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FROM THE EDITOR...



Dear Readers,

October brings a welcome change to Kuwait. As temperatures gradually ease and the city begins to embrace the cooler season, there is a renewed sense of energy and anticipation. Outdoor life slowly returns, social calendars become busier, and the final months of the year offer fresh opportunities to celebrate achievements, explore new ideas and look ahead with optimism.

October feels particularly special as we celebrate the remarkable success of our second CP Magazine Awards Night, held on 19th September at the Al Hashemi Ballroom, Radisson Blu Hotel. Bringing together Kuwait's automotive industry, the evening honoured 31 winners across 19 publicly voted People's Choice Automotive Awards categories and 12 inaugural CP Automotive Excellence Awards categories selected by our editorial team and industry experts. We were privileged to welcome His Excellency Sheikh Sabah Hamad Mohammad Al-Sabah as Guest of Honour, alongside distinguished guests and representatives from five embassies. Our heartfelt thanks go to everyone who contributed to this memorable celebration, which also marked the surprise launch of our CP Power List. Building on this success, we now look forward to the People's Choice Fragrance Awards in November, celebrating Kuwait's thriving fragrance industry.

Our October cover features Anood Alomairi, whose journey from banking to the creative world reflects the courage to embrace change and pursue personal passions. Elsewhere, we meet Fatma Alenzi, whose multifaceted life celebrates confidence and individuality, alongside artists Hamad Almuzaini and Elle Ford, whose work explores identity, memory and the beauty of everyday experiences. Mireille Al Sabeh offers valuable perspectives on food safety and responsibility.

In Fashion, we explore the latest collections from Elisabetta Franchi, Magda Butrym, Nihan Peker and Tory Burch, while Automotive introduces exciting developments from Alfa Romeo and Peugeot. Travel takes us to Granada, and our regular Beauty, Entertainment and Technology pages offer further inspiration.

As October also marks Breast Cancer Awareness Month, we encourage everyone to recognise the importance of awareness, early detection and supporting those affected.

Thank you for being part of CP Magazine's continuing journey. Here's to celebrating achievements, inspiring stories and many more milestones together.

Warm regards,

Jameel Arif
Founder & Chief Editor

The Team

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ASTERI'S DEW GOOD RESTORATIVE SERUM WINS SKINCARE PRODUCT OF THE YEAR AT BEAUTYWORLD AWARDS 2026



The international accolade marks an important achievement for the Saudi-born brand, recognising its approach to skincare innovation and formulas developed with the needs of the region in mind.

“Winning the Beautyworld Award for Best Skincare 2026 for our Dew Good Restorative Serum is an incredibly proud moment for us at Asteri Beauty. From the beginning, our ambition has been to create innovative, high-performance beauty products inspired by the unique needs of our region. Dew Good embodies our desert-proof philosophy, combining effective skincare with formulas designed to perform in challenging climates. To see a Saudi-born beauty brand recognised on an international stage is especially meaningful. This award is a testament to the passion of our team and our belief that world-class beauty innovation can come from our part of the world,” says Sara Al Rashid, Founder of Asteri Beauty.

Central to Dew Good’s development is Asteri’s Desertproof testing, which evaluates skincare performance in extreme climate conditions. The serum underwent clinical testing at temperatures between -10°C and $+50^{\circ}\text{C}$, with humidity levels ranging from 20% to 98%. Assessments covered both constant conditions and gradual shifts in temperature and humidity. Across the conditions tested, the serum demonstrated comparable performance, delivering intensive hydration and improved skin barrier efficacy.

This focus on climate-tested performance reflects Asteri’s commitment to creating skincare that responds to the realities of the region while supporting everyday skin needs.

Dew Good Restorative Serum brings together multi-weight Hyaluronic Acid and nourishing botanical ingredients to hydrate deeply and help rebalance the skin. Suitable for all skin types, it leaves the complexion looking smooth and dewy, with a supple finish that prepares skin for makeup.

The formula’s multi-weight Hyaluronic Acid replenishes moisture, complemented by Asteri’s Desert Proof Complex of Prickly Pear, Pomegranate and Date Seed Oil, which helps restore skin balance. Squalane helps soothe and protect, while Everlast Flower Extract helps repair the skin barrier. The combination supports hydrated, healthier-looking skin and a smooth base for makeup application.

Clinical and consumer assessments further support the serum’s benefits. More than 60% of participants showed improved skin firmness during clinical testing, while 82% of users reported that their skin felt instantly plumped in consumer testing.

Dew Good Restorative Serum is available at Asteri stores in Saudi Arabia, Kuwait, Bahrain and Qatar, at Ulta Beauty UAE and Kuwait, and at www.asteribeauty.com.

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ELISABETTA FRANCHI SPRING SUMMER 2027 FASHION SHOW



For the Elisabetta Franchi Spring/Summer 2027 fashion show, sensuality is defined by the tension between contrasting elements. Covered and uncovered, opaque and transparent, structured and body-hugging. The body is not revealed according to predictable codes, but suggested through materials and proportions.

The silhouette shifts its point of view. The bust is concealed, while the collarbones and shoulders take centre stage. Maxi blazers and trench coats acquire new proportions, while leather, sheer fabrics and cycling shorts bring elements of sportswear into a more sophisticated, nocturnal dimension.



HAMAD ALMUZAINI

What if the most revealing portrait of Kuwait City is not found in its skyline, landmarks or celebrated architecture, but in a discarded pole, a broken bin, a traffic cone or a security guard's tea break? For Kuwaiti artist and architect Hamad Almuzaini, these seemingly insignificant details offer a different way of understanding the city, one shaped not only by masterplans and infrastructure, but by the people who quietly adapt, negotiate and leave their mark on the spaces around them.

This idea lies at the heart of *Precarious Beings*, Almuzaini's debut solo exhibition and UAE debut, presented by Tashkeel in Dubai. Working across photography, drawing and sculpture, the artist looks at Kuwait City through the details most of us have learned to overlook. His starting point is the city that emerged from the 1951 modern masterplan, but his interest lies less in its architectural ambitions than in what happened afterwards: the improvised repairs, abandoned objects, altered uses and everyday gestures through which a planned environment gradually becomes a lived place.

There is a particular intimacy to Almuzaini's gaze. Born in Geneva, raised between Kuwait and Seattle and trained as an architect in the US, he returned to Kuwait with the distance of someone looking at home both from within and from slightly outside it. His practice turns that distance into a form of attention. A collapsed rubbish bin can become a study of collective authorship; a cup and tea bag can evoke the unseen routine of a security guard; a discarded object can reveal something about how inhabitants negotiate the systems designed around them.

Perhaps that is what makes *Precarious Beings* so engaging: it asks us to slow down. Beneath the humour and apparent absurdity of Almuzaini's subjects is a more profound question about how cities acquire memory, identity and meaning. In the following conversation, the artist discusses his relationship with Kuwait City, the architectural thinking behind his work, and why the mundane may sometimes tell us more about a place than its most recognisable monuments.

José Berrocoso, our Lifestyle Editor, sits down with Hamad Almuzaini to discuss his relationship with Kuwait City, the stories hidden in its everyday details, and the ways in which architecture, memory and human behaviour shape our sense of place.



Precarious Beings marks your first solo exhibition and your UAE debut. What does it mean to present this body of work in the UAE, particularly when its subject is your own city, Kuwait City?

Changing the context of an observation made in an urban environment into a body of work in a gallery setting is an effective way of amplifying these mundane objects and infrastructures. I believe exhibiting work about Kuwait outside of Kuwait allows a wider audience to relate to the work and consider how it might pertain to their own home, uncovering universal themes rather than seeing the works as specifically tied to Kuwait alone.

What was the starting point for Precarious Beings? When did you begin to realise that your observations of Kuwait City could become an artistic body of work?

I would always photograph different moments across the city. These images were never really complicated; they'd depict something really simple, almost too simple, but their banality elicited a response each time I shared them. People would engage with these images through laughter, a moment of reflection, or a question. I noticed there was room to engage with people's perceptions of ordinary settings. I've always found the mundane quite magical and full of wisdom if you allow it to be, and these reactions encouraged me to continue playing with this idea of perception.

Rather than focusing on Kuwait's iconic architecture, you turn your attention to broken poles, discarded objects, improvised repairs and other details that most people would probably overlook. What do you see in these things?

I see openings to explore collective authorship through the lens of objects and infrastructures. Within the built environment, we have so many systems at play, whether it's how traffic is mitigated, areas are zoned, or electrical boxes and poles are placed. I look at broken, discarded, and improvised moments specifically because it's in these moments that urban planners and inhabitants of a city begin to collaborate in shaping a sense of place. It's when urban plans veer from their intended purposes that I see a more active role emerge from the inhabitants.

Even if a pole remains discarded on a sidewalk for decades, I view the act of discarding it and retaining its position as an active choice in authorship rather than a passive act of forgetting. It's continuously participatory, continuing to layer and shape our experiences of a city.

You describe your practice as an investigation into how we construct and negotiate 'place'. What can these small, everyday interventions tell us about the people who inhabit Kuwait City?

There are really interesting moments beyond just interventions that show this negotiation taking place. Sometimes it's the very presence of a person in a public space that crafts this sense of place. I'll give you the example of Trash Receptacles, which shows a series of trash cans that have collapsed to the ground from poles in a coop (supermarket) parking lot in Kuwait.

These trash cans were designed to hang from these poles, but have clearly failed over time. With their failure, I noticed that the stewards of this parking lot assumed the role of repositioning the trash cans, allowing them to lean against the poles, constantly tending to these plastic bins as a gardener would to his flowers.

Secondly, I also have Styrofoam Cup and Tea Bag, which alludes to a parking lot security guard I've seen over the years, inseparable from his tea breaks, which he seems to have countless times throughout the day. These objects have become inseparable from my experience of entering the parking lot. Along with Casio Watch, Cigarette, and Wedding Band and Guard's Shoulder Badge, they form a constellation of sculptures that hint at the presence of a security guard.

The exhibition looks at Kuwait City following the introduction of the 1951 modern masterplan. How does that history inform the way you see the city today?

The masterplan introduced a series of infrastructures, zoning logics, and a general layout that shaped Kuwait City as it appears today. Referencing the 1951 masterplan is important in demonstrating how layered the built environment has become. Its implementation produced a ripple effect that continues to shape the city today. The most obvious example is the formation of Kuwait City itself, which was once a mixed residential and commercial area and is now primarily commercial.

There is a fascinating tension in your work between what a city is deliberately designed to be and what its inhabitants actually make of it. What happens in that space between planning and lived





experience?

What happens in that space is its transformation to place. Urban plans without these daily negotiations with inhabitants, is a space with no collective memory or associations to revert back to. A space could have coordinates but difficult to recollect, adrift with no particular characteristics. When we adapt or circumvent, we are claiming that this space is important, and its time for it to transcend into a place. A place is imbued with meaning, memories, and lived experiences. Most times we don't consciously and proactively carve out a place to inject with meaning, life just occurs and it organically takes on a much larger role.

You suggest that acts of circumventing, negotiating and adapting to the city eventually become so familiar that we stop noticing them. Do you think your role as an artist is partly to make people notice again?

Absolutely. Its a large part of my practice. Precarious Beings asks for a slowness and attentiveness that we are gradually losing as a people. These observations are so simple - yet relatable - that we typically dismiss them as not having much to show. I choose to look at these mundane settings to find deep insights on people and their behaviors across public places. Sometimes the simplest details could reveal the most, especially because they've been disregarded from how mundane they seem at first.

Some of the things you document can initially appear humorous or almost absurd, yet they raise much deeper questions about governance, autonomy and human behaviour. How important is humour to your artistic language?

At times, to see all the moving parts that come together to shape a sense of "place" might be overwhelming, and at times even existential. It requires you to breakup the fabric of reality into all of its disparate pieces, and understanding all the systems at play. From the streets and sidewalks, to the curbs that line those sidewalks and their colored stripes, to the information that's being delivered by those very colors. It's a constellation of information (delivered via infrastructures) and how we behave towards or against it all.

Although I don't lead with humor, I relish in it. The subjects I'm looking at are so simple and mundane, it goes into an absurdist realm. That humor allows the work to be approachable, relatable, and human; I never want to produce work that's exclusionary, but instead having degrees of intimacy that gives agency to an audience choosing how serious or humorous it can all be.

You trained and worked as an architect before developing your practice across photography,

drawing and sculpture. How has architecture influenced the way you make and look at art?

My background and professional experience in Architecture focused mostly on prefabricated and modular construction; this attention to not only details, but patterns in construction methods, made me attuned to systems beyond architectural drawings. I felt a sensitivity towards all patterns and rhythms, and ways in which they break, across the built environment. This sensitivity, paired with my return to Kuwait, made me want to understand home at a different capacity. To understand the foundation of the city, but ways in which we have adapted to it over time, as chaotic as it may appear at times.

Why was it important for you to explore Precarious Beings through three different approaches, Subjects, Situations and Simulations?

I see placemaking as having a scalar relationship, starting from the most minute details, to overarching infrastructures, but also more intangible associations we actively construct with objects and their components. The exhibition begins with Subjects, looking at how infrastructures are arranged but also depart from their intended plans. Situations move beyond infrastructures and their arrangements, and goes into specific observations encountered in Kuwait City. From there, Simulations showcases a constellation of stewards and their objects (ie. security guard and traffic cone, casio watch, lipton tea bag, etc.) to really highlight the breadth of placemaking, and how we are only scratching the surface when describing a particular place.

What happens when something that normally exists unnoticed on a Kuwait City street is reconstructed or represented inside a gallery? Does its meaning change?

Of course. To change a fleeting observation into a graphite drawing immediately embeds a sculptural quality to something that goes unnoticed. By repositioning these objects and infrastructures within a gallery setting, you are immediately amplifying their noteworthiness and presence. These symbols of placemaking take on a different life; they are no longer a backdrop that facilitate your everyday movements, but something worth taking note of.

As a Kuwaiti artist, does looking at Kuwait from outside Kuwait and presenting it in the UAE, change your own relationship with the city?

There is a constant longing for Kuwait within my practice - not only to return to it, but to understand it, and observe it even further. Observation naturally requires some sense of detachment, to look from a bit of distance rather than living "in it". By creating this body of work, I found myself reconnecting and bridging that distance through my perspective, and what I deem special about "home". To present this in the UAE only further solidified the significance of Kuwait within my practice. Although most of the subjects explored in this exhibition are quite universal and relatable to all people who live in cities, my inspiration and starting point continues to be anchored to Kuwait.

After walking through Precarious Beings, what do you hope visitors will notice the next time they walk through a city whether that is Kuwait City, Dubai or somewhere else?

To walk around with a sense of wonderment, curiosity, and stillness. There is much yet to discover about a city - these findings will only bring about wisdom about people.







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: Hans Zimmer Concert”



I recently had the privilege of witnessing a performance by Hans Zimmer in Dubai, UAE. Hans Zimmer is hailed by many as the Mozart or Beethoven of our time. His music has become the emotional backbone of countless blockbuster films, touching on the deepest aspects of the human experience. As I sat among the thousands of fans, I couldn't help but reflect on the journey that brought this legendary composer to the stage.

Hans Zimmer's life story is as unconventional as it is inspiring. Born in Frankfurt, Germany, in 1957, Zimmer did not follow the traditional path of a classical composer. Remarkably, he never attended music school; instead, he was largely self-taught, influenced by a mix of classical music and rock. His early years were shaped by his love for synthesizers and experimentation with electronic music. In the 1970s, he moved to London, where he began his career in pop music before transitioning to film scores. Zimmer's breakthrough came with the score for *Rain Man* in 1988, which earned him his first Academy Award nomination. Over the years, he has become one of the most prolific and celebrated composers in Hollywood, with a string of awards including an Academy Award, multiple Golden Globes, and Grammys. Zimmer's ability to blend traditional orchestration with electronic music has created a unique sound that resonates with audiences worldwide. His process often begins with a single motif, which he then layers and expands, creating a rich tapestry of sound that brings films to life.



