On the Go: Al Ula, Saudi Arabia”



Al Ula, a breathtaking oasis in northwestern Saudi Arabia, is a land steeped in history, where ancient civilizations once thrived. Located in the Madinah region, Al Ula was a vital stop along the ancient incense trade routes and home to several significant kingdoms. One of the most notable civilizations to leave their mark here was the Nabataean Kingdom, the same people who built the famous city of Petra in Jordan. The legacy of their craftsmanship can be seen in Al Ula’s most iconic landmark, Hegra (Mada’in Saleh), Saudi Arabia’s first UNESCO World Heritage site. This archaeological wonder is home to over 100 elaborately carved tombs, etched into towering sandstone cliffs more than 2,000 years ago.

Amidst Al Ula's desert landscape stands a marvel of modern design: Maraya. This futuristic structure holds the Guinness World Record for being the largest mirrored building in the world. Its name means "mirror" in Arabic, and it perfectly reflects the surrounding landscape, creating an illusion of blending into the desert. Maraya is not just a spectacle of architecture but also serves as a cultural hub, hosting concerts, art exhibitions, and exclusive events. During a visit to Maraya, you'll witness a seamless fusion of ancient and contemporary art, making it a testament to Al Ula's commitment to bridging the past with the present. Whether you are attending an event or simply taking in the stunning reflections of the desert and rock formations, Maraya offers a unique and unforgettable experience.



Al Ula's beauty goes beyond its history. The natural landscape is nothing short of extraordinary, with golden sand dunes, dramatic rock formations, and ancient canyons. One of the most striking formations is Jabal Al-Fil, or the "Elephant Rock," a massive rock that, as its name suggests, resembles an elephant with a trunk touching the ground. Watching the sunset over this formation is an unforgettable experience, as the changing light paints the sandstone in hues of gold, pink, and red. For those interested in a more immersive experience, take a hot air balloon ride over Al Ula's vast desert landscape. From above, you can appreciate the vastness of the area, dotted with historic ruins, lush palm groves, and towering rock formations.



While Al Ula's historic and natural sites are its main draw, there are plenty of other activities to enjoy in the area. One of the most unique experiences is a visit to the citrus and date farms that flourish in this desert oasis. During the cooler months, from November to February, these farms are in full swing, offering visitors a chance to sample the freshest dates and oranges straight from the trees. Many farms welcome tourists for tours, where you can learn about the traditional irrigation systems that have sustained life here for centuries.

The best time to visit Al Ula is from October to April when the temperatures are cool and pleasant, perfect for exploring the outdoor sites and hiking the surrounding landscapes. The summer months can be extremely hot, but early morning or late afternoon excursions can still be enjoyable.



Saudi Arabia has made it easier than ever to visit with the introduction of its eVisa system. The online platform allows you to apply for a multiple-entry tourist visa, valid for one year, giving you ample opportunity to explore not just Al Ula, but the rest of the country as well.

With its mix of ancient history, stunning natural beauty, modern architecture, and unique cultural experiences, Al Ula is a destination unlike any other, offering travelers an unforgettable journey into the heart of Saudi Arabia's past and present.



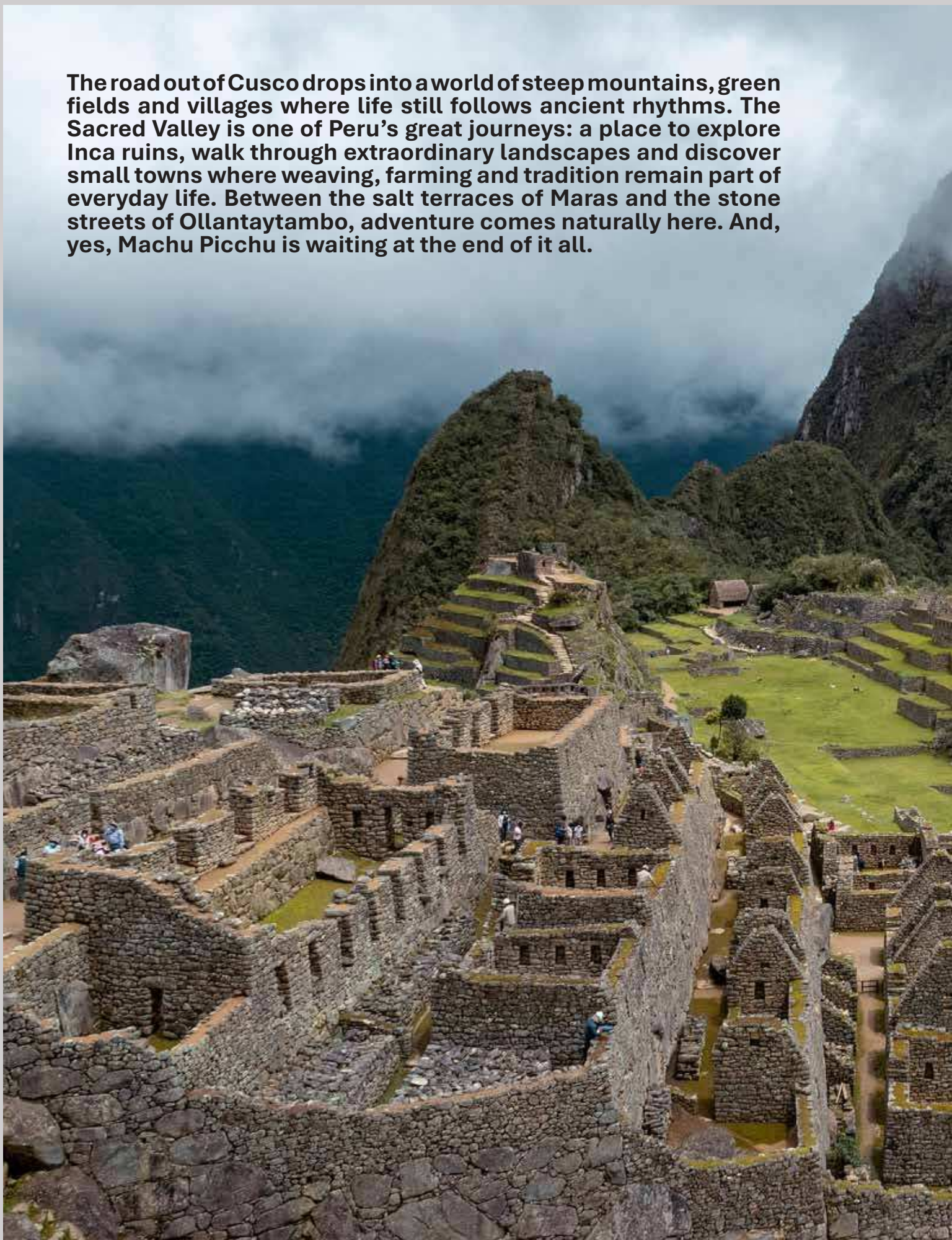
Follow my journey online at FormerlyMe.com and on the YouTube channel. Next month I will cover more of the unique experiences I had in 2022-2026. Until next time this has been FormerlyMe!

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The road out of Cusco drops into a world of steep mountains, green fields and villages where life still follows ancient rhythms. The Sacred Valley is one of Peru's great journeys: a place to explore Inca ruins, walk through extraordinary landscapes and discover small towns where weaving, farming and tradition remain part of everyday life. Between the salt terraces of Maras and the stone streets of Ollantaytambo, adventure comes naturally here. And, yes, Machu Picchu is waiting at the end of it all.



DISCOVERING PERU'S SACRED VALLEY





The first glimpse of the Sacred Valley can stop a conversation. The Andes rise sharply on either side, the Urubamba River cuts its way through the landscape and, across the slopes, centuries-old agricultural terraces appear almost as if they have always belonged to the mountains. This is one of the most fascinating parts of Peru, and one that is often rushed.

Many travellers arrive in Cusco, book a day trip through the valley and continue towards Machu Picchu. It is perfectly possible to do it that way, but spending a little longer here changes the experience completely. The Sacred Valley is made for detours, long lunches, mountain walks and unexpected stops in villages where you may find a textile workshop behind an unassuming wooden door.

It is also a remarkably varied place. One morning you can be standing among the vast circular terraces of Moray, trying to make sense of the extraordinary agricultural experiments carried out here by the Incas. A few kilometres later, the mountainside suddenly opens onto thousands of salt pools at Maras, their white and earthy tones creating one of the valley's most striking landscapes.





Maras and Moray: two landscapes like nowhere else

Moray is one of those archaeological sites that feels almost contemporary. Its enormous circular terraces descend into the ground like a giant amphitheatre, each level creating slightly different climatic conditions. The Incas used this ingenious system to experiment with crops and understand how they would grow in different environments.

Then comes Maras. The salt terraces appear unexpectedly on the mountainside: around 3,000 shallow pools, fed by a natural saltwater spring, forming an extraordinary patchwork across the landscape. Families from the surrounding community have worked these pools for generations, collecting the salt once the water evaporates under the Andean sun.

It is a spectacular place to visit, but also a reminder that the Sacred Valley is not simply about looking back at the Inca civilisation. Many of its traditions remain very much alive.

Chincho, where colour is part of everyday life

High in the Andes, Chincho is one of the most atmospheric villages in the valley. The air is cooler here, the streets are narrow and cobbled, and the mountains seem very close.

The town is particularly well known for its textiles. In workshops around the village, local women continue to work with alpaca, llama and sheep wool, using techniques and natural dyes passed down through generations. Watching the process, from raw wool to richly coloured fabric, is far more interesting than simply buying another souvenir.

Chincho also carries the marks of several periods of Peruvian history. Inca terraces surround the village, while a seventeenth-century church stands on the foundations of an earlier Inca palace. It is a place where history does not arrive neatly packaged.

Pisac: the view alone is worth the journey

Pisac is home to one of the Sacred Valley's most impressive archaeological sites, spread dramatically across a mountainside above the town.

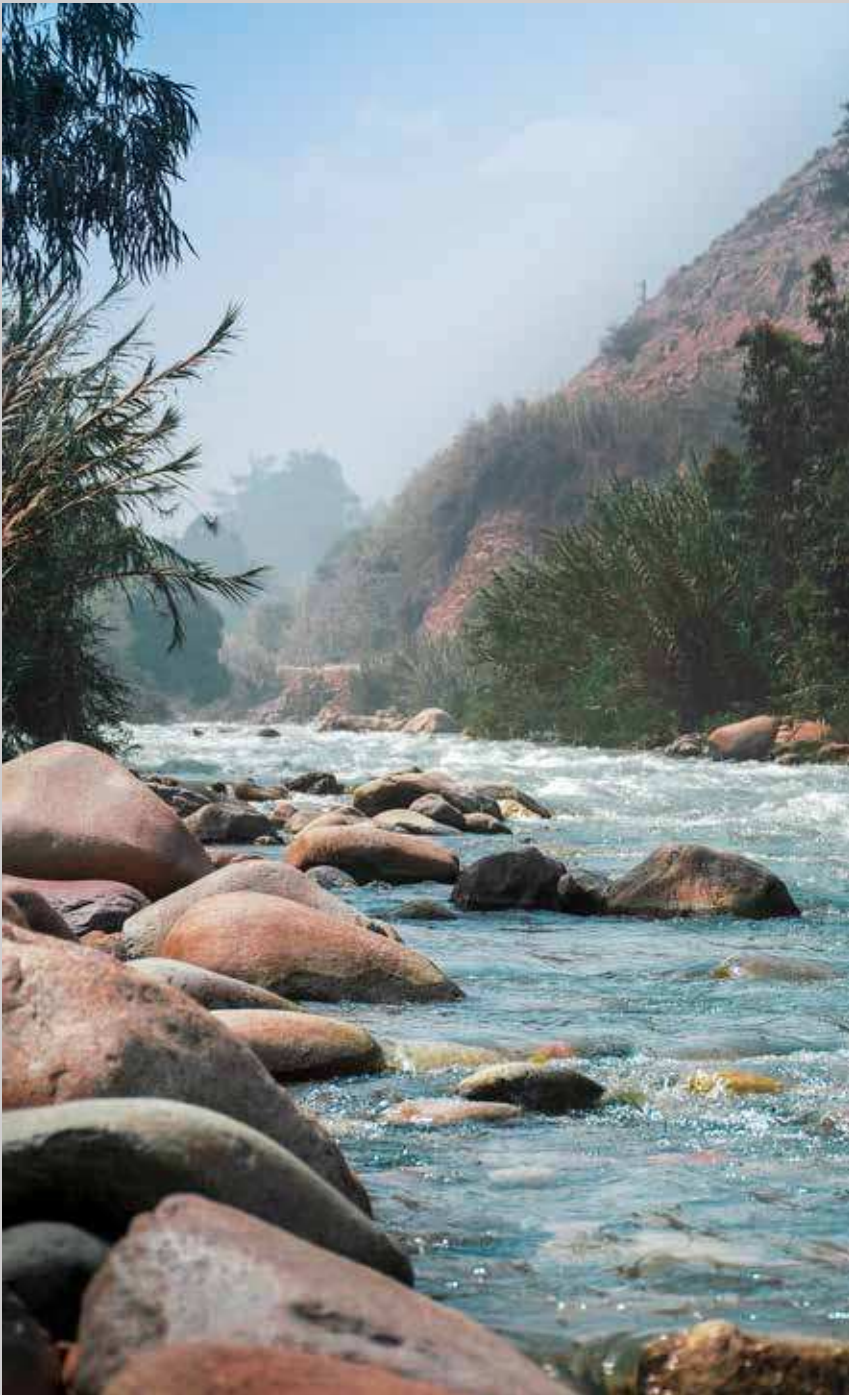
The terraces are extraordinary, sweeping in wide curves across the slopes, while stone paths lead past ceremonial spaces, ancient structures and views over the valley that make it difficult to know where to look first. The town below has its famous market, particularly lively on Sundays, but Pisac deserves more than a quick stop for photographs and shopping. The archaeological complex is vast, and walking through it gives a far better sense of how ambitious Inca architecture really was.

