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ROMA





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LIFE IN BVLGARI

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EDITORIAL AND CREATIVE DIRECTION Carlo Mazzoni
ART DIRECTION Giulio Vescovi/itsallgood
TEXTS Cesare Cunaccia
GRAPHIC DESIGN Susanna Mollica
MANAGING DIRECTION Marta Mazzacano
PRODUCER Marco Tinari
ILLUSTRATIONS Lulu*
SPECIAL THANKS Costanza Maglio

TRANSLATIONS Tdr Translation Company



photography Guido Mocafico



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We are now approaching the end of 2017 and we are prouder this year than ever before to have celebrated the joyful and exuberant Bulgari Larger-than-Life lifestyle in all our creations and celebrations.

In June, Bulgari chose to celebrate the joy of Italian art de vivre with a spectacular collection of High Jewellery called Festa. More than 100 masterpieces of jewellery and high-end watches were specially created for this new collection, which pays a tribute to the sense of pure happiness of Italian festivals. The collection was presented in Venice, the hometown of two world famous festivals, and is pure colour, joy and unexpected creativity through childhood memories, princesses' balls and Italian festivals. The event was crowned by the seductive charm and elegance of Bulgari ambassadors like Lily Aldridge, Shu Qi, Alicia Vikander, Bella Hadid, Jon Kortajarena, Lottie Moss or Jasmine Sanders.

In October, more than forty years after the first store opened in New York, Bulgari celebrated its love for the vibrant city with the makeover of the Fifth Avenue store, featuring a new architectural design concept specially developed by Peter Marino. Bringing, once again, its Roman essence to the very heart of the city that never sleeps, on this special occasion Bulgari launched an exclusive jewellery capsule collection inspired by the energy, artistic boom and colour explosion of the time when its relationship with New York began: the eclectic '70s. These jewellery masterpieces are a celebration of the bold spirit of America and of the fusion between Roman extravagance and New York avant-garde, yesterday and today.

Now we are at the end of the year, another holiday season is coming and another chapter about the special connection between Bulgari and the magic of the Roman night will be unveiled. This time, Bulgari asks everyone to dream and make a wish upon a star, since Bulgari creations are always a magic combination of desires, craftsmanship, genius, colour and joy, and only a special alchemy of magic and real ingredients can produce the magnificent creations of the brand. Bulgari captures this magic in its Wish Factory campaign for more than 900 window displays worldwide and for all digital touchpoints, from the company website to social media channels. An imaginary wish factory that exists in dreams and of course in Bulgari.

*When you wish upon a star, you wish upon Bulgari.
Best wishes for a wonderful and joyful 2018!*

Jean-Christophe Babin
CEO of BVLGARI GROUP



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«Il concept del nuovo flagship store Bulgari di New York City – afferma Silvia Schwarzer, Architecture & Visual Senior Director del Brand – affidato a Peter Marino, rappresenta un vero unicum. La location di New York, in uno dei corner più belli del mondo, merita un design particolare. Appare lampante il DNA di Bulgari in tutti i suoi frammenti: dal ruolo di 'Master of Colour' alla combinazione di geometrie, all'accostamento inusuale di materiali. Questi drive principali restano parti fondanti del progetto architettonico. Ci sono poi altri elementi che si ritrovano nella boutique di New York, come il portale di via Condotti, che rappresenta simbolicamente l'ingresso al mondo Bulgari e la sua ricerca di armonia e bellezza; come la stella dell'ordine cosmico che dagli anni Quaranta risplende iconicamente su Bulgari». Roma si fonde con New York e colora la Grande Mela. «Peter Marino ha seguito un'ottica di progettazione contemporanea e luxury per una città che ha fatto della modernità il suo segno

distintivo. Progetti di questa portata, per vedere la luce richiedono almeno due anni di percorso dall'inizio della fase creativa. Ci vuole dedizione, passione e impegno costanti, oltre a un timing efficientissimo. Ogni nuovo intervento di design comporta la capacità di tradurre in realtà l'idea creativa con prove di materiale, proporzione, finitura e prototipi di aggiustamento, prima di arrivare al risultato finale. Meritano menzione – prosegue Silvia Schwarzer – il legame con il Crown Building, (progettato da Warren and Wetmore nel primo decennio del secolo scorso), nella decorazione della facciata, risolta con toni più leggeri e materiali luminosi, come il mosaico di marmo di Lasa dell'ingresso – composto da settecentomila tessere installate artigianalmente – poi la finitura in bronzo e alcuni pezzi unici di design italiano, come i due lampadari originariamente nella sala da ballo dell'Hotel Parco dei Principi a Roma, disegnati da Gio Ponti e prodotti da Arredoluce all'inizio degli anni Sessanta, acquistati e restaurati appositamen-

te per questa boutique. Il tema portante del design storico italiano del Novecento si distingue nei tavoli e nelle sedute di Albini e Ico Parisi, di Borsani e Mangiarotti». Vi sono arredi anni Quaranta di Borsani e una consolle di Buffa dello stesso periodo. Tutta italiana la craftsmanship cui si deve il pavimento in noce essiccato al sole in tempi differenti, al pari del magistrale taglio a libro del marmo, che assicura un accostamento continuo delle venature e, infine, la capienza costruttiva della scala, modellata su quella di Carlo Scarpa pensata negli anni Cinquanta per Palazzo Abatellis a Palermo. Una coppia di dipinti cinquecenteschi di Paolo Veronese, tornati a risplendere nei colori originari grazie a Bulgari, saranno esposti temporaneamente nel negozio a marzo 2018. Dall'apertura a fine anno, si potranno inoltre ammirare tre riproduzioni di Andy Warhol, appassionato sostenitore del Brand fin dagli anni Settanta, presente anche alla prima apertura a

New York di Bulgari presso l'Hotel Pierre, nel 1971. Di Andy Warhol è rimasta celebre una frase riferita al marchio italiano: «Frequentare un negozio di Bulgari è come visitare un museo di arte contemporanea». Warhol offrì perfino alcune sue opere in

The location in New York deserves a very special design

cambio di gioielli a Nicola Bulgari, che però rifiutò il deal e ancor oggi lo ricorda sul filo di un sorriso. «La facciata – riprende Silvia Schwarzer – ispirata a un bracciale degli anni Trenta, ha determinato lo studio in scala del gioiello insieme al team creativo di gioielleria e almeno una decina di prototipi per poter giungere al risultato finale desiderato da Bulgari e da Peter Marino in termini di finitura e di illuminazione. L'ecce-

lenza nell'esecuzione è altrettanto importante quanto la creatività e il design di partenza. La capacità di realizzazione e la maestria artigianale e tecnica sono aspetti fondamentali nella scelta dei fornitori. La prima collezione di gioielleria speciale per New York, nacque negli anni Settanta con audacia e spirito di libertà e di sperimentazione. Oggi, ecco un nuovo tributo alla meravigliosa energia di New York, grazie a una collezione che si ispira proprio allo stesso periodo, insieme a un omaggio alla cultura americana della Pop art e dei graffiti che si miscela al legame con la Città Eterna e i suoi gioielli. Da Roma provengono le collane ispirate agli anni Settanta, dagli abbinamenti inusuali in malachite e onice o lapislazzuli e corallo. Gioielli a stelle e strisce, che alludono della bandiera americana, tra cui una collana in pavé di diamanti alternati a rubellite e tanzanite. Inatteso e innovativo lo stile del bracciale in oro rosa e pavé di diamanti, che richiama i muri coperti di graffiti delle vie di Tribeca. Anche il chocker e il sautoir vanno in questa vibrante direzione estetica».

Silvia Schwarzer richiama il claim forse più bello di Bulgari, *Larger than Life*. «La capsule collection dedicata a New York ha una chiave atemporale, fra tradizione e innovazione. Riesce a combinare iconici elementi come la moneta antica e rara con la contemporaneità del disegno del gioiello ispirato alla Pop Art. In un esemplare, lapislazzuli, corallo e pavé di diamanti incastonano una moneta americana del 1807, un esemplare unico, con un graficità inaspettata».

Il nuovo progetto newyorkese, secondo Silvia Schwarzer, è eclettico. La boutique si ispira a fonti culturali eterogenee, scegliendo il meglio fra gli elementi, combinandoli armonicamente fra loro e richiamando come

un'eco l'identità di Bulgari a Roma: quella che in via Condotti unisce da più di cent'anni la storia dell'arte propria della Città Eterna con la grafia del logo Bulgari e della sua V. L'immagine della casa Bulgari letteralmente esplose per lo spirito gioioso di vivere che caratterizza la capitale italiana, sempre baciata dal sole, e che oggi si riproduce in questo progetto di luce su Fifth Avenue. È un continuo riferimento alla storia e al design italiano in una proiezione futuristica, sempre all'avanguardia. «C'è un piano di sviluppo di questo concept – conclude Silvia Schwarzer – lussuoso e contemporaneo, in tutte le boutique del mondo, compreso quindi il mercato americano. Negli USA è stata recentemente rinnovata la boutique di Chicago e a fine 2017 vi sarà una nuova apertura a Boston, in Newbury Street. Gli States sono un mercato importante per la Maison, che conta di diventare un marchio top of mind per gli americani».

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“The concept behind Bulgari's new flagship store in New York City – says Silvia Schwarzer, Architecture & Visual Senior Director of the Brand – entrusted to Peter Marino, is truly unique. The location in New York, in one of most magnificent places of the world, deserves a very special design. All the fragments of Bulgari's DNA are evident: from the role of 'Master of Colour' to the combination of different patterns and the unusual mix of materials. These main aspects are the essential bases of the architectural project. There are other elements to be found in the New York boutique, such as the portal of via Condotti, which symbolises the entrance to the world of Bulgari and the research for

harmony and beauty; like the star of the cosmic order that has been iconically shining down in Bulgari since the Forties”. *Roma blends with New York and adds colour to the Big Apple*. “Peter Marino pursued a plan of contemporary and luxury style for this city that has made modernity its distinguishing feature. To accomplish projects of this size, it takes at least two years from the start of the design phase. It takes constant dedication, passion and commitment, as well as ultra-efficient timing. Each new design step requires the ability to turn the creative idea into reality, and tests on the materials, proportions, finishes and adaptation prototypes, before the final result is reached. A mention should also go – continues Silvia Schwarzer – to the connection with the Crown Building (designed by Warren and Wetmore during the first decade of the 20th century), in the decoration of the façade, which was solved with lighter shades and bright materials, such as the mosaic in Lasa marble in the entrance – made up of seven hundred thousand mosaic tiles fitted by hand. Then

Roma blends with New York and adds colour to the Big Apple

there is the finish in bronze and a few unique pieces of Italian design, such as the two lamps that were originally in the ballroom of Hotel Parco dei Principi in Rome, designed by Gio Ponti and produced by Arredoluce in the early sixties, bought and restored specially for this boutique. The

central theme of the historic Italian twentieth-century design is evident in the tables and seats by Albini and Ico Parisi, Borsani and Mangiarotti”. *There are Forties furnishings by Borsani and a console by Buffa from the same period. The craftsmanship is exclusively Italian, and is seen in the flooring in walnut, dried by the sun in different periods, and in the marble, which assures a continuous layout of the vein markings. Finally, it is seen in the skill used to build the staircase, which takes inspiration from the one designed by Carlo Scarpa in the Fifties for Palazzo Abatellis in Palermo. A pair of sixteenth-century paintings by Paolo Veronese, with the colours restored to their former thanks to Bulgari, will be temporarily displayed in the store in March 2018.*

From its opening until the end of the year, it will also be possible to admire three reproductions of Andy Warhol, an avid supporter of the brand from the sixties, also present at Bulgari's first opening at Hotel Pierre, in 1971. The phrase by Andy Warhol referring to the Italian brand is still famous: “A visit to a Bulgari boutique is like a trip to a contemporary art museum”. Warhol even offered his works in exchange for jewellery to Nicola Bulgari, who refused this deal and still remembers it with a hint of a smile. “The façade – says Silvia Schwarzer – is inspired by a Thirties bracelet. It has led to the study, in an enlarged scale, of the piece of jewellery together with the jewellery design team, and to at least ten prototypes to get the final results desired by Bulgari and Peter Marino in terms of finish and illumination. Excellence workmanship is just as important as creativity and the original design. The ability to create, craftsmanship and the techniques used, are crucial aspects when it comes to selecting

SILVIA SCHWARZER

illustrations Lulu*

suppliers. The first collection of special jewellery for New York was created in the seventies with boldness and spirit of freedom and experimentation. Today, we have a new tribute to the wonderful energy of New York, thanks to a collection that has taken inspiration from the same period, together with a tribute to the American culture of Pop art and graffiti, which are blended with the bond to the Eternal City and its jewels. Rome supplies the seventies inspired necklaces, with unusual combinations of malachite and onyx, or lapis lazuli and coral. Jewels with stars and stripes that hint at the American flag, such as a necklace with pave diamonds, alternated with rubellites and tanzanites. The bracelet has an unexpected, original style in pink gold with pavé diamonds, evoking the graffiti-covered walls along the streets of Tribeca. Also the chokers and sautoirs go in this vibrant stylistic direction”.

Silvia Schwarzer hints at what is perhaps the most beautiful claim of Bulgari, Larger than Life. “The capsule collection dedicated to New York is a timeless blend of tradition and innovation. It succeeds in combining iconic elements such as antique, rare coins, with the contemporary style of jewellery designs inspired by Pop Art. In one example, lapis lazuli, coral and pavé diamonds surround an American coin dating back to 1807, a unique example, with an unexpected graphic quality”.

The new project for New York, according to Silvia Schwarzer, is eclectic. The boutique is inspired by heterogenous cultural sources, choosing the finest of elements that are harmoniously blended together and evoking – like an echo – the identity of Bulgari in Rome: the same identity that in via

Condotti, for over a century, has united the history of art of the Eternal City with the graphics of the Bulgari logo and its letter V. The image of Bulgari literally explodes with the joie de vivre that symbolises the Italian capital, always blessed by the sun, and which is today being reproduced in this light-filled project on Fifth Avenue. It is a

“A visit to a Bulgari boutique is like a trip to a contemporary art museum”

continuous reference to the Italian history and design, in a futuristic vision that is always up-to-the-minute. “There is a development plan for this luxury and contemporary concept – concludes Silvia Schwarzer –, in all the boutiques around the world, including those in North America. In the USA, the Chicago boutique was recently renovated and at the end of 2017, a new store will be opened in Newbury Street, Boston. The States represent an important market for the Maison, which counts on becoming a top of mind brand for the Americans”.

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「ピーター・マリノに委ねられたニューヨークの新しいブルガリストアのコンセプトは、非常にユニークです」と、ブランドのアーキテクチャー&ヴィジュアル シニアディレクター、シルヴィア・シュヴァルツァーは言います。「世界で最も素晴らしい場所のひとつ、ニューヨークというロケーションは特別なデザインにふさわしいと思います。どの角度から見てもブルガリのDNAが明白に表現されているのです。『マスター・オブ・カラー』（色石の

魔術師）と評される色使い、幾何学模様や様々な素材の絶妙な組み合わせに至るまで、こうした主要な要素が建築計画の土台になっています。例えば、ブルガリの世界を象徴する調和と美の追求の入り口、ローマにあるコンドッティ通りのブルガリ本店のエントランスですが、これは40年代からずっとブルガリにおいて輝く宇宙の星のような存在です」。ローマがニューヨークと溶け合い、ビッグ・アップル（ニューヨークの愛称）に彩りを添えています。「ピーター・マリノはモダニティを極めたこの街において、現代的でラグジュアリーな視点から設計を進めました。こういった規模の計画は、始めの制作段階から完成まで少なくとも2年間を要します。優れた時間調整能力の他にも継続的な献身、情熱、努力が必要とされます。新たなデザインの仕事では常に最終的な結果に至る前に、素材、バランス、仕上げ、いくつものプロトタイプのプロトタイプを通して創造的なアイデアを現実に変換する能力が問われるのです。シルヴィア・シュヴァルツァーは続けます。「なかでもファサードの装飾において、クラウン・ビルディング（1900年代初期、ウォーレン&メットモアによるデザイン）との繋がりです。入り口のファサードは手作業で埋められた70万ものラーザという大理石のモザイクで製作されており、明るい色調と素材が特徴です。さらに銅にイタリアンデザインを施したものもあります。例えばもともとローマのバルコ・デイ・プリンチピホテルの舞踏室にあった、60年代初めのアレドラーチェ製、ジオ・ポンティのデザインによるふたつの照明ですが、特別にこの店舗のために購入され修復されました。アルビーニとイコ・パリージャやボルサーニ、マンジャロッチェなどのデザインによる1900年代のイタリアンデザインのメインテーマは、テーブルと椅子を見れば明らかです」。40年代のボルサーニの家具と、同時期のプッファのコンソールも設置されています。乾燥期間の異なるクルミ製の床や巧みで均一なカットの大理石、そして階段にもイタリア職人の技術を見ることができます。モデルとしたのは50年代にパレルモのパラッツォ・アパテッリスのカルロ・スカルバの階段です。また、ブルガリによりオリジナルの色を

取り戻した1500年代のパオロ・ヴェロネーゼの絵画2枚が店舗内に期間限定で展示されます。さらにオープンから年末まで、60年代からブランドの熱烈な支持者であり1971年にホテルビエールで行われた最初のブルガリのニューヨークのオープンにも登場したアンディ・ウォーホルの3作品のレプリカも展示します。このイタリアンブランドに対し、アンディ・ウォーホルの有名な一文が残っています。「ブルガリのブティックに通うのは、現代アートの美術館を訪れるようなものだ」。ウォーホルはニコラ・ブルガリにジュエリーと引き換えに彼の作品数点を寄贈する提案をしたことがあります。ニコラ・ブルガリはその申し出を受け入れませんでした。今でもそのこと思い出すと笑みを浮かべます。シルヴィア・シュヴァルツァーは再び話し始めました。「ファサードは30年代のプレスレットにインスピレーションを得ています。その創作は研究への始まりとなりました。仕上げと照明においてブルガリとピーター・マリノが望む最終形態にたどり着くために宝石細工のクリエイティブチームと、少なくとも10程度のプロトタイプが必要とされました。秀逸な職人の技術は、クリエイティブティヤオリジナルのデザインと同様に大切です。製作能力、クラフツマンシップ、職人技術は非常に重要な問題です。ニューヨークは70年代の大胆さと自由、実験の精神により作られていきました。今まさに同時代にインスピレーションを得たコレクションのおかげで、ニューヨークの素晴らしいエネルギーへ新たな賛辞を送ります。それは「永遠の都」ローマとその宝石との絆がブレンドされたアメリカンポップアートとグラフィティの文化への賛辞でもあります。70年代にインスピレーションを得たマラカイトとオニキス、もしくはラピスラズリとコーラルの独特な組み合わせのネックレスが登場します。ルベライトとタンザナイトが散りばめられたパヴェダイヤモンドのネックレスを始めとした、アメリカの国旗を象徴する星形・ボーダーのジュエリーやピンクゴールドとパヴェダイヤモンドの想像を超える革新的なプレスレットのスタイルは、トライベッカの通りのグラフィティで覆われた壁を思い起こします。チョーカーとソートワー