The experience of seeing Hans Zimmer and his orchestra perform live is nothing short of transcendent. The concert in Dubai was a masterclass in the power of music to evoke emotion and tell a story. As the lights dimmed and the first notes filled the arena, the audience was transported into the worlds of some of the most iconic films ever made. Zimmer opened the show with the thunderous score from *Inception*, the complex, layered sounds filling the space with a sense of anticipation and awe. This was followed by the hauntingly beautiful theme from *Gladiator*, where the combination of orchestral power and Lisa Gerrard's ethereal vocals brought many in the audience to tears. The concert also featured unforgettable pieces from *The Lion King*, where the African rhythms and vocal harmonies created a powerful connection to the primal themes of the film, and *Interstellar*, where the organ's haunting tones perfectly captured the vastness of space and the emotional depth of the story. Zimmer's performance was not just a concert; it was a journey through the cinematic landscapes that he has helped to define. Each piece was accompanied by stunning visuals, further immersing the audience in the world of each film. The energy and passion of the musicians on stage, combined with Zimmer's dynamic presence, made for an electrifying evening that left the audience in awe.



Dubai's music scene has rapidly evolved into a bustling cultural hub that attracts world-class performers and artists from around the globe. The Coca-Cola Arena, where Zimmer performed, is a testament to the city's commitment to bringing top-tier entertainment to the region. From pop stars to classical musicians, Dubai has become a destination for live music, offering a diverse range of performances that cater to every taste. The city's vibrant arts scene, combined with its state-of-the-art venues, makes it a key player on the global stage, drawing in artists like Hans Zimmer who appreciate the opportunity to connect with audiences in this dynamic and rapidly growing metropolis.



Seeing Hans Zimmer perform live in Dubai was an experience that I will never forget. It was a night that celebrated not only the incredible talent of one of the world's greatest composers but also the power of music to move us, inspire us, and bring us together. In a city known for its innovation and grandeur, it was fitting to witness the work of a composer whose music has become the soundtrack to some of the most epic stories of our time.



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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AN AUTUMN ESCAPE TO GRANADA



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Autumn is particularly rewarding in Granada. The fierce heat of summer has softened, the days remain bright and the city becomes wonderfully walkable. On clear mornings, the Sierra Nevada provides a dramatic backdrop to the rooftops of the old town, while the changing light brings a different mood to the Alhambra. Winter has its own appeal, too: snow on the mountains creates one of the most beautiful contrasts in southern Spain, with the possibility of skiing in Sierra Nevada less than an hour and a half from the city.

The Alhambra, of course, remains Granada's great masterpiece. Declared a UNESCO World Heritage Site in 1984, the extraordinary Nasrid palace-fortress is one of Spain's most remarkable monuments, a complex of palaces, courtyards, gardens and defensive walls shaped over centuries of Islamic and Christian history. Its finely carved stucco, geometric decoration, water features and views towards the mountains can easily occupy half a day and still leave you wanting to look a little longer.

But Granada is much more than its most famous monument. This is one of Andalusia's most characterful cities, where Moorish heritage remains woven into everyday life. In the Albaicín, whitewashed houses climb the hillside in a maze of narrow streets, while hidden cármenes, traditional houses with enclosed gardens offer glimpses of a more private Granada. Old aljibes, churches, Renaissance buildings and Baroque façades reveal the successive layers of the city, while the Sacromonte introduces another side of Granada, with its hillside caves, flamenco traditions and views back towards the Alhambra.

There is also a distinctly contemporary Granada. Independent restaurants, stylish bars, rooftop terraces and creative spaces have brought new energy to the historic centre without erasing what came before. And then there are the tapas bars, an essential part of the city's social life: in Granada, ordering a drink can still mean that something small to eat arrives alongside it, making an afternoon of wandering unexpectedly easy to extend.

For a stay that connects naturally with all these layers, Palacio de Santa Paula is particularly compelling. Located in Granada's old town, the hotel occupies a building declared a historic and artistic monument, comprising the former Convent of Santa Paula, dating from the 16th century, and a Moorish house from the 14th century. It is an unusual proposition in modern hotelkeeping: rather than recreating a sense of history, the hotel allows you to stay within the history itself.

The building opened as a hotel in 2001 and has now undergone a substantial renovation, following an investment of approximately €5 million. Reception, the lounge, El Claustro restaurant and kitchen, together with all the bedrooms, have been renewed, with the work focused on restoring and highlighting the architectural character of the property.

The result feels deliberately quieter and more monastic. The interiors draw inspiration from the building's religious past, with references to ecclesiastical paintings, saints, wooden imagery and traditional church craftsmanship. A wooden choir-inspired structure forms part of the restaurant seating, while the bar takes its visual language from an altar, with frescoes and a retablo creating an atmospheric focal point. Floral details inspired by convent and church ironwork appear in the balustrades, while timber, rich fabrics and carefully chosen upholstery bring warmth to the spaces.

The references are theatrical enough to be noticed but restrained enough to feel authentic. Nothing needs to shout for attention. A carved wooden detail, an old architectural proportion or the filtered light of the cloister can say more than an elaborate decorative gesture.





ROOMS & SUITES

The hotel has 72 rooms and suites, each designed to balance the character of the historic building with the expectations of a contemporary five-star stay. Warm tones, natural fabrics and considered furnishings create a calm atmosphere, while many rooms look towards either Gran Vía or the quieter cloister.

The Suite del Obispo is perhaps the clearest expression of the hotel's philosophy. Original architectural features meet a generous sitting room, refined furnishings and modern comforts, creating a space that feels less like a conventional hotel suite and more like a private residence within the old convent. It is a useful reminder that historic hotels work best when their history is not treated as decoration. Here, the building determines the mood.



A TASTE OF GRANADA

At El Claustro, lunch comes with a strong sense of place. The restaurant occupies the former refectory of the convent at Palacio de Santa Paula, with the adjoining cloister providing one of the most atmospheric settings in central Granada. The food follows the same philosophy as the building: rooted in the city's history, but firmly looking towards the present. At the helm of the kitchen, Luis Miguel Luque takes Granada's culinary heritage as his starting point, working with produce from the Vega, the Costa Tropical and the Sierra to create a contemporary interpretation of the province's cooking.

That connection with the territory is also recognised by the Guía Repsol, one of Spain's leading gastronomic guides, which includes El Claustro among its recommended restaurants in its 2026 edition. The distinction reflects a kitchen built around seasonal produce, local ingredients and a clear sense of identity, rather than elaborate technique for its own sake. Andalusian and traditional Granadan recipes are reinterpreted with a contemporary approach, allowing the ingredients to remain at the centre of the plate.

The menu moves comfortably between Granada's culinary traditions and a more contemporary style. The bacalao kokotxas al pil pil brings a classic Andalusian preparation to the table, while the grilled fish of the day with vegetables places the emphasis firmly on the quality of the produce. Among the more indulgent options, the carrilleras crujientes glaseadas al Pedro Ximénez, served with Padrón peppers and kimchi, add a modern touch to a deeply comforting dish. For dessert, the caramelised torrija with meringue-milk ice cream and almond crumble offers a particularly satisfying nod to Spanish tradition.

What makes El Claustro special, however, is the way the meal becomes part of the hotel's wider sense of history. After a morning exploring the Cathedral, the Albaicín or the Alhambra, sitting beneath the old arches of Santa Paula feels wonderfully removed from the city outside. Here, architecture, memory and contemporary Granada meet around the table, with the kitchen providing perhaps the most delicious way to understand the place.





EVENTS WITH A SENSE OF HISTORY

For celebrations, private gatherings and corporate events, Palacio de Santa Paula offers something few hotels can replicate: the opportunity to meet, dine and celebrate within centuries of Granada's history. Its distinctive architecture and collection of historic spaces have made the hotel a popular choice for families, companies and private hosts looking for an event with a stronger sense of place than a conventional ballroom can provide.

Four event spaces offer different possibilities, from the 181-square-metre Capilla, which can accommodate up to 200 guests, to the more intimate Consejo, a 17-square-metre room designed for private meetings and discreet gatherings. The Coro, with its 111 square metres, and the Atrio, at 85 square metres, provide flexible settings for receptions, presentations and larger occasions. Modern audiovisual technology, high-speed Wi-Fi and personalised business services ensure that the practical side is every bit as polished as the surroundings.

Weddings are particularly evocative here. The historic architecture, arches and former convent spaces create a setting that feels naturally romantic without the need for elaborate decoration, while the cloister provides an atmospheric backdrop for receptions and candlelit dinners. Bespoke banqueting brings Andalusian flavours and local ingredients to the table, with menus designed around the character and scale of each celebration.

For outdoor occasions, the hotel's historic courtyard offers another distinctive setting, whether for an evening cocktail, a private dinner or a celebration beneath the Granada sky. It is this combination of architecture, intimacy and service that sets Palacio de Santa Paula apart: events here are not simply hosted in Granada, but become part of its history.

ELLE FORD

FOLLOWING THE UNEXPECTED

Interview by: **Jameel Arif**

How chance, resilience and curiosity can reshape a creative journey.

For Elle Ford, art is not simply about making objects; it is about tracing what remains after change. A Dutch-born multidisciplinary artist shaped by years of living across the Middle East, Far Eastern Russia, Southeast Asia and Borneo, her practice moves through memory, material, place and transformation. Working across sculpture, installation, painting and found matter, she is drawn to fragments, residue, ash and objects that already carry a history, allowing process and uncertainty to become part of the work itself.

Her current residency at Contemporary Art Platform (CAP) in Kuwait began in an almost cinematic way. A small yellow flower, picked up almost casually during a visit, turned out to be the Arfaj, Kuwait's national flower. Its resilience in harsh desert conditions immediately connected with themes already present in her ongoing series, *The Other Side*, which explores strength, renewal and the possibility of moving forward after difficult periods.

What followed was an unexpected residency, a new body of work and a growing exchange with Kuwait, its people and its creative community. Her journey also reveals how openness to chance can transform a passing encounter into an experience capable of reshaping an artist. In this conversation with CP Magazine, Ford reflects on movement, artistic freedom, uncertainty, resilience and the beauty of allowing an unplanned moment to redirect both life and practice.





For someone discovering your work for the first time, who is Elle Ford-Andringa?

I am a Dutch-born multidisciplinary artist whose life and practice have been shaped by movement, place and change. I have spent much of my life living outside the Netherlands, moving between very different parts of the world, from the Middle East and Far Eastern Russia to Southeast Asia and Borneo.

As an artist, I am interested in transformation, memory and what remains: the traces we leave behind, the histories carried by objects and materials, and the ways in which something can take on another existence after its original purpose has disappeared.

My work often begins with materials that have already lived a life, ash, fragments, residue or found matter and I allow the process of making to reveal something I may not have anticipated.

I think that sense of uncertainty is important to me. Perhaps living in so many places has taught me to be comfortable with not entirely knowing where something will lead.

You were born in the Netherlands but have lived across remarkably different cultures, landscapes and climates. How have those experiences shaped the artist you became?

Living in such different environments has probably shaped me more deeply than I consciously realised at the time. Every place has its own visual language, its architecture, landscape, light, materials, traditions and rhythms but there is also the experience of arriving somewhere as an outsider and slowly learning how to look.

Moving repeatedly teaches you that very little is fixed. Home changes. Your surroundings change. Things disappear, are left behind or acquire a different meaning in another context. I think that has naturally entered my work.

Rather than trying to reproduce a particular landscape or culture, I am interested in what a place leaves with me. Sometimes that might be a material, an architectural form or a fragment of history; at other times, it is simply a feeling that stays with me and emerges much later in the studio.

Before pursuing fine art, you studied interior architecture. What eventually pulled you towards becoming an artist?

Interior architecture gave me a strong awareness of space, proportion, material and the relationship between an object and the environment around it. Those concerns have never really left me and are still present in the way I approach sculpture and installation.

But art offered me something different. There was greater freedom to ask questions without necessarily having to resolve them. I became increasingly interested not simply in designing a space or solving a problem, but in exploring ideas, materials and processes whose outcomes I did not already know.

You returned to formal art education later in life. What did that experience give you that years of living, travelling and creating on your own could not?

Returning to formal education later in life meant that I arrived with a great deal of lived experience behind me. I already had memories, places, materials and questions that had accumulated over many years. What education gave me was a framework in which to examine them more critically.

It challenged me to ask why I was making something, rather than only how I wanted to make it. Being surrounded by other artists and engaging in critique also forced me to articulate ideas that had previously been much more instinctive.

At the same time, I do not think formal education replaced experience. The two became complementary. My life had given me the material; education gave me another way of interrogating it.

You later completed an MFA with distinction. Did that experience change the way you understood your own practice or perhaps give you a new language for something you were already doing instinctively?

Yes, I think much of it was about recognising connections that were already there. Ideas around transformation, absence,

memory, place and material had appeared in different forms throughout my work, but the MFA gave me the opportunity to examine those threads more deeply and understand how they belonged together.

It also made me more conscious of process itself as part of the work. I became increasingly interested in what happens when a material is altered, burned, reduced, fragmented or transformed and in the tension between destruction and creation.

There is something fascinating about taking a material beyond the state in which we normally recognise it. It may appear to have been destroyed, but it has actually become something else. That transformation opened up an important territory in my practice.

But I actually hated some aspects of my MFA. There was far too much theory, while all I wanted was the freedom to play, experiment and follow my instincts. Perhaps, though, it taught me one important thing: what I did not want from my practice.

You have lived and worked everywhere from the Middle East to Far Eastern Russia and Borneo. Which place has unsettled you most creatively in a good way and why?

That is difficult to answer because each place has unsettled me differently.

Moving between such dramatically different environments continually changes the way I look. Far Eastern Russia, the Middle East and Borneo could hardly be more different in climate, culture, landscape and materiality. Each requires a kind of recalibration.

Perhaps creative discomfort comes from being somewhere you do not completely understand. You have to observe more closely. Familiar assumptions no longer work, and that can make you receptive to details you might otherwise overlook.

The story of how you came to undertake this residency at CAP is rather unexpected. Take us back to the beginning, how did it all happen?

When I first walked into CAP, I noticed a small yellow flower. I liked it, put it in my bag and did not think much more about it. When I got home, I finally read what was written on the card. The flower was the Arfaj, Kuwait's national flower. It survives the harsh desert conditions and, to me, spoke of strength and resilience.

I got goosebumps.

My series *The Other Side* had begun from exactly that place. I started painting flowers while finding my way out of a darker period in my life. They became about strength, resilience, moving forward and finding light again. Some of these works were created elsewhere, and others here in Kuwait.

The connection with the Arfaj felt too strong to ignore.

So I went back to CAP and told Ophelia the story. Her response was simply, "We need to do something together. Why don't you do a residency here and see where the work takes you?"

And that is exactly what we did.

There was no big plan. The residency grew from a small yellow flower, an unexpected connection and a willingness to see what might unfold.

Now the journey will end with a show at CAP — although, knowing *The Other Side*, perhaps it is not really an ending at all.

What has surprised you most about Kuwait since arriving here?

How people dress! It is unbelievable. Everyone looks fabulous, and they smell fabulous too. Then I look at myself and think, "OK, I really need to do something here!"

I can learn a lot from people in Kuwait about how to present myself. They really have something to teach me.

What are you exploring or creating during your time at CAP that you could not have made elsewhere?

I had already started drawing flowers in the Netherlands, and then I came to Kuwait and discovered this amazing connection with the Arfaj. The work was made in different countries, but somehow it carried the same meaning strength and resilience.

Now I have this open studio space where I can simply play and

see what happens. People walk in, we talk, and somehow everyone gives me something, a story, an idea, something from Kuwait and that finds its way into my work. I really do not know yet where it is going, and I like that.

Has anything distinctly Kuwaiti, its light, landscape, architecture, people or materials, already found its way into the work?

Yes, but perhaps not in the most literal sense. My work had already begun to explore flowers before I arrived in Kuwait, so the Arfaj has not directly changed the visual language of the work. What it did was create an unexpected connection with what was already there.

When I encountered the Arfaj, Kuwait's national flower, I was struck by what it represents: resilience, endurance and the ability to grow in extremely difficult conditions. Those ideas were already at the heart of *The Other Side*. I had begun painting the shadows of flowers as I was emerging from a period of darkness, and they had come to represent the return of light, growth and the possibility of beginning again.

So, rather than the Arfaj entering the work, it feels as though it came alongside it. There is a kind of parallel between the flower and the paintings, two different expressions of the same idea.