Ollantaytambo: stay for the night

Ollantaytambo is the place to slow down. Most visitors know it as the point from which trains leave for Machu Picchu, but the town is worth far more than a few hours between one journey and the next. Its narrow lanes, stone walls and water channels still follow the layout of an ancient Inca settlement, while one of the valley's most impressive archaeological complexes rises directly above it.

The so-called fortress is an extraordinary sight. Vast terraces climb the mountainside towards the Temple of the Sun, built from enormous stones transported across difficult terrain. Ollantaytambo also played a key role during the Spanish conquest and was the scene of one of the Incas' most important victories against Pizarro's forces.

But history is only part of its appeal. Stay overnight and the town becomes quieter once the day visitors leave. Find a table for dinner, wander through the old streets and look up. The mountains are never far away.



The valley for adventurers

The Sacred Valley is not only for archaeology enthusiasts. The landscape invites you to get outside, whether that means hiking through the Andes, mountain biking, rafting or climbing. For travellers with a taste for heights, there is even the Skylodge Adventure Suites: transparent capsules suspended from a cliff, reached by climbing or ziplining. It is not an experience for everyone. That is rather the point.

For something equally spectacular, Rainbow Mountain, called in local language Vinicunca, can be visited from the Cusco region. Its extraordinary stripes of colour have made it one of Peru's most photographed landscapes, although reaching it involves a demanding trek at serious altitude.

This is not the place to test your fitness without preparation. Spending a few days acclimatising in Cusco and the Sacred Valley before heading higher is essential. The Andes are magnificent, but they do not make things easy.

And then, Machu Picchu

Machu Picchu does not technically belong to the Sacred Valley, but the two journeys naturally belong together. After days spent among the terraces of Pisac, the agricultural experiments of Moray and the stone streets of Ollantaytambo, arriving at Machu Picchu feels less like ticking off the world's most famous Inca site and more like the culmination of a story.

The citadel remains extraordinary, of course. Nothing quite prepares you for the moment when it appears among the mountains. But the Sacred Valley gives it context. It shows you the ingenuity behind the terraces, the importance of the mountains, the sophistication of Inca engineering and the communities whose traditions have continued long after the empire disappeared.

So take your time. Spend a few days in the valley. Stop when something catches your eye. Sleep in Ollantaytambo instead of rushing back to Cusco. Order another coffee. Walk a little further. Peru's most famous landmark may be waiting ahead, but some of the best moments happen long before you get there.





FRECKLED IN LAVENDER

Soft lavender glow, a touch of sparkle, and natural freckles for that extra magic.





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MAC COSMETICS
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DIOR
Lip Glow Oil Hydrating High-Shine Gloss

TARTE
go with the faux freckle stamp

Pink Purple Rhinestones



NEVER NOT SUEDE:

PUMA MIDDLE EAST LETS THE SUEDE BLOOM



The Suede's new era continues to blossom with the introduction of Suede Bloom, part of PUMA's "Never Not Suede" campaign.

Following the return of the OG, this new release places the iconic silhouette back in the spotlight while celebrating the qualities that have defined the Suede since the very beginning.

One facet that has defined the Suede since its introduction in 1968 is its ability to reinvent itself alongside changing times, subcultures, and movements, all while remaining unequivocally itself. This latest release brings a unique touch to the Suede. Faux pearl detailing, interchangeable satin and frilled lace options, and soft colorways bring a refined femininity to the timeless silhouette. Arriving in understated shades like "Powder Pink," "Vintage Cream," and "Black," the release is joined with visuals that capture togetherness and individuality, pairing the Suede Bloom with whimsical styling that evokes spontaneity and lightness.

Bringing the spirit of Suede Bloom to life, PUMA Middle East has collaborated with talents including the Fawaz sisters Rania, Dania and Talia, alongside other style muses from the region. Each talent brings their own perspective and personal touch to the Suede Bloom, showcasing how the silhouette can be styled and interpreted in individual ways.

This new vision for the PUMA Suede is designed to be styled your way, while embracing the idea of blooming as both a seasonal shift and a form of personal expression.

The PUMA Suede "Bloom" is available starting August 13, 2026 across the region from PUMA.com, and select PUMA stores.





G-SHOCK Celebrates Summer with 10 Best-loved Icons Across Generations

From enduring classics to contemporary favourites, the G-SHOCK Summer Edit brings together ten standout timepieces combining signature toughness, 200-metre water resistance, style and functionality for the season



This summer, G-SHOCK brings together ten of its best-loved timepieces across generations, celebrating the enduring designs, uncompromising toughness and evolving functionality that have made the brand a favourite for more than four decades.

Spanning heritage-inspired icons, contemporary GA-2100 favourites, full-metal designs and fitness-focused styles, the G-SHOCK Summer Edit is designed for different lifestyles and different ways of spending the season from everyday city life and travel to workouts, outdoor adventures and evenings out.

Across the collection, every model offers 200-metre water resistance and G-SHOCK's signature shock-resistant construction, while selected timepieces add Tough Solar charging, Bluetooth connectivity, lightweight construction, breathable bands and fitness functionality.



Water-ready for summer

Two G-SHOCK squares bringing very different expressions of the brand's heritage. The DW-5600UBB-1 takes the iconic square silhouette in an understated matte-black finish, with LED illumination and an approximately five-year battery life. The DW-5000R-1A, meanwhile, looks back to where the G-SHOCK story began, faithfully recreating the original 1983 model with a stainless-steel case, screw-lock case back and distinctive band form.

Designed for heat and movement

For active summer days, the GA-2100-1A1 brings G-SHOCK toughness into a slim, lightweight form. Weighing just 51g and measuring 11.8mm thick, the all-black timepiece is designed for comfortable everyday wear.

For those taking their training into the season, the GBD-200-1 adds a ventilated soft-urethane band designed for airflow and fit, alongside step and distance tracking, running pace, auto-lap functionality and interval timers.

Powered by the summer sun

Tough Solar technology features across selected models in the edit, offering another practical advantage for long days and summer travel.

The GBM-2100A-1A2 pairs solar charging and Bluetooth Smartphone Link with a sky-blue metallic dial for a seasonal colour update. The streamlined GST-B1000D-1A takes a more refined approach, combining a stainless-steel finish with Tough Solar and Bluetooth connectivity for a design that moves easily from daytime meetings to rooftop evenings.

Completing the solar selection, the GMW-BZ5000D-1 brings technology to the forefront with a high-definition MIP display that stays crisp in bright sun and a structure developed through human-and-AI co-creation, alongside Tough Solar, Multi-Band 6 and Bluetooth connectivity.

G-SHOCK toughness, dressed up

For summer occasions that call for a more elevated finish, metal takes centre stage.

The GM-2100-1A reworks the popular octagonal 2100 silhouette with a forged stainless-steel bezel and vapour-deposited metallic dial, while the GMW-B5000D-1 transforms G-SHOCK's original 1983 square form in full stainless steel, adding Tough Solar, Multi-Band 6 and Bluetooth Smartphone Link.

A person playing backgammon with a game board

Ready after dark

LED illumination across the edit keeps the collection ready for late summer nights and early starts. For bolder expression, the GA-110-1B brings a bolder expression of G-SHOCK style to summer evenings. Its oversized analog-digital design features a three-dimensional dial, 1/1000-second stopwatch, speedometer and magnetic resistance.

The G-SHOCK Summer Edit is available now across the UAE at CASIO retailers and online at <https://casio-mea.com>

TUMI PRESENTS THE Q TOTE BAG FOR FW26



Multi-hyphenate, having it all, containing multitudes—this is what it means to be a woman today.

On the move and making moves, women are curating culture, defining the zeitgeist, shaping the conversation, and always stepping up in style. At every hour of the day, she's a different version of herself, moving seamlessly from one role to the next.

Through it all, she has a constant: the Q Tote by TUMI, a piece as sophisticated, hardworking, and multi-faceted as she is.





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zen

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We deliver seamless hospitality solutions designed to elevate corporate events and client engagements. From dining to bespoke lifestyle experiences, we deliver memorable experiences that leave a lasting impression

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WHERE HIPPOS SHAPE THE VIEW ACROSS THE SERENGETI



www.andbeyond.com

There are few views in Africa quite as mesmerising as the one from &BEYOND Grumeti Serengeti River Lodge, hidden deep within Tanzania's Serengeti National Park. From the private deck of each suite, the Serengeti stretches towards the horizon while a quiet tributary of the Grumeti River unfolds below, where resident hippos wallow, birds drift overhead and wildlife appears almost without announcement. Far removed from the usual safari routes, the lodge offers a rarer kind of luxury: silence, space and an uninterrupted connection with nature. Here, the soundtrack is written by the river itself, and every sunrise feels like the opening scene of a wildlife documentary.

by travel-expert José Berrocoso

a room with a view/

1st

smart

kickboxing gym
in Kuwait



REBEL
CHANGE THE GAME

 **THEREBELGYM**



Jim West

Helping kids navigate the digital world doesn't have to be about fear, it can be about building confidence and trust. Start with open conversations about curiosity, privacy, and respect. Explain that not everyone online is who they claim to be, and that it's always okay to pause and ask for help. Creating family rules together about what to share, who to chat with, and how much time to spend online gives children a sense of ownership. Keeping devices out of bedrooms overnight also encourages healthier habits.

Parental controls can be useful, but they should act as training wheels rather than a substitute for trust. Setting age-appropriate filters on app stores and streaming services helps guide kids toward safe content. Screen-time tools can balance learning and fun, while regular reviews of app permissions and friend lists keep things transparent. Doing this together turns monitoring into a shared responsibility instead of a secretive process.

Teaching kids to recognize persuasion is one of the most valuable skills you can give them. Urgent messages, promises of gifts, or requests for secrecy are all red flags. Encourage children to come to you if something feels off, and make sure they know they won't be punished for speaking up. Practicing privacy by example, like avoiding oversharing family details or locations

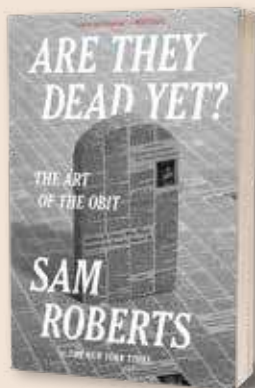
online reinforces the lesson. Introducing family password managers can also help older kids build good digital hygiene early.