ルもパワフルなスタイルにとってもよく似合います」。シルヴィア・シュヴァルツァーが作成した“Larger than Life（～人生をより豊かにするラグジュアリーな生き方～）”は、ブルガリでおそらく最も上手いキャッチコピーでしょう。「ニコラ・ブルガリが考案し、ニューヨークに捧げられたカプセルコレクションは伝統と革新を融合した時を超越したものです。珍しいアンティークコインとポップアートからインスピレーションを得た現代的なスタイルのジュエリーという、ふたつのアイコン的な要素を見事に合わせています。そのひとつに、1807年のアメリカンコインのまわりにラピスラズリ、コーラル、パヴェ

ダイヤモンドを施したものがあります。とてもユニークで想像を超えるグラフィック性の技術の高さがわかります」。シルヴィア・シ

A tribute to the American culture of Pop Art and graffiti

ュヴァルツァーによると、ニューヨークの新たなプロジェクトは、折衷主義です。店舗は様々な文化

からインスピレーションを受け、全ての要素から優れたものを選択し、エコーのようにローマを源にするブルガリのアイデンティティを呼び起こしながらそれらを調和させます。ローマにあるブルガリのアイデンティティはコンドッティ通りにあるブルガリ本店のアイデンティティと同じです。つまり100年以上もの間「永遠の都」が持つ芸術の歴史とブルガリロゴとVの文字のグラフィックを結びつけており、ブルガリのイメージとは文字通り”Joie de vivre”であり、イタリアの都市を象徴するようにいつも太陽からの祝福を溢れんばかりに受けているのです。これはまさに5番街での光溢れるプロジェクトで再構築されている

もので、未来のビジョンにおいても常にイタリアの歴史と最新のデザインを参考にしています。「ラグジュアリーで現代的なコンセプトからさらに発展させたプランを用意しています」と、シルヴィア・シュヴァルツァーは話を締めくくります。「北アメリカを含む世界中の店舗もそうですが、シカゴの店舗は最近リノベーションされました。そして2017年の終わりには新しい店舗がボストン、ニューベリー・ストリートにオープンします。アメリカはブルガリにとって重要なマーケットのひとつなのです。そしてブルガリはアメリカ人にとってトップ・オブ・マインドなブランドになることを目指しています」。



«Molte delle mie ispirazioni provengono proprio da New York City» afferma lo scrittore statunitense Andrew Cotto, autore di *The Domino Effect* e *Outerborough Blues: a Brooklyn Mystery*, e collaboratore del *New York Times* e di *The Huffington Post*. Anche se, a dire il vero, se sai mantenere alta l'attenzione, ci sono suggerimenti sensoriali e spunti narrativi ovunque. Sicura-

The recent reopening shortens the distance between Italy and the United States

mente puoi captare tutti quei conflitti, quelle opposizioni di vario genere di cui hai bisogno per creare una storia. New York è affollata, vorticoso e dinamica. Sono una persona curiosa. Mi piace sperimentare cose nuove, specialmente in ambito umano e culturale. Questo approccio caratterizza il mio lavoro di storyteller. Quando ho iniziato a scrivere

sul serio andavo verso i trenta: cinque anni e avevo già alle spalle una carriera nell'industria dello spettacolo. Per i primi cinque anni mi sono dedicato soltanto al genere del romanzo. Poi ebbi l'idea di fare un articolo, una specie di inchiesta su come Brooklyn si fosse incredibilmente sviluppato, senza sapere dove e chi l'avrebbe potuto pubblicare. Il mio agente riuscì a piazzarlo sul *New York Times*, con cui collaboro da sempre. Amo il giornalismo per la sua immediatezza e perché consente di addentrarsi profondamente in svariati argomenti. Bulgari per me incarna un concetto di eleganza, di lusso e di italianità. Calza perfettamente alla Quinta Strada e, per tanti versi, si connette in maniera molto significativa sia con gli Stati Uniti che in particolare con New York, dove rappresenta appieno il meglio di quanto il mondo sappia offrire. È un elemento importante che Bulgari sia approdato da lungo tempo negli Stati Uniti e che qui sia così conosciuto e apprezzato. La nuova riapertura del negozio su Fifth Avenue simbolicamente accorcia ancora di un nuovo passo la distanza tra Italia e Stati Uniti. Apparten-

go a una seconda generazione di italo-americani, ma mi piace pensarmi più come un americano-italiano. La mia identità è un qualcosa che va oltre le mie radici ancestrali. Non ho mai scritto della mia famiglia. Il romanzo che ho appena portato a termine conclude Andrew Cotto, in gran parte verte proprio su questa tematica. Racconta di qualcuno che dagli Stati Uniti viene a vivere in Italia e che intende dare vita a un proprio e personale senso identitario quale americano-italiano».

•
“Much of my inspiration comes from New York City itself”, confirms US author Andrew Cotto, the talent behind *The Domino Effect* and *Outerborough Blues: a Brooklyn Mystery*, who also writes for the *New York Times* and *The Huffington Post*. “Although, if you know where to look for them, there are sensory suggestions and narrative tips everywhere. It's possible to capture all those conflicts, those kinds of oppositions that you need to create a story. New York is crowded, tur-

bulent and dynamic. I'm a curious person. I like to try new things, especially in human and cultural terms. This is my approach as a storyteller. When I started writing seriously, I was almost thirty-five, and I already had a career in the entertainment industry under my belt. For the first five years I concentrated solely on novels. Then I came up with the idea of writing an article, a kind of investigation into the extreme level of development in Brooklyn, without knowing by whom and where it would be published. My agent managed to get it into the *New York Times*, and I've been collaborating with them since. I love the immediacy of journalism, and how it allows you to get deeply involved in a variety of topics. For me, Bulgari embodies elegance, luxury, what it is to be Italian. The brand sits perfectly on Fifth Avenue and, in many ways, connects very significantly both with the United States and especially with New York, where it fully represents the best that the world has to offer. It's worthy of mention that

Bulgari is well-established in the US, a well-known, popular name. The recent reopening of the store on Fifth Avenue symbolically shortens the distance between Italy and the United States once more. I belong to a second generation of Italian-Americans, but I like to think more of myself as an American-Italian. My identity is something which goes beyond my ancestral roots. I've never written about my family. The novel I've just

finished”, concludes Andrew Cotto, “is largely focused on precisely that. It's about someone who comes from the United States to live in Italy, looking to create their own personal identity as an American-Italian”.

•
「僕の場合、多くのインスピレーションはニューヨークの街から得ています」。「*The Domino Effect*」や「*Outerborough Blues: a Brooklyn Mystery*」の著者で、*New York Times*やハフィントンポストのコラボレーターでもあるアメリカ人作家アン-

ドリュエ・コットはいます。「本当のところ、高い感性さえ保っていられば、どこでだって小説の種やヒントは見つけられるのですが、ここなら確実に物語を作り出すのに必要な、様々な衝突やあらゆる葛藤を見つけることができるでしょう。ニューヨークは人が溢れ、目まぐるしく躍動的です。私は好奇心旺盛な人間です。新しいこと、特に人間性や文化面での新しいことを体験することが好きなのです。これは、ストーリーテラーとしての私の仕事の特徴付けるアプローチです。真剣に小説を書き始めたのは35歳ぐらいでしたが、すでにエンターテインメントの世界でキャリアを積んでいました。最初の5年間は小説のみを書いていました。その後、記事を書こうと思いついたのです。例えば発展目覚ましいブルックリン界隈でアンケートのようなことをして、どこの誰が記事になるかは分からないという企画です。私のエージェントがニューヨークタイムズにその企画を持ち込むことが

でき、今でもずっとコラボレーションが続いています。様々なテーマを深く掘り下げることができるジャーナリズムの即時性が好きです。私にとってブルガリは、エレガンス、ラグジュアリー、イタリアらしさを具現化している、まさに5番街にふさわしいブランドです。そして多くの面でアメリカと、特に世界の最高峰を集めたようなニューヨークの街ととても深い意味でつながりがあります。ブルガリがこの地に長きにわたり店舗を構え、これほどまでに知名度が高く、かつ評価されていることは重要な要素です。5番街のショップのリニューアルオープンには、イタリアとアメリカの距離を改めて象徴的に縮めるものです。私はイタリア系アメリカ人2世ですが、どちらかというアメリカ系イタリア人であると思う方が好きです。私のアイデンティティは、先祖のルーツを超えたところにあるのです。家族のことは今まで書いたことはありませんでした」。そしてアンドリュエ・コットは最後にこう話しました。「実は今書き終えたばかりの小説は、まさにこのテーマを主に扱ったものです。あるアメリカ人がイタリアに行き、そこで暮らし、アメリカ系イタリア人としてのアイデンティティを構築していくという物語なのです」。



ANDREW COTTO

Sofisticata e decisamente *wasp*, ma in una maniera totalmente giovane e dinamica, Lauren Remington Platt incarna una certa caratura stilistica e un mood prettamente newyorkese. Studi di economia alla Columbia University alle spalle, poi analista finanziaria in *hedge fund* e consulente strategica per un marchio di moda brasiliano, Lauren, qualche anno fa e con una visione innovativa, ha fondato *Vênsette*, azienda di cui è il CEO e che offre il migliore servizio beauty on-demand, portandoti a casa parrucchieri e make-up artist di alto livello professionale. «Devo molto ai miei anni presso il Columbia College. Penso che New York City afferma Remington Platt, che vorrebbe cambiare e rendere più potente l'immagine femminile nei media sia il luogo ideale dove vivere per un giovane attorno ai vent'anni proprio per le tante e diverse opportunità di lavoro che offre e che ti aiutano a capire al più presto la strada da intraprendere e a fare esperienza sul campo. Io sono cresciuta a New York, che è davvero il posto migliore dove imparare – e soprattutto sbagliare – in fretta. Una città e i libri sono il mio substrato: l'Eugenio Onegin di Aleksandr Puškin, On the Road di Jack Kerouac e Too Big to Fail

Il crollo, di Andrew Ross Sorkin». Su un fronte più narrativo, del proprio carattere e di quanto vuole definire il suo stile, il suo atteggiamento estetico, Lauren Remington Platt racconta:

«Classico ed efficiente. Non amo indossare abiti troppo ostentati. Diciamo che la mia tenuta sono jeans e blazer con tacco alto, versatile e perfetta sia per il giorno che per la sera, visto che non di rado l'affollamento dei miei impegni professionali non mi permette neanche di passare da casa a cambiarmi. Quello che mi interessa particolarmente di Bulgari è l'approccio fortemente intellettuale di questo marchio di gioielleria leggendario, specie tramite le collaborazioni con figure creative nodali del nostro tempo. Ho amato la Collezione *Bzero1* disegnata da Zaha Hadid, la cui visionaria vocazione geometrica sempre

“I think that New York City is the ideal place to live for young people in their early twenties”

mi affascina. Sono stata alla presentazione del suo edificio a Chelsea. Ritengo che questo tipo di venture spalanchi un'angolazione globale e aggiunga dimensioni inattese e progettuali alla storia di marchi dall'heritage articolato e importante come Bulgari. Il mio percorso da imprenditrice mi ha insegnato enormemente, ho avuto mentori fondamentali. Per natura conclude Lauren Remington Platt sono una che si diverte a ri-

schiare, ad andare avanti e affrontare cose e territori sempre nuovi, ma al contempo possiedo uno spirito conservatore e non rinuncio al retaggio della tradizione».

•
Sophisticated and decidedly WASP, but in an undeniably young and dynamic way, Lauren Remington Platt embodies a certain stylistic charm and a distinctly New York vibe. With a degree in Economics from Columbia University, Lauren initially worked as a hedge fund analyst and strategic consultant for a Brazilian fashion brand. A few years ago, with innovative vision, she founded Vênsette, the company of which she is now CEO, to offer a high-end, on-demand beauty service, in which the most professional hairdressers and make-up artists visit clients in their own homes. “I owe a lot to my years at Columbia College. I think that New York City”, confirms Remington Platt, whose aim is to change and bring power to the female image in the media, “is the ideal place to live for young people in their early twenties - it offers so much in terms of career opportunities, the perfect way to identify right from the very beginning the road they wish to take, and to gain practical experience. I grew up in New York, it's truly the best place to learn - and above all to make mistakes - quickly. A city and books are my substrate: Eugene Onegin by Aleksandr Pushkin, On

the Road by Jack Kerouac and Too Big to Fail – Inside the Battle to Save Wall Street, by Andrew Ross Sorkin”. On a more narrative front, of her own character and how she would define her style, her aesthetic attitude, Lauren Remington Platt says: “Classic and efficient. I don't like to wear anything too ostentatious. You could say my signature look is jeans and a blazer with high heels, versatile and perfect for both day and evening, on those days when my professional schedule is so jam packed that there's no time to go home and change. What particularly interests me about Bulgari is the strongly intellectual approach of this legendary jewellery brand, especially through collaborations with fundamental creative figures of our time. I loved the Bzero1 Collection designed by Zaha Hadid, whose visionary geometric vocation has always enthralled me. I attended the presentation of her building in Chelsea. I believe that this type of venture spans a global angle and adds unexpected design dimensions to the history of brands with articulated and important heritage such as Bulgari. My journey as an entrepreneur has taught me so much, I have had some indispensable mentors. By nature,” concludes Lauren Remington Platt, “I am someone who enjoys taking risks, moving forward and tackling new things and new territories, but at the same time I have a conservative spirit

and I do not renounce the legacy of tradition”.

•
上品で文句なしのワスプ (WASP: white Anglo-saxon protestant) でありながら、若い瑞々しさと躍動感に満ちたローレン・レミントン・プラットは、高貴な佇まいと、典型的なニューヨーカーの雰囲気を感じる女性です。コロンビア大学で経済学を専攻し、ヘッジファンドでファイナンシャルアナリストや、ブラジルのファッションブランドの戦略コンサルタントを経て、その革新的なビジョンを持って数年前に自身がCEOを務めるVênsette社を設立しました。高いレベルを持つプロフェッショナルなヘアスタイ

リングやメイクアップアーティストを自宅に呼ぶことができる、最高級のビューティ・オンデマンドサービスを提供する会社です。メディアにおける女性のイメージを変え、より確固たるものにしたいと考える彼女は、ニューヨークを次のように語ってくれました。「コロンビア大学時代の経験がとても役に立っています。ニューヨークは、20代前半の若者が暮らすのに最適な街だと思います。キャリアを積むチャンスに溢れていて、自分の進むべき道をいち早く見つけられ、現場経験もできるのです。私もニューヨークで育ちましたが、失敗を通して多くのことを短期間で学ぶのに最適な場所なのです。この街と本が私の基盤となっています。アレクサンドル・プーシキンの『エヴゲーニ

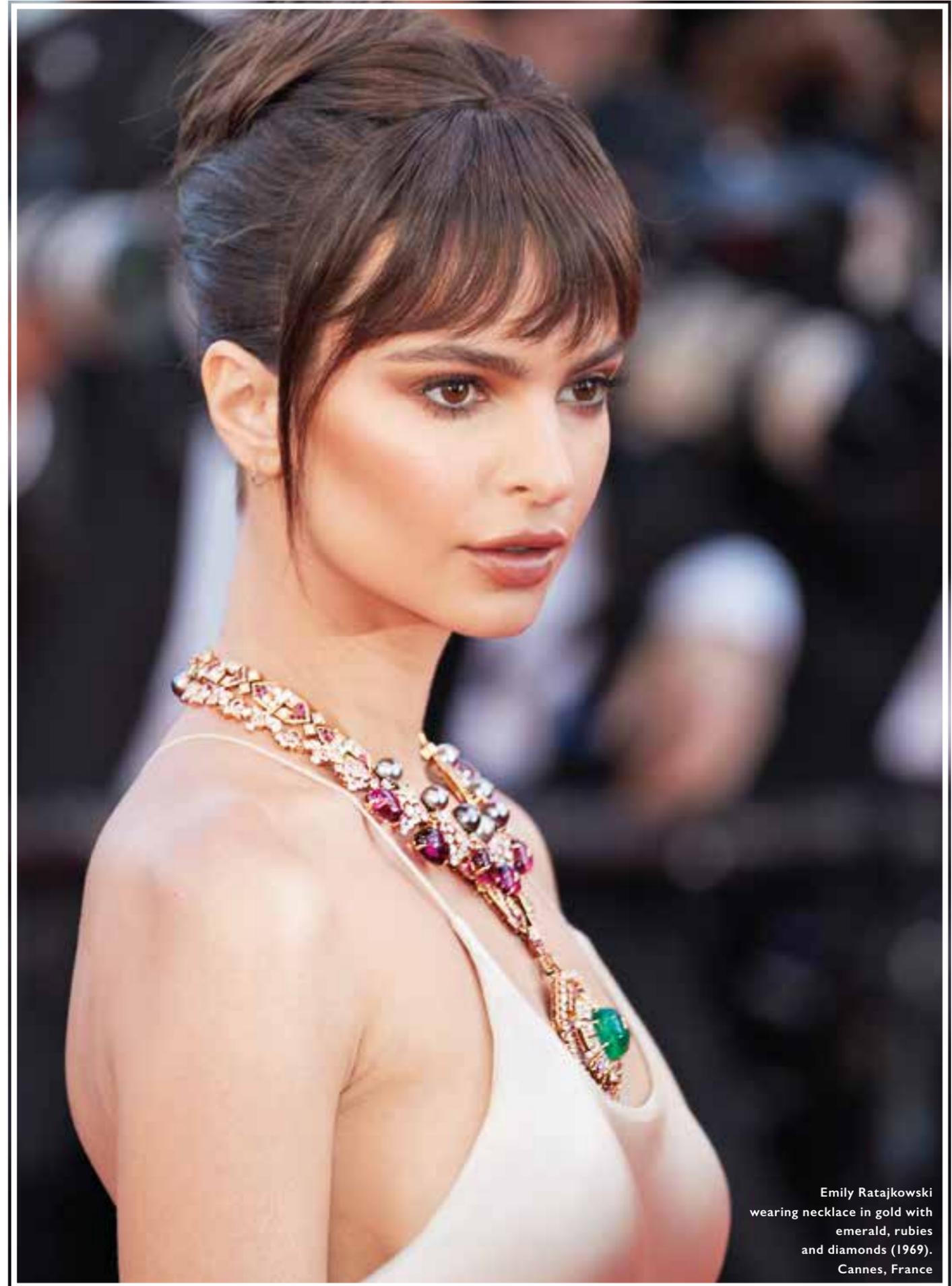
イ・オネーギン』、ジャック・ケルアックの『オン・ザ・ロード』、そして、アンドリュウ・ロス・ソーキン『リーマン・ショック・コンフィデンシャル』などがそうです。彼女自身の性格や流儀、美意識についてはこう語ります。「クラシックで効率的。これ見よがしの服は好きではありません。私の制服は、ジーンズとブレザーにハイヒールです。昼でも夜でも様々なシーンにも合う完璧な組み合わせですし、仕事のスケジュールが詰まりすぎて、家に帰って着替えをする時間もないこともよくあります。ブルガリについて私が特に興味深いのは、伝説的ジュエラーであるこのブランドが、現代の重鎮ともいえるクリエイターとのコラボレーションをするというその非常に理知的な取組

