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ROMA





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6
Editor's Letter

8
Bulgari Goes to New York.
Silvia Schwarzer
Andrew Cotto
Lauren Remington Platt

16
Beautiful in Bulgari

24
Empire State of Style
illustrations Emiliano Ponzi

32
Headin' New York City.
We Love America
American Energy
Glory from the Streets
From Rome to New York
photography Lino Baldissin

60
One Night in New York

68
A Diva on Fifth Avenue
photography Michael Avedon

78
Stars on Broadway
photography Gianuzzi & Marino

92
How Many Parties!
photography Alexander Beckoven

110
Wish upon a Star
illustrations Federico Babina

120
New Opening in Fifth Avenue

124
Glory on the Fifth

128
Events

132
Product Summary

LIFE IN BVLGARI

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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 Jewelry called Festa. More than 100 masterpieces of jewelry 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 color, 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 jewelry capsule collection inspired by the energy, artistic boom and color explosion of the time when its relationship with New York began: the eclectic '70s. These jewelry 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 vacation 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, color 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 touch-points, 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 Color’ 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 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 re-

staurati appositamente 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 an-

che 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 of-

The location in New York deserves a very special design

frì perfino alcune sue opere in 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’eccellenza 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 alla 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».

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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 Color’ 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

nandoli 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 esplode 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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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 color 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

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

tiles fitted by hand. Then 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 spe-

cially 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 colors 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 jewelry 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 jewelry together with the jewelry 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

BVLGARI

GOES TO

NEW YORK

A CONVERSATION WITH

SILVIA SCHWARZER

ARCHITECTURE & VISUAL SENIOR DIRECTOR

illustrations Lulu*

when it comes to selecting suppliers. The first collection of special jewelry 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 jewelry 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 re-produced in this light-filled

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

project on Fifth Avenue. It is a 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”.

- “宝格丽纽约新旗舰店的概念由Peter Marino提出”，品牌建筑与形象高级总监Silvia Schwarzer介绍说：“绝对独一无二。纽约店址位于全世界最美丽的角落之一，值得一套特别的设计。宝格丽品牌DNA的每个片段鲜明呈现：从“Master of Color”的角色，到几何拼配，再到不同寻常的材料混搭。这些主导驱动力依然是建筑结构的基本元素。此外，纽约精品店里还能找到其它元素，例如via Condotti大街店的大门，象征了进入宝格丽世界的入口，此外也代

表着该品牌对和谐与美感的追求；例如宇宙秩序之星，自上世纪四十年代起，便标志性地闪耀在宝格丽上。”罗马与纽约共融，为大苹果城带来一抹色彩。“对于这个将现代化作为其独特标志的城市，Peter Marino采用了当代奢华设计理念。对于具有如此规模的项目而言，从最初的创意阶段，到最终亮相，需要至少两年的时间。其中需要持久的投入、激情和责任，此外还需要极为高效的时间安排。在达成最终效果之前，每个新的设计安排都需要经过材料、比例、表面质地、调试原型的测试，之后才能具有将创意变成现实的能力。有几点值得一提”，Silvia Schwarzer继续说：“一是在装饰墙面时与Crown Building（皇冠大厦）之间的关系，此处用到了更浅的色调和明亮的材料，例如入口处的拉萨大理石马赛克，共计七十万块，手工安装；二是青铜表面和某些独特的意大利设计部件，例如原本安装在罗马Hotel Parco dei Principi（王子公园宾馆）舞会大厅的两盏吊灯，由Gio Ponti设计并由Arredoluce在上世纪六十年代初生产，专门为本精品店而购买并修复。意大利二十世纪历史设计这个关键主题突出体现在Albini和Ico Parisi、Borsani和Mangiarotti的桌椅中。”这里摆放着Borsani四十年代的家具，此外还有Buffa同时期的边柜。不同时期的日光晾晒核桃木地板完全在意大利制作，此外还有精湛的书式切割大理石，这种方式能够确保接缝处的纹理连续性，最后还有楼梯的巧妙构造，以Carlo Scarpa在上世纪五十年代为巴勒莫Palazzo Abatellis设计的楼梯为原型。在宝格丽的赞助下，Paolo Veronese（保罗·委罗内塞）十六世纪的两幅画作再次显现原本色彩，并将在店铺中临时展出。此外，年底开张之后，还可以看到Andy Warhol（安迪·沃霍尔）的三幅复制品，早在七十年代末，他便是该品牌的积极支持者，曾经出席1970年位于Hotel Pierre的宝格丽首家纽约店铺开幕仪式。Andy Warhol曾留下过一段与这个意大利品牌有关的著名句子：“逛宝格丽店铺就像参观当代艺术博物馆”。Warhol甚至提出用几幅作品与Nicola Bulgari交换珠宝，但是却被后者拒绝了，如今提到这件事时，Nicola脸上还会带着一丝微笑。“店铺外墙以上世纪三十年代的一串手镯为灵感源泉”，Silvia Schwarzer继续