For me, that has created a very natural connection between *The Other Side* and this chapter of the work in Kuwait.

Carbonisation has been central to your practice. What first made destruction and transformation creatively fascinating to you?

Carbonisation actually came to me rather than being something I consciously went looking for. When my children were small, life was busy and chaotic in the way it often is with young children. I would be cooking while playing with them, get distracted for five minutes and inevitably something would burn. It happened so often that eventually I began to wonder whether I should stop seeing it as an accident and start paying attention to it.

There was one particular moment when I had left a pot of apple sauce inside an old AGA. The door was so thick that I did not smell anything, and I only discovered it the following morning. When I opened it, the apple sauce was completely black and carbonised, but it was still bubbling slightly. There was something strangely alive about it. It felt almost as though the material was speaking to me, and I remember thinking, "OK, I need to use this."

That was really the beginning. From then on, I started carbonising objects deliberately and exploring what happens when something familiar is taken through a process of destruction and becomes something entirely different. What began as an accident became a process I could control, while still allowing transformation and unpredictability to remain part of it.

I still use carbonisation in my work today. I think what continues to fascinate me is that

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destruction does not necessarily mean an ending. It can be the beginning of another form, another material, another life.

There are also different stages of carbonisation, and I am very interested in that fine line between transformation and disappearance. If you do not burn something enough, it remains too close to what it was; if you take it too far, it becomes ash and there is almost nothing left to hold on to.

There is a particular point where the object is completely transformed but still holds its form, so fragile that it can begin to deteriorate in your hands. For me, that fragility has a very human quality. It reflects something about life itself: how delicate the balance can be between holding on and letting go, between what remains and what simply slips through our fingers.

Why are you drawn to ash, residue, fragments and materials that have already had another life?

I think I am drawn to these materials because, for me, they are not simply the remains of something that has disappeared. They still carry something of what they once were.

I use ash made from fruits, plants and other organic matter, and then use that ash as a material to create paintings.

There is something very beautiful to me about taking something that has already lived, transforming it through fire and then allowing it to become something new. What might

normally be considered residue or something to be discarded becomes the starting point for another work.

It connects very naturally to the ideas that run throughout my practice, transformation, fragility, endings and new beginnings. The material has already had one life, but through the work it is given another.

You deliberately leave room for uncertainty in your work. Why is not knowing sometimes more powerful than understanding?

I think uncertainty is very much a part of life. We never really know what tomorrow will bring, and I approach my work in the same way. I do not begin a painting knowing exactly where it will go or what it will become.

For me, that not knowing creates a sense of freedom. It allows the work to unfold in ways I could not have planned or anticipated, and often those unexpected moments are what give the painting a deeper meaning.

If I understood everything from the beginning, I think I would lose something essential, the possibility of discovery.

So uncertainty is not something I try to resolve. I try to remain open to it. That openness is where I find the greatest freedom in my work.

Your current series, *The Other Side*, treats each day as part of an unfolding journey. What does "the other side" mean to you personally?

For me, *The Other Side* is a new beginning. It came after quite a dark time, and it really is an unfolding journey.

I try to make one painting every day, Day 1, Day 2, Day 3 and every day something different happens.

It is about moving forward, one day at a time, and being open to whatever comes next.

When you eventually leave Kuwait, what do you hope this residency will have changed in your work and in you?

This residency at CAP has already given me so much. I have met so many wonderful people, and I feel that my work has become much freer. I have also discovered that I can create under pressure and actually grow from it.

It feels like another part of this unfolding journey, where things change, new possibilities appear and each painting becomes part of a bigger story.

For me, *The Other Side* continues this journey of transformation. It reminds me that growth often begins when I am willing to let go of what no longer serves me and remain open to what lies ahead.

It is an invitation to embrace what is unfolding, even before its destination is known.

Finally, what message would you like to share with our readers at CP Magazine?

I think my message would simply be to stay open to the unexpected.

I came to Kuwait not knowing where any of this would take me, and one small yellow flower somehow led to a residency, new work and so many wonderful people.

Sometimes you just have to follow what comes your way and see where it takes you.



MAGDA BUTRYM PRESENTS SPRING SUMMER 2027



Unveiled during New York Fashion Week, Magda Butrym's Spring-Summer 2027 collection, *Natalia*, marks the designer's first runway presentation in New York. Coinciding with the opening of the brand's first New York flagship boutique, the collection explores a woman fully in possession of her image, sensual, assured and comfortable with contradiction.

For Spring-Summer 2027, Magda Butrym develops the tensions that have long shaped her creative language. Masculine tailoring meets lingerie-inspired transparency; evening glamour enters the domestic sphere; refinement is tempered by something instinctive and unruly. A leather blouson offsets a sheer, siren-tail dress, while a broad-shouldered black trench frames transparent layers and lace underpinnings. Buttoned leather, foil-coated outerwear and feather embellishment introduce a sharper edge.

Elsewhere, wallpaper florals and crochet-trimmed pieces draw on Magda's childhood memories of women dressing to the nines, even at home. This instinct for unapologetic overdressing, a spirit the designer describes as "Slavic Marilyn" gives the collection its confidence and wit. Eveningwear in bedroom whites and tea beiges takes the form of lingerie-inspired slips and lace-trimmed



separates, with discreet pockets filled with rose petals.

Polish references run throughout the collection. Warsaw's syrenka, the city's mermaid, is echoed in fluid, siren-like silhouettes. The flower carpets created in Spycimierz for the Corpus Christi procession inspire both the petal-filled details and the runway itself, scattered with roses, the brand's enduring emblem.

Pearls worn around the neck, wrists and ankles subtly recall the form of the rosary, introducing a tension between innocence and sensuality.

The collection's title opens an imagined dialogue with Natalia LL, the Polish artist whose Consumer Art series challenged conventions surrounding femininity, desire and the gaze. A teaser preceding the show reimagines the work, while Natalia LL's arrival in New York in 1977 gives the reference particular resonance almost five decades later. For Butrym, the essential connection lies in the idea of a woman as the author of her own image.



The background of the image features three bowls of Korean Sinjeon Topokki. The top bowl contains a spicy, reddish-orange sauce with chicken and vegetables. The middle bowl shows a dark, glossy sauce with chicken and green onions. The bottom bowl has a dark sauce with beef, carrots, and cabbage. The text 'NEW SINJEON BAP BOWLS' is overlaid in large, bold, white letters with black outlines.

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Four hundred kilometres east of Bali, NIHI Sumba occupies 567 hectares of wild landscape on the island's western coast, where its 27 thatched villas cascade down the hillside towards the Indian Ocean. From each private veranda, the view takes in an extraordinary sweep of tropical vegetation, open sea and Sumba's rugged coastline, with the feeling of a private world stretching far beyond the terrace. Beyond the horizon, ancient villages, waterfalls and the Wanukaka River reveal an island shaped by nature and tradition, while yoga platforms and the secluded Nihi Oka Spa offer a quieter perspective on the landscape. Conceived around discreet luxury, freedom and a deep respect for local culture, NIHI makes the view feel less like a backdrop than a way of life.

by travel-expert José Berrocoso

a room with a view/



Jim West

Your smartphone is more than a communication tool, it's a pocket-sized computer that holds sensitive data, financial accounts, and personal memories. That makes it a prime target for attackers. Protect it by keeping the operating system, browser, and apps updated as soon as patches are released; automatic updates close known holes without extra effort. Use a strong passcode, six digits at minimum, alphanumeric if possible and enable biometric unlock for convenience without sacrificing security. Device encryption should be on by default, and "Find My" or "Find My Device" should be enabled for remote locate, lock, and wipe.

App management is another critical layer of defense. Install apps only from official stores, and review permissions both at first launch and after major updates. Delete apps you no longer use, since every extra app increases your attack surface and collects more data. For sensitive actions like banking or tax filing, stick to your primary browser or a dedicated profile. Avoid sideloading or "modded" apps, and always preview QR code URLs before opening them, when in doubt, navigate manually to the official site.

Your network habits can make or break your security. Prefer your mobile hotspot over public Wi-Fi for logins and payments. If you must use public Wi-Fi, connect through a reputable VPN and disable file sharing and automatic device discovery. Turn off Bluetooth, NFC, and location services when they're not needed, or at least restrict location to "While Using." In your browser, enable HTTPS-Only mode and consider an

ad or tracker blocker to reduce malicious redirects and drive-by risks.

Preparation is just as important as prevention. Enable automatic cloud backups so you can recover quickly from loss, theft, or malware. Test restoring a file so you're not learning under pressure during a crisis. Use a password manager to generate long, unique logins for every account, and add multi-factor authentication, preferably app-based codes or hardware keys over SMS. These steps ensure that even if one layer fails, others remain in place.

Lock-screen settings deserve careful attention. Notification previews may seem convenient, but they can expose one-time codes or private messages to anyone nearby. Adjust your settings to hide sensitive content until the device is unlocked. After travel or using unfamiliar networks, run a quick security check: update your device, scan for threats, review app permissions, and rotate any sensitive passwords you used. These small habits reduce lingering risks.

Mobile security doesn't require advanced expertise, just consistent, thoughtful moves. By combining updates, strong authentication, careful app use, and smart network practices, you can dramatically lower your exposure. Add in regular backups and a plan for emergencies, and your phone becomes far more resilient against threats. With steady habits, your device remains not just a powerful tool, but a safe one.

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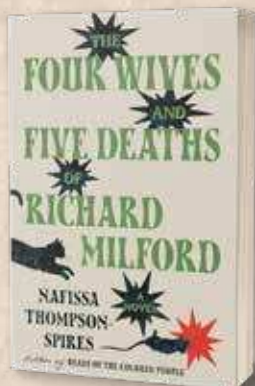


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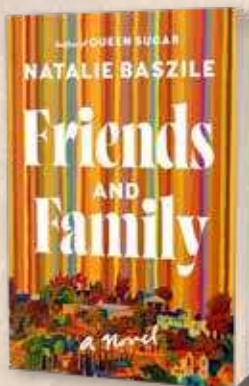
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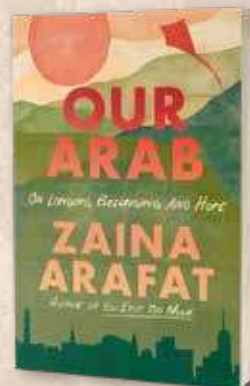
The Four Wives and Five Deaths of Richard Milford
Nafissa Thompson-Spires

Richard Milford is dead, and in 1920s Oklahoma almost everyone has a reason to celebrate. The powerful, deeply unpopular businessman leaves behind a tangle of secrets and four women whose competing accounts raise more questions than answers. As suspicion spreads through the small town of Newville, the search for truth exposes entrenched inequality, ambition and deception. Nafissa Thompson-Spires blends dark humour, mystery and sharp social observation in this inventive novel.



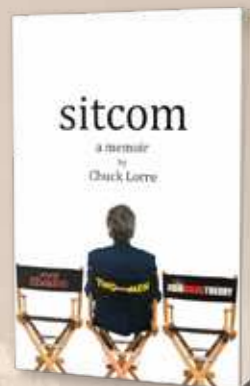
Friends and Family
Natalie Baszile

After ten years of shared walks, secrets and unwavering support, Babs and Nora believe their friendship can survive anything. But when a troubling police encounter involving their teenage children exposes painful differences in how they understand race and identity, their bond begins to fracture. Set in California's Bay Area, Natalie Baszile's compelling novel explores motherhood, privilege, belonging and the difficult choices that profoundly test friendship when loyalty and conviction collide.



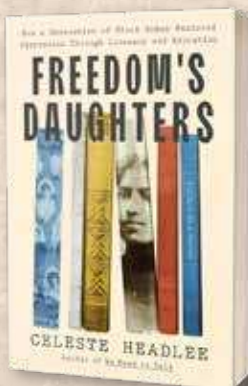
Our Arab: On Longing, Belonging, and Hope
Zaina Arafat

In this moving collection of essays, Palestinian American writer Zaina Arafat examines the complicated meaning of home for those living far from their ancestral homeland. Through reflections on family, memory, identity and motherhood, she considers how belonging can endure across generations and geographical divides. Both intimate and far-reaching, *Our Arab* captures the emotional realities of diaspora, exploring longing, resilience, cultural inheritance and the enduring hope of lasting, meaningful human connection.



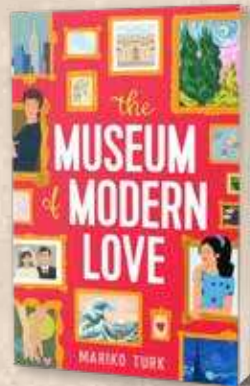
Sitcom: A Memoir
Chuck Lorre

Behind some of television's most successful comedies stands a man whose own life has been anything but straightforward. In this candid and often hilarious memoir, Chuck Lorre reflects on his remarkable career, creative setbacks, personal struggles and the unexpected inspiration behind memorable characters and storylines. From Hollywood pressures to moments of vulnerability, *Sitcom* reveals how persistence, humour and life's imperfections shaped a defining voice in modern television comedy and beyond.



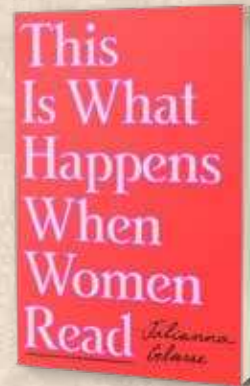
Freedom's Daughters:
How a Generation of Black Women Resisted Oppression Through Literacy and Education
Celeste Headlee

Through extensive research and deeply personal family history, Celeste Headlee illuminates the overlooked Black women who fought to make literacy and education accessible after enslavement. From determined mothers to courageous teachers and organisers, these pioneers challenged discrimination and laid the foundations for future generations. Featuring the remarkable legacy of Headlee's great-grandmother, *Freedom's Daughters* celebrates resilience, courage and the transformative power of learning in the pursuit of freedom for all Americans.



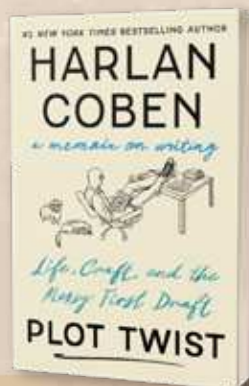
The Museum of Modern Love
Mariko Turk

Determined to recreate her grandparents' unforgettable night at the Metropolitan Museum of Art, Miki Kawamura plans to confess her feelings to best friend Auden Peck. Instead, she finds herself unexpectedly exploring the museum with Lou McSweeney, her cynical former boyfriend. As the night unfolds, witty disagreements and surprising revelations challenge everything Miki believes about destiny. Mariko Turk delivers a charming romantic adventure about friendship, unexpected connections and following the heart.



This Is What Happens When Women Read
Julianna Glasse

Once a celebrated Christian performer, Julianna Glasse began questioning everything she knew after discovering books she had been discouraged from reading. Philosophy, poetry and literature opened new possibilities, inspiring her to reconsider her beliefs, relationships and future. In this personal memoir, Glasse recounts her journey towards education, independence and self-discovery, revealing how the written word can challenge expectations, restore confidence and help people rebuild their lives on their own terms.



Plot Twist: Life, Craft, and the Messy First Draft: A Memoir on Writing
Harlan Coben

Acclaimed thriller writer Harlan Coben opens his creative notebook in a candid memoir that doubles as a practical guide to storytelling. Revisiting his childhood, early publishing struggles and the real experiences behind his bestselling fiction, he shares lessons on imagination, discipline and perseverance. Honest, humorous and encouraging, *Plot Twist* explores the uncertainty and determination involved in writing, offering aspiring authors valuable insights into turning ideas into powerful, compelling, memorable stories.





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An emotionally charged wilderness adventure that proves loyalty can be the greatest survival instinct.

Director: **David Ayer**
Story & Screenplay: **Cameron Alexander**
Main Cast: **Brad Pitt; J.K. Simmons; Anna Lambe**

Some survival stories are about overcoming the impossible. Others remind us that the strongest reason to survive is having someone worth fighting for. David Ayer's *Heart of the Beast* brings these two ideas together in a gripping adventure that combines breathtaking wilderness, physical endurance and an unexpectedly moving relationship between a man and his dog.