みです。私はザハ・ハディッドがデザインした「ビー・ゼロワン」コレクションが大好きです。そのフォルムの美しさにいつもうっとりさせられます。彼女が設計したチェルシーのビル発表会に出席したこともあります。こうした試みは、ブルガリのように重要かつ古代から続くヘリテージを所有するブランドの歴史に、グローバルな視点や思いがけない広を与えてくれると思います。起業家としての歩みの中で、私は多くのことを学び、かけがえのないメンターとの出会いもありました。私は好んでリスクを冒し、新しい分野や物事に立ち向かって進むタイプですが、それと同時に保守的な面もあり、伝統を受け継いでいくことも大切にしたいと思っています」。

LAUREN REMINGTON PLATT



BEAUTIFUL
IN BVLGARI



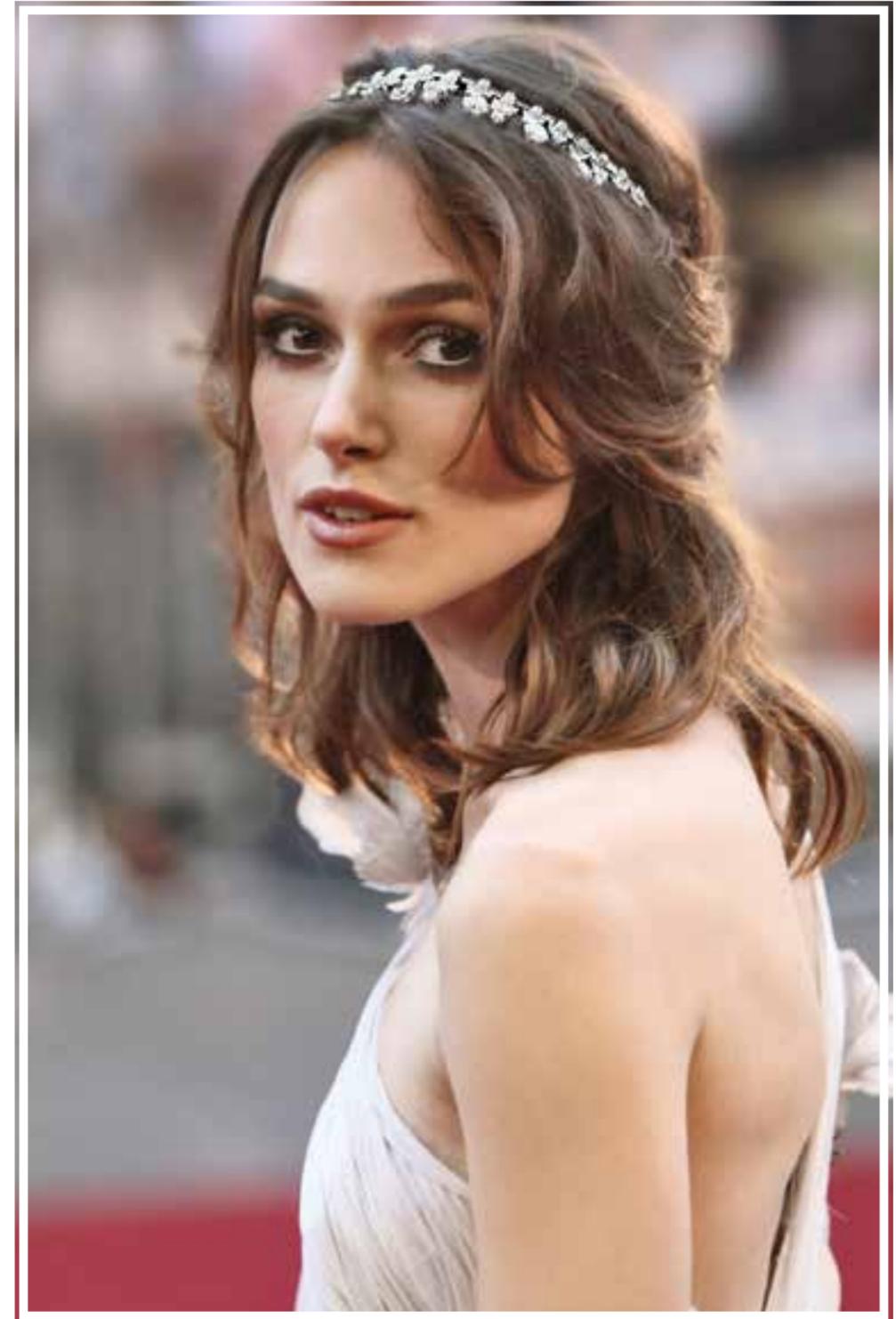
Emily Ratajkowski
wearing necklace in gold with
emerald, rubies
and diamonds (1969).
Cannes, France



Bella Hadid wearing Serpenti High Jewellery necklace and bracelet. Cannes, France



Bella Hadid wearing Le
Magnifiche Creazioni High
Jewellery necklace. Venice, Italy;
opposite page:
Keira Knightley wearing the
platinum and diamonds necklace
convertible as tiara (ca 1935).
Cannes, France





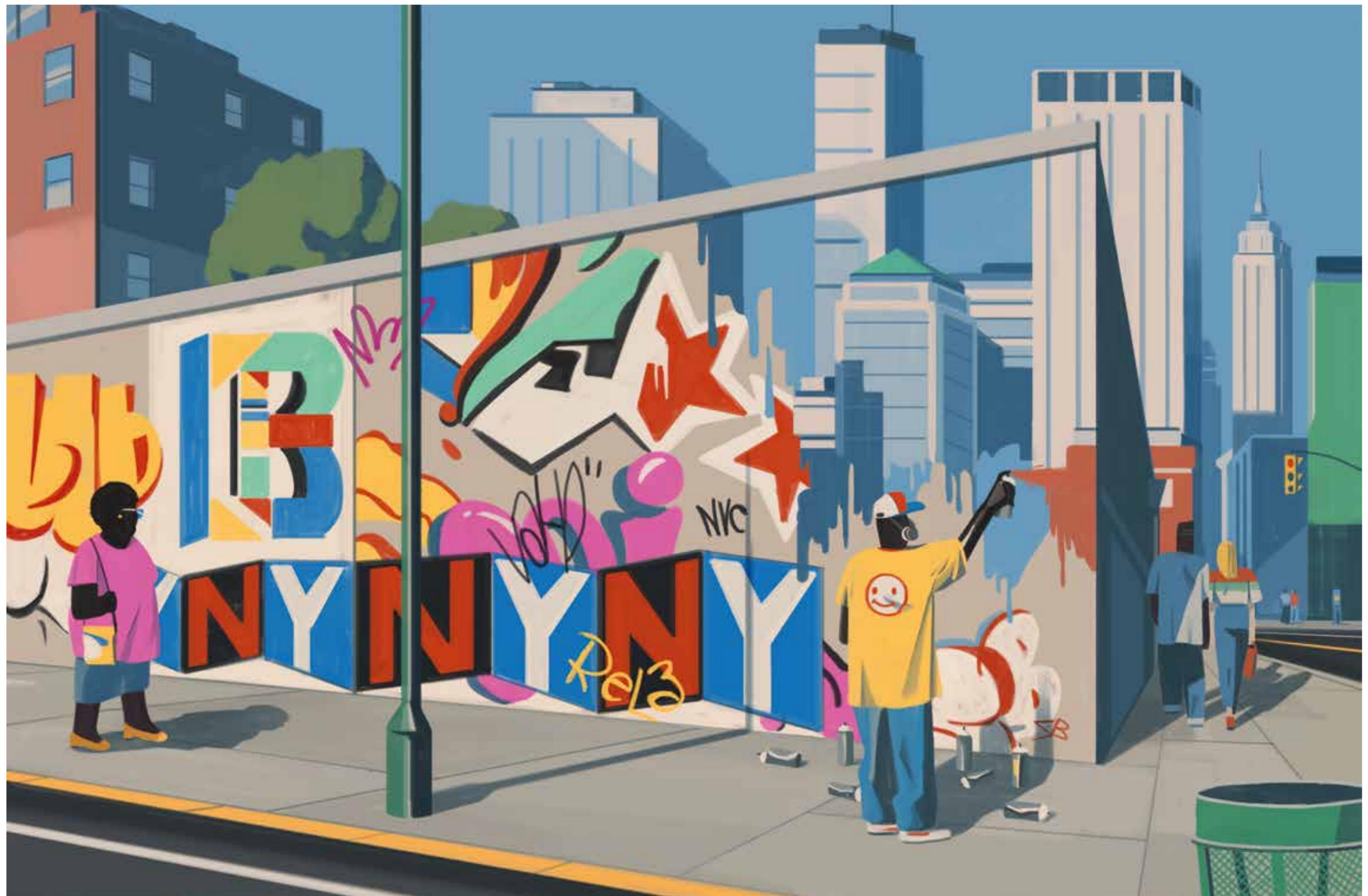
Lily Aldridge wearing Color Treasures High Jewellery necklace. Venice, Italy

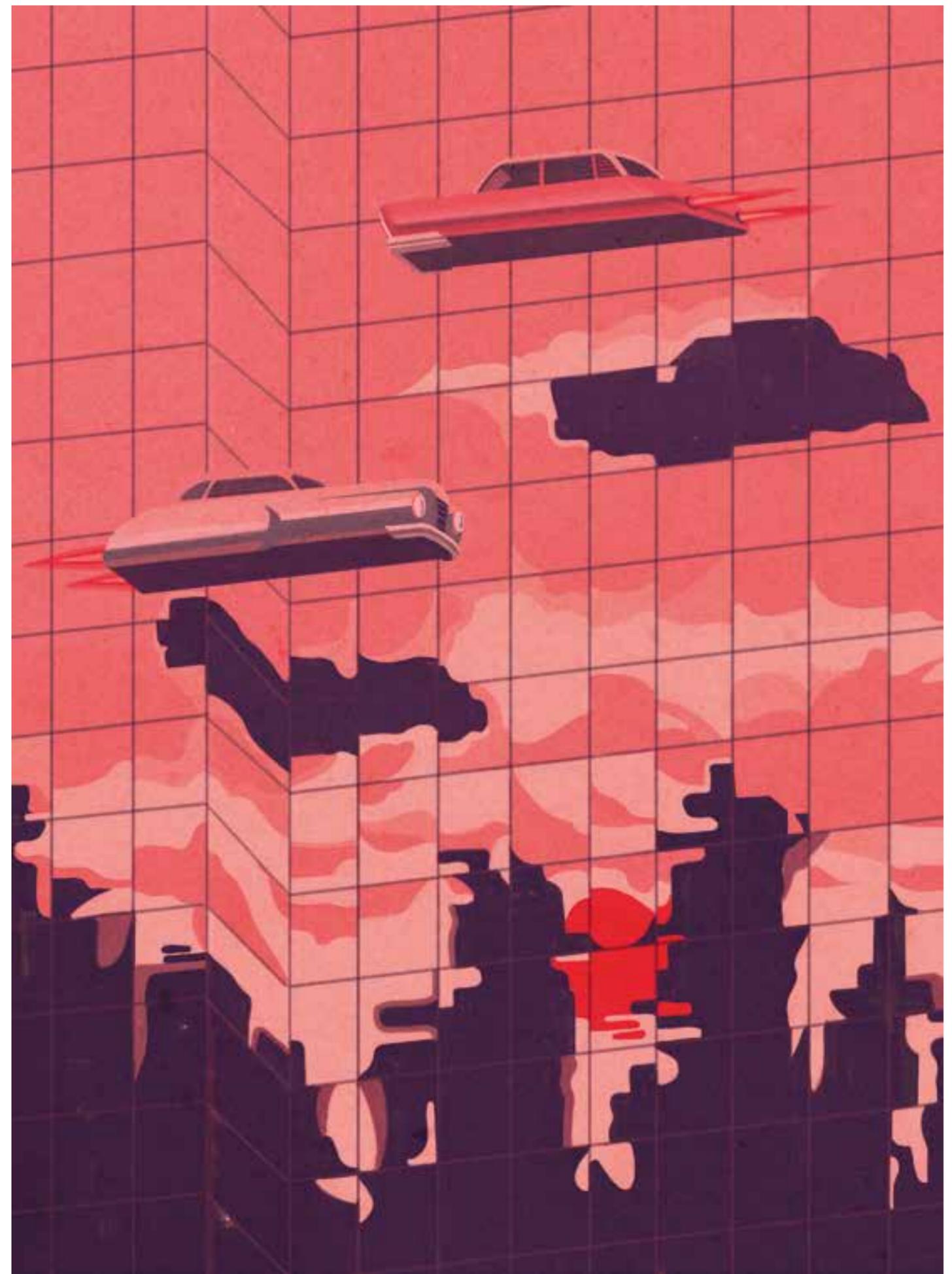
AMERICAN POSTCARDS

illustrations Emiliano Ponzi











MY LOVE, MY DIVA

photography Michael Avedon

DIVAS' DREAM earrings,
necklace and bracelet;
jacket
Francesco Scognamiglio;
trousers Greta Boldini



DIVAS' DREAM ring
and necklace;
jacket Mangano;
blouse Patrizia Pepe



DIVAS' DREAM earrings,
necklace and bracelet;
jacket Madame Pauline Vintage;
skirt Stefano De Lellis;
opposite page:
DIVAS' DREAM sautoir and
contraire ring;
jacket Madame Pauline Vintage;
trousers Greta Boldini;
belt stylist own



DIVAS' DREAM necklace;
coat Mangano;
opposite page:
DIVAS' DREAM necklace
and earrings;
top Alexis Mabile



DIVAS' DREAM necklace;
opposite page:
DIVAS' DREAM necklace
and bracelet;
coat and dress Greta Boldini;
shirt Salvatore Ferragamo

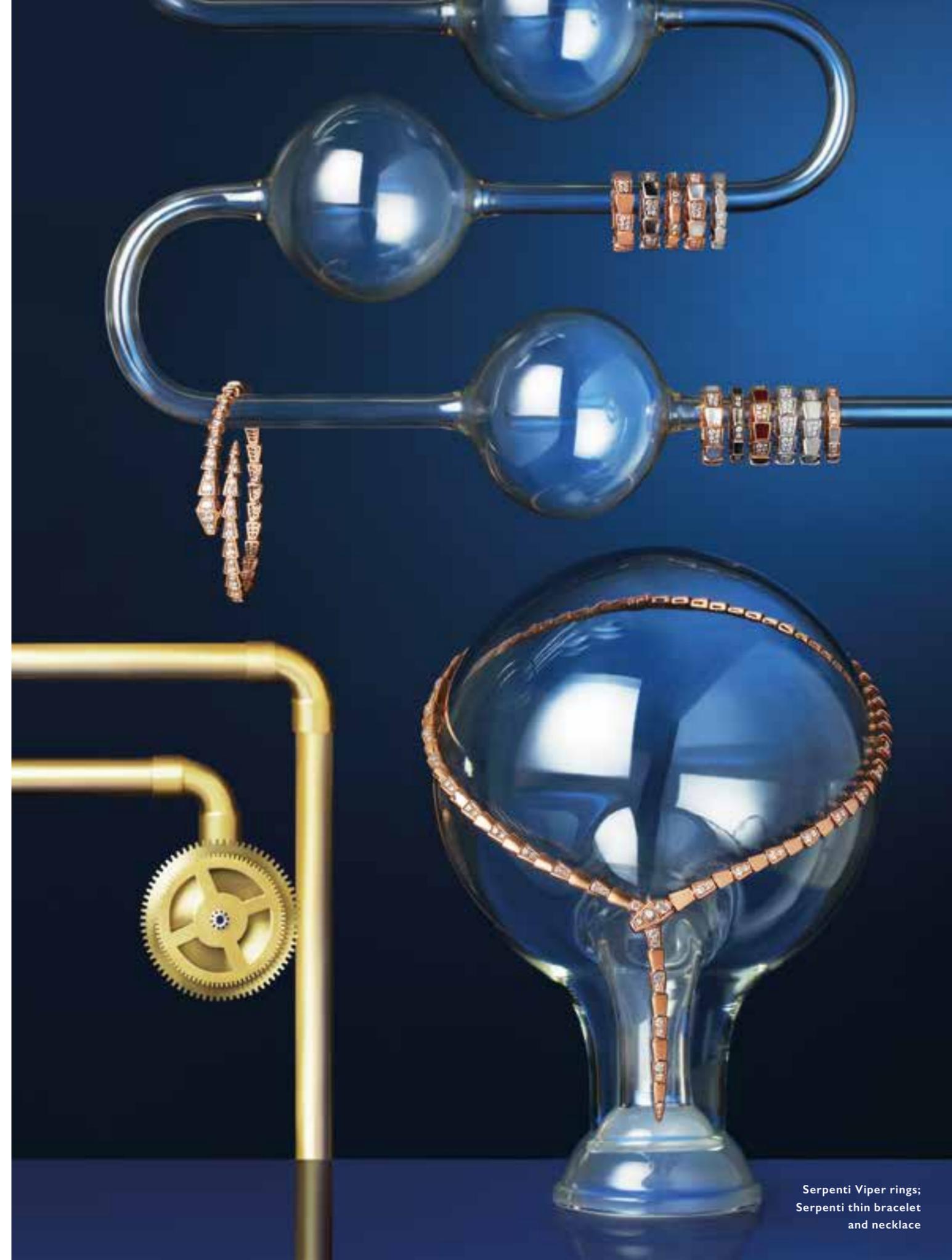
Photographer's assistant
Riccardo Ferri;
Stylist
Ellen Mirck;
Stylist assistant
Edvige Valdameri;
Hair stylist
Andrew Guida @ closeup;
Make-up
Laura Stucchi @ closeup;
Special thanks to
Costanza Maglio and
Josephine Goverts;
Location
Erreci Studio;
Post Production
Alessandra Distaso;

Model
Serena Amirante @ Img



CHRISTMAS MAGIC FACTORY

photography Gianuzzi & Marino



Serpenti Viper rings;
Serpenti thin bracelet
and necklace





"Serpenti Forever" flap cover bags

B.zero1 Design Legend pendant,
four-band and three-band rings;
B.zero1 bangle bracelet; B.zero1
Perfect Mistake three-band ring





GOLDEA THE ROMAN NIGHT
Eau de Parfum; "Serpenti
Forever" wallets and mini bag;
Serpenti sunglasses



DIVAS' DREAM rings, necklaces
and watch

Diagono sunglasses;
OCTO FINISSIMO
AUTOMATIQUE watch;
Black "Winter Stars" shelly;
opposite page:
"Winter Stars" tie;
OCTO ROMA watch;
MAN IN BLACK ESSENCE
Eau de Parfum;

Set designer
Studio Tiche;
Post Production
Gianuzzi & Marino



Se solo uno tra i balli mondani d'irripetibile portata volesse essere ricordato nel futuro, forse la palma, per gli infiniti spunti narrativi che riassume in sé, andrebbe a una serata che si svolse a New York City, il 28 novembre 1966, nella fastosa sala da ballo dell'Hotel Plaza. Si tratta del *Black and White Ball*, dato da Truman Capote in onore di Katharine Graham. Lo scrittore e temuto arbitro sociale allora era all'apice di una carriera e di un successo senza precedenti. Più che una semplice occasione sociale, fu un falo delle vanità dai risvolti romanzeschi. Di certo si trasformò nella festa più esclusiva, elegante e memorabile del Ventesimo secolo, grazie a un distillato mélange di cinquecento ospiti, ovviamente in bianco nero, che disegnava un *crowd* inatteso costruito in maniera matematica su una lista draconiana che combinava *high society*, altezze reali vigenti o spodestate e aristocrazia del denaro, figure chiave di vari ambiti, ereditiere, divi di Hollywood e personaggi emergenti. Tutto quello che si era visto fino a quel momento, in quella notte di colpo sembrò impallidire al confronto di un'inedita concezione di società. «*Un ballo che - come scrisse Leo Lerman - fu uno dei capolavori di Capote. Un'opera equivalente ai suoi racconti più belli.*» Truman aveva passato l'intera estate precedente scrivendo nomi che poi spesso finivano cassati definitivamente sotto una grossa riga nera, componendo una partitura umana e di società mirabile. Dopo quella notte al Plaza, caduta

ogni maschera, Capote non fu più lo stesso. Ambienti, concezioni sociali ed estetiche, apporti suggestivi anche contrastanti chiamati a comporre un arazzo per l'estrema apoteosi delle cosiddette *Swan* di Capote. Donne epitome di un'inarrivabile *allure*: Slim Keith, Gloria Vanderbilt, Marella Agnelli, l'aristocratica rarefazione *was*p della prediletta, Babe Paley. Un Olimpo di perfezione insidiato dal nuovo glam eversivo di Mia Farrow, dalla sensualità *swinging London* di Penelope Tree.