Modeling secure behavior is just as important as setting rules. Use unique passwords, enable multi-factor authentication, and keep your devices updated where your kids can see you doing it. Celebrate their good decisions, such as ignoring a suspicious link or reporting a strange message. These small moments of positive reinforcement build lasting confidence. Over time, kids learn that security is simply part of everyday life.

Technology will continue to evolve, and so should the conversations around it. Keeping the dialogue open ensures that children feel comfortable asking questions as new apps, games, and platforms emerge. By treating online safety as an ongoing family discussion, you create an environment where kids feel supported rather than restricted. This approach helps them develop critical thinking skills that extend far beyond the screen.

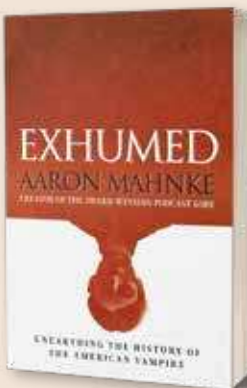
Online safety isn't about locking everything down, it's about teaching resilience and responsibility. With open communication, shared rules, and consistent modeling, families can create a culture of trust. Kids who grow up with these habits are better prepared to handle challenges on their own. In the end, the goal is not just safety, but confidence and independence in the digital world.

book releases/august



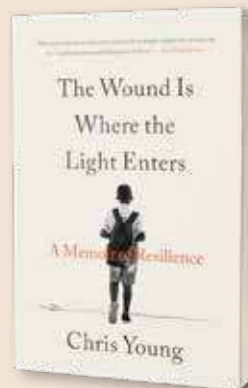
Are They Dead Yet?: The Art of the Obit
Sam Roberts

New York Times obituarist Sam Roberts explores the surprising craft of capturing an entire life in a few hundred words. Drawing on nearly 1,500 obituaries, he examines who is remembered, what gets included, how difficult truths are handled and why fame can differ from genuine significance. With wit, insight and behind-the-scenes stories, Roberts reveals how obituary writing becomes a study of identity, legacy and memory, ultimately showing that no human life is truly ordinary.



Exhumed: Unearthing the History of the American Vampire
Aaron Mahnk

Aaron Mahnk investigates the strange beliefs, medical practices and folklore behind the New England Vampire Panic of the nineteenth century. Beginning with the 1892 exhumation of Mercy Brown, he traces how fear, illness, superstition and emerging science shaped attitudes towards death and the unknown. Moving through American and European history, the book explores mummification, medicine, folklore and cultural anxieties. Darkly fascinating, Exhumed reveals how extraordinary beliefs can emerge from very human attempts to explain uncertainty.



The Wound Is Where the Light Enters: A Memoir of Resilience
Chris Young

Sentenced to life in federal prison at just twenty-two, Chris Young refuses to let confinement define his future. Through books, self-education and extraordinary discipline, he studies philosophy, history, science, politics, coding and finance, transforming his mind despite severe circumstances. His powerful words eventually influence the very judge who sentenced him. Written across years of imprisonment and freedom, this memoir is an inspiring meditation on resilience, justice, knowledge, consequence and the limitless possibilities of human potential.



Hiroshima, 8:15: The Lost Memoir
Kiyoshi Tanimoto

Kiyoshi Tanimoto's firsthand memoir recounts the bombing of Hiroshima and the devastating days that followed. A Methodist minister, Tanimoto rushed back towards the city to find his family and help survivors secure food, shelter and medical care. His testimony captures unimaginable destruction alongside extraordinary compassion, courage and resilience. Written soon after the catastrophe, this rediscovered account preserves survivors' voices while offering a deeply enduring appeal for remembrance, peace and a future freed from nuclear devastation.



You'll Love It Here
Natalie Sue

Mona's carefully planned life unravels when she loses her job and remains trapped in her crumbling apartment building. Asked to help prepare the property for sale, she reluctantly becomes its temporary manager and is drawn into the eccentric lives of her neighbours. Amid chaos, unexpected friendships and a cheerful local café owner, Mona begins questioning what she truly wants. Warm, witty and heartfelt, this novel explores burnout, belonging, reinvention and finding home in surprising places.



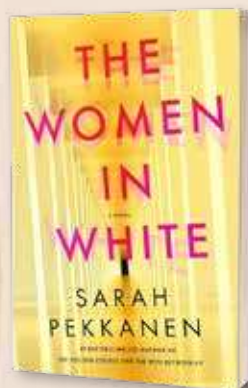
The Ladies Hall
Vanessa Miller

At Oberlin College in 1884, Mary Church Terrell, Anna J. Cooper and Ida Gibbs challenge the expectations placed upon Black women in America. Though shaped by different backgrounds, the three form a powerful friendship grounded in education, courage and shared purpose. Facing racism, sexism and class prejudice, they refuse to accept limitations imposed upon them. Inspired by remarkable historical figures, this moving novel celebrates resilience, intellectual ambition, equality and the lasting strength of female solidarity.



Fruit Fly
Josh Silver

Once a literary sensation, Mallory Maddox has spent seven years struggling to write again. Desperate to revive her career, she encounters Leo, a troubled young man whose difficult life appears to offer the compelling story she needs. Convinced she is the right person to tell it, Mallory pushes forward as uncomfortable truths begin to surface. Sharp, unsettling and darkly funny, Fruit Fly explores ambition, exploitation, authorship, morality and the dangerous hunger to remain culturally relevant.



The Women in White
Sarah Pekkanen

In 1964, four gifted young women at a prestigious university take part in groundbreaking parapsychology experiments, only to vanish as the programme disappears from history. Decades later, newly divorced Riley Bell becomes caretaker to an elderly widow living in unusual isolation. As Riley investigates the house, its past and the missing women, unsettling secrets emerge across two timelines. Tense, atmospheric and mysterious, this thriller explores perception, hidden histories, trust and the boundaries of the unexplained.



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Parfumer Paris
OCEAN GRAVITY
C Z A R
EXTRAIT DE PARFUM
100 ml

Nathalie FEISTHAUER
Parfumer Paris
GENTLE FUSION
C Z A R
EAU DE PARFUM
100 ml



Tom Holland's run as Spider-Man has taken Peter Parker from an inexperienced teenager desperately seeking the approval of Tony Stark to a hero forced to face the consequences of his own decisions. *Spider-Man: Homecoming* gave us the overeager young hero, *Far From Home* placed the weight of Iron Man's legacy on his shoulders, and *No Way Home* stripped away nearly everything Peter loved. The world forgot his identity, his closest friends no longer knew him, and Peter was left completely alone. *Spider-Man: Brand New Day* wisely embraces those consequences rather than quickly reversing them. Director Destin Daniel Cretton gives Tom Holland his most mature opportunity yet to explore Peter Parker, while writers Chris McKenna and Erik Sommers understand that the greatest Spider-Man stories are not merely about defeating villains. They are about the personal cost Peter pays every time he puts on the mask. The two writers balanced the story pretty well with some hard-hitting sequences, both action-wise and emotionally speaking. This is why this film gets a Writing a Movie RIGHT review.

Directed by: **Destin Daniel Cretton** | Written by: **Chris McKenna** and **Erik Sommers**

Now here comes the spoilers...

The story finds our hero several years after the events of *No Way Home*. Peter has dedicated his entire existence to fighting crime because Spider-Man is the only part of his identity the world has not taken from him. He patrols constantly, sleeps very little, neglects his health, and has created a life with no room for friendship, love, happiness, or even basic self-care. Being Spider-Man is no longer simply what Peter does; it has become a way to avoid confronting how lonely Peter Parker has become. Eventually, that lifestyle catches up with him physically and emotionally. As the pressure begins to change his body and threaten his ability to remain in control, Peter encounters a mysterious antagonist capable of entering and controlling the minds of other people. This creates a threat Spider-Man cannot defeat simply by punching harder. Peter is forced to confront an enemy who can turn innocent people into weapons while exposing the emotional wounds he has spent years hiding beneath the mask.

The movie's most surprising relationship is not between Peter and MJ. It is the unlikely partnership between Spider-Man and Frank Castle, once again played by Jon Bernthal. The Punisher is not inserted merely to fire weapons and provide brutal action sequences. Bernthal brings fresh energy to the movie by maintaining Frank's hardened, no-nonsense personality while revealing a surprisingly funny side whenever he is placed beside Peter. Spider-Man's optimism, constant talking, and refusal to abandon anyone clash perfectly with Frank's blunt belief that some criminals cannot be saved. The comedy develops naturally from that contrast without reducing the Punisher to comic relief or forcing him to behave out of character. Peter keeps talking when Frank wants silence. Peter searches for a peaceful solution while Frank has already loaded another magazine. Their arguments about justice are entertaining, but they also reveal the fundamental difference between them: Frank believes people are defined by their worst actions, while

Peter continues believing they can choose to become something better. Beneath Frank's hardened exterior, however, is a man who recognizes genuine courage. Peter's willingness to sacrifice himself during the final battle earns Frank's respect, and Bernthal communicates that change without requiring an emotional speech. What begins as an uneasy alliance develops into one of the MCU's most compelling and unexpected partnerships.

The final act brings Peter's physical and emotional struggles together as the antagonist's control spreads and innocent lives are placed in danger. Peter cannot win by surrendering to the anger, isolation, and increasingly dangerous power building inside him. He wins by remembering why he became Spider-Man in the first place. Even after losing his family, his friends, and his place in the lives of MJ and Ned, Peter still refuses to let another person be abandoned. The action delivers the spectacle expected from a Spider-Man movie, but it is Peter's decision to protect someone everyone else considers an enemy that gives the climax its emotional weight. Frank may not completely agree with Peter's methods, but he finally understands that Peter's compassion is not weakness. It is the source of his strength. Their final moments together leave the door wide open for future team-ups, and Marvel would be foolish not to continue developing the chemistry between Holland and Bernthal.

By the conclusion, *Brand New Day* has accomplished exactly what its title promises. It does not erase Peter's history or magically return everything he lost. Instead, it allows him to accept that Peter Parker deserves a life beyond Spider-Man. The character emerges from the story with a renewed purpose, a healthier understanding of responsibility, and the possibility of forming new relationships without attempting to recreate his old life. At the same time, the film introduces enough criminals, adversaries, and unresolved threats to make a future Sinister Six storyline feel increasingly possible. Given the tremendous opening box-office performance, Tom Holland clearly has several more opportunities to explore this new chapter and bring more of Spider-Man's legendary villains to the screen. *Brand New Day* gives Marvel something more valuable than another temporary victory over a supervillain. It gives Peter Parker a genuine reset, an unexpected ally in the Punisher, and a future in which our friendly neighborhood Spider-Man can finally begin living again.

Thanks for reading Writing a Movie RIGHT.



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BALANCED CAFE: THE ART OF BALANCE

In Conversation with Mohammad Alwazzan & Aya Ghader

Two different worlds. One shared vision. A journey brewed with passion, precision and purpose.

Interview by: **Jameel Arif**

In Kuwait's ever-evolving café scene, where concepts come and go and trends can change overnight, Balanced Cafe stands out by doing something remarkably simple: staying true to the people behind it.

At its heart are Mohammad Alwazzan and Aya Ghader, a husband-and-wife duo whose very different backgrounds have become the foundation of a shared creative journey. Mohammad studied computer networking in San Diego and built a career around technology, systems and problem-solving, later combining that analytical mindset with a passion for photography, food culture, travel and content creation. Aya, meanwhile, studied finance and economics at Kuwait University, completed CFA Level One, and spent years working in finance and real estate before her passion for baking gradually took centre stage.

What began at home as Aya's personal

pursuit of mastering recipes, flavours and techniques slowly evolved into Aya's Baking Adventure. With Mohammad encouraging her to take her creations beyond family and friends, that passion grew from home baking into a serious business, and eventually into something larger.

Balanced Cafe became the meeting point of their two worlds: Aya's creativity and instinct for flavour, and Mohammad's precision, technical thinking and love of coffee.

But the café is about more than what is served. It reflects the couple themselves: thoughtful, detail-driven, warm and deeply interested in creating genuine connections.

For CPMagazine, we sit down with Mohammad and Aya to talk about the journey, the risks, the lessons, the meaning behind Balanced, and what it truly takes to build a business together.