Brad Pitt plays James Belmont, a former Special Forces soldier carrying the psychological scars of military service. Seeking peace in the remote Alaskan wilderness, he travels with Odin, his faithful combat dog and closest companion. When a devastating plane crash leaves them stranded far from civilisation, their retreat becomes a desperate struggle against nature, injury and dwindling hope.

Pitt delivers a compelling performance, exchanging his familiar Hollywood charisma for a more vulnerable, battle-weary presence. His James is resourceful but far from invincible, and every obstacle exposes another layer of his physical and emotional exhaustion. Yet it is Odin who frequently steals the spotlight, bringing remarkable personality and tenderness to a story otherwise dominated by hardship.

Director David Ayer, known for *Fury* and *End of Watch*, handles the action with considerable confidence. Dangerous encounters, unforgiving terrain and moments of genuine suspense keep the narrative moving, while Mauro Fiore's striking cinematography transforms the wilderness into something both magnificent and threatening.

The film is particularly effective during its quieter moments, when gestures, expressions and companionship communicate more than dialogue ever could.

However, *Heart of the Beast* is not entirely without weaknesses. Certain survival sequences follow familiar genre conventions, some digitally created wildlife lacks realism, and occasional flashbacks explain emotions that the performances already convey convincingly. Nevertheless, these shortcomings rarely diminish the story's emotional impact.

What ultimately distinguishes the film is its sincerity. Beneath the rugged action lies a touching exploration of trauma, trust, sacrifice and unconditional loyalty.

Heart of the Beast may not reinvent the survival thriller, but it delivers something genuinely rewarding: an adventure with spectacular scenery, convincing performances and, most importantly, a heart that beats well beyond the action.



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A L S A B E H

Building Trust Through Food Safety

How Mireille Al Sabeh Is Helping Businesses Turn Food Safety into a Culture of Responsibility and Trust

Interview by: **Jameel Arif**

Food safety is one of those essential disciplines that often operates quietly behind the scenes, yet its impact is felt by every consumer, every restaurant and every business that handles food. For **Mireille Al Sabeh**, it is more than a profession; it is a field built on responsibility, precision and the protection of public well-being.

A graduate of the American University of Beirut in Food Science and Management, Mireille has developed a career that combines technical knowledge with a practical understanding of business operations. As a food safety consultant, she works closely with establishments to strengthen standards, improve practices, support compliance and build systems that protect both consumers and brands.

In this conversation with CP Magazine, Mireille offers a thoughtful look at the realities of her profession, from common food safety mistakes and staff training to the evolving challenges created by delivery platforms, home businesses and changing industry expectations. Beyond work, she also shares a more personal side, reflecting on balance, authenticity, trust, success and the importance of making space for the things that help her recharge.

It is an insightful introduction to a profession that deserves greater awareness, and to the woman helping businesses approach it with genuine care.



To begin, tell us a little about yourself. Who is Mireille Al Sabeh beyond what people may see on social media?

Beyond what shows up on social media, professionally, I'm an AUB graduate, someone who is deeply detail-oriented and genuinely passionate about the work I do in food safety and quality control. A lot of what I do happens behind the scenes — audits, documentation and training — so it's not always the most visible or glamorous side of what I share online. But that's exactly the work I find meaningful.

On a personal level, who I really am shows up in the quiet moments no one posts about, in the growth no one witnesses, the doubts I've quietly overcome, and the strength it takes to keep choosing kindness and purpose in a world that doesn't always make that easy. Social media only ever shows fragments and brief glimpses that are carefully chosen. It can't show the person behind them — the one still learning, still healing in places and still becoming.

So, beyond the image, I'm simply someone trying every day to become a better version of myself, for the people I love and for the life I'm still building.

You studied at the American University of Beirut. What did you study, and how did those university years shape the person and professional you are today?

I studied Food Science and Management, which at the time was a fairly new major, so in many ways I was learning alongside a programme that was still being shaped. That gave me an unusual advantage. Instead of simply absorbing an established curriculum, I had to think critically about how food science and business management actually intersect in practice, rather than treating them as separate disciplines.

That experience taught me two things. First, adaptability. Being comfortable in a field that was still evolving prepared me for an industry where regulations, standards and consumer expectations are constantly shifting.

Second, it gave me a dual perspective. I don't just look at food safety and quality from a technical or compliance standpoint; I also think about how those decisions affect operations, costs and management.

That combination has shaped how I approach consulting. I try to give clients solutions that are not only compliant, but also practical and sustainable for their businesses.

What first inspired you to specialise in food safety, and what attracted you to this field professionally?

What first drew me to food safety was the sheer scale of the attention surrounding it — the scandals, outbreaks and food poisoning cases that would make headlines and shake public trust overnight.

I remember seeing how quickly a business's reputation, and people's health, could be affected by a single lapse in food

handling or quality control. That really struck me. The stakes were so high, yet so much of it came down to preventable, everyday practices.

That's what attracted me to this field. Professionally, food safety sits at the intersection where science, business and public well-being all meet. It's not abstract; it's deeply practical work that protects people while, at the same time, protecting the businesses I work with.

Knowing that the right systems and habits can prevent these crises entirely is what makes this work feel meaningful to me.

For someone unfamiliar with the profession, how would you explain the role of a food safety consultant and the impact your work can have on a business?

In simple terms, a food safety consultant helps businesses make sure the food they produce or serve is safe to eat and meets legal and quality standards — from how ingredients are stored and how staff handle food, to how processes are documented and audited.

Think of it as building a system of checks that catches problems before they ever reach the customer.

The impact on a business can be significant. Beyond avoiding fines or shutdowns, good food safety practices protect a company's reputation, reduce costly recalls or waste, and build customer trust, which in this industry is everything.

One outbreak or scandal can undo years of brand-building overnight, so the work I do is really about protecting both public health and the long-term viability of the business.

What are some of the most common food safety mistakes you encounter when working with restaurants, cafés, bakeries or other food businesses?

Some of the most common mistakes I see are surprisingly simple. Improper temperature control, such as food being left out or stored at the wrong temperature; poor staff hygiene practices, such as inconsistent handwashing; and cross-contamination, especially between raw and ready-to-eat foods.

I also frequently encounter gaps in documentation. Businesses might be doing the right things in practice, but they aren't recording them properly, which becomes a problem during audits or inspections.

A lot of these issues come down to training and consistency rather than a lack of knowledge. Staff may know the rules but cut corners during busy periods, so part of my job is helping businesses build habits and systems that hold up under pressure.

In your experience, how aware are consumers today about food safety, hygiene standards and what should be happening behind the scenes in the places where they eat?

In my experience, consumer awareness has grown a lot in recent years, but it is still fairly surface-level. Most people know how to check things like cleanliness or expiry dates when they see them, but they are largely unaware of what happens behind the scenes — temperature logs, supplier checks, staff training, pest control and allergen management.

These are all systems that actually determine whether a place is truly safe.

I think that gap is natural. Consumers shouldn't have to be experts; that's exactly why our work matters. But it does mean that trust is often based on appearances rather than reality, which is why scandals can be so shocking to the public. The failures were usually happening far from what customers could see.

Food safety regulations and international standards are constantly evolving. How important is continuous

“Food safety sits at the intersection where science, business and public well-being all meet.”

learning and professional development in your field?

It's essential. Food safety isn't static. Regulations, standards and even the science behind risks such as allergens or contamination are constantly being updated. What was considered best practice a few years ago can shift as new research or incidents reshape the guidelines.

For me, continuous learning isn't optional; it is part of doing the job responsibly. If I'm advising businesses on compliance, I need to be ahead of the changes, not reacting to them after the fact.

It also keeps the work interesting. There's always something new to understand and apply.

When you first visit a food establishment as a consultant, what are some of the key things you immediately observe or assess?

Within the first few minutes, I'm already reading the environment. I look at general cleanliness and organisation — floors, surfaces and storage areas — because that tells you a lot about daily habits.

I check how food is being stored, particularly temperature control for chilled and frozen items, and whether raw and ready-to-eat foods are properly separated.

I also observe staff behaviour. Are they washing their hands, wearing proper attire and following basic hygiene protocols without being told?

Beyond the visible, I'm assessing documentation, logs, records and traceability, because what is written down — or not — tells me whether good practices are consistent or just happening when someone is watching.

How challenging is it to change an organisation's food safety culture, particularly when certain habits or practices have been in place for many years?

It can be genuinely challenging, especially in places where certain habits have become "the way things have always been done".

People aren't usually resistant because they don't care; it's more that unsafe practices have become invisible to them over time.

The key is not to approach it as criticism, but as collaboration. I try to explain the 'why' behind a standard, not just enforce the rule, because people are far more likely to change when they understand the risk it is preventing.

Change also has to be reinforced consistently. One training session rarely shifts a culture. It requires ongoing coaching, leading by example and, sometimes, patience until the new habit becomes as automatic as the old one.

What role does staff training play in maintaining proper food safety standards, and what do you believe businesses often underestimate when training their teams?

Staff training is really the foundation of food safety. Systems and paperwork only work if the people implementing them understand and believe in them.

What businesses often underestimate is that training isn't a one-time event. It needs to be reinforced, refreshed and adapted as processes or regulations change; otherwise, knowledge fades and shortcuts creep back in.

Businesses also sometimes underestimate the importance of the 'why' over the 'what'. Simply telling staff to follow a rule is far less effective than helping them understand the consequences of not following it.

When people understand the real-world impact of their actions, compliance becomes second nature rather than simply a checklist.

With the rapid growth of cafés, restaurants, home businesses and food delivery concepts, what new food safety challenges are emerging in the industry?

The rise of home-based food businesses, cloud kitchens and delivery apps has really changed the risk landscape.

Food is now travelling further and passing through more hands before it reaches the consumer, which introduces new risks around



temperature control during transport, packaging integrity and traceability. If something goes wrong, it is harder to pinpoint where.

Home businesses in particular are a growing concern because many operate outside traditional inspection frameworks, often without formal food safety training.

As the industry embraces convenience and innovation, food safety practices have to evolve just as quickly, or the risks start to outpace the systems designed to catch them.

Working independently requires a great deal of self-discipline. What have been some of the biggest lessons you have learnt from building and managing your own professional journey?

One of the biggest lessons has been learning to manage my own time and priorities without anyone dictating structure for me.

When you work independently, there's no one reminding you of deadlines or holding you accountable. You have to build that discipline yourself, especially when juggling multiple clients with different needs and timelines.

Another lesson has been learning to set boundaries — knowing when to say yes to an opportunity and when saying no actually protects the quality of my work.

Early on, I think there's a tendency to take on everything, but over time I've learnt that consistency and reliability matter more than volume.

Clients trust you not just for your expertise, but also for your follow-through.

Food and health also appear among your areas of interest. Where does this interest come from, and how important are healthy choices in your everyday life?

My interest in food and health actually grew naturally out of my professional background.

Spending so much time thinking about how food is handled and its impact on people's well-being made me more conscious of my own choices too. It's hard to work in food safety and not become more aware of what you're eating and how it is prepared.

That said, healthy choices are important to me, but I don't see them as rigid or restrictive. It's more about balance and being informed.

Understanding the 'why' behind nutrition helps me make better everyday decisions without feeling like I'm following strict rules.

How would you describe your relationship with food? Is it more about health and nutrition, discovering new flavours, cooking, or simply enjoying good food and good company?

My relationship with food is really a mix of all of these.

I care about health and nutrition because of my background, but I don't see food purely as fuel. I genuinely enjoy discovering new flavours and trying different cuisines.

For me, cooking and eating well are also deeply social. Some of my favourite moments are built around sharing a good meal with people I care about.

So, if I had to describe it, I'd say I approach food with curiosity and appreciation, informed by what I know professionally but not overriden by it.

Good food, for me, is about balance — nourishing the body while also enjoying the experience.

Do you enjoy cooking yourself? If so, what is something you particularly love preparing or a dish that people close to you always ask you to make?

Honestly, after spending so much of my time auditing kitchens and thinking about food from a compliance and safety perspective, cooking isn't something I naturally gravitate towards in my own time.

I'm happy to leave that part to someone else. I think when your work is deeply embedded in the technical side of food, it's nice to simply enjoy it as a diner rather than being 'on duty' in the kitchen as well.

That said, I still appreciate good food and good cooking; I just prefer experiencing it rather than being the one behind the stove.

In a digital world where people are constantly exposed to trends and other people's lifestyles, how do you make sure you remain authentic to yourself?

I think staying authentic starts with knowing your own values and not measuring yourself against someone else's version of life.

What are some of the hobbies or interests that help you switch off, recharge and find balance after a busy week?

For me, they are the beach, the gym, spa time and reading.

The beach gives me that sense of open space and quiet that helps me disconnect completely. The gym is where I release stress and stay physically grounded, while spa time is my way of slowing down and properly recharging rather than simply powering through exhaustion.

Reading lets me unplug mentally and get lost in something completely different from work.

Between all of these, I make sure I'm not just working non-stop. Taking that time for myself is what keeps me consistent and effective during busier weeks.

How has your definition of success changed as you have grown personally and professionally?

Early on, success meant proving myself — getting the right qualifications, landing the right clients and being seen as competent in a field that was still relatively new. It was very achievement-focused.

Over time, that definition has shifted.

Success now feels less about ticking boxes and more about impact and consistency — knowing that the work I do actually makes businesses safer and more responsible, and that clients trust me enough to keep coming back.

I've also come to value balance more. Being good at what I do professionally matters, but so does having the space to enjoy life outside work.

Success today feels more sustainable, less about proving something and more about building something meaningful.

What is one lesson life has taught you that you wish you had understood much earlier?

One lesson I wish I'd understood earlier is that not everyone can be trusted, and learning that the hard way can make you guarded. But I've come to realise that you can't let all the negativity or bad experiences around you take away your belief that kindness is still a virtue.

It's about being wiser and more discerning about who you trust, without losing the part of yourself that chooses to be good and kind anyway.

Finally, your message for us at CP Magazine.

My message to CP is simply one of gratitude — for creating a space to highlight professions like mine that quietly shape people's everyday safety and well-being.

Food safety isn't always glamorous, but it is essential, and I appreciate the chance to share that perspective with your readers.

I hope this conversation encourages more curiosity about what really happens behind the scenes in the food industry, and I look forward to contributing to these important conversations in the future.



NIHAN PEKER UNVEILS FALL/WINTER 2026-27



NIHAN PEKER unveils its Fall/Winter 2026-27 collection, presenting a study in contrast through sculptural silhouettes, precise tailoring, fluid lines and unexpected proportions. Defined by a confident sense of femininity, the collection explores the relationship between form and movement, balancing structure with softness and restraint with expression. Silhouette sits at the heart of the collection. Sharply defined separates and elongated tailoring establish a sense of precision, while sculpted bodices, sweeping skirts and exaggerated proportions introduce volume and movement. Fluid forms offer a softer counterpoint, creating a collection that moves naturally between clean construction and expressive shape. Colour brings further depth to the season. Rich black and navy tones sit alongside ivory and softer shades of pink and lilac, punctuated by vivid red and green. Rather than following a singular palette, colour becomes part of the collection's exploration of contrast, moving between understated neutrals and more expressive tones.

Texture and detail add another dimension to the collection.

Tulle, sequins, feathers, sheer finishes and intricate embellishment bring lightness and tactility to structured forms, while oversized bows and sculptural accents introduce moments of unexpected drama. Throughout, these elements are balanced with cleaner silhouettes, allowing detail to enhance rather than overwhelm each design.

From sharply tailored separates to statement evening pieces, Fall/Winter 2026-27 moves between different expressions of femininity. Sleek column dresses and pared-back tailoring sit alongside voluminous gowns and embellished surfaces, creating a wardrobe that feels refined yet expressive. Each piece is shaped by the interplay of proportion, movement and detail, allowing contrasting elements to exist in considered balance.

With Fall/Winter 2026-27, Nihan Peker continues to evolve its contemporary design language, presenting a collection shaped by contrast and confident femininity. Structured yet fluid, precise yet expressive, the season finds balance in opposing ideas and the unexpected harmony between them.





Architect Jean-François Adam and French designer Camille Walala have given SALT of Palmar a strong visual identity, pairing bold geometry and saturated colour with woven textures, mosaic, timber and handmade details. The result is a hotel with enough character to become a destination in its own right, where the architecture and interiors are as much part of the experience as the turquoise lagoon beyond them.