If just one remarkable high society dance was to be remembered for posterity; it would possibly be the Black and White Ball held on 28th November 1966, in the lavish ballroom at the Plaza Hotel, New York City; hosted by Truman Capote in honour of Katharine Graham. This writer and feared social commentator was then at the height of his unparalleled career and success. No simple social event, this was a beacon of vanity with fiction-style twists that became the most exclusive, elegant and memorable party of the 20th century; thanks to a distilled melange of five hundred black-and-white-attired guests who formed a mathematical equation drawn up on a draconian list. It mixed high society, royal highnesses (with and without crowns) and the moneyed aristocracy; key figures from various sectors, heiresses, established and emerging stars of Hollywood. All that had gone before that night seemed to instantly pale in comparison with this unprecedented view of society. Leo Lerman

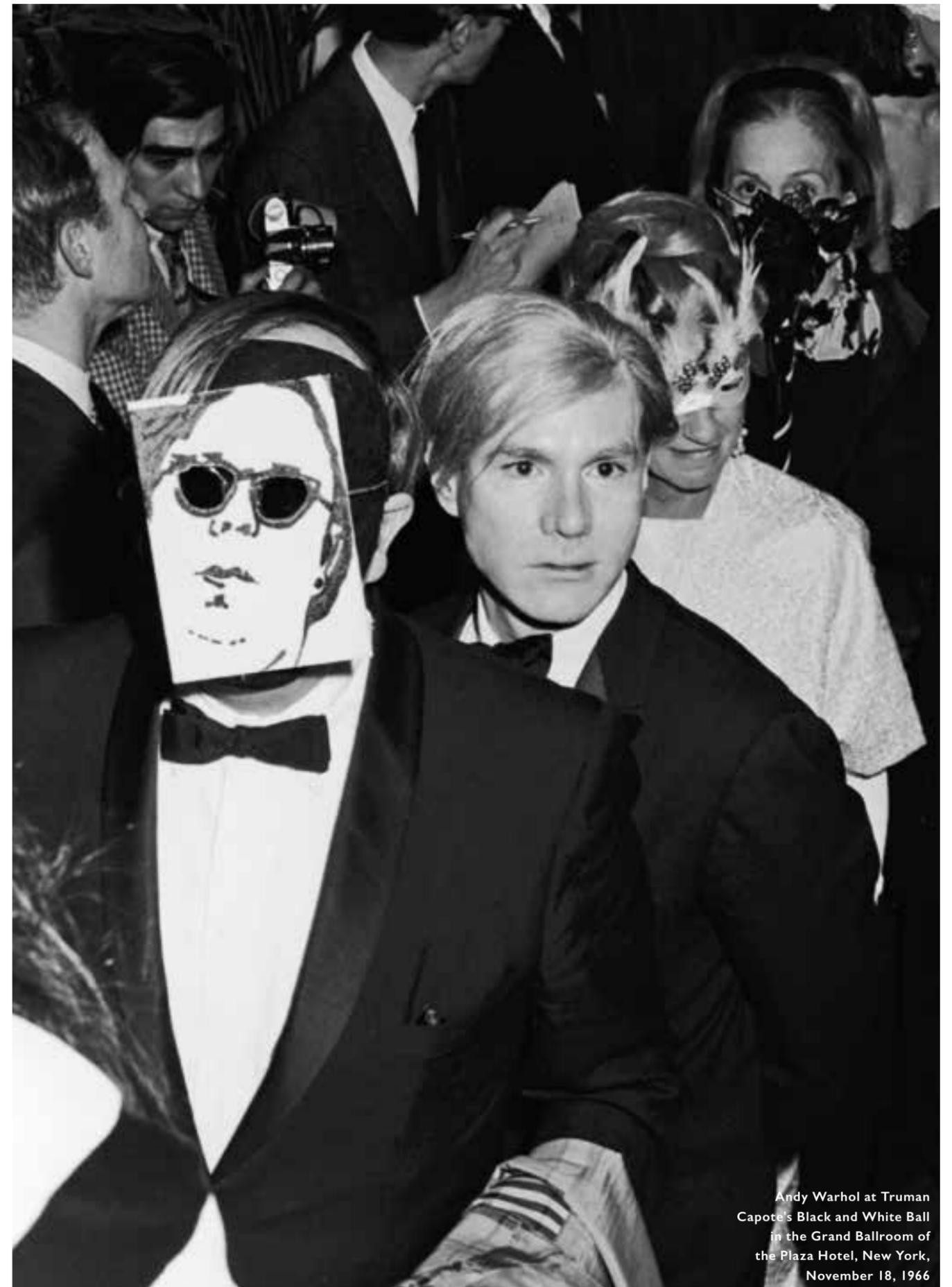
wrote, "A ball that was one of Capote's masterpieces. A production on a par with his best stories." Truman spent the entire summer beforehand writing down names that often then had a thick black line drawn through them, an amaz-

"A ball that was one of Capote's masterpieces. A production on a par with his best stories"

ing line-up of humanity and society: After that night at the Plaza, once all the masks came off; Capote was no longer the same. Ambiances, social and aesthetic concepts, surprising and even contrasting contributions formed the glorious backdrop for Capote's so-called Swans. The female epitome of unequalled allure: Slim Keith, Gloria Vanderbilt, Marella Agnelli, and the aristocratic WASP rarefaction of the favourite, Babe Paley: An Olympus of perfection undermined by the subversive new glamour of Mia Farrow and the swinging London sensuality of Penelope Tree.

後世まで語り続けられる舞踏会をひとつだけあげるとするならば、1966年11月28日にニューヨーク、プラザホテルの絢爛豪華なボールルームで催された「ブラック&ホワイト ボール」が、その話題性で最高の賞であるパルム・ドールを受賞することでしょう。当時その名声を極め、作家であり批評家であったトルーマン・カポーティが、キャサリン・グラ

ハムのために開催したこの会は、単なる舞踏会とは一線を画すもので、小説の一場面から切り取ったかのような、まるでフィクションのような場面が繰り返されました。20世紀で最も格式高く、優雅で歴史的な祭典となったこの舞踏会には、王族や伯爵、世界的に著名な大富豪、各界を代表する名士、莫大な遺産を相続した未亡人、ハリウッドスターなど当時の上流社会の中から選ばれた500名が招待され、全員がブラック&ホワイトのドレスコードで一堂に会した様は圧巻でした。その特別な一夜は、それまで人々が経験した数々の舞踏会が色褪せて霞むほど社交界に衝撃を与えるものでした。「あの舞踏会はカポーティの最高傑作だった。彼の数々の名作に匹敵する作品だ」と、作家レオ・ラーマンは後に書いています。カポーティは、その年、招待客のリスト作成にひと夏をかけていました。既にリストに書き消すことも一度や二度ではありませんでした。そうして特権階級を彩る人名の組曲を書き上げたのです。あのプラザホテルの一夜の後、仮面を外したカポーティは、もう舞踏会に行く前と同じ人間ではなくなっていました。舞踏会に漂う雰囲気、その社会性、そして美的概念、全く異なる分野からの魅力溢れる客人らの振舞い、それら全てがひとつに混ざり合い、カポーティが「スワン」と表現した、類まれなる魅力を持つ女性たちへの礼賛を生む背景へとつながりました。「スワン」の女性たちとは、スリム・キース、グロリア・ヴァンダービルト、マレラ・アニェッリ、そしてカポーティのお気に入り、アメリカ上流階級を象徴する存在であり、自然体の気品に満ち溢れたベイク・パリーらのことでした。後に、この完璧なる「スワン」の顔ぶれは、新しい魅力を纏うミア・ファローや、スウィング・ロンドンの官能を体現するペネロペ・ツリーらの台頭によって変わっていききました。



Andy Warhol at Truman Capote's Black and White Ball in the Grand Ballroom of the Plaza Hotel, New York, November 18, 1966

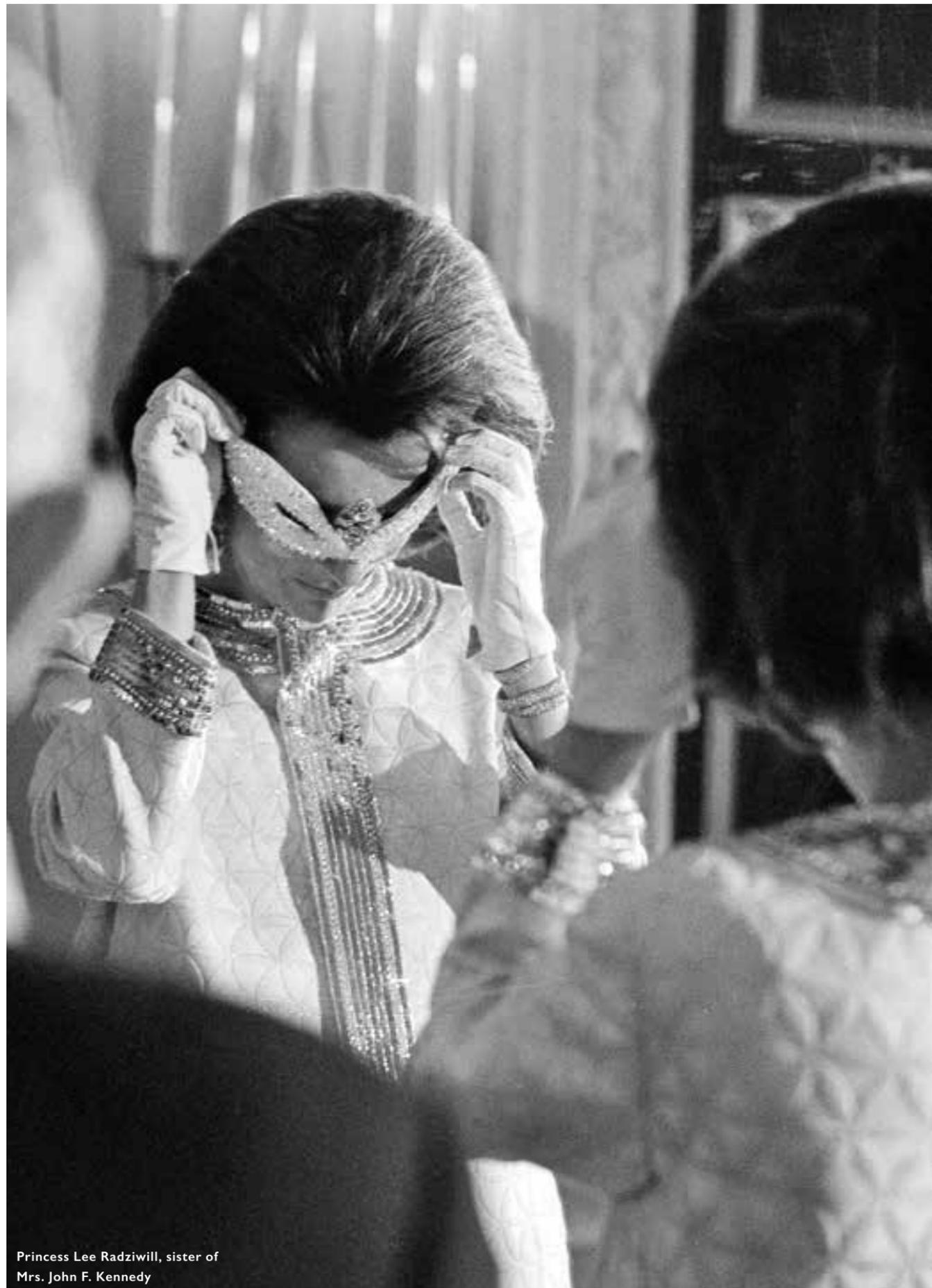
ONE NIGHT IN NEW YORK



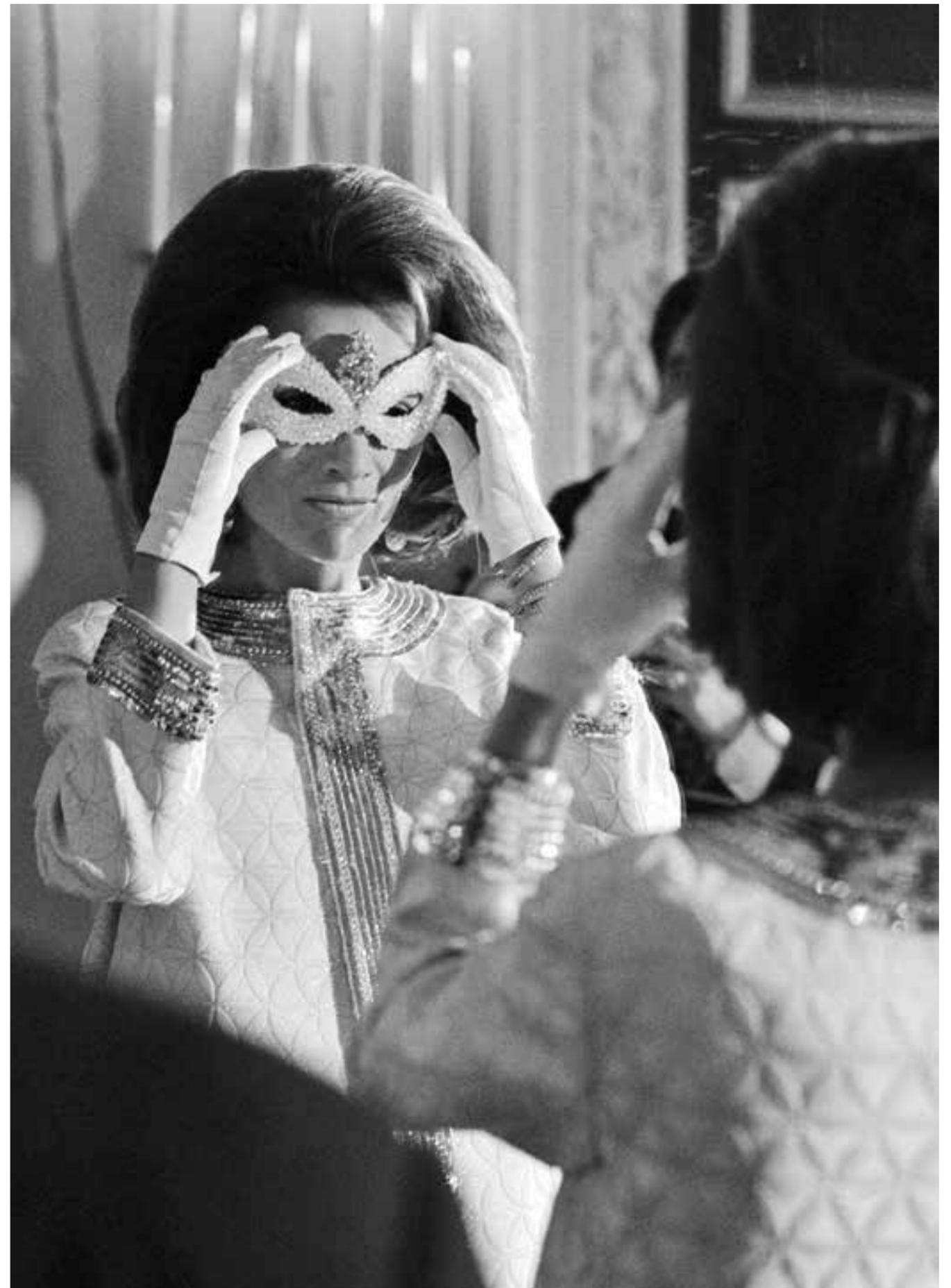
*The most exclusive, elegant
and memorable party of the 20th century*



Mia Farrow and Ted Sorenson
opposite page:
Penelope Tree



Princess Lee Radziwill, sister of
Mrs. John F. Kennedy





If one high society dance was to be remembered for posterity, it would be the Black and White Ball held on 28th November 1966



Truman Capote dancing with
Marilyn Monroe
opposite page:
Mia Farrow and Frank Sinatra

Festa è vita, gioia, allegria. In un momento, che sia giorno o sia notte, l'energia si catalizza, e si trasforma in bellezza. Attesa e gioia, stupore e curiosità, abiti e gioielli, e il piacere di stare insieme: un valzer di divertimento ed euforia. Festa è anche quella dei borghi italiani, delle piazze, dei grandi matrimoni con un tripudio di fiori e frutta, vera e propria gioia per gli occhi: non esiste terra, non esiste palco, set cinematografico, capace di creare l'atmosfera della festa, quanto l'Italia. Dalla gloria di Roma alla meraviglia di Venezia tutto è luogo di una festa, che sia un evento mondano o una domenica in campagna sull'erba, con la banda del paese, o due violini in una piazza di un borgo medioevale fermo nel tempo e nei loro colori. Una festa può diventare una storia, comporre letteratura, esplodere in fascino, capace di vincere il tempo e diventare mito. Il Novecento, per non parlare dei secoli precedenti, ha visto andare in scena moltissimi parties epocali, soprattutto *costumées*. Dalle feste solenni delle ultime corti europee, fino a quelle colme di esotismi e sortilegi di Paul Poiret e della Marchesa Casati, dai sontuosi intrattenimenti dei Florio a Palermo, al magistero di inarrivabile *metteur-en-scène* di Etienne de Beaumont, nell'età del jazz ma se si parla di feste, Venezia resta leggendaria sopra tutte le città del mondo: la vertigi-

ne settecentesca della colossale notte data da Charlie de Beistegui, nella sua residenza di Palazzo Labia, il 3 settembre 1951, sintetizzò la reinvenzione di tutto un mondo scomparso e ordito dal *Bal Proust* di Guy e Marie-Hélène de Rothschild all'Hôtel Lambert di Parigi, nel 1971.