BALANCED



For readers discovering your story for the first time, who are Mohammad Alwazzan and Aya Ghader beyond the business owners everyone sees today?

We are two people with very different backgrounds who share the same passion for creating, learning and constantly improving.

What makes our partnership work is that we complement each other. We each bring different strengths, perspectives and experiences to what we do, but we share the same attention to detail and commitment to quality.

Beyond the business, we are a husband and wife who genuinely enjoy discovering new things, travelling, food, coffee, creativity and, most importantly, bringing people together.

Balanced Cafe is very much a reflection of who we are as people and what we enjoy.

Looking back, what first brought the two of you together, and did you always know you would eventually build a business as a couple? We first met while working together at the Kuwait Stock Exchange. What connected us was our shared work ethic, attention to detail and the way our different strengths complemented one another.

We never planned from the beginning to build a business together. Our relationship and partnership came first, and the business followed naturally.

My passion for baking continued to grow, while Mohammad brought his technical mindset, operational thinking, creativity and encouragement. Over time, those two worlds came together, and what began as a hobby slowly became something we could build as a couple.

Before Balanced Cafe existed, what were your individual careers and ambitions?

Before Balanced Cafe, neither of us was planning to open anything. My ambition was professional growth in finance. I studied finance

and economics at Kuwait University and completed CFA Level One. I spent five years at the Kuwait Stock Exchange before moving into real estate, where I worked for seven years. Baking existed alongside all of this, purely as something I loved doing for myself.

Mohammad's ambitions were more technical. He studied computer networking in San Diego and built his career around technology and systems, first at the Kuwait Stock Exchange and later at the Ministry of Information. Photography was never part of his original plan. It started as something he enjoyed after work and gradually took over much of his free time. By 2013, he was exploring Kuwait, photographing and filming new places and sharing them online, long before social media became the platform it is today.

The shift began when Mohammad encouraged me to step outside my comfort zone and present my desserts publicly. In 2015, he booked a booth for both of us so I could introduce my crème brûlée. He sold milkshakes alongside me, not because he had a business plan of his own, but because he wanted to support me and help me take that first step.

There was no grand strategy at the beginning. There were simply small, genuine pushes that gradually rewrote the plan.

Aya, how did your passion for baking first begin, and what inspired you to turn it into Aya's Baking Adventure?

My passion began at home through curiosity, experimentation and a desire to master every recipe I attempted.

I have a competitive side. Whenever I saw a new recipe or technique, I wanted to learn it, improve it and perfect it, regardless of whether anyone else was going to taste the final result. The satisfaction came from knowing that I had understood the recipe and achieved the result I wanted.

Once I felt that a creation was ready, I wanted to share it with people. I loved watching their reactions, seeing them experience new flavours and witnessing that moment when their taste buds discovered something exciting.

What began as baking for family and friends gradually grew as more people asked for my products. With Mohammad continuously encouraging me to share my work beyond the home, those small steps eventually became Aya's Baking Adventure.

Mohammad, when did you first realise Aya's baking was more than just a hobby and had the potential to become a real business?

I realised it had real potential when I saw Aya's dedication, persistence and attention to detail.

At the time, I was visiting many cafés, meeting café owners and connecting with people through photography and café culture. I began encouraging Aya to give samples of her crème brûlée, macarons and other products to established cafés.

She did not initially believe that established businesses would be interested in products from a home baker, but when cafés responded positively and began placing orders, it validated what I already believed.

I had also seen how persistent she was in mastering products such as macarons. She cared about every detail, from the smoothness and shape to the feet, texture and consistency. Even when macarons were not particularly popular in Kuwait, she continued developing them because she wanted to create something at a higher level.

As demand grew, the equipment and boxes began taking over our home. That was when it became clear that she needed a professional commercial kitchen.

I helped find the space and dealt with the contractors, materials, electricity and finishing, preparing a turnkey kitchen where she could concentrate on production. That was the stage when the hobby became a serious business.

What were the biggest lessons you learnt while growing Aya's Baking Adventure before opening the café?

One of the biggest lessons we learnt was that everything takes time and that much of the process is learnt by doing.

I had no formal professional kitchen training, so I had to learn how to work with commercial equipment, solve production problems, understand why trays bent, improve baking consistency and deal with countless technical details through experience.



We also learnt that quality and consistency matter more than trying to offer too many products at once. Scaling slowly, testing, learning and protecting the standard of the product were essential. Hiring was another major lesson. I had worked alone for a long time and eventually became exhausted. When I began hiring, I realised that personality and attitude were often more important than existing skills.

Skills can be taught, but personality, work ethic and team spirit are much harder to change. Even highly experienced candidates were not always the right fit if they did not match the culture of the kitchen. The lesson we carried forward was simple: learn by doing, protect quality, hire slowly and, when necessary, make difficult staffing decisions quickly.

At what moment did you both decide it was time to move beyond home baking and create a physical destination?

The decision came when we repeatedly reached the limits of what could be produced from home.

Orders were increasing, the operation was expanding and maintaining quality without compromising our standards became more difficult. The demand, numbers and operational needs all began pointing in the same direction.

We realised that we needed a physical location that could properly represent the products, experience and standards we wanted to offer. Balanced Cafe was not a sudden leap. It was a step we had gradually grown into.

Was there a particular conversation or turning point that convinced you to take the leap and open Balanced Cafe?

It was not one dramatic conversation. It was a series of small signals that gradually became impossible to ignore.

Clients repeatedly asked when I would open a physical location. They did not only want to order a box of baked goods; they wanted to visit, experience the products in person, explore different flavours





and connect with the person behind them.

As we began exploring locations, our original idea was to open a full bakery. However, one promising space in Kuwait City was too small to accommodate all the equipment required for a production bakery.

Instead of abandoning the space, we reimagined the concept. We realised it could become a café where my baked goods could be presented alongside Mohammad's passion and knowledge of coffee. The idea gradually evolved into a complete experience that combined both our strengths. It was not impulsive; it felt like the natural next step.

Opening a café is a significant investment. Were there moments when you questioned whether it was the right decision?

Absolutely. A major investment always brings moments of doubt, particularly when considering the financial risk, responsibility and uncertainty involved.

What kept us moving forward was our shared vision of creating a place that brings people together.

We have always loved gathering people and building community. We imagined Balanced Cafe as a space for families, professionals, students, ambitious young people, first dates and anyone looking for a comfortable place to connect.

Whenever the risks or negative thoughts became overwhelming, seeing people gather at the café reminded us why we had created it.

The happiness of hosting events, watching friendships form and seeing people feel at home gave the investment a deeper purpose.

It reassured us that we had made the right decision.

Why did you choose the name Balanced, and what does that word represent to each of you personally?

For me, balance is about flavour.

While studying recipes and learning about food, I noticed that the word most often used to describe an exceptional product was 'balanced'. My goal has always been to create products in which sweetness, depth, texture, quality and flavour work together harmoniously.

I also enjoy balancing sweet and savoury products across the menu. For me, the perfect creation is one in which no single element dominates and every flavour has a purpose.

For me, as Mohammad, balance represents precision in coffee. When studying espresso extraction, I repeatedly encountered the word 'balanced' as the description of the ideal espresso shot. The perfect espresso should be neither too bitter nor too sour. Its extraction should sit within the correct range, with every variable working together.

The name naturally connected our two worlds: Aya's pursuit of balanced flavour and my pursuit of balanced coffee.

How would you describe the philosophy behind Balanced Cafe in just a few sentences?

The philosophy behind Balanced Cafe is simple: to create a space where quality, warmth and consistency meet.

We want people to feel that every cup, every dessert and every detail has been thoughtfully considered.

Balance is not only about taste. It is also about the overall

experience: feeling welcomed, connected and comfortable, and being able to slow down for a moment.

When designing the café, what kind of atmosphere and experience did you want customers to feel the moment they walked through the door?

When we designed the café, we wanted people to feel lighter the moment they walked inside, almost as though they were stepping away from the stress of a long day in a business tower.

The café sits on a corner and is surrounded by glass on three sides, so we wanted to embrace that natural brightness. We added greenery inside and outside to make the space feel breathable, warm and calming.

In the morning, we wanted the atmosphere to feel fresh, bright and energising for people coming from work.

At night, we wanted it to feel comfortable, peaceful and welcoming.

Ultimately, we wanted to create a place that softens the stress of daily life and offers people a small moment of calm in the middle of everything.

In such a competitive café scene in Kuwait, what truly sets Balanced Cafe apart?

Kuwait has no shortage of excellent cafés, so what sets Balanced Cafe apart is how personal and thoughtful the entire experience is.

It is the combination of carefully prepared coffee, handcrafted desserts, my creativity, Mohammad's technical precision and an atmosphere designed to feel calm and welcoming.

We are not trying to be the loudest or trendiest café. Our focus is on consistency, quality, thoughtfulness and genuine human connection.

It is also in the small things people do not expect, such as the handmade heart-shaped macaron that comes with every drink, or the fact that when someone messages the café, one of us answers personally.

That personal feeling, where customers feel they know us and feel comfortable in the space, is what makes Balanced different.

How do you strike the balance between exceptional coffee, outstanding desserts and a memorable customer experience?

We treat everything as one complete experience rather than three separate parts.

For me, as Mohammad, the focus is precision: machines, recipes, workflow, calibration and ensuring that the coffee is prepared correctly every time.

For me, as Aya, the focus is creativity and flavour: creating desserts that feel special, thoughtful and balanced.

The customer experience ties everything together. A great cup of coffee or a beautiful dessert means more when people also feel genuinely welcomed and comfortable.

Our goal is for every visit to feel thoughtful, warm and consistent, from the first sip to the last bite.

Aya, do you still spend time developing recipes yourself, and how important is creativity in your kitchen today?

Yes, I still spend a great deal of time developing recipes myself. It is an ongoing process, not something we only do when we need a new menu item.

I am constantly working on ideas for Ramadan, summer, winter, special occasions and seasonal collections.

For me, creativity is not only about flavour. It includes presentation, shape, colour, texture and the feeling the product creates.

For example, I took the traditional round macaron and developed it into a form of edible art. I create hand-piped and hand-drawn characters, logos and customised shapes that turn a familiar product into something more expressive.

Creativity also means improving existing products and taking them to another level. Every dimension matters.

I welcome feedback, even when it is critical. I do not consider negative feedback an attack; I use it as information that helps me refine, develop and improve.

The most rewarding part is seeing people connect with something I have created. Their reaction and enjoyment are major reasons why I love this business.

Mohammad, what role do you play behind the scenes that customers might never realise?

Behind the scenes, my role is mostly about systems, consistency,



efficiency and problem-solving.

I calibrate machines, troubleshoot equipment, check water quality, improve workflow, test recipes, speed up processes and look for ways to make the operation more efficient.

If something breaks during the day, or even in the middle of an event, I will grab my tools, investigate what happened, find the cause and try to repair it myself.

My role is also very personal. I stay close to customers, answer messages myself, talk with people and help build the community around the café.

Many car groups and dealerships connected with us because they felt they were communicating directly with an owner rather than through a distant marketing team. That personal accessibility helped turn the café into a gathering point for the car community.

My role is both technical and human: making sure everything works properly while ensuring people feel that there is no barrier between us.

As husband and wife, how do you divide responsibilities without bringing work home every evening?

Honestly, we do bring work home.

The business is part of our life and part of our family, so it is difficult to create a complete separation between our personal lives and work. We divide responsibilities according to our strengths. I focus heavily on the kitchen, recipes, creativity, operations and production, while Mohammad handles much of the technical and systems side.

However, the truth is that we carry the business together wherever we go. With today's digital tools, work can continue from home just as easily as it can from the café.

We try to switch off when possible, but complete separation is not realistic for us.

The real balance is learning how to carry the business together without allowing it to negatively affect our relationship.

Has working together strengthened your relationship, or has it also brought unexpected challenges?

It has definitely strengthened our relationship, but it has also brought challenges.

Working together has shown us how much we can rely on one another and has deepened our respect for each other's strengths.

At the same time, it blurs boundaries. Stress follows us home, and small work problems can sometimes begin to feel personal.

The business has made us stronger, not because the journey has been easy, but because it has forced us to communicate better, trust each other more and continue working towards the same goal together.