DESIGNED IN PARADISE



www.saltresorts.com



On Mauritius' east coast, SALT of Palmar feels less like a conventional beach resort and more like a world created around design. Architect Jean-François Adam and French designer Camille Walala have transformed an existing Moroccan-inspired property into something altogether more graphic and contemporary, bringing together strong geometric forms, vivid colour and a collection of textures that give the hotel its unmistakable personality.

The palette moves confidently through turquoise, coral, peach, black and white, echoing the colours of the island without attempting to compete with its landscape. Sugarcane fields stretch inland while the Indian Ocean provides an ever-changing backdrop, and throughout the property there is a sense that the design has been allowed to have fun.

Woven black-and-white chairs sit around the pool, beach and bar, alongside mosaic tables, patterned cushions, rugs and sunbeds. In the rooms, fiery orange-red chairs contrast with turquoise-blue timber furniture, while striped cushions and woven beach bags add another layer of texture. Terraces in shades of blue and peach open towards the sea, giving even the quieter corners of the hotel a strong sense of place.

The architecture works particularly well because it does not try to impose itself on Mauritius. Instead, it creates a series of spaces that encourage guests to move between them naturally. An interior courtyard brings water and artwork into the centre of the property, while the redesigned swimming pool establishes a visual connection with the beach. Even the traditional hotel lobby has been reconsidered as a calmer meditation space, reinforcing SALT's more relaxed approach to hospitality.

That attention to atmosphere continues beyond the aesthetics. SALT of Palmar is an adults-only retreat designed around a slower rhythm, with the Indian Ocean, rather than a conventional resort programme, providing much of the entertainment. The property has also been awarded four stars by Forbes Travel Guide.









Its position on Palmar Beach, close to Belle Mare, makes it a particularly appealing base for travellers looking to experience Mauritius without being entirely removed from local life. The airport is around an hour away, while the immediate surroundings remain relatively low-key, with the Ambre resort and a small supermarket nearby. A car or driver is useful for exploring further afield, but there is little pressure to leave once the hotel begins to feel like the destination itself.

The beach directly in front of the property is rocky in places, but the swimming lagoon to the left opens onto clear, calm water. SALT sits on a point with two distinct beach settings, giving guests different places to spend the day. Paddleboarding, kayaking, snorkelling and glass-bottom boat trips are among the options on the water, while yoga, walking, jogging, beach football and horseback riding offer more ways to experience the coastline.

Food is equally central to the experience. The Good Kitchen focuses on fresh, seasonal ingredients sourced from local farmers and fishermen, with vegetarian, vegan, raw and seafood dishes among the choices. Tek Tek takes a more casual approach, serving Mauritian comfort food in an informal setting. Two bars complete the offering, with cocktails created by London mixologist Mathew Atkinson and inspired by stories and characters from the island.

There is also a considered approach to sustainability. Single-use plastics have been removed from the property, food waste is kept to a minimum and a proportion of the produce comes from the hotel's own farm or nearby suppliers. A skill-swap programme gives guests the opportunity to exchange knowledge and experiences, adding another layer to the idea of a hotel that is connected to its surroundings rather than simply positioned within them.

For GCC travellers accustomed to highly polished five-star resorts, SALT offers a different proposition. Privacy, a beautiful stretch of the Indian Ocean and thoughtful hospitality remain firmly in place, but the experience is driven by personality rather than ceremony. The design gives the property its own visual language, while the food, local connections and easy pace make it possible to experience Mauritius without feeling detached from it.

SALT of Palmar ultimately succeeds because the hotel itself becomes part of the journey. Its colours, textures, architecture and sense of place create an environment worth exploring, photographing and simply spending time in. Paradise provides the setting, but here design gives it a character of its own.

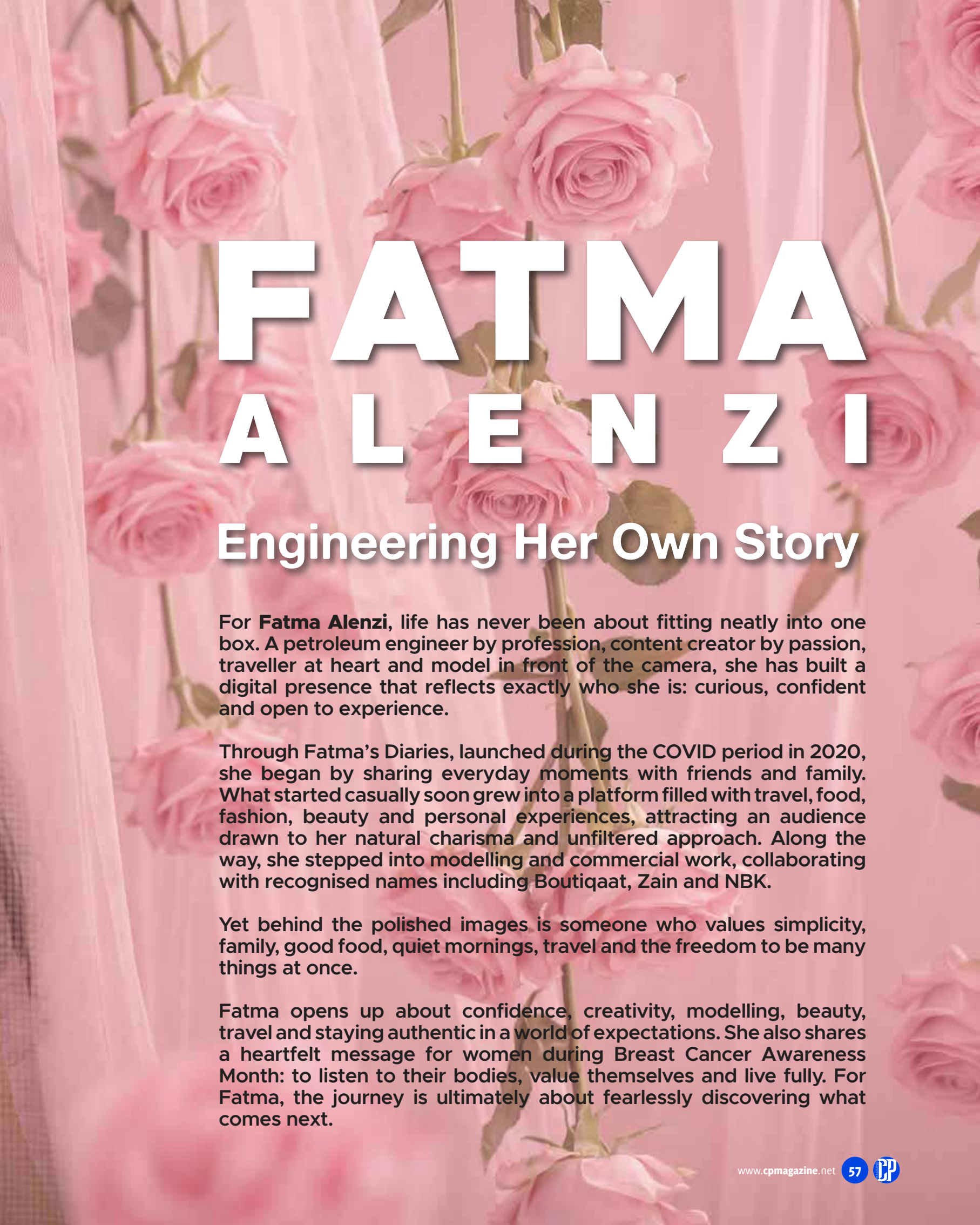


فاطمة العنزي

Interview, Concept & Styling: **Jameel Arif** (@jameelarif)

Photography: **Navas**

Makeup & Hair: **Mariya Matveychuk** (@mariya_matveychuk) at (@beautybarmm)

The background of the entire page is a soft-focus image of several pink roses. The roses are in various stages of bloom, with some showing many layers of petals. The background is a light pink color, and the overall lighting is soft and warm.

FATMA ALENZI

Engineering Her Own Story

For **Fatma Alenzi**, life has never been about fitting neatly into one box. A petroleum engineer by profession, content creator by passion, traveller at heart and model in front of the camera, she has built a digital presence that reflects exactly who she is: curious, confident and open to experience.

Through Fatma's Diaries, launched during the COVID period in 2020, she began by sharing everyday moments with friends and family. What started casually soon grew into a platform filled with travel, food, fashion, beauty and personal experiences, attracting an audience drawn to her natural charisma and unfiltered approach. Along the way, she stepped into modelling and commercial work, collaborating with recognised names including Boutiquaat, Zain and NBK.

Yet behind the polished images is someone who values simplicity, family, good food, quiet mornings, travel and the freedom to be many things at once.

Fatma opens up about confidence, creativity, modelling, beauty, travel and staying authentic in a world of expectations. She also shares a heartfelt message for women during Breast Cancer Awareness Month: to listen to their bodies, value themselves and live fully. For Fatma, the journey is ultimately about fearlessly discovering what comes next.

For those meeting you for the first time, who is Fatma Alenzi?

I'm a young Kuwaiti woman who loves discovering and experiencing new things across different fields. In my professional life, I work as a petroleum engineer in the field. On social media, I'm a content creator, traveller and blogger, while in fashion, I also work as a model and I absolutely love being in front of the camera! I enjoy exploring different sides of myself and never limiting who I am to just one role.

What does the name "Fatma's Diaries" mean to you?

It's probably the best description of my social media accounts. My slogan, "A little bit of everything", really says it all. Fatma's Diaries is simply my personal, random diary, a space where I share my interests, experiences, discoveries and the different things I enjoy in life. I never wanted it to be limited to one specific subject.

How did your journey on social media begin?

I started during the COVID period in 2020. At the beginning, it was very simple, and most of my followers were just friends and family. Slowly, I began receiving encouraging feedback from people I didn't know, which helped me make new friends and build connections through social media.

Later, I was introduced to the fashion world as a model, and from there I started appearing in commercials for well-known brands such as Boutiqaat, Zain, NBK and others. I also began sharing more personal vlogs, which continue to receive some of the best interaction from my followers.

Was becoming a content creator something you ever planned?

Not at all. In the beginning, I wasn't very confident about what kind of content I wanted to create. Then I realised that the word "Diaries" gave me the freedom not to dedicate my account to one particular type of content.

I simply started sharing things naturally and without overplanning them. To my surprise, the response was very positive. That encouraged me to continue, brought more attention to my accounts and helped me grow organically on social media.

How would you describe what you do today?

Simply, it's something I genuinely love and enjoy. Whether I'm creating content, modelling, travelling or sharing a new experience, I try to make sure that what I do reflects who I really am. For me, it doesn't feel like something I have to force, it has become an enjoyable part of my life.

Your content is a little bit of everything. What do you enjoy sharing most?

Travel content is definitely the most joyful for me. I love discovering new places, experiencing different cultures and creating memories along the way. Being able to

"I love food, I love fashion, and I believe I can enjoy both."

capture those experiences and then share them with my followers makes travelling even more special.

You've also stepped in front of the camera as a model. What do you enjoy about modelling?

Honestly, deep down, I love being featured in fashion content. I enjoy being in front of the camera, experimenting with different looks and seeing the final results. There is something about modelling that brings out a different side of my personality, and I genuinely enjoy that creative process.

What has social media taught you about yourself?

It has taught me that I have a strong presence and a natural charisma, something I hadn't fully recognised in myself before. Receiving that feedback from others increased my self-confidence and encouraged me to step outside my comfort zone.

It made me much more willing to try new things, explore different opportunities and go into new experiences with greater confidence and less fear.

You clearly enjoy travelling. Which destination has left the strongest impression on you?

Honestly, I've loved every place I've visited because each destination comes with its own special memories, emotions and experiences. It's difficult for me to choose just one.

However, I've realised that I especially enjoy cruise trips. There's something about the experience of travelling by cruise, discovering different destinations while still having time to relax, that really suits me.

What makes the perfect holiday for you: adventure, relaxation, food or shopping?

A combination of all of them! But if I had to put them in order, I would say relaxation first, followed by adventure, food and then shopping.

The main purpose of travelling for me is to relax and completely switch off. I don't like rushing, stressing or following a strict schedule. I prefer to take things as they come, stay calm and enjoy new adventures at my own pace. Of course, good food makes the whole experience even better. Shopping is nice too, but it isn't essential for me, sometimes I even skip it completely.

You share plenty of food discoveries too. Are you naturally a foodie?

Absolutely, I'm naturally a foodie! Believe it or not, I'm always trying to maintain my weight, and I've never had the stereotypical "model-skinny" body, even though I work as a model.

But that's exactly the message I want to share: this is naturally who I am, and many women are the same. I love food, and I love fashion, and I believe I can enjoy both. Beauty doesn't need to be standardised. We need to normalise the fact that women are beautifully different, and that we can embrace all sides of ourselves without feeling that we



*“Believing
in yourself
is the spark
that keeps
your engine
running.”*



have to fit into one particular image.

Is there somewhere in Kuwait you have always wanted to visit?

Al-Salam Palace. I've heard so much about it and have wanted to visit for a long time, but unfortunately I haven't had the opportunity yet. Hopefully, I'll find a way to experience it soon.

Away from social media, what hobbies help you switch off?

I have quite a few! I love travelling, gaming, card games and board games, Lego, puzzles, escape rooms, karaoke and singing. I also enjoy cooking from time to time. I like activities that either challenge my mind or simply allow me to relax, have fun and enjoy the moment.

What does a perfect day off look like for you?

It starts with really good-quality sleep, definitely with no alarm! I love waking up feeling rested and enjoying a slow morning with a cup of vanilla latte while cuddling my cat, Lulu.

Then I would spend time with my family or friends, enjoy a nice meal and have some quality time together. A game night or a cosy movie night would be perfect. Most importantly, I would keep my social media use to a minimum and simply enjoy being present.

How would you describe your personal fashion style?

I'm more drawn to minimalist, modest fashion. Because of my everyday lifestyle, I usually choose casual and comfortable outfits, paired with simple make-up and an easy hairstyle.

For special occasions and important events, however, I enjoy dressing up and experimenting with more chic and sophisticated fashion. I like having the freedom to move between casual simplicity and more polished looks depending on the occasion.

What is one fashion piece you can never have too many of?

High heels, for sure! Even though I'm 173 cm tall and don't really need the extra height, I still love them. They may not always be the most comfortable choice, but there is something about a beautiful pair of heels that can completely transform a look.

When it comes to beauty, are you experimental or loyal to your favourites?

I'm definitely experimental. I enjoy discovering and trying new products, but of course I have a few favourites that I'm very loyal to and always go back to.

I usually make sure I have my trusted products stocked at home, just in case the new products I experiment with don't work for me!

“Beauty doesn't need to be standardised. We need to normalise the fact that women are beautifully different.”

Which beauty products do you find yourself reaching for most often?

Skincare is very important to me. I especially love Korean skincare products, and sunscreen and facial moisturiser are two things I use regularly.

When it comes to make-up, I prefer a natural, “no-make-up make-up” look. I usually keep things very simple with concealer, blush, mascara and lip gloss.

Is there a dream fashion, beauty or lifestyle collaboration you would love to do?

One of my biggest dreams would be to appear on the cover of Vogue. I would also love to become the face of a high-end brand, particularly in watches, jewellery, make-up or skincare.

I really enjoy the creative side of fashion and beauty, so working with an international luxury brand in a major campaign would definitely be a dream opportunity for me.

As our October cover star, what does appearing on the cover of CP Magazine mean to you? And what is your message for us at CP Magazine?

It is such a great pleasure, and it feels incredibly special because this is the first time in my life that I'm appearing on the cover of a magazine.

What makes it even more meaningful is that I was born on 29 October, so being the October cover star feels like a beautiful coincidence and makes this experience even more memorable for me.

My message to CP Magazine is simply thank you for giving me this opportunity and for allowing me to share another side of myself with your readers. I'm genuinely happy and proud to be part of this issue, and I hope this is only the beginning of many more beautiful moments together.

October is Breast Cancer Awareness Month. What message would you like to share with women about looking after themselves, supporting one another and making their health a priority?

Believing in yourself is the spark that keeps your engine running. I believe our bodies respond to the way we treat them, the way we think and the energy we surround ourselves with.