•
Celebration is life, joy, happiness. In one moment, be it day or night, the energy catalyses and transforms into beauty: Expectation and joy; amazement and curiosity; dresses and jewels, and the pleasure of be-

A celebration can become a story; make literature, an explosion of wonder capable of winning over time

ing together: a waltz of fun and euphoria. Celebration is also in those little Italian hamlets, piazzas, extravagant weddings overflowing with flowers and fruit, a true joy to behold: there is no land, there is no stage, no movie set, able to create a party atmosphere like Italy can. From the glory of Rome to the wonder of Venice – the entire country is a party venue, for a social event or a

*simple Sunday in the countryside lounging on the grass, with the town band, or two violins on a square in a medieval hamlet suspended in time and colour. A celebration can become a story; make literature, an explosion of wonder, capable of winning over time and becoming legend. The twentieth century; not to mention the previous centuries, saw many momentous celebrations, many of them costume. From the solemn festivities of the last European courts, to those of Paul Poiret and the Marchesa Casati, events of exoticism and sorcery: From the sumptuous entertainment offered by the Florio family in Palermo, to Etienne de Beaumont's inexhaustible talent as a *metteur-en-scène* in the age of Jazz – but when it comes to parties, Venice remains legendary over any other city worldwide: The eighteenth-century lavishness of the spectacular night hosted by Charlie de Beistegui at his Palazzo Labia home on 3 September 1951, synthesized the reinvention of a lost world, taken up by Guy and Marie-Hélène de Rothschild's *Bal Proust* at Paris's Hotel Lambert in 1971.*

•
 Partìe è, 人生、喜び、幸せ。そこに起こるエネルギーは一瞬で化学反応を起こし、美へと姿を変えていきます。それは昼であろうと夜であろうと関わらず、期待と歓喜、驚きと好奇心、ドレスと宝石、そして共に過ごす喜びに溢れ、快楽と陶酔のワルツを奏でます。祝祭のムードは、イタリアの

小さな村の集落でも都市の広場でも、花や果物で溢れんばかりの盛大な結婚式にも、どの喜びの中にも存在しています。イタリアほどパーティーの雰囲気を盛り上げるのに適した場所、そして演劇の舞台、映画セットは存在しないでしょう。ローマの栄華からヴェネチアの奇跡まで、イタリア中がパーティーの舞台となります。上流階級のパーティーであろうと、村の楽団の音楽を聴きながら芝生の上で過ごす田舎の日曜日であろうと、時も風景も止まったままの中世の街並みを残す広場で、ふたつのバイオリンが奏でる音に耳を傾けるひと時であろうと構わないのです。パーティーは、物語となり、文学を生み、人々の興味を惹き付け、時を超えて伝説になります。20世紀にはそれ以前の時代同様、歴史に名を残す数々のパーティーが催され、その多くは仮装舞踏会でした。ヨーロッパ最後の宮廷での荘厳な舞踏会から、ポール・ボワレやカザーティ伯爵夫人主催の、異国情緒溢れる不思議さと驚きが詰まった仮装舞踏会、さらにはパレルモのフロリオ家の豪勢なもてなしや、ジャズの時代におけるエティエンヌ・ド・ボーモン伯爵の類まれなる演出に至るまで、趣も様々です。しかし、パーティーについていうならば、ヴェネチアははずせません。ヴェネチアは世界中のいかなる都市をも凌駕する伝説的存在であり続けています。1951年9月3日、カルロス・デ・ベイスティギがその邸宅としていたラビア宮殿では、めまいを覚えるほど豪華絢爛な18世紀の夜を模した舞踏会が開催されました。1971年には、パリのオテル・ランベールでギー&マリー・エレーヌ・ド・ロチルドがホストを務めるブルーストの舞踏会にて、その失われた18世紀の舞踏会の世界を再探求することになるのです。

HOW MANY PARTIES!

photography Alexander Beckoven



Festa High Jewellery necklaces and bracelet; from left to right: dress Yolán Cris; shoes stylist own; embroidery black dress Givenchy by Riccardo Tisci



Festa High Jewellery necklaces,
bracelets and earrings;
dresses David Laport;
shoes Paula Cademartori and
stylist own



Festa High Jewellery earrings, ring and necklace; dress Maison Laura Manchi; shoes Gianni





Festa High Jewellery necklaces;
dresses Yolán Cris



Festa High Jewellery necklace
and ring; dress Maison
Laura Mancini



Festa High Jewellery necklace and ring;
dress Maison Laura Mancini;
opposite page:
Festa High Jewellery necklace;
dress and top stylist own





Serpenti High Jewellery
necklace and bracelet; Festa
High Jewellery necklace;
dresses Maison Laura Mancini;
shoes Giannico

Festa High Jewellery necklace;
dress Maison Laura Mancini

Photographer's assistant

Riccardo Ferri;

Stylist

Ellen Mirck;

Stylist assistant

Giulia Tabacchi;

Hair stylist

Loris Rocchi

@ closeup;

Hair assistant

Bruno Scantamburlo;

Make-up

Silvia Dell'Orto

@ facetoface;

Make-up assistant

Chiara Fedi;

Manicurist

Elena Stepaniuk @

facetoface;

Special thanks to

Costanza Maglio;

Location

Villa Sigurtà, Verona;

Post Production

Daide Cattelan;

Models

Laura Hanson

@ Elite Model;

Matilde Rastelli

@ Elite Model;

Emilia Josefin Arkenved

@ Img



HEADIN' NEW YORK CITY

New York City and Bulgari have been joined in a love story for at least four decades. Today, to mark opening of the new NY Temple, this romance is celebrated with creation of a capsule comprising thirty-three pieces of jewellery; inspired by the artistic energy of NYC in the seventies

CHAPTER 1
WE LOVE AMERICA
photography Lino Baldissin





Bulgari New York Collection
earrings, bracelet and necklace



Bulgari New York Collection
necklace and bracelet

CHAPTER 2
VIBRANT ENERGY







Bulgari New York Collection High Jewellery necklace

CHAPTER 3
GLORY FROM THE STREETS

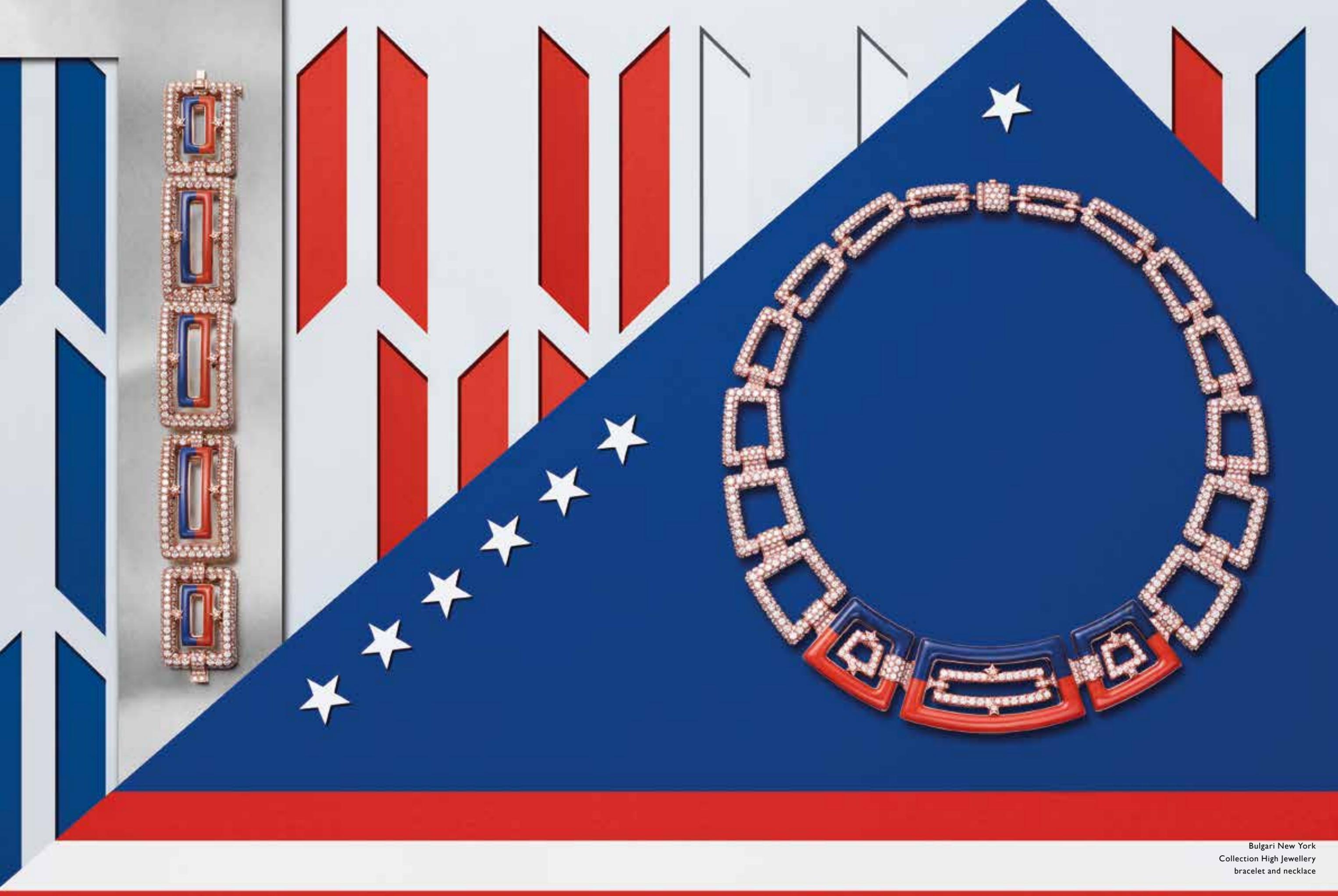






CHAPTER 4
FROM ROME TO NEW YORK





Bulgari New York
Collection High Jewellery
bracelet and necklace







Bulgari New York Collection High
Jewellery necklace

Photographer's assistant
Marta Bocenti;
Set designer
Studio Tiche;
Post Production
**Lino Baldissin and Marta
Bocenti;**
Location
Studio Allucinazione

Per le prossime feste natalizie, un altro capitolo del legame tra Bulgari e la notte nella Città eterna. "Lasciati andare all'immaginazione più benaugurante, consegna te stesso ai tuoi desideri, a

Every Bulgari creation is magic... our wishes exist in our dreams... but Bulgari makes them real

una felicità onirica e tangibile, lì, sopra una stella". Nell'anno dell'apertura della nuova manifattura a Valenza, Bulgari celebra la capacità di sognare e di realizzare i desideri con *Wish upon a star campaign*. Ogni creazione di Bulgari è sempre una combinazione di desideri, creatività in un mondo a colori,

capacità di realizzare a mano con un tocco di genialità per esecuzioni perfette e combinazioni inusuali. È un'alchimia di ingredienti magici e razionali che compongono le creazioni del Brand. Ogni creazione di Bulgari è magia... se esprimi un desiderio a una stella, i desideri immaginati esistono nei sogni... ma anche in Bulgari. All'interno del palazzo Bulgari, un'immaginaria *wish factory* realizza i sogni di bellezza in creatività e manifattura. L'architetto e illustratore italiano Federico Babina ha dato vita alla narrazione di sette diversi ambienti, in cui sono in lavorazione altrettante creazioni Bulgari, dagli iconici Serpenti e DIVAS' DREAM, all'orologio Octo fino a profumo. *Wish upon a star* coinvolge le 91 vetrine del mondo e l'universo digitale di Bulgari. La stella a otto punte ricompare nella campagna natalizia: appartiene alla storia e all'immaginario di Bulgari. Nel pavimento originario del ne-

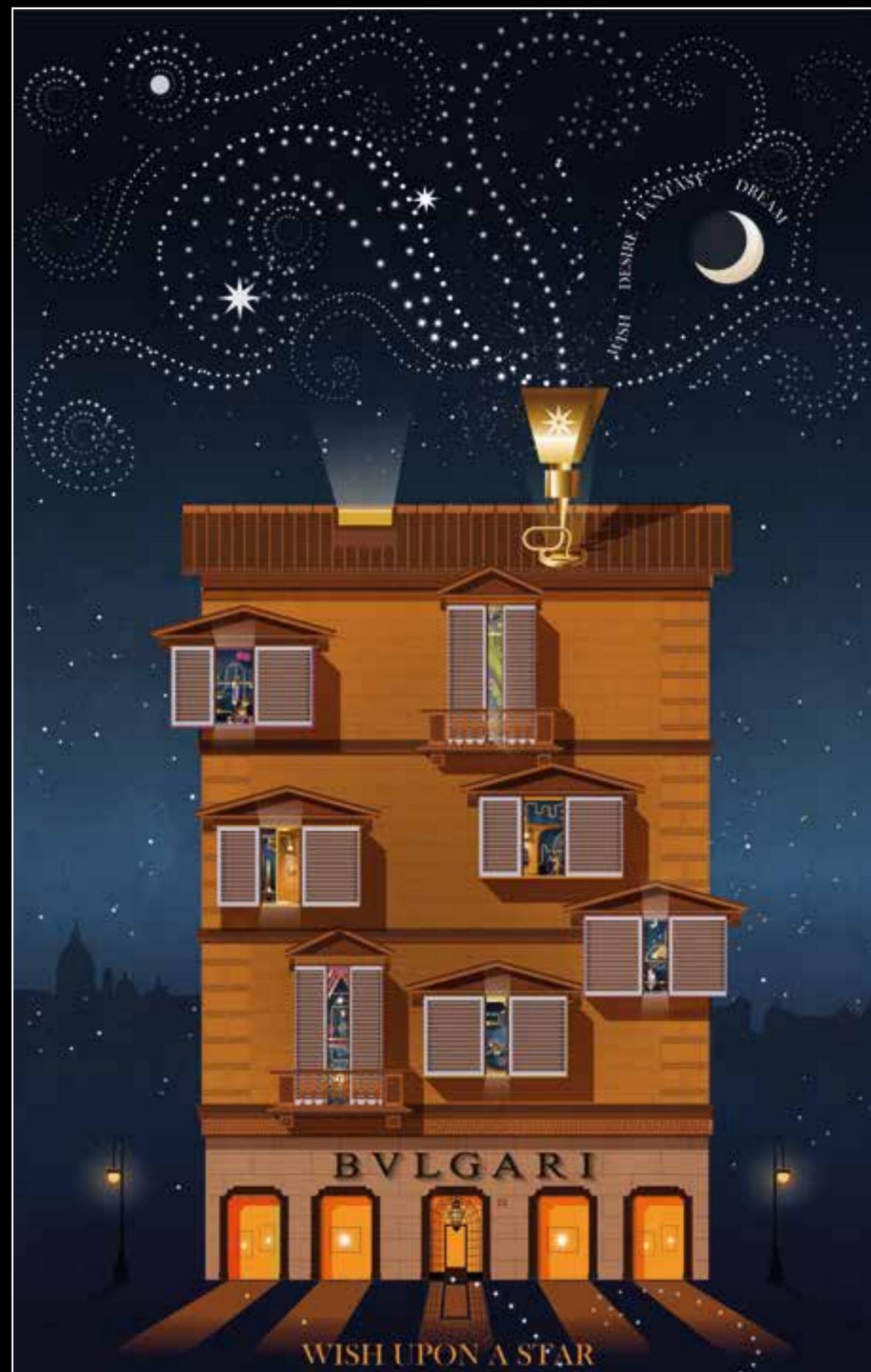
gozio di via dei Condotti a Roma, l'astro è simbolo universale di armonia, equilibrio e ordine cosmico, oltre che dei quattro punti cardinali. La stella che indica la via verso Roma, 'Caput Mundi'. Perché, come dice la leggenda, tutte le strade portano a Roma. Da qui è stata traslata in tutte le boutique del mondo per ritrovare un tocco di Roma ovunque. Solo nei suoi *flagship store*, invece, Bulgari abbraccia i palazzi con *larger-than-life LED-light installations* per illuminare il mondo di bellezza: riproduzioni in scala gigante dei celebri collier Serpenti e DIVAS' DREAM, create da un esperto artigiano in Puglia, orneranno le boutique sulle vie più prestigiose dello shopping internazionale. Di nuovo creatività e manifattura da sogno.

To mark this coming Christmas, another chapter in the bond between Bulgari and

night time in the Eternal City: "Let auspicious imagination take you, deliver yourself to your desires, to a dreamy and tangible happiness, there, upon a star." In the year of the opening of its new manufacturing facility in Valenza, Bulgari is celebrating our ability to dream and make our wishes come true, with its Wish Upon a Star campaign. Every Bulgari creation is a combination of wishes, of creativity in a world of colours, of the ability to create by hand, with a touch of genius, unusual combinations, seamlessly executed. An alchemy of magical and rational ingredients make up the brand's creations. Every Bulgari creation is magic... it expresses a wish upon a star, our wishes exist in our dreams... but Bulgari makes them real. Inside Bulgari HQ, an imaginary wish factory realises dreams of beauty; through creativity and production. Italian architect and illustrator Federico Babina has brought to life the story of seven different environments, in which the

WISH UPON A STAR

illustrations Federico Babina



production of seven Bulgari creations is underway; from the iconic Serpenti and DIVAS' DREAM, to the Octo watch, to perfume. Wish Upon a Star involves all of Bulgari's 911 points of sale worldwide, as well as its digital universe. The eight point star will also feature in the Christmas campaign: a part of Bulgari's history and imagination. In the original floor of the Via dei Condotti shop in Rome, the star is a universal symbol of harmony, balance and cosmic order, as well as the four cardinal points. The star which shows the way to Rome, 'Caput Mundi'. Because, as legend has it, all roads lead to Rome. And this star has been transported into every boutique worldwide, for a touch of Rome, everywhere. Bulgari's flagship stores will also feature larger-than-life LED-light installations to light up the world of beauty: giant reproductions of the famous Serpenti and DIVAS'

DREAM necklaces, created by an expert artisan in Apulia, will adorn the brand's boutiques on the most prestigious international shopping streets. Once again bringing to life the stuff of dreams.