说：“因此需要与珠宝创意团队共同对珠宝进行比例研究，至少制作过十多个原型，最后才达成了宝格丽和Peter Marino在表面质地与光泽度方面需要的最终效果。精湛施工与最初的创意和设计一样重要。在供应商选择上，施工落实的能力与手工技术水平是两个关键方面。为纽约制作的首个特制珠宝系列诞生于上世纪七十年代，充满胆识以及自由和试验的精神。如今，作为对纽约神奇能量的全新礼赞，新的产品系列再次以该时期为灵感源泉，同时向美国波普艺术和涂鸦艺术致敬，其中混合了与永恒之城及其珠宝之间的联系。以七十年代为灵感源泉的项链从罗马来到此处，采用孔雀石和缟玛瑙或青金岩与珊瑚的非常搭配。星条式珠宝影射美国国旗，其中包括一条密镶钻石与坦桑石和碧玺相间的项链。粉金和密镶钻石的手镯设计令人出乎意料且新颖，让人想起翠贝卡区布满涂鸦的墙壁。颈圈和长项链的设计也展现了同样的活力美学。” Silvia Schwarzer提到“活出华丽人生”，这恐怕是宝格丽最美的一条主张。“这个Capsule系列专门献给纽约，由Nicola Bulgari设计，体现了永不过时的理念，介于传统与创新之间。它成功地结合了古代罕见钱币等标志性元素与以波普艺术为灵感源泉的当代珠宝设计。在其中的一款产品中，青金岩、珊瑚和密镶钻石镶嵌在美国1807年的一枚钱币中，仅此一件，具有不同寻常的图像表现力。” Silvia Schwarzer认为，全新的纽约店铺设计超凡脱俗。该店铺设计灵感取自各不相同的文化源泉，选择其中最佳要素，互相之间和谐结合，回声般地展现宝格丽在罗马的身份：位于via Condotti大街的店铺百余年来将永恒之城的艺术史与宝格丽标志图案及其V形相结合。宝格丽品牌形象因愉悦生活的精神而真正绽放，这是总是展露在阳光下的意大利首都的特色所在，如今，在第五大道的新店设计中再次显现。这是以不断超前的未来主义视角对意大利历史和设计的持续引用。“该理念采用奢华而当代的开发计划”，Silvia Schwarzer总结说：“涉及全球所有精品店，因此也包括美国市场。在美国，芝加哥精品店近期完成改造，此外2017年底将在波士顿Newbury Street开设新店。作为期望成为美国家喻户晓品牌的本公司而言，美国是一个重要市场。”



«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 Brooklin 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. Si-

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

curamente 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. Appartengo 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, turbulent 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 writ-