Look at yourself in the mirror and speak kindly to the woman looking back at you. Encourage yourself, celebrate what you have overcome and appreciate everything you have achieved. At the same time, listen to your body and your soul. Pay attention to what they are telling you, because looking after yourself always starts with you.

Be aware of your strength and your potential. Surround yourself with love and positive energy, spend time doing the things that make you happy and try not to allow fear of the unknown to take away the joy of today.

Be positive. Be kind to yourself. Be happy. Look after your health, support the women around you and live your life to the fullest, because this is your life to live.

THE QUIET ART OF MAKING TIME

In an age of instant everything, some objects still ask us to slow down. The new TORIC Petite Seconde from Parmigiani Fleurier is one of them - a study in delicate surfaces, patient craftsmanship and the enduring beauty of the human hand.



Fine watchmaking is often measured in fractions of a second. The making of a fine watch can take considerably longer. Parmigiani Fleurier's new TORIC Petite Seconde Platinum Morning Blue brings that contrast into focus. Its appeal lies in the patience behind its details: a hand-grained gold dial, a manually finished movement and the quiet precision of techniques passed from one generation of artisans to the next.

At the heart of Parmigiani Fleurier is the belief that heritage should not be copied. It should be understood. The philosophy comes directly from founder Michel Parmigiani's years as a restorer, working closely with historic clocks and watches and learning not only how they were made, but why.

When the first TORIC was introduced in 1996, it translated that philosophy into a watch. Almost three decades later, the Petite Seconde revisits the same idea with a lighter, more contemporary touch. Perhaps its most captivating detail is the dial.

Made from 18-carat white gold, the Morning Blue surface is finished using grenage, an ancient technique that Michel Parmigiani encountered during his restoration work. Its origins can be traced back to the seventeenth century, when dial makers developed ways of creating finely textured surfaces using a mixture of simple materials.

At Parmigiani Fleurier, the process remains remarkably physical. The artisan works by hand, moving specialised brushes across the gold surface in different directions. The work takes place in semi-darkness because of the sensitivity of silver to light. Gradually, almost imperceptibly, the texture begins to form.

There is no perfectly repeatable formula here. The pressure of the hand, the movement of the brush and the artisan's judgement all influence the final surface. Each dial therefore has its own subtle character.

That is what makes the Morning Blue particularly beautiful. Its colour does not simply sit on top of the dial. The fine grain catches and diffuses the light, so the blue appears to shift as the wrist moves, sometimes cooler, sometimes softer, sometimes almost luminous.

It is a small reminder that perfection does not always mean uniformity. The same sensibility can be found elsewhere. The 40.6mm platinum case is restrained rather than showy, its characteristic knurled bezel giving the

watch a rhythm inspired by classical architectural forms. The chevè dial gently falls towards its edge, while slender hands and applied indexes leave plenty of space around them.

Nothing feels added simply for the sake of decoration. Turn the watch over, however, and the quietness of the dial gives way to another kind of beauty. The manually wound PF780 movement is constructed in 18-carat rose gold, with two visible barrels and broad bridges decorated with Côtes de Fleurier.

The decoration itself is produced using an antique cam-operated guilloché machine. It is a process that demands time and sensitivity rather than speed. The bridges are then hand-bevelled, leaving the edges smooth and catching the light.

There is a pleasing contradiction here. The movement is highly sophisticated, yet the experience of wearing it remains wonderfully simple. Wind the crown and you feel the mechanism come alive beneath your fingertips. There is no battery, no screen, no notification, just the quiet resistance of a mechanical movement responding to the hand.

Even the strap follows this philosophy. The Akoya Grey nubuck alligator has a soft, almost velvety appearance that complements the grain of the dial rather than competing with it. Around twenty manual operations and two days of work go into its construction, including hand stitching inspired by the punto a mano tradition of fine Neapolitan tailoring.

These are details that may never be noticed by anyone else. And perhaps that is precisely why they matter. Luxury has become increasingly visible, but there is another kind that remains private. It lives in the quality of a surface, the weight of platinum in the hand, the imperceptible variation of a handmade dial or the knowledge that someone spent hours perfecting something most people will never see.

The TORIC Petite Seconde feels designed for that kind of appreciation. It is, technically, a dress watch. But its elegance is no longer tied to an old-fashioned idea of occasion. Beneath a tailored jacket, a cashmere knit or an unstructured blazer, it has the same quiet confidence.

Because ultimately, this is not a watch that needs to tell a story loudly. Its story is in the details and in the time someone took to make them.

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مراد يوسف بهبهاني
MORAD YOUSUF BEHBEHANI

ANOOD

A L O M A I R I

Redefining Style, Reinventing Life

Interview by: **Jameel Arif**

For **Anood Alomairi**, life is about embracing change, exploring new possibilities and having the courage to follow what truly makes you happy. With a vibrant personality, a passion for creativity and a refreshing approach to fashion and beauty, the Kuwaiti content creator is gradually carving out her own path in the creative industry, proving that discovering your true calling is a journey rather than a destination.

Having spent several years in the banking sector, Anood eventually realised that her ambitions extended far beyond the corporate world. Her fascination with events, entertainment and the creative process led her towards new opportunities in lighting and sound engineering, modelling, photography and advertising. Today, she continues to explore these interests while expressing her individuality through fashion and lifestyle content.

Known for her effortlessly chic yet affordable style, Anood believes that looking fashionable is more about creativity and confidence than expensive labels. Beyond the camera, she enjoys travelling, spending time with her beloved dogs and appreciating life's simple pleasures.

In this exclusive conversation with CP Magazine, Anood opens up about her upbringing, personal style, beauty habits, changing career ambitions and the importance of family, sharing an inspiring reminder that it is never too late to reinvent yourself and pursue your dreams.



For those meeting you for the first time, who is Anood Alomairi?

I'm just a simple Kuwaiti girl who loves life, creativity and being around people.

I spent several years working in the banking industry, but at some point, I realised that I wasn't really where I belonged. I've always been someone who loves excitement, meeting new people and being part of special moments and beautiful experiences.

I've always had a passion for events, weddings and everything that happens behind the scenes to make those moments unforgettable.

Recently, I had the opportunity to work in lighting and sound engineering with a well-known company in Kuwait, and I absolutely fell in love with that world.

That experience opened a new door for me, and now I'm exploring another side of my creativity through modelling, photography, commercials and the advertising industry.

I'm simply a girl who decided to step out of her comfort zone and follow what truly makes her happy.

Tell us a little about your childhood and upbringing.

I grew up with my mum, dad and younger brother until I was about five years old. Then my parents separated, and I continued growing up with my mum, her husband and my sisters.

Over the years, my sisters became the most important people in my life. They mean absolutely everything to me, and I can honestly say they're my biggest weakness and my soft spot. No matter what happens in life, they will always have a special place in my heart.

What did you study, and what were your childhood dreams?

I studied education for almost four years with the intention of becoming a teacher, but honestly, it was never my dream, and I couldn't see myself continuing in that field.

Later, I studied at the Higher Institute of Telecommunications and Navigation, but that wasn't my passion either.

My real dream was always to study acting and performing arts, but my family wasn't very supportive of the idea. Now, I finally feel like I'm slowly turning that dream into reality, one step at a time.

How would your friends describe your personality?

In short, I'm a very kind-hearted and sensitive person who genuinely loves people.

What are three things that make you happy?

My dogs, seeing my family and sisters happy, healthy and doing well, and, of course, having money! Financial freedom would allow me to achieve so many things I want and need in life.

What do you enjoy most about creating content?

I love creating content related to fashion and modelling, especially showcasing my outfits and personal style.

I also enjoy working on photoshoots for fashion brands, particularly eyewear brands. Basically, anything related to fashion excites me, and I love creating food content too!

How would you describe your personal fashion style?

I would describe my personal style as simple, chic and affordable.

Lately, I've been trying to stay away from expensive designer brands and focus more on affordable pieces that everyone can buy. I love mixing and matching simple items to create stylish outfits.

For me, fashion isn't about how much you spend; it's about how you put things together and make them look good.

Where do you usually find your fashion inspiration?

Sometimes, I find inspiration while shopping, simply by mixing and matching different pieces.

Other times, I see someone wearing an outfit I really like and try to recreate it. However, I always add my own personal touch, whether through different colours, accessories or the way I style it.

Where do you usually shop for your favourite fashion pieces?

Lately, I've been shopping mostly from SHEIN, Zara, local shops and traditional markets in Kuwait.

I love finding affordable pieces and putting them together to create my own unique style.

What does your everyday beauty routine look like?

I don't really have a fixed beauty routine. It usually depends on how much time I have.

The most important things for me are taking a shower, doing my hair and keeping my look simple. As I mentioned before, I prefer simple outfits and light, natural make-up.

One thing I always pay special attention to is perfume. I absolutely love fragrances!

What is one beauty product you always carry?

The one beauty product I always have with me is perfume because I absolutely love smelling good all the time.

What is your biggest beauty or skincare secret?

I don't really have any beauty secrets, but every now and then, I visit a skincare clinic to check on my skin and see whether it needs any treatments, collagen stimulation or extra care.

“Sometimes, we have to take different paths in life before we find where we truly belong.”





How important is fitness in your daily life?

Honestly, lately I haven't really had much time for sports or workouts.

However, I do enjoy walking my dogs, which I suppose counts as exercise since I usually walk with them for about 30 minutes to an hour.

So, that's pretty much the only physical activity I'm doing at the moment.

How do you maintain a healthy lifestyle with a busy schedule?

I actually have a to-do list on my phone where I organise my entire day, hour by hour.

I schedule everything, even my meals, because sometimes I get so busy that I forget to eat!

I divide my day into time slots and plan what I need to do during each one. It really helps me stay organised and manage my time.

What are your favourite hobbies outside social media?

My only hobby at the moment is taking care of my dogs and spending quality time with them.

They're my little companions, and I genuinely enjoy every moment I spend with them.

Are you a beach holiday person or a city explorer?

I'm definitely a beach holiday person!

What is your favourite travel destination, and why?

I love travelling to places with beautiful beaches and coastal areas, such as Spain, especially Marbella, and Thailand.

I'm really drawn to beach destinations, tropical vibes and places where I can enjoy the sea, explore new spots and experience exciting adventures.

I love trips that combine relaxation, fun and a little bit of adventure.

What is something about you that your followers might not know?

Honestly, I don't share everything with my followers, especially when it comes to my personal life.

However, one thing they probably don't know about me is my age. I was born in 1988, and I'm currently 38 years old.

People always think I'm younger than I actually am, which is honestly a nice compliment! So, I suppose that's one personal detail I'm comfortable sharing.

Finally, what message would you like to share with CP Magazine and its readers?

First of all, I would like to thank CP Magazine for this lovely opportunity.

My message to everyone reading this is that age is just a number, and it's never too late to discover your passion or follow your dreams.

Sometimes, we have to take different paths in life before we find where we truly belong.

Don't be afraid of change, and never give up on what makes you happy. I'm still learning, growing and chasing my dreams one step at a time.

Most importantly, live the life you love, not the life others expect you to live.



TORY BURCH PRESENTS SPRING/SUMMER 2027 AT NEW YORK FASHION WEEK

"Opulent femininity meets American pragmatism, seen through the collector's eye. Spring/Summer 2027 explores the psychology of how women pull things together. They want beauty, utility, and humor — the joy of getting dressed."

—Tory Burch



SILHOUETTES: Athletic knits, hip-slung skirts, drawstring trousers, and patch pocket shirts act as a canvas for the season's rich palette and ornate details. Opera coats are cut with the ease of a favorite trench, and sharp tailoring is pushed gently off kilter.

FABRICATIONS: An exploration of texture, depth, and pattern. Menswear wools are lightened with silk; paper cotton is tie-dyed and washed; wallpaper jacquards are lined with contrasting silks and fils coupés. Beachy "terrycloth" is rendered in chenille, while crepe de chine is glazed to a liquid drape.

PALETTE: An optimistic sense of color with unexpected combinations. On the vibrant side: coral, turquoise, violet, mint, vermillion, and butter yellow — played off deep browns and cool neutrals.

EMBELLISHMENT & CRAFT: More is more in metallic embroideries, flocked pie-crust cardigans, and polkadot yarns. Painterly handmade feathers are tufted into scarves and pompoms, draped around shoulders or bags for an exuberant flourish.

HANDBAGS: Our new Lee Radziwill shopper takes



inspiration from the humble paper bag with ultra-thin straps. A soft shoulder bag is bookended by kiss-lock pouches, and we continued our partnership with the Indian artisans of Marasim with our Handwoven Basket Tote in fresh colors and patterns.

SHOES: Inspired by draping fabric on the body, peep-toe pumps and Venetian-style slippers wrap and fold elegantly around the foot. Leather cord is hand-woven into elegant slingbacks, and delicate thongs are topped with jumbles of mother-of-pearl, beads, and faux shark teeth. On several styles, hand-painted soles extend and spiral around the heel — a take on past seasons' twisted details.

JEWELRY & ACCESSORIES: The classic beaded necklace is reimagined in stacked resin beads, knotted nylon, and articulated brass spheres that open to reveal stones within. Sunglasses nod to sport in metal speed frames and quirky safety goggles.

THE SHOW: Thank you to our venue, the Isamu Noguchi Sunken Garden. Wladimir Schall produced the music, which included "Bad Moon Rising" by The Reels, "The Perfect Girl" by Mareux, "In Rhythm – Extended" by Scream and Dance, and "Total Control" by The Motels.



A Portrait of Modern Grace

The Amal Al Raisi Capsule Collection



In the light of Paris, Amal Al Raisi's capsule collection unfolds as a conversation between heritage and everyday elegance. At its heart is a Middle Eastern woman, rooted in her identity and at ease in the world. Against pale stone façades and open boulevards, she brings her own presence to the city: composed, expressive and quietly assured.

Photographed in Paris, the collection brings the designer's Middle Eastern sensibility into harmony with the capital's understated sophistication. Elongated silhouettes, gently defined waists and graceful volumes find a natural rhythm within the city's architectural lines. There is a balance of softness and precision, of clothes that hold their shape while allowing the woman within them to move freely.



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A NIGHT OF CHAMPIONS

Inside Kuwait's biggest automotive celebration - the People's Choice Awards, the inaugural CP Automotive Excellence Awards, and the surprise launch that stole the night.



On Saturday 19th September, the Al Hashemi Ballroom at the Radisson Blu Hotel hosted the second CP Magazine Awards Night. For the first time, the evening covered two programmes: the People's Choice Awards, decided by public vote across 19 categories, and the new CP Automotive Excellence Awards, judged by our editorial team and industry experts across 12.

Having followed both from the opening of voting to the final trophy, I can say the night reflected the work that went into it. Thirty-one winners were recognised, representing importers, dealers and brands from across the market. His Excellency Sheikh Sabah Hamad Mohammad Al-Sabah attended as Guest of Honour, and representatives of five embassies joined us, several of them presenting awards on stage. Some of last year's winners returned to defend their titles, and others took their first.

The evening closed with the launch of the CP Power List, an initiative we had kept to ourselves until that moment. This is our full account of the night.

GUEST OF HONOUR

The red carpet's most anticipated arrival of the evening was His Excellency Sheikh Sabah Hamad Mohammad Al-Sabah, who joined as Guest of Honour.

Flashbulbs lifted the moment he stepped into the Al Hashemi Ballroom, and his presence on stage throughout the night lent the ceremony a weight that elevated it well beyond an industry dinner this was, unmistakably, an occasion of state as much as of celebration.

"No judges, no panel: the People's Choice winners were chosen by the people who actually drive these cars."

THE DIPLOMATIC CORPS

H.E. Dr Dirk Rotenberg, Ambassador of the Federal Republic of Germany (Germany) presented the awards for Volkswagen and Porsche, stepping forward twice across the evening as two of his country's marques took the stage.

Mr Chai Shengwei, First Secretary, Embassy of the People's Republic of China (China) presented awards to Lynk & Co and JETOUR, underlining the growing footprint of Chinese marques on Kuwaiti roads.

Mr Kang Shinhak, Director General, Embassy of the Republic of Korea (South Korea) took the stage to present Hyundai's Luxury Showroom Experience honour.