What has been the most difficult obstacle you have faced together since launching the business?

Since launching, we have had to navigate not only the normal challenges of operating a young café, but also external pressures beyond our control.

These have included a slower economy, seasonal dips in sales, changes in customer traffic, shipping and supply disruptions, Ramadan slowdowns and wider regional uncertainty.

The most difficult part has not been one single obstacle. It has been the constant waves of challenges and the pressure of having to adapt repeatedly.

What keeps us moving forward is our ability to face those pressures together, adjust when necessary and focus on what remains within our control: quality, consistency, community and the experience we provide.

Was there a moment when you realised Balanced Cafe had truly become a recognised brand rather than simply another café?

We realised Balanced Cafe was becoming a reference point when we saw our community ideas beginning to influence the wider café scene.

During winter, car groups and dealerships began regularly choosing Balanced Cafe as a gathering space. They would contact us to reserve upcoming weekends, bring their cars, meet one another, take photographs and videos, and spend time at the café.

Later, we began seeing similar community-focused concepts appearing elsewhere.

That was a proud moment for us because it showed that we were not simply participating in the café scene. We were helping to shape the conversation and demonstrating the impact that genuine community-building could have.

Most importantly, it showed us that people were truly connecting with what we had created.

Social media has played an important role in both of your journeys. How has it helped shape your success?

Social media has never been only a marketing tool for us. It has been a way to tell our story, express our personalities and build genuine relationships.

For me, as Mohammad, it began years ago through photography, food content, café culture, travelling and early video creation.

For me, as Aya, it became a window into my creativity, allowing me to share products, test ideas, receive feedback and watch people become excited about new creations.

Together, social media has helped customers connect with us as people, not only as business owners.

By the time many customers visit the café, they already feel that they know us. People connect with authenticity, stories and human personalities far more deeply than they connect with advertisements.





Is there a menu item or signature creation that perfectly represents the identity of Balanced Cafe?

If we had to choose one item that represents Balanced Cafe, it would be our Balanced Latte.

The drink began with the familiar idea of a Spanish latte, but I reimagined it using flavours that Kuwaitis love and recognise. It was designed to feel nostalgic, taking people back to familiar childhood flavours while combining that comfort with coffee.

The sweetness is present, but it is controlled and balanced rather than excessive.

Another signature part of the experience is the complimentary heart-shaped mini macaron that I handcraft and that we serve with every drink, whether it is coffee, matcha or another beverage.

Together, the Balanced Latte and the heart-shaped macaron represent our identity: nostalgia, balance, craftsmanship, generosity and attention to every detail.

What has been the most rewarding customer feedback you have ever received?

The most rewarding feedback we received was not a written review. It was expressed through a customer's actions.

One executive who works in our building became deeply attached to our coffee. Even though there are countless cafés closer to his home, he chooses to drive to Balanced Cafe at weekends or wait for our coffee to be delivered through our current delivery channels.

He is willing to pass other cafés and wait longer simply because he prefers our coffee.

That level of loyalty is incredibly meaningful to us. It tells us that we are not simply serving a product. We have become part of someone's routine, comfort and daily life.

If someone were visiting Balanced Cafe for the first time, what would you recommend they absolutely must try, and why?

For a first-time visitor, we would not recommend only one item. We

would recommend experiencing a pairing.

We believe that coffee and desserts should complement one another and bring out the best in each other.

For someone who enjoys chocolate flavours, we might recommend a Honduran or Colombian V60 paired with a warm chocolate chip cookie or our triple chocolate cake.

For someone who prefers fruity coffee, we would recommend one of our Ethiopian V60s, such as the Ethiopian Guji, paired with the berry mascarpone cake. The berry notes in the cake enhance and complement the fruity characteristics of the coffee.

For espresso lovers, our signature espresso pairs beautifully with the London chocolate cake or almond-butter-stuffed dates.

We would also encourage every first-time visitor to try the Balanced Latte and enjoy the complimentary heart-shaped mini macaron that I handcraft and that comes with every drink.

More than any single item, we want guests to experience how the coffee and desserts communicate with one another. That thoughtful pairing is the essence of Balanced Cafe.

What is your message to us at CP Magazine?

Thank you to CP Magazine for featuring us and giving space to stories like ours.

Our message is simple: build something that is true to who you are. Trends will come and go, but authenticity, care and consistency last. At Balanced Cafe, we are not only serving coffee and desserts. We are building a community: a place where people meet, connect, discover new tastes and feel at home.

If we can bring a little more joy to someone's day, create a new friendship or give people a space where they feel comfortable, then we consider that a success.

We are grateful to everyone who has supported us and become part of our story, and we hope to continue growing this community one cup and one conversation at a time.



A NEW WAY TO UNWIND

The future of luxury travel may well be taking shape on Saudi Arabia's Red Sea coast. Between the dramatic mountains of Tabuk and the crystalline waters of Triple Bay, Four Seasons Resort and Residences AMAALA introduces a different kind of escape, where wellness, architecture and landscape exist in remarkable harmony, inviting travellers to reconnect not only with nature but with themselves.





On Saudi Arabia's north-western coast, where the desert meets one of the world's least explored seas, a new chapter of luxury travel is quietly taking shape. AMAALA is not another Red Sea beach destination. Conceived around wellbeing, conservation and slow discovery, it is an ambitious vision of what luxury tourism in the region could become: deeply connected to nature, rooted in culture and designed for travellers seeking far more than sunshine and spectacular scenery. Within this extraordinary setting, between the rugged mountains of Tabuk and the calm turquoise waters of Triple Bay, Four Seasons Resort and Residences AMAALA feels less like a hotel and more like the natural expression of the destination itself. Wellness is not confined to the spa, nor is luxury measured solely by thread count or private pools. Here, every element from architecture and gastronomy to movement, silence and the surrounding landscape has been conceived to restore rather than simply impress.

There are few coastlines left in the world that still feel genuinely undiscovered. Triple Bay is one of them. Sheltered by dramatic desert mountains and bordered by impossibly clear waters rich in coral reefs, this stretch of Saudi Arabia's Red Sea coast possesses a rare sense of scale and silence. It is beautiful in an understated way, where the landscape, rather than architecture, always takes centre stage.

Designed by Dubai-based U+A Architects, Four Seasons Resort and Residences AMAALA sits lightly within its surroundings. The low-rise architecture draws on Arabian traditions without slipping into cliché, while lush gardens soften the transition between sea, sand and stone. The result is elegant without ostentation, precisely what this destination deserves.

The resort's 202 rooms, suites and garden villas all face the sea, though "room" hardly seems the appropriate word. Generous terraces blur the boundary between indoors and outdoors, while soft natural palettes, handcrafted details and floor-to-ceiling windows allow the landscape to remain the principal protagonist. There is an unmistakable sense of Arabian refinement throughout, yet nothing feels theatrical. Luxury here is expressed through space, light and an almost meditative calm.









www.fourseasons.com

That philosophy reaches its fullest expression at HYLIAA Wellness & Spa, a 2,095-square-metre sanctuary whose name derives from the Arabic word for "elegant beauty". Yet to describe it simply as a spa would be to miss the point. Wellness at AMAALA is conceived as a holistic journey rather than a collection of treatments. Personalised programmes, whether lasting a single day or several, combine fitness, nutrition, recovery and mindfulness according to each guest's own rhythm and ambitions. Sunrise yoga on the beach, sound healing sessions beneath the stars, guided desert walks, meditation, nutrition consultations and restorative therapies all form part of an experience that feels carefully curated rather than prescriptive.

The surrounding destination becomes an extension of that philosophy. Guests can explore hiking trails through the Tabuk mountains, discover hidden wadis, kayak across the calm waters of Triple Bay or visit Corallium, the remarkable Marine Life Institute designed by Foster + Partners, where conservation and scientific research are helping to shape the future of the Red Sea's fragile ecosystem. It is luxury travel with an unusually strong sense of purpose.

Dining follows the same thoughtful approach. Across six open-air restaurants and lounges, the emphasis lies on freshness, provenance and balance without ever sacrificing pleasure. At MAA Social, Middle

Eastern coastal cuisine is interpreted with contemporary precision, while ALMAA serves light Mediterranean dishes beside the pool. Elsewhere, cliffside cocktails at ROCK BAAR become almost as memorable as the sunsets themselves, overlooking the bay as the desert slowly changes colour with the fading light.

Families have not been forgotten. Alongside five swimming pools and a long swimmable beach, the resort offers the signature Kids For All Seasons programme and dedicated spaces for teenagers, allowing parents to immerse themselves in the wellness offering while younger guests discover the destination in their own way. Equally, couples seeking privacy will find no shortage of secluded corners, making the resort as appealing for a honeymoon as for a multi-generational escape.

Perhaps what distinguishes Four Seasons Resort and Residences AMAALA most is that it resists the temptation to overwhelm. There are no unnecessary displays of extravagance, no attempt to compete with the landscape that surrounds it. Instead, it understands that its greatest luxury is its setting: a coastline that still feels undiscovered, where desert mountains meet one of the world's most pristine seas. In an era when many luxury resorts promise transformation, this is one of the few where the environment itself quietly delivers it.

تغريد Taghreed ALSHAMMARI

DRESSING DREAMS. DEFINING IDENTITIES.

Interview by: **Jameel Arif**

Some creative journeys begin in classrooms; others are quietly shaped long before we recognise where they are leading us. For **Taghreed Alshammari**, the woman behind **Taawoos** and **White Peacock**, design grew from a childhood spent across Abu Dhabi, Riyadh and Kuwait, absorbing the subtle differences in culture, beauty and personal expression that would eventually influence her distinctive creative eye.

Trained in electrical engineering, Taghreed's path into fashion was anything but conventional. Yet the precision and problem-solving of her education found an unexpected harmony with a lifelong fascination for fabrics, detail and individuality. Today, through two distinct brands, she creates for women at very different moments in their lives, with **White Peacock** placing particular emphasis on the deeply personal world of bridal wear.

For Taghreed, a wedding gown is never simply a beautiful dress. It is an emotion, a memory and an expression of the woman wearing it. In this conversation with CP Magazine, Taghreed Alshammari shares her journey, philosophy, creative process and the responsibility of transforming a bride's vision into something unforgettable.



Before we talk about fashion and bridal wear, tell us a little about yourself. Where did you grow up, and what was your childhood like?

My childhood unfolded across several Gulf cities. I spent my early years in Abu Dhabi, my teenage years in Riyadh, and later moved to Kuwait as a young adult. I believe moving frequently because of my father's work played an important role in shaping me. It taught me adaptability, but it also sharpened my curiosity, observation and creative instinct.

From the outside, Gulf cultures may appear quite similar, but living among them teaches you that every city has its own rhythm, taste and way of expressing beauty. Over time, I became very sensitive to those nuances, what women in each place are drawn to, and how their ideas of elegance, luxury and detail differ.

Without realising it at the time, that experience became an important part of the eye I have as a designer today.

What did you study, and did your education have any connection to the creative path you eventually chose?

I studied electrical engineering, which, at first glance, is very far from what I do today. I strongly believe in the value of education, but over time I also learnt that a degree does not have to define the only path you are allowed to follow.

Engineering taught me logic, precision and problem-solving, while design gave me the space to express the creative side of who I am. I have learnt that when people find work that brings their abilities and passions together, they do not simply become happier, they become more willing to give, create and grow.

Growing up, were you always drawn to fashion, fabrics and design, or was this a passion that developed later in life?

Absolutely. My relationship with fashion began before I even knew that what I was doing could be called design. As a child, I insisted on choosing my own clothes and never liked anyone deciding what I should wear.

I also remember collecting leftover fabrics from my mother and grandmother. My friends and I would play with them and turn them into our own little outfits and designs. At the time, it was simply a childhood game, but looking back, I think it may have been my first experience of designing.

Outside fashion, what are some of the interests, experiences or influences that have shaped you as a person?

Outside fashion, I am naturally quite calm and I love being active. I genuinely enjoy running and spending time at the gym. At the same time, I am fascinated by art, and especially by rugs, their colours, patterns, craftsmanship and the stories they can carry.