今年のクリスマスにブルガリと「永遠の都」ローマの夜との関係に新たな章が始まります。「より欲びに満ち溢れたあなたを想像してみてください。あなたの願いを、うっとりするほどの紛れもない幸せを、あの空の星に託して」。ヴァレンツァに新たな工房マニファトゥーラをオープンさせた今年、ブルガリは私たちの夢見る力、その夢を実現させる力を、「星に願いを」キャンペーン (Wish upon a star campaign) として祝福します。すべてのブルガリのクリエイションは、色の創造性、高い技術を持つ職人技が融合した、類まれな組み合わせを持ち合わせています。まるで魔法のような錬金術と、計算された素材選びがブランドのクリエイションを形作っています。空の星に願いをかけ、ブル

ガリのクリエイションひとつひとつに魔法をかけていきます。ブルガリはその夢を現実に変えていく。パラッツォ・ブルガリの中に

An alchemy of magical and rational ingredients make up the brand's creations

ある、架空の工房「願いの工房」(wish factory) が、創造性溢れるクリエイションに美の夢を描いています。建築家でありイラストレーターであるイタリア人、フェデリコ・バビーナが、異なる7つの世界の物語に息を吹き込みました。その中には、ブルガリのアイコンックな「セルペンティ」、「ディーヴァ ドリーム」、「オクト」、「フレグランス」まで、7つの創作が行われているのです。「星に願いを」キャンペーンは、ブルガ

リにある世界911箇所すべてのショッピングウインドウとデジタルで実施されます。そしてクリスマスキャンペーンでは、ブルガリの歴史とイメージののひとつである8ポイントスターが再登場します。ローマ、コンドッティ通りの店舗のフロアに存在するこのスターは、「Caput Mundi: 世界の首都ローマ」への道を示す星であり、東西南北を表すと共に調和、均衡、秩序を示す普遍的な象徴です。言い伝えにあるように「全ての道はローマに通ず」なのでから。ここから世界中のすべてのブルガリブティックにこのスターはもたらされ、どこにいてもローマを感じることができるのです。一方、その美の世界を灯す大きく際立つLEDによるインスタレーションは、ブルガリのフラッグショップのみで展開されます。代表的なアイコンである「セルペンティ」と「ディーヴァ ドリーム」のネックレスがブーリアの熟練職人が手掛ける巨大複製となり、世界中の高級ショッピングストリートを飾ります。これもまた、夢を現実に変えるブルガリのクリエイティビティとマニファトゥーラの証しなのです。



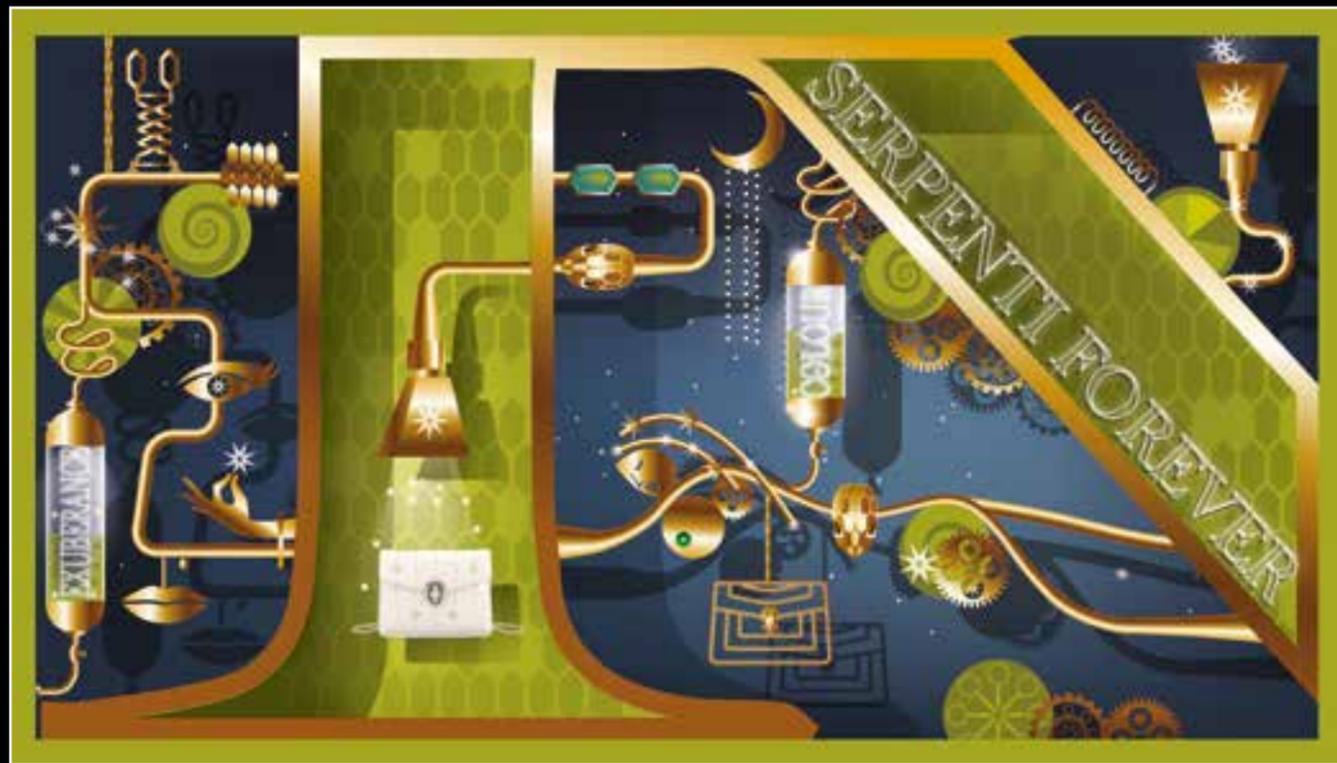




SERPENTINI

ICONIC

EDEN



A distanza di oltre quarant'anni, la Maison accende altre luci a Manhattan e porta la gioia e l'esuberanza di Roma nella città che non dorme mai. Il nuovo negozio, all'angolo tra la Fifth Avenue e la 57th Street, è stato progettato da Peter Marino, proseguendo un lavoro iniziato nel *flagship store* di via Condotti, qui in una declinazione tutta newyorkese. Un restyling di lusso contemporaneo della boutique aperta nel 1989 in uno dei punti più strategici della Grande Mela nel *Crown Building*, edificio simbolo di NYC. Il portale d'ingresso in bronzo chiaro e vetri curvi riprende l'iconico portale progettato da Di Fausto degli anni Trenta sito in via Condotti, così come la stella in porfido si trova anche nel pavimento d'ingresso della boutique romana. Il tratto distintivo della facciata, di ben 308 metri quadri, è la maglia a losanghe tipica della geometria di Bulgari, che ricorda il design di un bracciale degli anni Trenta. Mille e novecento ottanta fiori in bronzo sono realizzati in Italia e completi di altrettante luci Led di tecnologia contemporanea per

creare innumerevoli effetti scenografici nel rispetto dell'ambiente. Entrare nel negozio significa vivere un'esperienza unica, un per-

The Fifth Avenue store is designed with the expertise which the brand's artisans invest in their jewels

corso attraverso Roma, la città baciata dal sole: è come rivivere in un viaggio di pochi istanti la storia del marchio, che inizia 130 anni fa. Desiderio dell'architetto americano è che classico e contemporaneo si mescolino, come tradizione e innovazione, in un approccio eclettico di architettura. Tutto riporta alle radici della Maison, più di trenta materiali sono quelli tipicamente romani: marmi dal Pavonazzo alla Breccia di Serravezza, ai mosaici con pietra di lasa e pasta di vetro, diversi tipi di marmorino, legno

noce italiano, bronzo e ottone, sete e velluti. L'audacia delle combinazioni di materiali, forme e colori miscelati all'eccellenza della manifattura italiana riassumono coerentemente un concetto: il negozio di Fifth Avenue è la casa di Bulgari ed è progettato con la stessa perizia e passione che l'artigiano mette nel realizzare un gioiello.

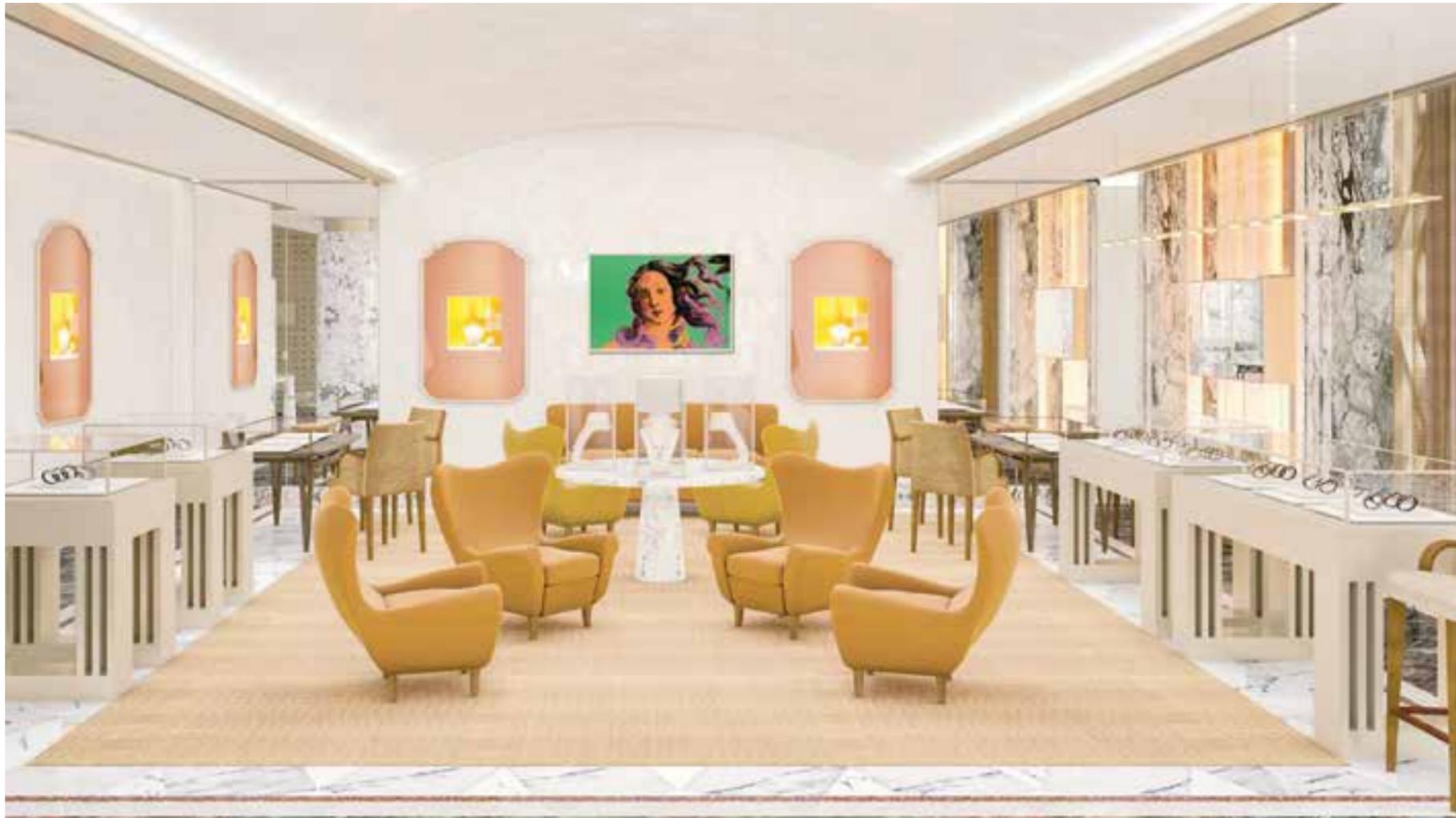
•
After more than forty years, the Maison has come to Manhattan, bringing the joy and exuberance of Rome to the city that never sleeps. The new store, on the corner of Fifth Avenue and 57th Street, was designed by Peter Marino, the continuation of a project which commenced with the flagship store on Via Condotti, but this time with a New York twist. A contemporary luxury restyling of a boutique that opened in 1989 in one of the most strategic spots in the Big Apple, inside the symbolic Crown Building. The light bronze entrance and curved glass windows take up the iconic entrance on Via Condotti designed by Di Fausto in the 1930s, and the porphyry star which features in the New

York store is also found in the entrance floor of the Roman boutique, too. The distinctive feature of the façade, which spans some 308 square metres, is the diamond mesh typical of Bulgari's geometry; recalling the design of a 1930s bracelet. One thousand nine hundred and eighty bronze flowers were made in Italy; each one fitted with an LED light, using contemporary technology to create spectacular effects with total respect for the environment. Entering the store offers a unique experience, a journey through Rome, the sun-kissed city; as you relive the brand's 130 year history in moments. The US architect wanted to combine classic and contemporary; tradition and innovation, in an eclectic approach to architecture. Loyal to the Maison's roots, over thirty of the materials used were typically Roman: Pavonazzo and Breccia di Serravezza marbles, mosaics of Lasa marble and molten glass, various types of marmorino stucco, Italian walnut wood, bronze and brass, silks and velvets. The bold combinations of materials, shapes and colours blended with all-Italian manufacturing excellence cohesively sums up one concept: the Fifth Avenue store



A contemporary luxury restyling of a boutique that opened in 1989 in one of the most strategic spots in the Big Apple

NEW YORK FIFTH AVENUE



Entering the store offers a unique experience, a journey through Rome, the sun-kissed city, as you relive the brand's 130 year history in moments



Loyal to the Maison's roots, over thirty of the materials used were typically Roman



is the home of Bulgari, designed with the same expertise and passion which the brand's artisans invest in their jewels.

40年の時を経て、ブルガリはマンハッタンに新たな明かりを灯し、この眠らない街にローマの陽気さと活気をもたらします。5番街の57番通りの角に建つ新店舗は、ローマのコンドッティ通りの本店の改装も手掛けたピーター・マリノが設計を担当し、ニューヨークらしくアレンジした内装に仕上げられています。1989年、ビッグ・アップル（ニューヨーク市の

愛称)の中で最も戦略的な地区のひとつであるこの場所を象徴するクラウンビルディング内にオープンした店舗は、モダンラグジュアリーに生まれ変わり、リニューアルオープンを果たしました。エントランスは、1930年代にディ・ファウストが設計したローマのコンドッティ通り本店の象徴的なエントランスを模した、明るいブロンズとカーブを描くガラスで仕上げられています。また斑岩（はんがん）で作られた8ポイントスターもローマ本店のエントランスの床にあるものと同じです。308平米にもおよぶ特徴的なファサードは、ブルガリを象徴する幾何学模様が施されており、1930年代

のプレスレットのデザインを思わせるひし形の網目で覆われています。1,980個のブロンズ製の花がイタリアで製作され、花にはひとつずつLEDライトが備え付けられています。現代のテクノロジーを使用することで環境を配慮しつつも、壮麗な演出効果を引き出されており、店内に入るとまるで太陽の光溢れるローマを歩いているような特別な体験をすることができます。それは、130年前に始まったブルガリの歴史を一瞬で旅するかのような体験です。アメリカ人の建築家であるマリノの狙いは、伝統と革新、つまりクラシックとコンテンポラリーを折衷主義建築のアプローチで融合すること

でした。すべてがブランドのルーツに遡る作業だったのです。パボナゼット大理石やセッラヴェツァのブレッシア大理石、ラザ石とガラスペーストのモザイク、様々な種類の大理石調のスタッコ（化粧漆喰）、イタリア産クルミ材、青銅や真鍮、シルクやベルベットなど、30種類以上もの建材はローマ産のものを使用しています。素材、形、色の斬新なコンビネーションがイタリアの物作りの優れた技術とひとつになり、一貫したコンセプトが生まれるのです。5番街の店舗は、ジュエリーを作る時に職人が吹き込む、同じ情熱と技をもって設計されたブルガリの家なのです。

Nick Knight è prima di tutto un'artista. Nel corso della sua carriera ha saputo trasportare la fotografia di moda in una dimensione di capolavoro, definendo la nuova arte pittorica e visuale. Riferimento assoluto per l'industria e per il pubblico, riesce a inventare nuove estetiche, nuove avanguardie. Oggi professore presso la University of the Arts di Londra, Nick Knight è nato nel 1958 a Bournemouth. Si laurea al Poole College of Art and Design, e nel 1982 pubblica il suo primo libro fotografico, *Skinheads*. Terry Jones, curatore di *i-D*, gli commissiona cento ritratti per l'anniversario della rivista - poco dopo arriva l'offerta di curare il catalogo dello stilista giapponese Yohji Yamamoto. Da quel lontano 1982, innumerevoli sono gli scatti e le campagne in collaborazione con gli stilisti più visionari da Alexander McQueen a Calvin

Klein, e le contaminazioni pop: nel 2001 dirige il primo video per Björk, nel 2011 *Born This Way* di Lady Gaga. Fondatore e direttore SHOWstudio.com, galleria digitale che presenta tra i più innovativi artisti visual della scena attuale, producendo per essi un enorme riscontro mediatico nella rete. Per la prima volta, Nick Knight oggi collabora con Bulgari - l'artista interpreta la casa di gioielli famosa per il risalto dei colori delle gemme, tanto da valersi il ruolo di *Master of Colours*. Luce e colore compongono il ritmo di questo *Short Movie* che Nick Knight ha firmato per Bulgari. L'occasione è la nuova apertura di Bulgari su Fifth Avenue a New York, un ritorno e un richiamo della casa romana in America. Un taxi scende per le strade di Manhattan, una donna all'interno appoggia la testa sul suo amante. Il taxi corre per le strade, tra le insegne

luminose e i colori di New York - il suo viso si mescola ai riflessi che le mille luci, le insegne, producono sul vetro del finestrino del taxi, giocando con i bagliori dei diamanti di un Serpente di Bulgari - la collana più iconica della Maison. Il taxi si ferma all'angolo tra Fifth Avenue e Cinquantasettesima: la facciata anni Trenta riporta l'immaginazione dello spettatore alla boutique di via Condotti 10 a Roma, dove tutto ha avuto inizio e dove tutto continua, seguendo la sinuosità di una spira di Serpente.