Prof. Saïd Mammar, Academic Attaché & Deputy Director, French Institute (France) joined as a distinguished guest representing the Embassy of France.

Mr Massimo Bruno Errico, Diplomatic Attaché & Head of the Political Office, Embassy of the Italian Republic (Italy) rounded out the evening's diplomatic corps as a distinguished guest.



THE CPM PEOPLE'S CHOICE AWARDS - AUTOMOTIVE EDITION

Twenty categories. One ballot box: the Kuwaiti public.

Now in its second year, the People's Choice Awards remains Kuwait's only automotive recognition decided entirely by public vote - no panel, no judges, just the people who actually buy and drive these cars. This year's ballot produced some familiar faces defending their titles, and several first-time winners staking a claim to Kuwaiti driveways for the very first time.

BEST EXECUTIVE CAR

Audi A6 · Fouad Alghanim & Sons Automotive

BACK-TO-BACK WINNER



The A6 defended its crown from last year without ever looking nervous about it a back-to-back win that speaks to Audi's quiet consistency in a segment everyone else is still chasing.

BEST STYLISH PREMIUM CAR

Audi A5 · Fouad Alghanim & Sons Automotive

A second trophy for Fouad Alghanim & Sons on the night, the A5 proving Audi's design language resonates well beyond the A6.

"On behalf of Audi Kuwait and Fouad Alghanim & Sons Automotive, we're proud to receive this award for the Audi A6. A big thank you to the organizers and everyone who voted for us. Your trust makes this recognition truly special."



AHMED AL-ALAMI, MARKETING MANAGER
- FOUAD ALGHANIM & SONS AUTOMOTIVE

BEST FAMILY SEDAN

Hyundai Sonata · Northern Gulf Trading Company



The Hyundai Sonata took Best Family Sedan, rewarded for the comfort, space and everyday dependability that families look for in a sedan.

BEST LUXURY SUV

Genesis GV80 · Northern Gulf Trading Company



Genesis's GV80 added to Northern Gulf Trading's haul, rounding out a four-trophy night for the distributor across both the Hyundai and Genesis nameplates.

BEST FAMILY MPV

Hyundai STARIA · Northern Gulf Trading Company

The Hyundai STARIA took Best Family MPV. Its spacious cabin, flexible seating and family-first design have made it a popular choice for Kuwaiti households, and the vote showed it.

"We are proud to receive four awards at the People's Choice Awards – Automotive Edition, recognizing the Hyundai Sonata as Best Family Sedan, the Hyundai Staria as Best Family MPV, our Hyundai Showroom Experience, and Hyundai for Best Luxury Showroom Experience. These recognitions are especially meaningful to us because they reflect both the strength of our products and the experience we strive to deliver to every customer. I sincerely thank our customers for their continued trust, and our entire team for the passion, dedication and attention to detail they bring to our business every day. We are proud of what we have achieved, but we see these awards as further motivation to continue raising the standard for automotive excellence and customer experience in Kuwait."



RAED TURJUMAN, GROUP CEO -
NORTHERN GULF TRADING CO.

BEST FAMILY SUV

Volkswagen Teramont · Behbehani Motors Company

BACK-TO-BACK WINNER



Another repeat champion. The Teramont's broadshouldered practicality clearly hasn't lost its appeal with Kuwaiti families voting a second year running.

"On behalf of Volkswagen Kuwait, thank you for organizing the People's Choice Awards. We are proud to receive this recognition and grateful to everyone who voted for us. This award reflects the trust our customers place in Volkswagen."



OUSSAMA AWADA, MARKETING MANAGER
- VOLKSWAGEN KUWAIT

BEST LEGENDARY 4x4

Jeep Wrangler · Al Mulla & Behbehani Motor Co.

BACK-TO-BACK WINNER



Few vehicles earn the word 'legendary' in their own category name, the Wrangler did, and then backed it up with a second consecutive win.

"This award has a special value because it represents the voice of the people. RAM has always stood for strength, capability and character, and seeing the public in Kuwait recognize the brand in this way is something we are extremely proud of. It reinforces our commitment to growing the RAM community and continuing to bring products and experiences that our customers truly connect with."



GEORGE MOUSSA, DIRECTOR
- AL MULLA & BEHBEHANI MOTOR CO.

ULTIMATE PICKUP TRUCK

RAM 1500 · Al Mulla & Behbehani Motor Co.

The RAM 1500 took Ultimate Pickup Truck, a win for a full-size pickup known for its towing strength, big-truck presence and comfortable cabin.

"The Wrangler is more than just an SUV; it is an icon that has defined authentic 4x4 capability for generations. Winning the Legendary 4x4 SUV Award is a recognition of that heritage, but also of the strong connection Jeep continues to have with people in Kuwait. For us, this award is not only about the Wrangler's history, but about continuing that legacy with every new generation."



ISSA ABDALLAH, AGM - HEAD OF MARKETING
- AL MULLA & BEHBEHANI MOTOR CO.

BEST LUXURY SPORTS CAR

Porsche 911 · Behbehani Motors Co.

BACK-TO-BACK WINNER



The Porsche 911 took Best Luxury Sports Car for the second year running, proof that its mix of everyday usability and sports-car character keeps winning over Kuwaiti drivers.

"We are proud to see Porsche recognized with the Best Luxury Sports Car Award for the iconic 911 and the Special Edition Design Collaboration Award for the 911 Turbo S Sadu Edition. These recognitions reflect Porsche's enduring commitment to performance, timeless design, and innovation. The 911 Turbo S Sadu Edition is especially meaningful, bringing together Porsche's heritage with the rich cultural identity and craftsmanship of Kuwait. We are honoured to receive this recognition from CP Magazine."



RAZAN KHOURY, ASSISTANT MARKETING MANAGER - PORSCHE CENTRE KUWAIT
BEHBEHANI MOTORS COMPANY

BEST PREMIUM SUV FOR EVERYDAY LIFE

Volvo XC60 · BNK Automotive



The Volvo XC60 took Best Premium SUV for Everyday Life, combining a refined cabin, a comfortable ride and Volvo's safety focus in a size that suits daily driving.

"We are truly honored to have received four awards at the People's Choice Awards & CP Excellence Awards, recognizing Volvo XC60, Volvo Car Kuwait, BNK Automotive, and Polestar 4 across product excellence, safety, leadership, and community impact. As these awards were determined through public voting, they hold a special meaning for us and reflect the trust and support of our customers and community. This recognition is a great motivation for Volvo Car Kuwait and BNK Automotive to continue raising our standards, innovating, and striving for even greater achievements. We are grateful to everyone who supported us with their votes and look forward to bringing home many more awards in the years ahead."



MISHIAL ALSAFRAN, VICE CHAIRMAN
- BNK AUTOMOTIVE

BEST PREMIUM EV

Polestar 4 · BNK Automotive



The Polestar 4 took Best Premium EV, giving BNK Automotive a strong result for its electric line-up. Its sleek design and refined electric performance made it a clear favourite in the category.

BEST NEW GENERATION 4x4

Denza B5 · Alghanim Industries



The Denza B5 took Best New Generation 4x4, a category built for a new kind of off-roader. Its modern, electrified approach to rugged capability won over voters and put the brand on the map.



MOST INNOVATIVE NEW VEHICLE

BYD Ti7 · Alghanim Industries



The BYD Ti7 took Most Innovative New Vehicle, rewarded for the technology and forward-looking thinking packed into a vehicle that is still new to Kuwaiti roads. It stood out in a category made for what comes next.

ULTIMATE ADVENTURE-READY VEHICLE

JETOUR T2 · Budastoor Motors

BACK-TO-BACK WINNER



JETOUR's T2 repeated its win from the previous edition, the first of four category wins that made this JETOUR's standout night.

BEST FULL-SIZE SUV

JETOUR G700 · Budastoor Motors



The JETOUR G700 took Best Full-Size SUV, a win built on its commanding size, generous space and strong road presence.

"A great initiative by CP Magazine and CrossOver Company in recognising the leading automotive brands in Kuwait. Having been part of the first and now the second edition, I can genuinely say that you are doing a great job. What I particularly appreciate is your effort to connect with people and understand their choices through voting, making the recognition more transparent and meaningful. JETOUR receiving four awards this year makes it even more special for us and motivates us to raise our benchmarks further. Thank you for this wonderful initiative and for the recognition. My best wishes to the entire team, and I look forward to being part of the third edition!"



REXZCY WILLIAMS, GENERAL MANAGER -
AUTO BRANDS - BUDASTOOR MOTORS

BEST-EQUIPPED SUV IN ITS CLASS

JETOOR T1 · Budastoor Motors



The JETOOR T1 took Best-Equipped SUV in Its Class, a win that rewards generous standard features and strong value for the price.

BEST EMERGING LIFESTYLE PICKUP

JMC DADAO · Automak Automotive Co.



The JMC DADAO took Best Emerging Lifestyle Pickup, a win for a pickup that blends everyday usability with a lifestyle-focused design.

"Every great sale starts with trust, and the JMC DADAO has earned plenty of it. We're proud to see it named Best Emerging Lifestyle Pickup. As the dealership for ROX, JMC and Forthing, we're committed to helping every customer drive away with confidence. Thank you for your votes and for choosing us."



IMAD SAAB, GENERAL SALES MANAGER
DEALERSHIP
— AUTOMAK AUTOMOTIVE COMPANY

BEST COMPACT SUV

Soueast 06 · Al Mulla Auto

A first win for Soueast on Kuwaiti soil, and proof that the compact SUV segment remains the most hotly contested on the public ballot.

"Some defended their titles. Others took their first."

"We are proud of this outstanding achievement, with the brand receiving two awards that reflect the public's trust and appreciation. The LYNK & CO 900 was honoured in the New Vehicle with Outstanding Potential category, confirming the advanced vision the brand brings to the market. We are also proud that Lynk & Co was voted Best Premium Chinese Automotive Brand by the public. This recognition holds special value for us."



ALAA ALFAILAKAWI, PR MANAGER
— AL ZAYANI

BEST PREMIUM CHINESE AUTOMOTIVE BRAND

Lynk & Co · AlZayani



Lynk & Co won Best Premium Chinese Automotive Brand, an award presented on stage by the First Secretary of the Embassy of China, recognising the brand's distinctive design and its growing premium appeal in Kuwait.

CPM AUTOMOTIVE EXCELLENCE AWARDS - INAUGURAL EDITION



***Twelve categories.
The judges: CP
Magazine's editorial
team, and the
industry itself.***

If the People's Choice Awards are the public's verdict, the Automotive Excellence Awards are the industry's own - a brand-new programme, evaluated by CP Magazine's editorial team alongside independent experts, built to recognise the leadership, innovation and craft that a popular vote doesn't always catch. Its debut edition added 12 new categories celebrated on stage.

AUTOMOTIVE INDUSTRY LEADERSHIP & STRATEGIC GROWTH

Alghanim Industries



Alghanim Industries Leadership is built on scale, vision and the ability to keep evolving. Alghanim Industries' extensive portfolio, expansion and new brands and technologies continue to shape Kuwait's automotive landscape.

TOP CHINESE AUTOMOTIVE BRAND IN KUWAIT

JETOUR • Budastoor Motors



Chinese brands have changed the Kuwaiti market through design, technology and choice. JETOUR, represented by Budastoor Motors, stands out for its strong presence and its connection with motorists.

LUXURY SHOWROOM EXPERIENCE

Hyundai • Northern Gulf Trading Company



Luxury begins long before the engine starts. Hyundai's showroom, run by Northern Gulf Trading Company, brings design, presentation and attention to detail together in a distinctive premium setting.

"Being named Top Chinese Automotive Brand in Kuwait at the CP Automotive Excellence Awards is a proud milestone for everyone at Budastoor Motors. It is an honour decided by editors and industry experts, and it tells us the work behind JETOUR is being noticed well beyond the showroom floor. We are equally delighted that Kuwaiti drivers voted for the T2, G700 and T1 in three People's Choice categories. We thank our customers, our team and CP Magazine for an unforgettable night."



YUSEF BUDASTOOR - PR MANAGER
- BUDASTOOR MOTORS

"Where the people vote, the Excellence Awards decide: twelve categories, judged on leadership, innovation and craft."

We are proud to celebrate the Ford Everest being recognized for Automotive Excellence - Off-Road Performance.

This award reflects Everest's exceptional capability, durability, and confidence across challenging terrains. It is another milestone that reinforces Everest's growing presence in Kuwait and its position as a capable SUV built for adventure. We look forward to continuing to deliver vehicles that meet the expectations of our customers both on and off the road.



HAMAD SAMI ALSWAYED - SENIOR CAMPAIGN MANAGEMENT AND PLANNING
- FORD ALGHANIM

FASTEST-GROWING AUTOMOTIVE BRAND IN KUWAIT

BYD • Alghanim Industries



Growth is measured in momentum and recognition. BYD, represented by Alghanim Industries, has made remarkable progress in Kuwait while expanding its range of new-energy vehicles.

SPECIAL EDITION DESIGN COLLABORATION

Porsche 911 Turbo S Sadu Edition • Behbehani Motors Company



Some vehicles become a canvas for creativity and culture. The Sadu Edition, brought to Kuwait by Behbehani Motors Company, joins world-class design with a distinctly Kuwaiti identity.

MOST ACTIVE GROUP IN COMMUNITY & SOCIAL IMPACT

BNK Automotive



An automotive group's role extends well beyond the showroom. BNK Automotive has stayed active through community initiatives, CSR programmes and activities that make a positive social contribution.

NEW-GENERATION LUXURY SUV

ROX Adamas • Automak Automotive Company



Luxury SUVs are combining design, technology, comfort and capability in new ways. The ROX Adamas, represented by Automak, reflects that evolving approach to premium mobility.

"Winning New-Generation Luxury SUV for the ROX Adamas is a proud moment for everyone at Automak. Across our dealerships for ROX, JMC and Forthing, I see every day how much our customers' trust and our team's dedication shape what we do. This award recognises the vision behind the ROX brand and the hard work of the people who bring it to Kuwaiti drivers. We thank CP Magazine and everyone who supported us."



BIJU GANGADHARAN, GENERAL MANAGER
- DEALERSHIP
— AUTOMAK AUTOMOTIVE COMPANY

NEW VEHICLE WITH OUTSTANDING POTENTIAL

Lynk & Co 900 • Al Zayani



Some new arrivals capture attention straight away. The Lynk & Co 900, represented by Al Zayani, combines design, technology and an ambitious proposition that makes it one to watch.

OFF-ROAD EXCELLENCE IN ITS CLASS

Ford Everest • Alghanim Auto



True SUV capability covers everyday journeys and the road less travelled. The Ford Everest, represented by Alghanim Auto, pairs genuine all-terrain engineering with practicality, comfort and versatility.

MARKETING LEADERSHIP & BRAND ENGAGEMENT

BYD • Alghanim Industries



Modern marketing is about experiences and genuine engagement, not only advertising. BYD, represented by Alghanim Industries, stayed highly active all year through creative activations, weekend events and social initiatives.

SAFETY INNOVATION & LEADERSHIP

Volvo • BNK Automotive



For some manufacturers, safety is the philosophy behind every vehicle. Volvo, represented by BNK Automotive, has helped influence automotive safety for generations through its commitment to innovation and protection.

TOP DIGITAL AUTOMOTIVE PLATFORM IN KUWAIT

Motorgy • United Motorgy Company



The car-buying journey is becoming increasingly digital. Motorgy, operated by United Motorgy Company, brings discovering, comparing, buying and selling together in one comprehensive marketplace for Kuwait.

"It is an absolute honor to be recognized as Kuwait's Top Digital Automotive Platform at this year's Automotive Excellence Awards. At Motorgy, our vision has always been to create a seamless, end-to-end marketplace that empowers users to buy, sell, and maintain their vehicles with complete confidence. Taking home this prestigious award is a testament to the hard work of our entire team and the loyalty of our growing community. We are incredibly grateful to CP Magazine for this platform and remain committed to driving continuous innovation and elevating the digital automotive experience for years to come."