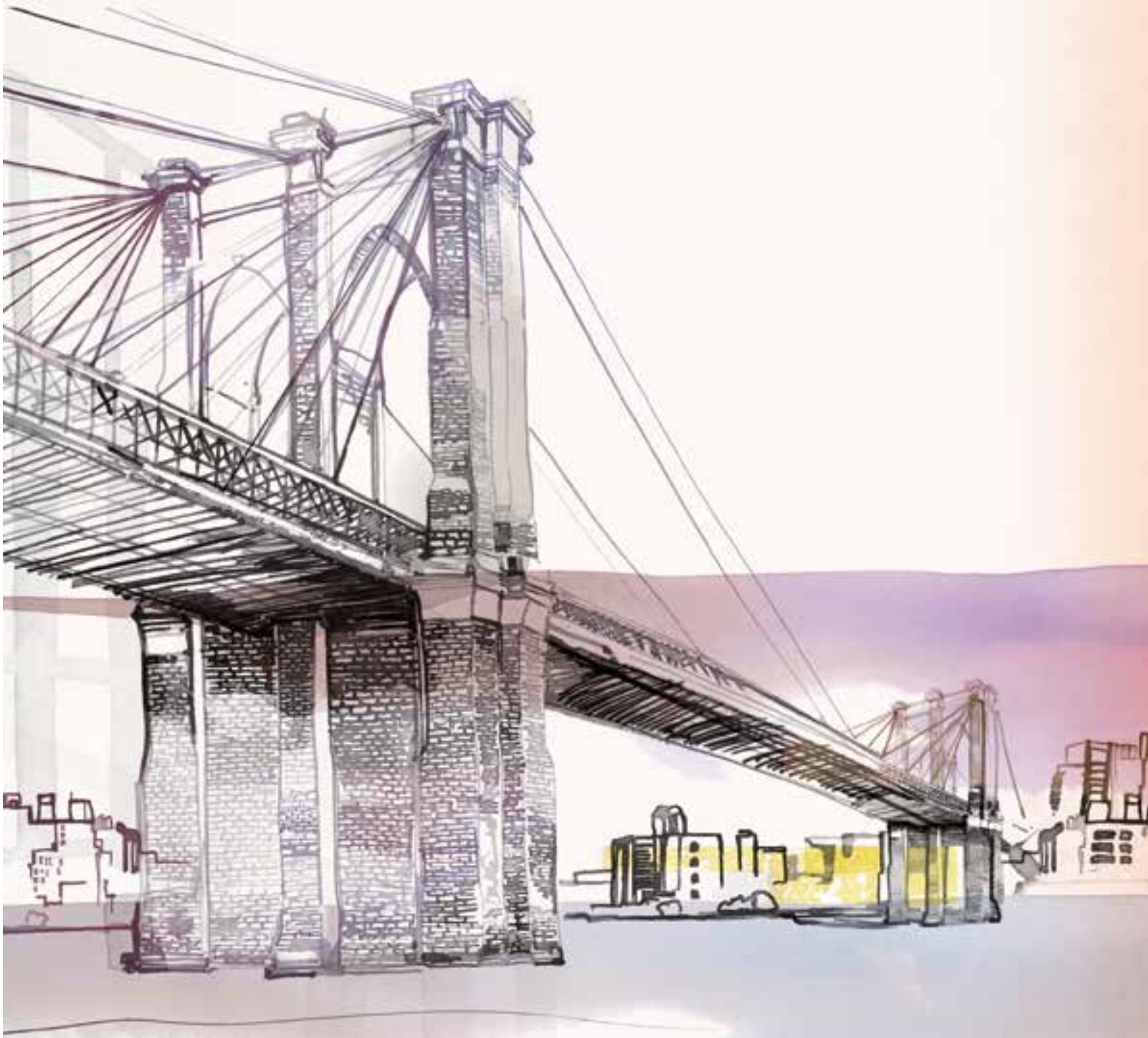
ing seriously, I was almost thirty-five, and I already had a career in the entertainment industry under my belt. For the first five years I concentrated solely on novels. Then I came up with the idea of writing an article, a kind of investigation into the extreme level of development in Brooklyn, without 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”.