I love travelling, but I am not only attracted to new or glamorous places. I love old paved streets that feel as though they hold memories. I can find beauty in a cup of coffee on a quiet, distant street just as easily as I can find it on a mountaintop or by the sea. I think that perspective influences my work deeply because, for me, creativity begins with noticing beauty in details that other people might pass by.

Do you remember the first moment when you realised that designing could become more than a passion and actually turn into a career and business?

I realised design could become my profession even before I finished university. My sisters and friends were already coming to me for advice whenever they had an occasion and did not know what to wear. At the same time, I was designing pieces for myself to wear to events, and people would repeatedly ask me, 'Where is that from?' Hearing that question again and again made me realise something important: what I saw as a personal expression of my taste was something other women actually wanted to own. That was when I first began to see the possibility of turning my passion into a real career and business.

Today, you are behind two brands. Tell us about each of them and the different identities you wanted them to have.

Today, I am behind two brands, Taawoos and White Peacock. They come from the same creative spirit, but each has its own world.

Taawoos is for the woman who wants to feel distinctive, whether she is dressing for an occasion or for her everyday life. I want her to feel feminine in a Taawoos piece, but also to feel that it expresses her rather than turning her into a copy of someone else.

White Peacock is the more intimate and emotional side of that vision. It is connected to a dream many girls carry from childhood: the white dress, the entrance, and the way a woman imagines seeing herself on one of the most important days of her life. When a bride walks in a White Peacock gown, I want her to feel that she is not simply wearing a wedding dress, she is living a moment she may have imagined for years.

What made you decide to build two separate brands rather than bringing everything you create under one name?

Separating the brands was intentional because I wanted White Peacock brides to have a different experience, with a greater level of privacy and individual attention. A wedding gown, to me, cannot simply be another order among many. A bride is going through an entire emotional experience, and everything surrounding her dress deserves a different level of care, detail and discretion.

At the same time, separating the two allows Taawoos clients to receive the attention they deserve as well. Each brand can therefore deliver the experience it promises without one overshadowing the other.

How do you divide your creativity between the two brands while ensuring that each maintains its own personality and audience?

I see the two brands as complementary, but not identical. The creative source is the same, yet I enter a different world when I design for each one. With Taawoos, I think about the woman, her life, her wardrobe and her personality. With White Peacock, I enter a more intimate and emotional space connected to the bride, her memories and the day itself.

So, I do not really feel that I divide my creativity between the two. I see them as two different expressions of the same creative vision.

Bridal wear has become an important focus of your work. What is it about designing for brides that you find particularly special

With bridal design, I never feel that I am simply creating a dress. I am participating in the creation of a moment, a memory and an emotion. The way a bride looks at herself in the gown, the happiness in her eyes, and the confidence she feels as she enters her wedding mean more to me than the material side of the work.

In the end, what I physically hand her may be a dress, but what I am really trying to deliver is a feeling she will remember every time she looks back at the photographs from that day.

A wedding dress carries far more emotion than an ordinary garment. How does knowing that you are creating something for one of the most memorable days of a woman's life affect your design process?

It creates a very different sense of responsibility. Designing something a woman will wear on one of the most important days of her life is something I take very seriously. I am not only thinking about how she looks; I feel responsible for her happiness, her comfort and her confidence in that moment.

No matter how beautiful a gown is, if the bride feels uncomfortable or as though she is pretending to be someone else, then, for me, the design has not succeeded. I want her to feel like the most beautiful version of herself, not a version of another woman.

When a bride first comes to you, where does the creative journey begin with her personality, the wedding itself, the silhouette she imagines, or your own vision for her?

For me, the journey begins from the moment the bride walks through the door, even before we start talking about the dress. I notice how she dresses, the way she speaks and moves, the details she is naturally drawn to and, of course, her personality. Then I want to understand the wedding itself, the venue, the theme, the atmosphere and the image she has of herself within it.

My role as a designer is to bring all of those elements together with her proportions, body shape and movement. I do not believe a dress



is beautiful in isolation. It becomes truly beautiful when it is right for the woman wearing it.

Every bride wants to feel unique. How do you create something distinctive without allowing trends to overpower the bride's own personality?

I follow trends, of course, but I never allow them to become the bride's identity. A trend should be a reference, never an identity. I want a bride to look at her wedding photographs ten years later and think, 'That is me,' rather than, 'That was very 2026.' To me, successful design can belong to its time without becoming trapped by it.

What, in your opinion, is the difference between a beautiful wedding dress and a truly unforgettable one?

A beautiful dress gets noticed. An unforgettable dress makes the woman wearing it unforgettable.

A beautiful gown may catch the eye, but an exceptional one creates such harmony between the woman, her personality, her movement and the design that you cannot separate the dress from the person wearing it. That is the level I am always trying to reach.

How important are fabric, movement and craftsmanship in your bridal designs, particularly when a gown has to look beautiful both in person and through photography?

Fabric is not simply the material used to execute a sketch; it is part of the design itself. Its weight, drape, movement on the body and relationship with light can completely transform a gown.

A bridal gown also has to succeed in several ways at once. Up close, you should see the quality of the craftsmanship. From a distance, the silhouette has to read beautifully. In motion, it should remain alive, and in photographs, it needs to retain its presence. I never design a gown only as a static object, I imagine it walking, moving and being photographed.

Bridal fashion can sometimes be associated with extravagance and heavy detailing. Do you believe simplicity can make an equally powerful statement?

Absolutely. In fact, simplicity can require even greater confidence and craftsmanship because every decision becomes visible. Simplicity is not the absence of detail; it is knowing exactly which details deserve to remain.

For me, luxury is not defined by the amount of embroidery or embellishment. It comes from the quality and harmony of the choices. Sometimes, a perfect line and an exceptional fabric can say far more than dozens of decorative details.

How do you approach the balance between a bride's dream dress and what you, as a designer, know will best complement her body, personality and overall wedding aesthetic?

I rarely tell a bride directly, 'That dress does not suit you.' I prefer to understand what she fell in love with in the first place. Was it the fabric, the movement of the skirt, the silhouette, the waistline, or simply the feeling the image gave her?

Once I understand the real reason behind her choice, I can preserve the element she loves and reinterpret it in a way that works more beautifully with her body and personality. My role is not to erase her vision and replace it with mine. It is to translate what she wants into the best possible version for her.

Brides can understandably be emotional and very particular about their gowns. What has working so closely with them taught you about patience, trust and understanding your clients?

Working with brides has taught me that behind many of the details a bride insists on, there is often a feeling she is trying to protect. Sometimes, she simply needs to feel heard, to know that everything is under control, and to feel that she still has ownership of the decision. That is why I try to be very flexible and to contain the anxiety rather than treat it as a problem.

I remember one bride in Riyadh who was very worried that her gown might be damaged in transit. In the end, I decided to fly to Riyadh and deliver it myself and I even booked the seat next to

me for the dress so that it could arrive in perfect condition. I still remember her face when I handed it to her. By then, it was no longer simply a service for a client; it had become a beautiful memory and a small adventure we shared.

Kuwait and the wider Gulf have a distinctive wedding culture, often combining tradition, luxury and contemporary fashion. How does this influence the way you approach bridal design?

Gulf wedding culture is distinctive because it combines a deep appreciation for craftsmanship and luxury with a strong awareness of global fashion. Gulf women can appreciate embroidery, handwork and exceptional fabrics while also being very informed about international fashion and very clear about their own identity.

That makes designing for them both exciting and demanding because luxury alone is not enough. There has to be taste, intention and quality behind it.

How do you see the modern Gulf bride changing? Are today's brides becoming more experimental, more individualistic, or perhaps more interested in understated elegance?

I believe Gulf brides have long been among the women most engaged with fashion, luxury and quality. They notice details, and that naturally requires a very high level of attention from a designer. What I see changing today is that the Gulf bride is becoming even clearer about her individuality. The question is no longer only, 'What should a bride wear?' It is increasingly, 'What represents me as a bride?' I find that very exciting because she can preserve her love of luxury and tradition while making her choices much more personal.

Running a fashion brand requires far more than creativity. What has been the most challenging lesson you have learnt about turning your creative vision into a successful business?

One of the most important lessons I have learnt is that talent alone does not build a successful brand. A designer may be excellent creatively, but a business also involves pricing, production, marketing, clients, financial decisions, teams and consistency. I have also learnt the importance of knowing when to say no, and when to separate my emotional attachment to an idea from what is actually the right decision for the business.

Another important lesson is that asking for help is not a weakness. A designer does not have to be an accountant, marketer, manager and expert in everything. Part of maturing as an entrepreneur is knowing what you do exceptionally well and recognising where you need people who are better than you at something else. Creativity may start a brand, but structure is what allows it to grow.

Finally, what is your message for us at CP Magazine?

First, I would like to thank CP Magazine for choosing me to be part of this very special edition, especially as it marks issue number 200. It is meaningful to be included in such an important milestone for the magazine.

If there is one thought I would like to leave with your readers, it is that I do not see fashion as a way of turning a woman into someone else. I see it as a way of helping her see herself more clearly, more beautifully, and with greater confidence and strength.

Ultimately, that is what I try to do through everything I design: not to change the woman, but to reveal what is already there.

“A trend should be a reference, never an identity.”



48 HOURS AMONG THE ORANGE TREES

In the green hills of northern Lanzarote, a 200-year-old manor house has been given a remarkable second life. La Casa de los Naranjos is less a conventional hotel than a beautifully preserved piece of the island's history, intimate, quietly luxurious and full of the kind of details that stay with you long after check-out.

WWW.LACASADELOSNARANJOS.COM



Words: **José Berrocoso**
Photography: **La Casa de los Naranjos**

Every so often, a holiday takes an unexpected turn. You arrive somewhere with no particular plan, stumble across something you were not looking for, and suddenly find yourself considering a decision that would have seemed absurd a week earlier. That is more or less how La Casa de los Naranjos came to be.

Almost a decade ago, José Antonio García was visiting Lanzarote when he came across this neglected 19th-century manor in Haría. He had not even seen inside, but the photographs, plans and façade were enough. The house had been in the same family for around two centuries and was in a sorry state: collapsed timber ceilings, cracked stone walls and woodworm-damaged carpentry. He went home, made a few calls, returned to the island a week later and eventually bought it.

The rest was restoration. But not the sort that leaves an old building looking suspiciously new. Original floors and doors were retained;

timber from the structure was repurposed into headboards, bedside tables and bathroom furniture. The proportions, colours and architectural details were preserved wherever possible.

The result has since been recognised by the Government of the Canary Islands as a 'Hotel Emblemático', a designation for properties of particular architectural, historical or cultural importance. More interestingly, it still feels like a house.

Thirty orange trees climb the stepped garden, giving the property its name. Inside, high ceilings, stone walls, original flooring and aged timber provide the backdrop for antique furniture, old mirrors, paintings, earthenware and substantial chandeliers.

There is grandeur, certainly, but very little ceremony. Nothing looks as though it arrived yesterday.





THE ROOMS

There are just eight bedrooms, each with its own proportions and personality. Light pours through generous windows edged in jade green, illuminating antique writing desks, freestanding wardrobes and headboards made from repurposed wooden panels. High ceilings and original details give the rooms a sense of scale that is increasingly difficult to find in contemporary boutique hotels.

The bathrooms are equally considered, with walk-in rainfall showers, age-speckled mirrors and greenery planted in white enamel pots. Some have freestanding clawfoot baths from which the surrounding mountains can be glimpsed in the late afternoon light. Full-size Nuxe products are provided.

Rooms One and Two are particularly impressive. Room Two has a mezzanine with twin beds, making it a good option for families, while Room Six opens onto a sweeping private terrace.

The rooms are elegant without becoming precious. They feel like part of the house rather than hotel rooms inserted into it.





FOOD & DRINKS

Mornings begin in the sun-washed central courtyard. Breakfast is à la carte rather than buffet-style, with just-cut jamón, herby omelettes and toast with marmalade made from the oranges growing outside. Guests are encouraged to order a couple of dishes, which is a rather good reason not to rush.

Dinner moves indoors to the high-ceilinged dining room, where a large grandfather clock presides over candelabra-lit tables.

The cooking is simple, local and well judged. Blackened Lanzarote octopus comes with potato and lime; island grouper is paired with cauliflower cream. The wine list sensibly leans towards Canarian labels, and the kitchen is happy to adapt many dishes for children.