OMAR GHAZI, VICE CHAIRMAN
— MOTORGY: UNITED MOTORGY COMPANY

CLOSING REFLECTIONS

Between a Guest of Honour, five embassies represented on stage, 31 winners across two award programmes, and the launch of an entirely new platform, this year's Awards Night confirmed what CP Magazine set out to prove last year: that Kuwait's public, and its automotive industry, are ready to celebrate excellence loudly and together. Congratulations to every winner and to every brand, dealer and guest who made the evening what it was. Planning for next year's edition is already under way.

BALANCED CAFÉ COFFEE & ALL DAY EATS EST. 2025

Built around the everyday ritual of good coffee, good food and good company. Balanced Café brings specialty coffee and all-day eats together in a space designed for slow mornings, quick stops and everything in between.



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Alfa Romeo Cuorerosso makes its World Premiere at Paris Motor Show



The spectacular Alfa Romeo Cuorerosso concept car made its world premiere at the 2026 Paris Motor Show this week, embodying the brand's vision of the future and a new expression of its identity. Created by Alfa Romeo Centro Stile, with Cuorerosso, Alfa Romeo returns to its most authentic heart and begins a new chapter in its design, with a new interpretation of style, function, and technology.

With contemporary flair, Cuorerosso reimagines the hallmarks that have always made an Alfa Romeo immediately recognizable: beauty, sportiness, the Italian spirit and, above all, emotion and driving pleasure. Together, they inform its proportions, materials and details, as well as its name, which joins “cuore” (heart) and “rosso” (red). The concept is guided by Alfa Romeo's design philosophy, “Bellezza Necessaria” meaning Necessary Beauty, which removes the superfluous so that aesthetics, functionality, technology and quality work as one.

Santo Ficili, Alfa Romeo and Maserati CEO, said: “Alfa Romeo has always created cars that are capable not only of moving people, but of arousing something within them. It is this human-machine connection, fueled by a unique culture of the Italian spirit, sportiness and passion, which makes each of our cars an Alfa Romeo. With Cuorerosso, we bring this identity into the future, one open to different energy solutions, in which technology, function and quality are always at the service of emotions and driving pleasure. This is our idea of Bellezza Necessaria: to create cars designed for those who love to drive, which can interpret their time and simultaneously become icons.”

The 2+2 coupé measures 4,700 mm long, 1,980 mm wide and 1,331 mm high, with a 2,930 mm wheelbase. Its uninterrupted form, truncated rear (Coda Tronca) and integrated diffuser contribute to a drag coefficient of 0.28. At the front, the Trilobo and Scudetto are reinterpreted in a contemporary light signature; at the rear, a Scudetto-shaped window and two circular lamps complete the design. The Quadrifoglio emblem signals the concept's sporting intent while its Liquid Ink Red finish gives the bodywork a shifting depth.

Inside, the cabin combines tactile materials with contemporary, lightweight surfaces. The layout places the driver at the centre of a purposeful, immersive space. The “Cannocchiale Vivente” instrument

display shifts between two configurations, including a more focused mode that reduces information to what is essential. A mix of digital surfaces and tactile controls, including the “Magma Display” on the central tunnel, keeps interaction direct. Three driving experiences – Cruise, Sport and Quadrifoglio – adapt the car's responses to the desired level of engagement.

The Alfa Romeo Cuorerosso points to a future range designed for different needs, with multi-energy architectures and models up to 4.7 metres long. Alfa Romeo is exploring full-electric, plug-in hybrid, mild-hybrid and full-hybrid solutions, with the potential for Quadrifoglio versions. For Cuorerosso, a 2.9-litre V6 full-hybrid configuration with Q4 all-wheel drive is one expression of how electrification could support the brand's performance character.

Cuorerosso makes Alfa Romeo's “Bellezza Necessaria” tangible: beauty shaped by purpose, with every detail earning its place. Italian craftsmanship, sporting character and technology converge in a form designed to engage the senses and strengthen the connection between car and driver. It carries Alfa Romeo's design language forward while remaining unmistakably rooted in the brand's identity.



THE NEW PEUGEOT 408: WOW CERTIFIED.



The new PEUGEOT 408 breaks the mould. Its avant-garde modernity is appreciated across the globe and continues to prove itself in the GCC region. The model is making a bold entrance into Saudi Arabia, with the anticipation of its upcoming launch

later this year. The new PEUGEOT 408 is designed to surpass expectation. It powerfully reaffirms the unique character of this model, which proudly positions itself as an ambassador for PEUGEOT's French charisma and creativity around the world. Since its introduction,

the PEUGEOT 408 has been one of PEUGEOT's strongest statements of design. A fastback silhouette, showcasing a new body concept to the market, combining dynamism and everyday comfort. PEUGEOT takes driving sensation seriously, and this passion is embedded in

the new PEUGEOT 408's DNA. Its unique architecture, feline stance, PEUGEOT i-Cockpit®, and powerful engines are all designed to maximise sensations.

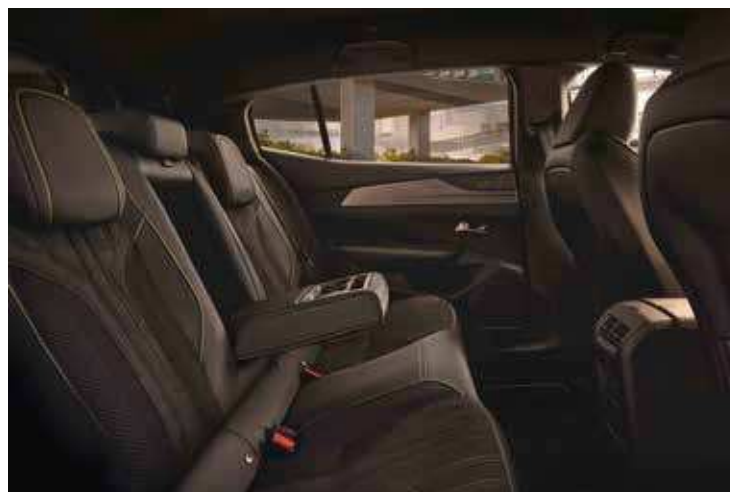
Commenting on the new launch, Sam Cabani, Regional Brand Director for Stellantis Middle East, said: "For over 200 years, PEUGEOT has been driven by a commitment to distinctive design, engaging driving experiences and enduring quality. The new 408 represents

the latest expression of that ambition in the Middle East, combining bold design, dynamic character and innovation. Alongside the 2008, 3008 and 5008, it strengthens a complementary lineup designed to meet the evolving needs and lifestyles of customers across

the region. Together, these models reflect the strength of PEUGEOT today and our ambition to continue growing the brand across the Middle East."

The launch of the new 408 also marks the regional introduction of PEUGEOT's new brand positioning, built on two pillars, Serious and Wow, the platform reflects PEUGEOT's commitment to engineering rigour, safety and quality that customers can rely on, matched

with design, technology and driving sensation that continue to surprise and delight.



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TEST YOUR VOCABULARY

Medieval wisdom gave every noble and **magnanimous** quality to the lion, and therefore this beast is chosen by hundreds of knights as their bearing.

In the sentence above, **magnanimous** has the same or almost the same meaning as:

- a. generous c. ferocious
b. determined d. impressive

ANSWER: a. A magnanimous person has a generous spirit. Letting your little sister have the last of the cookies, even though you hadn't eaten since breakfast, would be considered a magnanimous act.
Magnanimous comes from Latin magnus "great" and animus "soul," so it literally describes someone who is big-hearted. A person can show that over-sized spirit by being noble or brave, or by easily forgiving others and not showing resentment. It implies superiority, and is something you should say of others rather than of yourself. Being magnanimous doesn't require doling out tons of cash - just being an understanding and tolerant soul will do the trick.

JUMBLED WORDS

1. Y I T W T
2. V E R R I
3. K M A E R B
4. I E Y C D
5. B G E L G O
6. S L R P I A

ANSWERS: 1. WITTY, 2. RIVER, 3. EMBARK, 4. DICEY, 5. BOGGLE, 6. SPIRAL

MATH QUIZ

What is the sum of the interior angles of a hexagon?

- A. 360°
B. 540°
C. 720°
D. 900°

Solution: Formula for sum of interior angles: $(n - 2) \times 180$
 $(6 - 2) \times 180 = 4 \times 180 = 720^\circ$

ANSWERS: C. 720°

GENERAL KNOWLEDGE QUIZ

1. What gemstone is The Moonstone in the classic novel of that name by Wilkie Collins?
2. What was the original use of the building which now houses the Tate Modern art museum in London?
3. How many farthings were in a British guinea?
4. What does the internet abbreviation URL stand for?
5. Libraries, schools, writing, the wheel, the aqueduct and alcoholic beer are inventions generally credited to which country?
6. Who played female agent Cinnamon Carter in the 1960s TV series Mission Impossible?
7. What was the name of shark-hunter Quint's boat in the novel and film Jaws?
8. In which French city are the headquarters of Interpol (as at 2008)?
9. What piece of sports equipment conforms to these dimensions?
10. 'Weight in kilograms divided by height in metres squared' equates to what health indicator?
11. In which century did Cleopatra VII (lover of Julius Caesar and Mark Anthony) rule Egypt?
12. Ireland's first ever all weather horse race meeting took place on 26 August 2007 on which racecourse?
13. What international standard paper size (denoted by the letter A plus a number) has the dimensions of 297 x 420mm?
14. Who was the prolific writer of theme music for 1960s TV shows including Steptoe and Son, Dr Who, The Prisoner, Dangerman and Tales of the Unexpected?
15. Which 1999 film, starring John Cusack and Cameron Diaz, is about Craig, a puppeteer, who discovers a doorway that leads into the head of a movie star?
16. Which cricket commentator, who mistakenly called Monty Panesar 'Monty Python', was awarded an OBE in 2003?
17. Who became president of Egypt following the assassination of Anwar El Sadat in 1981?
18. Of which 19th century movement were William Lovett and Feargus O'Connor leading figures?
19. What international standard paper size (denoted by the letter A plus a number) has the dimensions of 297 x 420mm?
20. What was the original use of the building which now houses the Tate Modern art museum in London?

ANSWERS: 1. Diamond, 2. Power Station, 3. 1008, 4. Uniform Resource Locator, 5. Iraq, 6. Barbara Bain, 7. Orca, 8. Lyon, 9. Cricket Ball, 10. Body Mass Index, 11. First Century BC, 12. Dundalk, 13. A3, 14. Ron Grainer, 15. Being John Malkovich, 16. Henry Blanford, 17. Hosni Mubarak, 18. Chartism, 19. A3, 20. Power Station.

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ARIES
(March 21 - April 19)

October encourages you to work more closely with others without losing sight of your own needs. A conversation with a friend, colleague or family member could help clear up a misunderstanding. At work, your enthusiasm is an advantage, but not every decision needs to be made immediately. Take a closer look at shared expenses and avoid promising more than you can comfortably manage. The new moon on 10 October offers a chance to improve an important connection. Later in the month, give yourself time to review your personal goals. A little patience will help you find the right balance between independence and teamwork.



LEO
(July 23 - August 22)

October brings confidence, motivation and plenty of ideas, but your biggest achievement may come from knowing when to slow down. You could have opportunities to speak up, share your knowledge or reconnect with someone you have not seen for a while. Make sure enthusiasm does not turn into impatience, particularly in family conversations. An old household project could be worth finishing before you begin something new. At work, responsibilities may increase towards the end of the month, making good organisation essential. Protect time for rest and the people who matter to you. Your natural warmth will have a greater impact than trying to control every outcome.



SAGITTARIUS
(November 22 - December 21)

Friendships and shared activities bring welcome energy to October. You may receive invitations, hear from an old friend or find yourself drawn towards a new group or community project. Choose the experiences that genuinely interest you rather than saying yes to everything. Your adventurous spirit is also ready for fresh learning, whether through a course, a book or a change of scenery. Later in the month, work and everyday responsibilities may need more attention. Set aside some quiet time to think about your next steps. Not every idea needs immediate action. The right combination of curiosity, rest and good company will keep you feeling positive.



TAURUS
(April 20 - May 20)

This month is about finding a better rhythm between work, home and personal time. If your routine has become too busy, make small changes that leave room for rest and the things you enjoy. Relationships may need extra patience, especially when someone seems difficult to understand. Rather than making assumptions, ask simple, honest questions. At work, returning to an unfinished task could bring welcome progress. The full moon on 26 October falls in your sign and may help you recognise what matters most. Make time for yourself without feeling guilty. By the end of the month, a calmer approach will feel more rewarding than rushing ahead.



VIRGO
(August 23 - September 22)

Practical matters deserve your attention this October. It is a good time to review your spending, organise important paperwork and reconsider plans that no longer fit your priorities. You may rediscover an old interest or find a fresh solution to a familiar problem. Do not feel pressured to have every answer immediately. Conversations may require extra care later in the month, so check details before agreeing to anything important. A short outing, new book or interesting class could provide the change of pace you need. Give yourself credit for the progress you have already made. Small, sensible decisions now can create welcome peace of mind.



CAPRICORN
(December 22 - January 19)

Your efforts at work could receive more attention this October, particularly when you take responsibility and communicate your ideas clearly. It is a useful month to improve an existing project, update a plan or consider what success means to you now. Progress may be slower than expected, so focus on what you can control. Friendships also deserve attention, especially if someone has been waiting to hear from you. Around the full moon on 26 October, make time for a hobby or creative activity that brings genuine enjoyment. Life is not only about reaching the next target. A healthier balance can help you achieve more.



GEMINI
(May 21 - June 20)

Your curiosity is one of your greatest strengths this October. Creative ideas, enjoyable hobbies and interesting conversations can bring fresh energy to your days. You may feel inspired to learn a skill or return to a project that once excited you. At the same time, work commitments could require more attention than expected. Stay organised and avoid filling every free moment with another task. If plans change towards the end of the month, treat the delay as a chance to improve the details. Friends can offer useful encouragement, but remember to trust your own judgement. Balance productivity with proper rest, and you will feel much more refreshed.



LIBRA
(September 23 - October 22)

October puts you in the spotlight and invites you to think about what you really want from the months ahead. With the new moon in your sign on 10 October, this is a lovely time to refresh your personal goals and make space for new ideas. Friends may encourage you to try something different, although you should not feel obliged to please everyone. Keep an eye on unnecessary spending and take your time with larger purchases. If an old concern returns, see it as an opportunity to find a better solution. Confidence grows when your choices reflect your values, not other people's expectations.



AQUARIUS
(January 20 - February 18)

October encourages you to look beyond your usual routine and explore something new. A conversation, course or inspiring idea could change the way you approach an existing challenge. You may feel ready to make an important move at work, but careful preparation will serve you better than a rushed decision. Keep communication clear, especially when discussing plans with colleagues. As the month progresses, family and home matters may require a little extra attention. The full moon on 26 October is a reminder to make space for comfort and rest. Your originality is valuable, and it works best when supported by patience and practical thinking.



CANCER
(June 21 - July 22)

Home and family take centre stage in October, bringing opportunities to create a more comfortable and peaceful environment. You might enjoy refreshing a room, organising your space or spending more quality time with loved ones. A familiar issue could return, but you now have the experience to handle it differently. Financially, think carefully before making expensive changes simply because you feel impatient. Your creative side also deserves attention, especially later in the month. Try an activity that helps you relax and express yourself. Around the full moon on 26 October, a friendship may need your attention. A thoughtful gesture could make a meaningful difference.



SCORPIO
(October 23 - November 21)

October invites you to slow down, reflect and prepare for a fresh chapter. You may prefer quieter moments, familiar company and time to think through important decisions. There is no need to explain every feeling or share every plan before you are ready. Your professional ambitions remain strong, but taking on too much could leave you tired. Use the first part of the month to finish outstanding tasks and review your budget. As the Sun enters your sign on 23 October, your motivation begins to build. The full moon on 26 October highlights close relationships. Listen carefully, speak kindly and make room for different viewpoints.



PISCES
(February 19 - March 20)

This October, thoughtful conversations and careful planning can help you feel more secure about the future. You may be reviewing a shared responsibility, an important agreement or a personal goal that needs a clearer direction. Take your time with financial decisions and make sure everyone involved understands the details. Work may feel busy, but your ability to stay focused will help you manage it. Later in the month, curiosity could lead you towards a new subject or an enjoyable short trip. Around the full moon on 26 October, an honest discussion may bring useful clarity. Trust your instincts, while remaining open to sensible advice from others.

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