Nick Knight is, above all, an artist. Over the course of his career he has transported fashion photography into the realms of masterpiece, defining the new visual and pictorial art. Absolute point of reference for the industry and public, he is able to create new

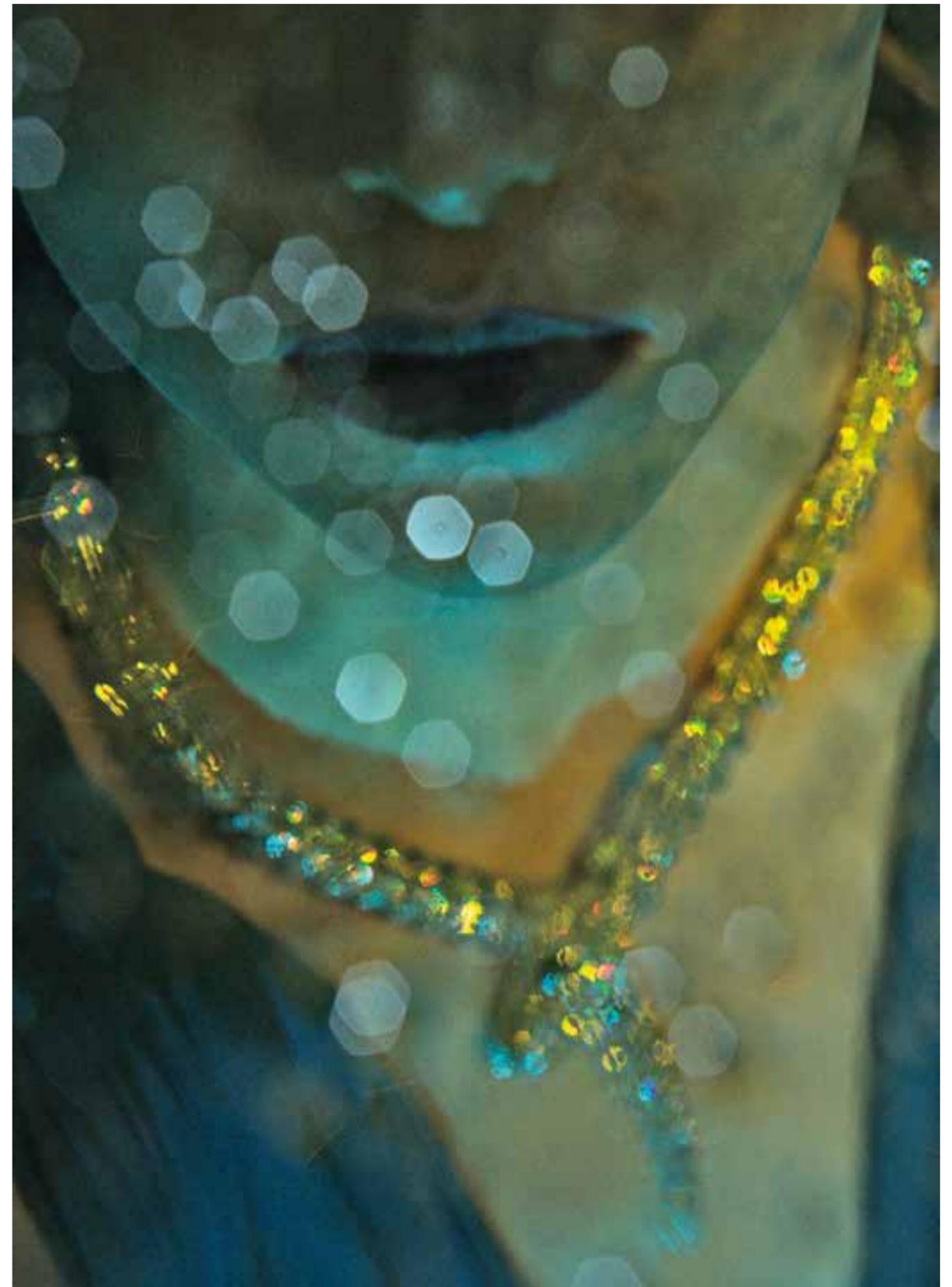
aesthetics and new avant garde. Today a professor at the University of the Arts London, Nick Knight was born in Bournemouth in 1958. He graduated from Poole College of Art and Design. In 1982 he published his first book of

Nick Knight is an artist able to create new aesthetics and new avant garde

photographs, Skinheads. Terry Jones, editor for i-D, commissioned one hundred portraits from him for the anniversary of the magazine - shortly after he was offered the job of curating the catalogue for the Japanese designer Yohji Yamamoto. Since those far off days in 1982, there have been innumerable shots and

A SHORT MOVIE BY NICK KNIGHT

GLORY ON THE FIFTH



advertising campaigns in collaboration with the most visionary designers, from Alexander McQueen to Calvin Klein, as well as forays into the world of pop: in 2001 he directed the first video for Björk, in 2011 Born This Way for Lady Gaga. He is founder and director of SHOWstudio.com, the digital gallery that presents some of the most innovative visual artists currently on the scene, creating for them an enormous internet media response. Today, for the first time, Nick Knight is working with Bulgari – the artist interprets this jeweller famed for its emphasis on coloured gems, which have earned it the role of Master of Colours. Light and colour make up the rhythm of this Short Movie that Nick Knight has created for Bulgari. It celebrates the opening of Bulgari's Fifth Avenue boutique, a return and a reminder of the Roman atelier in America. A taxi drives down the streets of Manhattan, a woman inside rests her head on her lover. The taxi hurries through the streets,

amid the neon signs and colours of New York – her face blends into the reflection created by the thousand lights and signs on the taxi window, playing with the brilliance of the diamonds of a Bulgari Serpent – the iconic necklace by the atelier. The taxi halts on the corner between Fifth Avenue and 57th: the thirties façade carries the imagination of the spectator to the boutique at Via Condotti 10 in Rome, the place where it all began and still continues, following the sinuous coils of a Serpent.

•

ニック・ナイトは、何よりもまずアーティストであるといえます。彼はその経歴を通して、ファッション写真を芸術作品の次元に引き上げ、絵画的、視覚的な新しい芸術として定義しました。これはこの業界において絶対的な基準となつて新しい美的センスや新たなアヴァンギャルドを生み出すことができるのです。今ではロンドン芸術大学の教授を任されているニック・ナイトは、1958年にボーンマスで生まれました。プールのア

ート・アンド・デザイン・カレッジを卒業し、1982年に初めて写真集「Skinheads」を出版します。「i-D」の編集者テリー・ジョーンズは、雑誌の周年記念に100枚のポートレートに彼に委ね

Light and colour make up the rhythm of this Short Movie

ました。そしてそのすぐ後には、日本のファッションデザイナーであるヨウジヤマモトからカタログの編集のオファーが届き、1982年以降はアレキサンダー・マクイーンからカルバン・クラインまで、トップデザイナーとのコラボレーションが次々と舞い込み、数えられない程となつていきます。そしてさらに音楽業界からもオファーが届き、2001年に初めてビョークのビデオを監督し、2011年にはレディ・ガガ「Born This Way」のビデオを作成します。そして彼は現在のシーンで最も革新的なヴィジュアルアーティストたちを紹介するデジタルギャラ

リーのSHOWstudio.comを設立し、そして監督としてインターネット上でメディアとやり取りのできる巨大なスペースを作りました。今回、ブルガリがニューヨークの5番街に新しくオープンするという特別な機会に、ニック・ナイトは斬新なカラーストーンの色使いで「マスター・オブ・カラー」と評されたハイジュエラープランドであるブルガリと初めてコラボレーションします。ニック・ナイトがブルガリのために作成したショートムービーは鮮やかな光と色で構成され、祝祭のムードに溢れています。マンハッタン道をタクシーが下りてきて、その中ではひとりの女性が愛する人に頭を寄せています。タクシーは、ニューヨークのまばゆい看板と様々な色の間を走り抜け、彼女の表情は、タクシーの窓ガラスに反射する景色の光と混ざり合い、そこにはブルガリの最もアイコン的な「セルペンティ」のネックレスのダイヤモンドが輝いています。その光を湛えたタクシーは、5番街と57番通りの角で止まります。ブルガリのファサードからすべてが始まり、ヘビのなめらかな曲線に沿って続いてゆくような、ローマに構えるコンドッティ通りにあるブルガリ本店へと誘います。



GOLDEA THE ROMAN NIGHT



Giorgia Surina, Jean-Christophe Babin and Bella Hadid
Goldea the Roman Night Event – Piazza di Spagna, Rome



Nicola Bulgari and Bella Hadid
Goldea the Roman Night Event – Piazza di Spagna, Rome

ROME



Roisin Murphy
Goldea the Roman Night Event – Piazza di Spagna, Rome



Bella Hadid and Jean-Christophe Babin
International Distributors Meeting

VENICE



Jon Kortajarena and Nieves Álvarez
Festa High Jewellery Collection Party – La Scuola della Misericordia, Venice



Laura Harrier
Festa High Jewellery Collection Party
La Scuola della Misericordia, Venice



Alicia Vikander
Festa Collection Brand Event



Lily Aldridge and Jasmine Sanders
Festa High Jewellery Collection Brand Event – La Scuola della Misericordia, Venice



Jean-Christophe Babin and Luca Fantin
Festa Collection Gala Dinner – La Scuola della Misericordia, Venice



Festa High Jewellery Collection Fashion Show – La Scuola della Misericordia, Venice



Shu Qi
Festa Collection Brand Event
La Scuola della Misericordia, Venice

CANNES



Isabelle Huppert
The 70th Cannes Film Festival



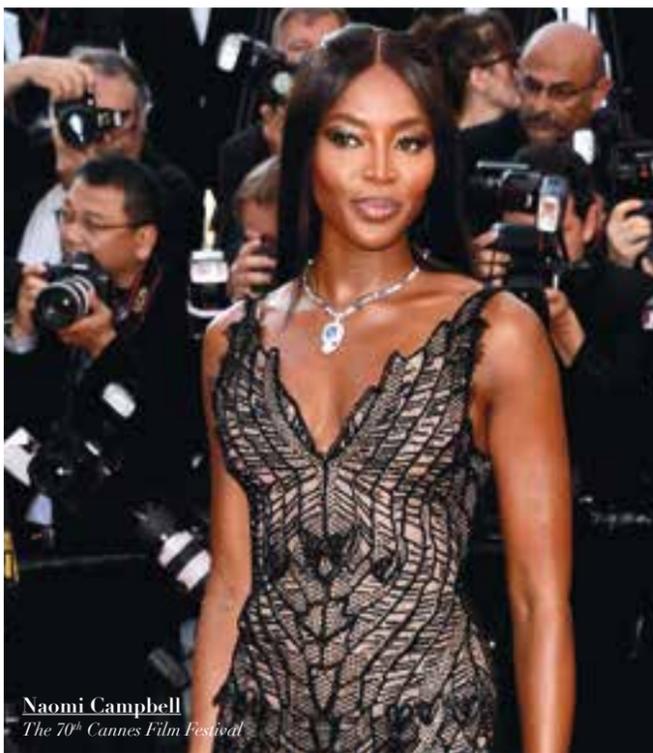
Shu Qi
The 70th Cannes Film Festival



Emily Ratajkowski
The 70th Cannes Film Festival



Jasmine Tookz
The amfAR Gala Cannes 2017



Naomi Campbell
The 70th Cannes Film Festival

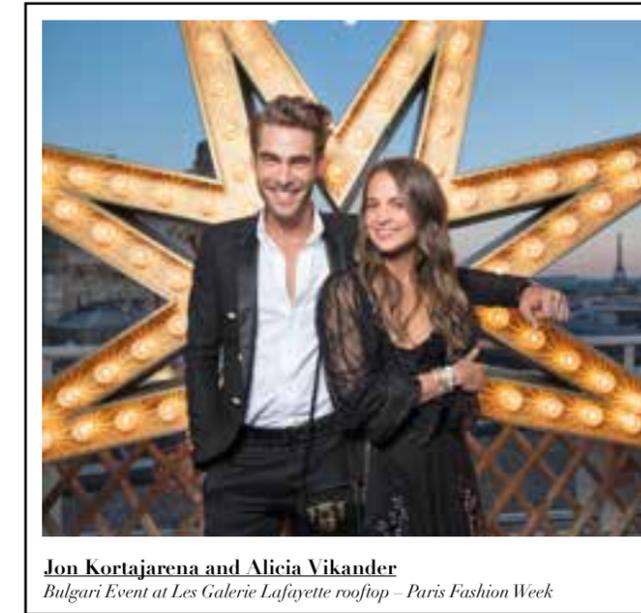


Bella Hadid
The 70th Cannes Film Festival



Uma Thurman
The 70th Cannes Film Festival

PARIS



Jon Kortajarena and Alicia Vikander
Bulgari Event at Les Galerie Lafayette rooftop – Paris Fashion Week



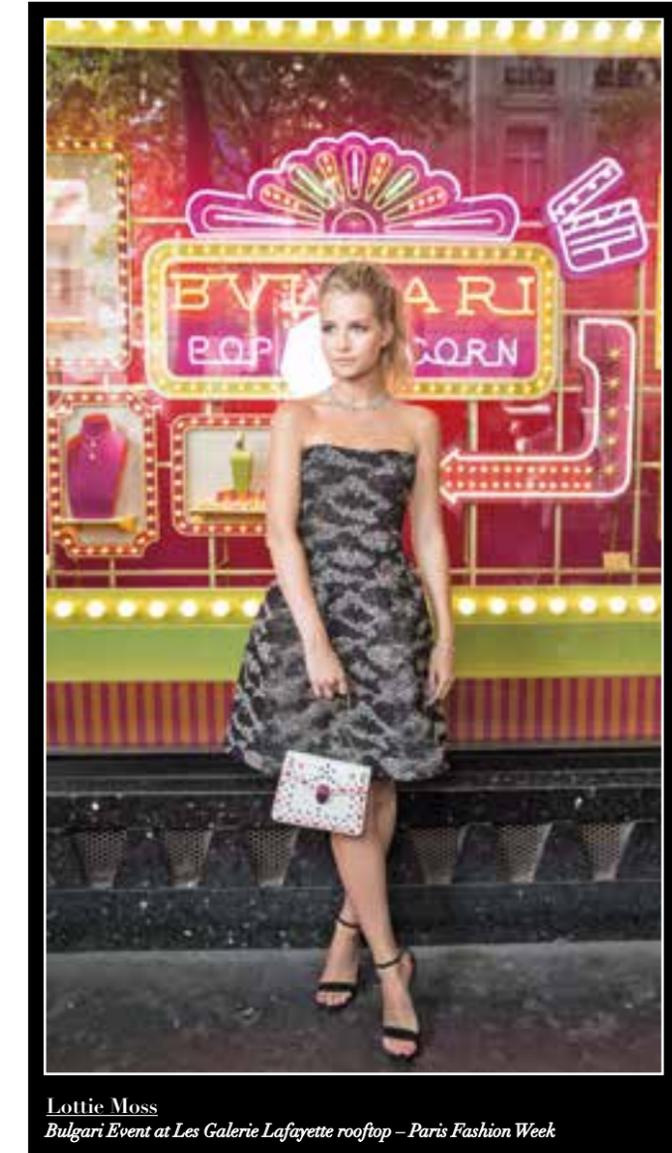
Elena Bordon
Bulgari Event at Les Galerie Lafayette rooftop – Paris Fashion Week



Princess Lilly Zu Sayn Wittgenstein
Bulgari Event at Les Galerie Lafayette rooftop – Paris Fashion Week



Pop (Up) Corn – Les Galerie Lafayette



Lottie Moss
Bulgari Event at Les Galerie Lafayette rooftop – Paris Fashion Week



Guillaume Houzé, Nicolas Houzé, Marie-Noel Barrere, Philippe Houzé, Jean-Christophe Babin, Alicia Vikander and Jon Kortajarena
Bulgari Event at Les Galerie Lafayette rooftop – Paris Fashion Week

32 **DIVAS' DREAM** earrings in 18 kt rose gold with rubellite, pink tourmaline and pavé diamonds.

DIVAS' DREAM necklace in 18 kt rose gold with pink rubellite, pink tourmaline, amethyst and pavé diamonds.

DIVAS' DREAM bracelet in 18 kt rose gold with pink rubellite, amethyst and pavé diamonds.



34 **DIVAS' DREAM** openwork ring in 18 kt white gold with aquamarine and pavé diamonds.

DIVAS' DREAM High Jewellery necklace in white gold with 6 fancy shaped aquamarines (13.36 ct), 6 fancy shaped amethysts (7.55 ct), 37 buff-top cut blue sapphires (5.31 ct), 8 round brilliant-cut diamonds and pavé diamonds (10.28 ct F G VVS VS).



36 *left page:* **DIVAS' DREAM** earrings in 18 kt rose gold with rubellite, pink tourmaline, amethyst and pavé diamonds.

DIVAS' DREAM necklace in 18 kt rose gold with rubellite, pink tourmaline, amethyst and pavé diamonds.

DIVAS' DREAM bracelet in 18 kt rose gold with pink rubellite, amethyst and pavé diamonds.

right page: **DIVAS' DREAM** sautoir in 18 kt rose gold with malachite and mother-of-pearl.

DIVAS' DREAM contraire ring in 18 kt rose gold with mother-of-pearl and malachite.



38 *left page:* **DIVAS' DREAM** necklace in 18 kt rose gold with carnelian, mother-of-pearl and pavé diamonds.

right page: **DIVAS' DREAM** earrings in 18 kt white gold with pink rubellite and pavé diamonds.

DIVAS' DREAM necklace in 18 kt white gold with pink rubellite and pavé diamonds.



40 *left page:* **DIVAS' DREAM** necklace in 18 kt white gold with chrysoprase, lapis lazuli and pavé diamonds.

right page: **DIVAS' DREAM** necklace in 18 kt white gold with chrysoprase, lapis lazuli and pavé diamonds.

DIVAS' DREAM bracelet in 18 kt white gold with chrysoprase, lapis lazuli and pavé diamonds.



42 **Serpenti Viper** ring in 18 kt rose gold with demi pavé diamonds, width 6 mm.

Serpenti Viper ring in 18 kt white gold with grey mother-of-pearl and pavé diamonds (0.43 ct). Width 6 mm.

Serpenti Viper ring in 18 kt rose gold with demi pavé diamonds, width 4 mm.

Serpenti Viper ring in 18 kt rose gold with mother-of-pearl and pavé diamonds, width 6 mm.

Serpenti Viper ring in 18 kt white gold with demi pavé diamonds (0.25 ct). Width 4 mm.

Serpenti thin bracelet in 18 kt rose gold and demi pavé diamonds.

Serpenti Viper ring in 18 kt rose gold with mother-of-pearl and pavé diamonds, width 6 mm.

Serpenti Viper ring in 18 kt white gold with grey mother-of-pearl and pavé diamonds, width 4 mm.

Serpenti Viper ring in 18 kt rose gold with carnelian and pavé diamonds (0.43 ct). Width 6 mm.

Serpenti Viper ring in 18 kt white gold with pavé diamonds, width 6 mm.

Serpenti Viper ring in 18 kt white gold with demi pavé diamonds, width 6 mm.

Serpenti Viper ring in 18 kt rose gold with mother-of-pearl and pavé diamonds (0.25 ct). Width 4 mm.

Serpenti thin necklace in 18 kt rose gold and demi pavé diamonds.



44 **LVCEA** watch. Mechanical movement with automatic winding. 33 mm, 18 kt rose gold case set with diamonds. 18 kt rose gold crown set with a pink stone and diamond. 18 kt rose gold mosaic dial. Galuchat strap. 18 kt rose gold ardillon buckle.

LVCEA watch. Mechanical movement with automatic winding. 33 mm, 18 kt white gold case set with diamonds. 18 kt white gold crown set with a pink stone and diamond. 18 kt white gold mosaic dial. Galuchat strap. 18 kt white gold ardillon buckle.

LVCEA watch. Mechanical movement with automatic winding. 33 mm, 18 kt rose gold bezel and steel case. 18 kt rose gold crown set with a pink stone and diamond. White mother-of-pearl dial set with diamonds and date aperture. 18 kt rose gold and steel bracelet.



46 *left page:* **“Serpenti Forever”** flap cover bag in white agate nappa featuring a “Quilted Winter Stars” motif. Brass light gold plated tempting snake head closure in matte black and shiny white enamel, with black onyx eyes.

“Serpenti Forever” flap cover bag in ruby red nappa featuring a “Quilted Winter Stars” motif. Brass light gold plated tempting snake head closure in matte black and shiny white enamel, with black onyx eyes.

right page: **“Serpenti Forever”** flap cover bag in black nappa featuring a “Quilted Winter Stars” motif. Brass dark ruthenium plated tempting snake head closure in matte black and shiny white enamel, with black onyx eyes.



48 **B.zero1** Design Legend pendant in 18 kt rose gold.

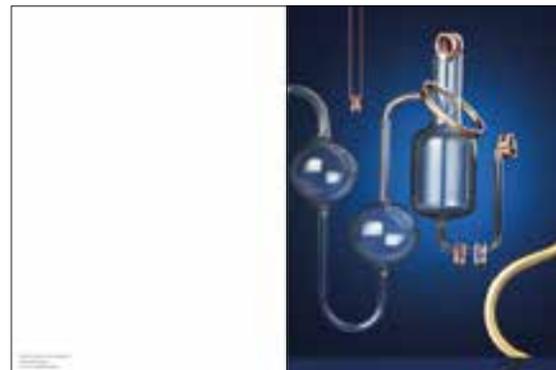
B.zero1 Design Legend four-band ring in 18 kt rose gold.

B.zero1 bangle bracelet in 18 kt rose, yellow and white gold.