Service throughout is warm and pleasingly uncomplicated. There is even a small detail that says more about the hotel than any five-star claim could. The staff finish around midnight, after which guests are invited to use the house kitchen to make themselves a gin and tonic.





HARÍA AND THE QUIETER SIDE OF LANZAROTE

The setting helps. Haría is one of the prettiest villages in northern Lanzarote, a sleepy collection of whitewashed houses, narrow streets, low-key bars and small shops. Every Saturday, an artisanal market takes over the central square.

The former home and studio of César Manrique is within walking distance. Jameos del Agua and the Mirador del Río are around 15 minutes away by car, while further north the island becomes wilder, with volcanic landscapes, hiking routes and white-sand beaches. From nearby Órzola, La Graciosa makes an easy day trip.

This is Lanzarote at a different pace: greener, quieter and well away from the island's more developed resorts. And that makes returning to the hotel part of the pleasure.

La Casa de los Naranjos does not try to outdo the island's larger luxury resorts. Its appeal is more subtle. It is the coolness of an old stone wall after a day in the sun. The sound of footsteps on timber floors. A library in which an hour disappears unnoticed. Breakfast beneath orange trees. A clawfoot bath with the mountains beyond.

The property's sustainability measures — solar thermal energy, aerothermal heating and cooling, and water recovery through the historic cistern — are sensible additions to a philosophy that began with the building itself.

The most sustainable decision was simply not to demolish it. There are more elaborate hotels in Lanzarote. There are certainly larger ones. But La Casa de los Naranjos offers something harder to reproduce: the feeling of staying somewhere that existed long before you arrived and will, hopefully, remain long after you leave. For a house that was once close to being lost, it makes quite a fitting second chapter.

Boghossian unveils 'Queens of Time' High Jewellery collection



Boghossian's Queens of Time high jewellery collection takes inspiration from the lives of eleven formidable queens who changed history. By ruling over kingdoms often resistant to their power, they had to fight to achieve their goals and in doing, transformed the culture, society and mindsets of those around them.

Boghossian has created 39 magnificent jewels, using new techniques, motifs, symbolism and gemstones to honour their legacy. From Ancient Egypt, where Queen Cleopatra's legendary love of emeralds rivalled her extravagant taste in gold, to the Achaemenid Queen Atossa, who stacked bracelets carved with mythical creatures in densely colourful gemstones, jewellery charted their rise to power in all its glory.

These queens are muses for the vision of Boghossian's CEO Albert Boghossian and Creative Director Edmond Chin, celebrating the strength, courage and style of real women using jewellery as a timeless, universal language.





Stephany Sanossian

The Art Of Belonging Between Worlds

*A Syrian-Armenian story told through culture, curiosity
and fearless reinvention*

Interview by: **Jameel Arif**

For **Stephany Sanossian**, art is more than an act of creation; it is a way of collecting, questioning and preserving the stories that shape who we are. A Syrian-Armenian artist raised in Aleppo and now based in Dubai, Stephany has developed a distinctive visual language that moves effortlessly between cultures, memories and mediums. Her work brings together East and West, tradition and contemporary expression, transforming familiar references into unexpected conversations about identity, heritage and belonging.

From early digital collages that reimagined Syria beyond familiar narratives to skateboards carrying cultural stories, Syrian marquetry, Damascene geometric patterns and, more recently, acrylic painting, her practice continues to evolve through curiosity and experimentation. Yet beneath the changing materials lies a consistent purpose: to document, archive and reinterpret experiences that might otherwise disappear.

In this conversation with CP Magazine, Stephany reflects on her Aleppo childhood, Syrian-Armenian identity, creative evolution, life between cultures and the responsibility of preserving memory, revealing an artist who believes meaningful ideas will always outlast the platforms carrying them.





For readers discovering you for the first time, who is Stephany Sanossian beyond the title of artist?

A curious observer who collects stories, memories and materials, then turns them into conversations.

How would you describe your childhood in Aleppo, and what memories from that time still live inside your work?

It was full of colour, community and constant learning. Those everyday memories continue to shape how I think about home, heritage and belonging.

You come from both Syrian and Armenian roots. How have these two cultures shaped your identity, your personality and your creative voice?

They taught me that identity is layered. My work reflects that complexity rather than trying to simplify it.

Were you always a creative child, or did art slowly find its way into your life?

I think every child is creative. I simply loved connecting two unrelated things, and I still do.

You studied Research for Design and Innovation in Barcelona. How did that experience change the way you observe people, culture, trends and visual storytelling?

It taught me to design for humans, not for the concrete to always put people first.

Your work often brings together East and West, nostalgia and pop culture, humour and emotion. How did this visual language first begin

It began by observing everyday life. My work reflects the people, places and moments that surround me.

Your earlier digital collages placed celebrities and fashion figures into Syrian landscapes. What were you hoping people would feel when they saw those images?

I wanted people to look at Syria and think, "Why not?" Why not visit it one day?

You once said you wanted people to see Syria beyond war and destruction. Do you feel your work has helped shift that conversation in some way?

I hope it has encouraged people to see Syria through culture, creativity and everyday life.

Nostalgia appears strongly in your art. Is nostalgia, for you, a comfort, a responsibility or a form of resistance?

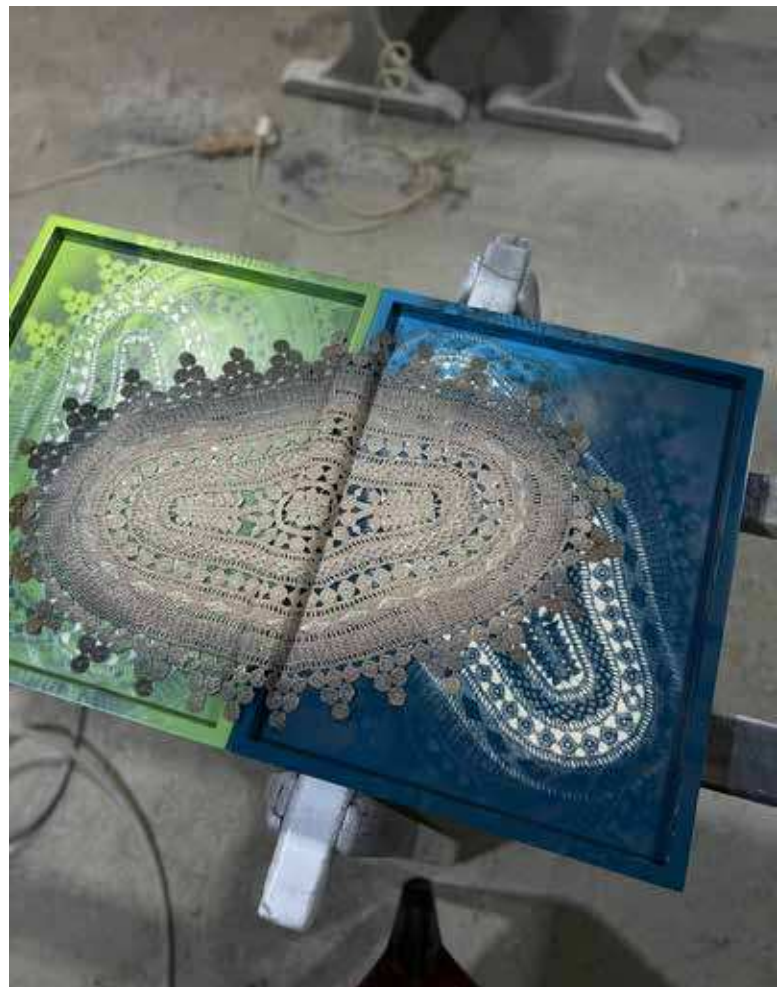
A responsibility to preserve and archive stories that might otherwise disappear.

Why did the skateboard become such an important object in your artistic journey?

The skateboard became my visual language. It connects me to something deeply Western while carrying my own cultural narratives.

Your recent works explore Syrian marquetry and Damascene geometric patterns. What drew you towards this traditional craft?

I wanted to explore how something so traditional could exist in a completely different, contemporary context.







How do you approach the challenge of respecting heritage while also making it feel contemporary?

I don't copy traditions. I study them, understand them and reinterpret them through my own perspective.

When working with patterns, colours and cultural references, how much is planned and how much happens instinctively?

The research is always planned and takes time. I dive deep into that process, while the making remains intuitive.

You often create conversations between images, objects, places and identities. What kind of conversation are you most interested in creating today?

One that documents and archives the journey of a Syrian-Armenian immigrant.

Your practice has evolved from collage to mixed media, installation and handcrafted forms. Where do you feel you are artistically right now?

I always enjoy exploring new mediums. Right now, I'm deeply immersed in acrylic painting.

You explored NFTs and digital innovation quite early compared with many regional artists. What did that period teach you about art, ownership and the internet?

It showed me how quickly technology changes, but also that meaningful ideas always outlast platforms.

You recently took part in an artist residency in Italy. What did being away from Dubai, routine, noise and convenience teach you about yourself?

It taught me the value of slowing down, being alone and giving ideas the time they need to grow.

You mentioned working with thousands of dots during the residency. What did that repetitive, patient process reveal to you?

That repetition can become a form of focus, reflection and discipline.

What did you learn from being surrounded by other artists during that residency?

That every artist has a different process, but we are all asking similar questions.

As a Dubai-based artist with Syrian-Armenian roots and international experiences, where do you feel most at home creatively?

In the space between cultures, where different ideas can meet.

What kind of legacy would you like your work to leave behind?

I hope my work gives people the courage to say what they are afraid to say and inspires them to keep asking questions.

Finally, what message would you like to share with us at CP magazine and our readers?

Thank you for creating space for artists and their stories. I hope readers leave feeling curious enough to keep exploring art, culture and the conversations they create.

Parmigiani Fleurier new Limited Edition: **TONDA PF SKELETON ROSE GOLD** **in MILANO BLUE**



Produced in a limited edition of 30 pieces, Parmigiani introduces the TONDA PF Skeleton Rose Gold Milano Blue, a new openworked masterpiece that is a contemporary vision of watchmaking.

The new Milano Blue extends beyond colour in terms of aesthetic; it introduces immense depth. Set against the warmth of rose gold, the dark hue shapes the perception of space and light

– the movement remains measured rather than demonstrative, expressive yet restrained, sculptural yet governed by proportion.

Rooted in the traditions of fine watchmaking, skeletonization finds a distinctive expression at Parmigiani Fleurier with the TONDA PF Skeleton Rose Gold Milano Blue, thanks to the Maison's culture of restoration instilled by legendary founder Michel Parmigiani.





Mitsubishi Unveils All-New Pajero, Set for Middle East Launch



Mitsubishi Motors has unveiled the fully redesigned, all-new Pajero, marking the return of one of the brand's most iconic SUVs and introducing a new-generation flagship that will play a major role in the company's future line-up.

Built at Mitsubishi Motors' production facility in Thailand, the new Pajero will first launch in Thailand, followed by Japan and Australia during fiscal 2026. From fiscal 2027, Mitsubishi plans to introduce the SUV in around 100 markets worldwide, including the Middle East, making its return particularly significant for GCC customers, where the Pajero has long enjoyed a strong and loyal following.

First introduced in 1982, the Pajero built its reputation around genuine off-road capability, durability and everyday comfort. Across four generations, more than 3.29 million units were produced, with the model becoming especially popular in markets such as Kuwait and across the wider Gulf, where capable four-wheel-drive SUVs remain a major part of the automotive landscape.

The new-generation Pajero builds on this heritage with three key qualities: confidence, comfort and prestige. Its bold proportions and strong horizontal design lines give it a more commanding road presence, while the cabin introduces a more refined and premium environment suited to its flagship status.

Underneath, Mitsubishi has retained the Pajero's focus on serious all-terrain performance. The SUV features Super-All Wheel Control (S-AWC), which manages acceleration, cornering and braking, together with Super Select 4WD-II for enhanced performance both on and off the road.

A high-rigidity ladder-frame chassis and specially tuned suspension further support durability, stability and driver confidence across challenging terrain.

"The all-new Pajero is the first model to bring our long-term vision to life," said Keisuke Kishiura, President and Chief Operating Officer of Mitsubishi Motors. "As our flagship model, it will lead not only the Pajero series, but the entire Mitsubishi Motors line-up."

With its combination of proven off-road credentials, greater refinement and modern technology, the new Pajero is shaping up to be one of Mitsubishi's most important launches in years. For drivers in Kuwait and across the GCC, its planned Middle East arrival from fiscal 2027 will be one to watch.



Range Rover Confirms New GT as Fifth Member of the Family



Range Rover has confirmed the arrival of a fifth member of its line-up with the new Range Rover GT, a fresh interpretation of luxury grand touring that combines refined design, advanced technology and all-terrain capability.

For the first time, Range Rover has revealed the GT's interior, which follows the same minimalist principles as its exterior. The cabin focuses on purity, precision and calm, with technology seamlessly integrated into the architecture.

A new single-screen interface is paired with a dedicated driver display, while a concealed air vent stretches across the width of the dashboard, creating a strong horizontal design signature. Woven textiles and other premium materials help create a warm, sophisticated environment, with speakers discreetly integrated into the cabin design.

The Range Rover GT will also become the first fully electric Range Rover built on the new EMA platform. It will be manufactured in Halewood, UK, alongside combustion-engine and hybrid models. The GT will initially launch as a battery-electric vehicle, with hybrid technology planned for future versions.

According to Range Rover, the new model has been developed to combine effortless electric performance, long-distance refinement and the brand's renowned all-terrain capability.

Prototype vehicles are currently completing final road testing under distinctive camouflage inspired by the landscape surrounding Range Rover's Gaydon engineering and design centre.



homework for grownups/

TEST YOUR VOCABULARY

Caravaggio, who died in 1610, was an **innovative** painter widely viewed as one of the founders of Baroque art.

In this sentence, **innovative** means:

- a. inspired by one's own internal feelings rather than external stimuli c. producing something like nothing experienced or created before
b. using broad strokes of pure color to give an impression of reflected light d. having an ability to express complex ideas through visually abstract art

ANSWER: c. Something *innovative* is new and original. If you love to experiment and find new ways to do things, you are an *innovative* person. *Innovative*, like *nova*, *novel*, and *novice*, comes from the Latin *novus*, which means new. Something *innovative* renews or alters the way something has been done. You can use *innovative* to describe the thing or the person that made it. If your English teacher objects to your experimental writing style, tell him, "I'm an innovative writer making innovative sentences!" Antonyms are *unoriginal* and *hackneyed*.

JUMBLED WORDS

1. I V C C I _____
2. D L Y D O _____
3. N R B N A E _____
4. S A B R H _____
5. F T O F R E _____
6. V E A C D I _____

ANSWERS: 1. CIVIC, 2. ODDLY, 3. BANNER, 4. BRASH, 5. EFFORT, 6. ADVICE

MATH QUIZ

The angles in a triangle are 45° , 65° , and x° .

Find x .

- A. 60°
B. 70°
C. 80°
D. 90°

ANSWERS: B. 70°
Solution: The angles in a triangle always add up to 180° .
 $45^\circ + 65^\circ = 110^\circ$
 $180^\circ - 110^\circ = 70^\circ$

GENERAL KNOWLEDGE QUIZ

- Which major South American country derives its name from the Latin word for silver?
- In the film series, what is the real first name of swashbuckling archaeologist and adventurer known as "Indiana" Jones?
- Which American won gold medals in the 100m, 200m, long jump and the 4x100m relay at the 1936 Summer Olympics?
- Government buildings in which capital city were infamously burned to the ground by the British army during the War of 1812?
- In the Looney Tunes cartoons, Taz was which kind of marsupial animal - native to an island state of Australia?
- Which post-impressionist painter spent much of his later life in Tahiti and other islands of French Polynesia, producing many of his paintings before his death in 1903?
- Lhasa is the capital of which former nation and current autonomous region of south-western China?
- According to the Recording Industry Association of America, which rock bands' Greatest Hits is the highest selling album of all time, with over 38 million copies sold?
- Tom Hanks won his second Best Actor Oscar in 1994 for *Forrest Gump* - for which film had he won his first Academy Award the year before?
- For the 2002 film *The Pianist* - which man became the youngest ever Best Actor winner, at the age of just 29?
- Which Siberian lake - the deepest in the world - contains around 22-23% of all of the Earth's fresh surface water, more than all the American great lakes combined?
- 3rd in line to the British crown, what is the Duke and Duchess of Cambridge's eldest child called?
- In 2018, which country replaced Trinidad and Tobago as the least populated to play at a FIFA World Cup?
- In 2004, which film directed by Peter Jackson matched *Ben Hur*'s record of 11 Academy Awards?
- In 1972, who became the first American president to ever visit the communist People's Republic of China?
- After escaping Elba in 1814, to which island in the South Atlantic was Napoleon exiled following his defeat at Waterloo?
- For the 2002 film *The Pianist* - which man became the youngest ever Best Actor winner, at the age of just 29?
- In the film series, what is the real first name of swashbuckling archaeologist and adventurer known as "Indiana" Jones?
- Which man - the founder of Amazon - leapfrogged Bill Gates to top Forbes 2018 Billionaires List?
- Which American won gold medals in the 100m, 200m, long jump and the 4x100m relay at the 1936 Summer Olympics?

ANSWERS: 1. Argentina, 2. Henry, 3. Jesse Owens, 4. Washington, D.C., 5. Tasmanian Devil, 6. Paul Gauguin, 7. Tibet, 8. The Eagles, 9. Philadelphia, 10. Adrien Brody, 11. Lake Baikal, 12. Prince George, 13. Iceland, 14. The Lord of the Rings: The Return of the King, 15. Richard Nixon, 16. St. Helena, 17. Adrien Brody, 18. Henry, 19. Jeff Bezos, 20. Jesse Owens

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ARIES
(March 21 - April 19)

August brings a welcome boost to your confidence, creativity and sense of fun. You may feel more willing to share ideas, begin a personal project or return to something you genuinely enjoy. Your natural enthusiasm can attract helpful attention, especially when you remain open and generous with others. Relationships benefit from honest conversations and a lighter approach. As the month progresses, practical matters become more important, encouraging you to organise your schedule and take care of unfinished work. Small improvements to your daily routine can make a noticeable difference. Enjoy the momentum, but do not rush every decision. Your best results come from combining courage with patience.



LEO
(July 23 - August 22)

August is your month to be seen, heard and appreciated. Confidence grows, ideas flow more easily and you may feel ready for a personal fresh start. The solar eclipse in Leo encourages you to think carefully about how you want to present yourself and what deserves your energy next. Creative projects, communication and learning are especially well supported, and people may respond positively to your enthusiasm. Use this attention wisely and avoid trying to prove too much. As the month continues, practical priorities become clearer, including money and everyday responsibilities. Choose quality over quantity. When you focus your energy on what truly matters, progress can feel both exciting and sustainable.



SAGITTARIUS
(November 22 - December 21)

August encourages you to think bigger. Learning, travel, publishing, training or a new area of interest could bring fresh inspiration and help you see possibilities you had overlooked. Conversations are especially valuable, and someone may offer an idea or perspective that changes your approach. Your social life can also feel more supportive, making networking and group activities worthwhile. Around the middle of the month, a new direction may begin to emerge, but allow it to develop naturally. During the final week, attention turns towards career and responsibilities. This is the time to turn exciting ideas into practical plans. Optimism is your advantage when supported by patience, preparation and follow-through.



TAURUS
(April 20 - May 20)

August turns your attention towards home, family and the things that make you feel secure. You may be inspired to reorganise your space, improve your surroundings or finally deal with a practical matter that has been waiting. Money also deserves sensible attention, and a clear plan can help you feel more confident about future goals. Conversations with family members are likely to be productive when you speak openly and listen carefully. Later in the month, your creative side becomes stronger, bringing more enjoyment and fresh ideas. Keep things simple and avoid taking on too much at once. A calmer environment will help you think clearly and move forward.



VIRGO
(August 23 - September 22)

August begins on a quieter note, encouraging you to rest, reflect and finish what has been left incomplete. You do not need to force progress; some of your best ideas may arrive when you give yourself more space. Friendships and group connections can also become clearer, helping you recognise which relationships support your future goals. After the 22nd, your energy gradually changes and you may feel more confident, visible and ready to begin again. Use the final part of the month to organise priorities and set realistic intentions. Your wellbeing benefits from sensible routines and enough downtime. Clearing mental and physical clutter now can prepare you for a stronger September.



CAPRICORN
(December 22 - January 19)

August encourages a deeper look at relationships, shared responsibilities and the practical structures supporting your life. Rather than rushing ahead, you may benefit from planning carefully and understanding what you genuinely need from the people around you. Work, money and daily routines can improve through steady changes instead of dramatic moves. This is also a useful month for letting go of habits that no longer serve you. By the final week, your outlook becomes broader and you may feel ready to learn, travel or explore a new possibility. Reliable progress matters more than speed. When you combine discipline with greater openness, you can create changes that feel positive and lasting.



GEMINI
(May 21 - June 20)

August keeps you curious, connected and mentally active. Conversations, learning, short journeys and new ideas can fill your schedule, so choose carefully where you place your attention. This is an excellent month for sharing your thoughts, meeting useful contacts and developing a skill that could benefit you later. Your friendly approach may open doors, especially when you are willing to help others without expecting immediate results. Towards the end of the month, home and family become more important, and you may prefer quieter surroundings. Make space to recharge. The right balance between activity and rest will help you enjoy opportunities without feeling overwhelmed by them.



LIBRA
(September 23 - October 22)

August highlights friendships, teamwork and long-term goals. You may receive useful ideas through other people, making this a strong month for collaboration, networking and planning something meaningful for the future. Work responsibilities increase from the middle of the month, and you could find yourself taking a more visible or leadership-focused role. Stay organised so that a busy schedule does not take over your personal time. The final week asks you to slow down, reflect and protect your energy. Not every invitation or request needs an immediate yes. Choose the people and projects that genuinely inspire you. A thoughtful balance between connection, ambition and rest will keep you moving forward.



AQUARIUS
(January 20 - February 18)

August puts relationships and cooperation at the centre of your month. Other people may require more of your attention, but useful conversations and shared ideas can also lead to rewarding progress. A partnership, friendship or professional connection may enter a new phase, especially around the middle of August. Stay open to compromise without ignoring your own priorities. Your daily schedule becomes busier from the 11th, so better organisation will help you protect your energy. The final week may bring greater clarity around money, responsibilities or shared plans. Avoid making rushed conclusions; gather the information you need first. Strong communication, flexibility and sensible routines can make this a surprisingly productive month.



CANCER
(June 21 - July 22)

August places money, security and practical progress at the centre of your attention. You may feel ready to review your spending, strengthen a financial goal or give more energy to a project that could improve your future stability. From the middle of the month, your motivation rises and decisions may feel easier to make. A fresh opportunity could appear, but give yourself time to understand the details before committing. Trust your instincts, while still checking the facts. Relationships improve when you explain what you need rather than expecting others to guess. This is a productive month for building stronger foundations, clearing uncertainty and taking steady steps towards greater confidence.



SCORPIO
(October 23 - November 21)

August places career, reputation and long-term direction firmly in focus. You may be asked to take greater responsibility, demonstrate your abilities or make an important professional decision. A new opportunity could begin to develop around the middle of the month, although it may take time before the full picture becomes clear. Stay patient and pay attention to useful signals rather than forcing an answer. Your determination is strong, making this a good period for improving skills and completing demanding work. Later in August, friendships, teamwork and future goals become more important. Make room for enjoyable connections too. Success this month comes from combining ambition with flexibility and a wider perspective.



PISCES
(February 19 - March 20)

August is a strong month for improving routines, organisation and everyday wellbeing. You may feel motivated to work more efficiently, remove unnecessary distractions or develop habits that support your longer-term goals. The middle of the month is especially useful for making a fresh start with work, health or practical responsibilities. Begin with small changes rather than trying to transform everything at once. Relationships receive more attention later in August, and honest conversations can help you understand yourself and others more clearly. The lunar eclipse in Pisces on the 28th may bring an important personal realisation. Give yourself time to process it. Better balance begins with recognising what you truly need.



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