B.zero1 Perfect Mistake three-band ring in 18 kt rose, yellow and white gold.

B.zero1 Design Legend three-band ring in 18 kt rose gold.

B.zero1 Design Legend three-band ring in 18 kt white gold.



50 **GOLDEA THE ROMAN NIGHT Eau de Parfum Sensuelle.** With GOLDEA “THE ROMAN NIGHT”, Bulgari is writing a new chapter in its olfactory narrative: its very first chypre, a Floral Musky Chypre. A fragrance with a more contemporary signature for women who find its bold character both appealing and intriguing. The fragrance evokes the Eternal City and its ebullient energy emanating from the frenzy etched into its nights. It embodies the new goddess of the night, a spontaneous and instinctive woman who stands by her choices. Olfactory Family: Chypre Floral Musk. Top notes: Luscious Berries, Black Peony. Heart notes: Infusion of Night-Blooming Jasmine, Tuberose Absolute. Base notes: Black Musk, Patchouli Heart, Vetiver.

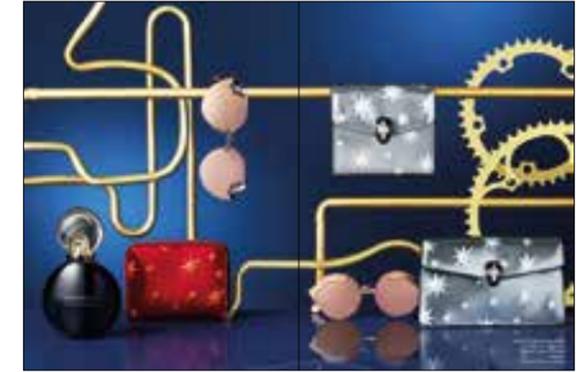
“Serpenti Forever” zip around wallet in metallic ruby red calf leather featuring a “Winter Stars” motif. Brass light gold plated snake head zip puller in shiny black and glitter gold enamel.

Serpenti pink gold angular cat-eye sunglasses with pink, black, taupe enamelled or layered scale décor on the frame and on the lenses. Modern pink gold mirrored angular lenses are enhanced by sleek temples with openwork details and a pink enamelled scale as a temple tip.

“Serpenti Forever” continental wallet in metallic silver calf leather featuring a “Winter Stars” motif. Brass light gold plated snake head in shiny black and glitter silver enamel.

Serpenti contemporary rounded sunglasses with pink gold metal frame with layered scale design on the hexagonal browline. The flat pink gold mirrored lenses are enhanced by sleek temples ending with an engraved hexagonal tip.

“Serpenti Forever” mini bag in metallic silver calf leather featuring a “Winter Stars” motif. Brass light gold plated tempting snake head stud closure in shiny black and glitter silver enamel, with black onyx eyes.



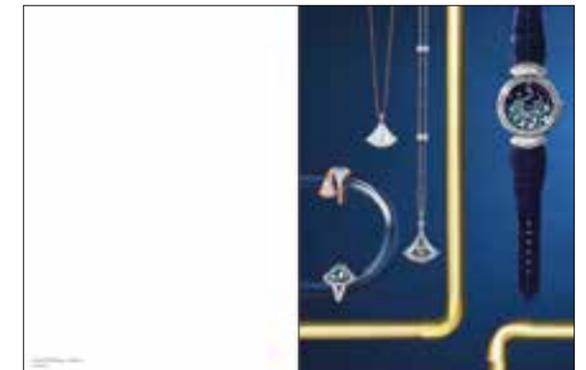
52 **DIVAS’ DREAM** ring in 18 kt rose gold with mother-of-pearl and pavé diamonds.

DIVAS’ DREAM openwork ring in 18 kt white gold with aquamarine and pavé diamonds.

DIVAS’ DREAM necklace in 18 kt rose gold with mother-of-pearl and diamond (0.11 ct).

DIVAS’ DREAM openwork necklace in 18 kt white gold with aquamarine and pavé diamonds.

DIVAS’ DREAM watch. Manufacture in-house mechanical movement with automatique winding. BVL 191 caliber. 37 mm 18 kt white gold case set with brilliant-cut diamonds on the bezel and a 18 kt white gold crown set with a sapphire. Aventurine dial with hand-painted peacock, set with diamonds. Dark blue alligator strap with 18 kt white gold folding clasp.



54 *left page:*
Diagono aviator sunglasses with a modern double bridge. Gunmetal sleek and flexible metal temples personalize the front piece with a distinctive tubular structure. Polar grey lenses add a touch of exclusivity.

OCTO FINISSIMO AUTOMATIQUE watch. Mechanical manufacture movement with automatic winding (platinum microrotor) and small seconds. Caliber decorated by hand with côtes de Genève, chamfering and perlage finishing. 60-hour power reserve. 40 mm extra-thin titanium case (5.15 mm thick) with transparent case back. Titanium crown set with ceramic. Titanium dial. Alligator strap with titanium ardillon buckle. Water-resistant up to 30 metres.

Black "Winter Stars" shelley in fine twill silk.

right page:
Black seven-folds jacquard tie in fine "Winter Stars" printed silk.

OCTO ROMA watch. 41 mm steel case with transparent case back. Crown set with ceramic. Lacquered polished dial with hand-applied indexes. Alligator strap with stainless steel ardillon buckle. Water-resistant up to 50 metres.

MAN IN BLACK ESSENCE Eau de Parfum Spray 100 ml. A new limited edition dedicated to the deeply wild, arid nature of Africa designed in collaboration with the Nigerian artist Laolu Senbanjo. An exclusive Afrodisiac Oriental signature signed by Master Perfumer Alberto Morillas, which takes us in an exotic dimension and is imbued with a fascinating warrior intensity. Bois d'Ebène is the essence of elsewhere. It transports us to the heart of Africa and strongly expresses a primal and hypnotic manliness. Bulgari MAN IN BLACK ESSENCE is an ode to wild seduction, for a tactile and infinitely sensual pleasure. Olfactory Family: Oriental Ambery.
Top notes: Sweet Rum, Bitter Orange.
Heart notes: Black Cocoa Bean, Iris Absolute.
Base notes: Ebony Wood, Tonka Bean. Iris Absolute.
Base notes: Ebony Wood, Tonka Bean.



64 **Festa High Jewellery** necklace in platinum with 1 emerald Colombia cabochon (59.11 ct), 1 pear shape certified diamond (1.57 ct G VS2), 345 buff-top cut emeralds (15.29 ct) and diamonds (40.68 ct).

Festa High Jewellery necklace in platinum with 1 round cabochon emerald (26.54 ct), 47 round brilliant-cut diamonds (14.50 ct), 90 buff-top cut emeralds (4.55 ct), 36 baguette cut diamonds (3.09 ct) and round brilliant-cut diamonds and pavé diamonds (28.67 ct).

Festa High Jewellery bracelet in platinum with 13 bead emeralds (15.21 ct), 20 round brilliant-cut diamonds (5.05 ct) and pavé diamonds (12.75 ct).



66 **Festa High Jewellery** necklace in platinum with 17 carved peridots (27.41 ct), 17 carved tourmalines (31.67 ct), 31 cabochon rubellites (69.04 ct), 32 cabochon amethysts (63.29 ct), 36 round brilliant-cut diamonds (8.67 ct) and 31 round brilliant pavé diamonds (7.21 ct).

Festa High Jewellery bracelet in platinum with peridots (15.00 ct), green tourmalines (16.15 ct), rubellites (31.37 ct), amethysts (27.13 ct), diamonds and pavé diamonds (6.62 ct).

Festa High Jewellery necklace in platinum with emeralds (77.92 ct), round rubies (6.98 ct), round diamonds and pavé diamonds (34.30 ct).

Festa High Jewellery bracelet in platinum with 13 carved emerald beads (39.17 ct), 13 round rubies (3.03 ct), 14 brilliant-cut diamonds and pavé diamonds (14.58 ct).

Festa High Jewellery earrings in rose gold with 2 Zambia polished emeralds (29.44 ct), 4 round brilliant-cut diamonds (1.65 ct) and 2 round brilliant-cut diamonds and pavé diamonds (1.93 ct).

Festa High Jewellery necklace in rose gold with 6 Zambia and Brasil polished emeralds (112.96 ct), 5 polished aquamarines (87.32 ct), 6 polished amethysts (112.22 ct), 2 polished rubellites (60.37 ct), 2 polished pink tourmalines (39.22 ct), 11 brilliant-cut diamonds (4.57 ct), 24 round brilliant-cut diamonds and pavé diamonds (21.09 ct).



68 **Festa High Jewellery** earring in platinum with 2 cushion sapphire (9.45 ct), buff-top cut sapphires (3.50 ct), round diamonds (4.29 ct) and pavé diamonds (0.99 ct).

Festa High Jewellery ring in platinum with 1 cushion shaped Sri Lanka sapphire (17.10 ct) and baguette diamonds.

Festa High Jewellery necklace in platinum with 1 cushion blue sapphire (36.45 ct), 1 certified diamond (0.90 ct D VS2), 249 buff-top cut sapphires (14.42 ct), 40 round brilliant-cut diamonds (10.47 ct), 8 fancy shape, step cut diamonds and pavé diamonds (6.28 ct).



70 Festa High Jewellery necklace in platinum with 1 round emerald (53.57 ct), 8 pear shape diamonds with G.I.A. certificate (12.52 ct), 8 emeralds (8.39 ct), 31 pear brilliant-cut diamonds (11.98 ct) and round and pavé diamonds (23.47 ct).

Festa High Jewellery necklace in platinum with 1 Mozambique oval ruby (12.10 ct), 2 diamonds (2.07 ct), 17 Akoya cultured pearls, 42 buff-top cut rubies (4.03 ct), 24 trapezoidal cut diamonds (2.98 ct), round brilliant-cut diamonds (10.37 ct) and pavé diamonds (7.54 ct).

Festa High Jewellery necklace in platinum with 1 cushion blue sapphire (36.45 ct), 1 certified diamond (0.90 ct D VS2), 249 buff-top cut sapphires (14.42 ct), 40 round brilliant-cut diamonds (10.47 ct), 8 fancy shape, step cut diamonds and pavé diamonds (6.28 ct).



72 Festa High Jewellery necklace in rose gold with pear shaped and round rubies (6.89 ct), buff-top cut rubies (0.53 ct) round brilliant-cut diamonds and pavé diamonds (13.67 ct).

Festa High Jewellery necklace in rose gold with 25 yellow green chalcedony, 38 diamonds (7.83 ct) and pavé diamonds (19.06 ct).



74 Festa High Jewellery necklace in platinum with 1 cushion cabochon sapphire (180.98 ct) and rectangular, trapezoidal step cut diamonds and pavé diamonds (28.46 ct).

Festa High Jewellery ring in platinum with 1 cushion cabochon Sri-Lanka sapphire (13.62 ct), step cut diamonds (0.51 ct) and pavé diamonds (0.72 ct).



76 *left page:* Festa High Jewellery necklace in platinum with 1 cushion cabochon sapphire (180.98 ct) and rectangular, trapezoidal step cut diamonds and pavé diamonds (28.46 ct).

Festa High Jewellery ring in platinum with 1 cushion cabochon Sri-Lanka sapphire (13.62 ct), step cut diamonds (0.51 ct) and pavé diamonds (0.72 ct).

right page: Festa High Jewellery necklace in rose gold with 17 garnets (232.04 ct), 19 South Sea cultured pearls, 11 emeralds (18.72 ct) and round brilliant-cut diamonds (8.81 ct).



78 Serpenti High Jewellery necklace in rose gold and pavé diamonds (40.32 ct).

Serpenti High Jewellery bracelet in rose gold and pavé diamonds (28.82 ct).

Festa High Jewellery necklace in rose gold with 10 turquoises, 10 crysoprases, 10 mother-of-pearl elements, 9 sugilites and pavé diamonds (29.32 ct).



80 Festa High Jewellery necklace in rose gold with 10 turquoises, 10 crysoprases, 10 mother-of-pearl elements, 9 sugilites and pavé diamonds (29.32 ct).



82 Bulgari New York Collection
High Jewellery necklace in rose gold, detachable in a bracelet, with coral and lapis lazuli, 1 silver coin UNITED STATES OF AMERICA LIBERTY 1807, 4 round brilliant-cut diamonds (2.82 ct) and pavé diamonds (16.96 ct).



84 Bulgari New York Collection
earrings in 18 kt rose gold with silver coins and pavé diamonds.

Bulgari New York Collection
bracelet in 18 kt rose gold with a silver coin, coral, lapis lazuli and pavé diamonds.

Bulgari New York Collection
necklace in 18 kt rose gold with a silver coin, coral, lapis lazuli and pavé diamonds.

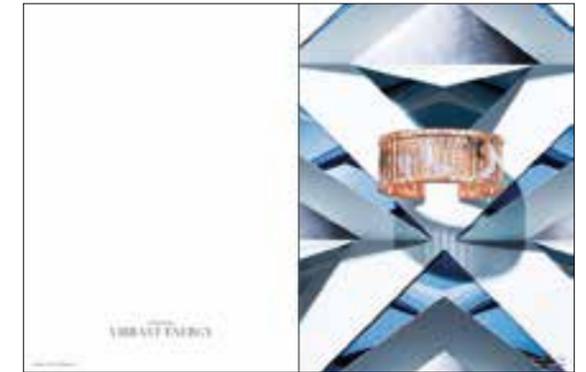


86 Bulgari New York Collection
necklace in 18 kt rose gold with a silver coin and pavé diamonds.

Bulgari New York Collection
bracelet in 18 kt rose gold with a silver coin.



88 Bulgari New York Collection
bracelet in 18 kt rose gold with grey mother-of-pearl, white mother-of-pearl, and pavé diamonds.



90 Bulgari New York Collection
earrings in 18 kt rose gold with grey mother-of-pearl, white mother-of-pearl and pavé diamonds.

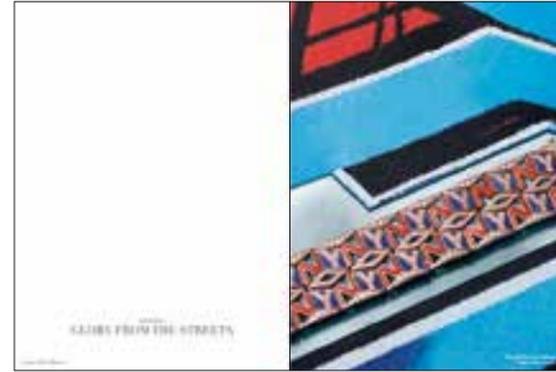
Bulgari New York Collection
High Jewellery necklace in rose gold with grey mother-of-pearl, white mother-of-pearl, 12 diamonds and pavé diamonds (7.64 ct total).



92 Bulgari New York Collection
High Jewellery necklace in rose gold with 32 malachites, 32 mother-of-pearl elements and pavé diamonds (8.52 ct).



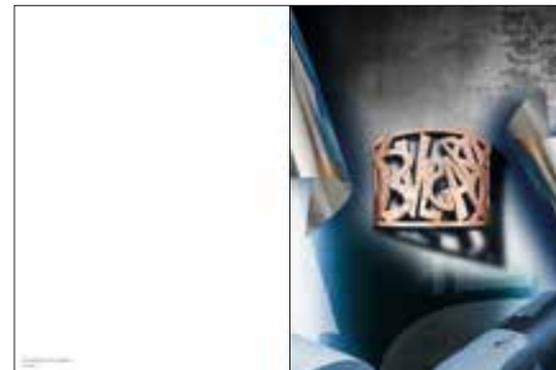
94 **Bulgari New York Collection**
High Jewellery bracelet in rose gold with coral, lapis lazuli and pavé diamonds (8.72 ct).



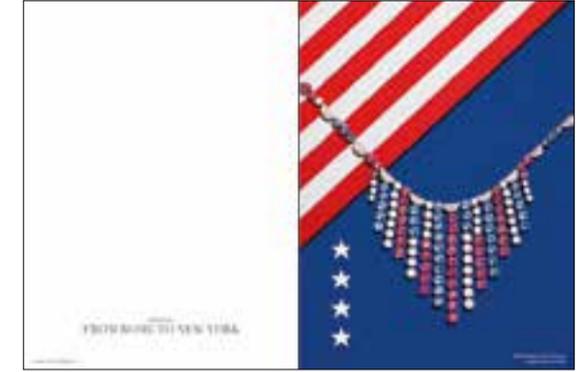
96 **Bulgari New York Collection**
necklace in 18 kt rose gold with pavé diamonds.



98 **Bulgari New York Collection**
bracelet in 18 kt rose gold with pavé diamonds.

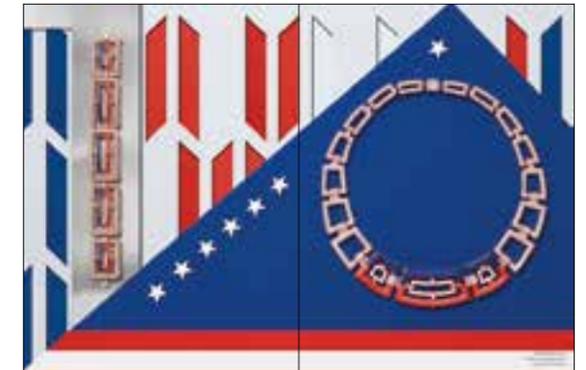


100 **Bulgari New York Collection**
High Jewellery necklace in white gold with 41 tanzanites (30.10 ct), 46 tourmalines, rubellite variety (32.68 ct), 47 round brilliant-cut diamonds (22.35 ct) and pavé diamonds (3.80 ct).



102 **Bulgari New York Collection**
High Jewellery bracelet in rose gold with coral, lapis lazuli and pavé diamonds (15.46 ct).

Bulgari New York Collection
High Jewellery necklace in rose gold with coral, lapis lazuli and pavé diamonds (22.40 ct).



104 **Bulgari New York Collection**
High Jewellery bracelet in white gold with coral, lapis lazuli, 2 pear brilliant-cut diamonds (0.86 ct) and pavé diamonds (26.27 ct).



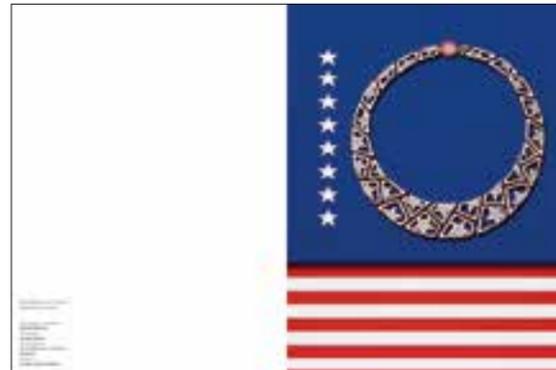
106 Bulgari New York Collection
High Jewellery bracelet in rose gold with coral, lapis lazuli and pavé diamonds (10.78 ct).

Bulgari New York Collection
earrings in 18 kt rose gold with coral, lapis lazuli and pavé diamonds.

Bulgari New York Collection
High Jewellery necklace in rose gold with coral, lapis lazuli, 1 round brilliant-cut diamond (0.32 ct) and pavé diamonds (4.87 ct).



108 Bulgari New York Collection
High Jewellery necklace in rose gold with coral and pavé diamonds (11.99 ct).



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