• “我的许多灵感恰恰来自于纽约市”，美国作家Andrew Cotto介绍说，他是《*The Domino Effect*》和《*Outerborough Blues: a Brooklin Mystery*》的作者，同时也曾与《*New York Times*》及《*The Huffington Post*》合作。他说：“说实话，如果能保持高度专注力，总是能有人感受，到处都有小故事。你肯定能发现所有的纠纷，各种类型的对立，你需要用它们来创作故事。纽约拥挤、生动、充满活力。我是一个好奇的人。我喜欢尝试新鲜事

物，特别是在人文和文化领域。这种姿态是我讲故事的特点。当我决心开始认真写作的时候，那时我大概三十五岁，已经在戏剧界工作多年。最开始的五年里，我只是专心写作小说。后来我想写一篇文章，探寻布鲁克林为什么会如此惊人的发展，但是却不知道如何出版它。我的经纪人成功把它推送给了《*New York Times*》，从那以后我一直参与报纸合作。我喜欢新闻行业，因为它具有即时性，同时能够深入钻研不同话题。对于我而言，宝格丽代表着典雅、奢华、意大利特性。它非常适合第五大道，从很多角度说，它与美国、特别是

纽约都有着深刻连接，这个世界最卓越的一面都能在纽约找到。宝格丽很早就已进入美国市场，在这里广为知晓，这是非常重要的一点。第五大道新店开张象征着美国和意大利之间的距离再一次缩短。我是第二代意大利裔美国人，但是我更愿意把自己当作美裔意大利人。我的个人身份已经超越了我的祖籍。我从来没有写过我的家庭。我刚刚完成的小说”，Andrew Cotto总结说：“大部分都恰恰涉及这个主题。它的主人公从美国前往意大利生活，期望建立真正属于自己的美裔意大利人的身份感”。



THE NEW YORKERS #1
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 miglior 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 come 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 la moltitudine 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

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

collaborazioni con figure creative chiave del nostro tempo. Ho amato la Collezione B.zero1 disegnata da Zaha Hadid, la cui visionaria vocazione geometrica da sempre 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 rischiare, 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 jewelry brand, especially through collaborations with fundamental creative figures of our time. I loved the B.zero1 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 ter-

ritories, but at the same time I have a conservative spirit and I do not renounce the legacy of tradition”.

• *考究且带有鲜明的WASP风格，但以极为年轻且充满活力的方式呈现，Lauren Remington Platt如此展现特殊的时尚风格和纽约味十足的情绪。Lauren早先在哥伦比亚大学学习经济学，之后在对冲基金担任金融分析师，并曾为一家巴西时尚品牌担任战略咨询，几年前，她凭借创新眼光，成立了Vênsette并担任其CEO，该公司提供最优秀的点选式美容服务，高水平发型师和化妆师提供上门服务。意欲改变并提升女性媒体形象*

的Remington Platt说：“我特别需要感谢在哥伦比亚大学的那些年。我认为，纽约是二十岁左右年轻人生活的理想场所，主要原因在于它提供许多不同的工作机会，帮助你尽快找到想要从事的道路，并获得实地经验。我并不是在纽约长大的，但是这里是快速学习——特别是犯错——的最佳场所。我的成长基础来自一座城市和几本书：亚历山大·普希金的《叶甫盖尼·奥涅金》、杰克·凯鲁亚克的《在路上》和Andrew Ross Sorkin的《Too Big to Fail》”。谈到自己的过去、自己的性格特点、如何定义自己的风格、美学态度等问题时，Lauren Remington Platt说：“经典而高效。我不喜欢穿过于招摇的服装。可以这么说，我喜欢的造型是牛仔褲配西装外套和高

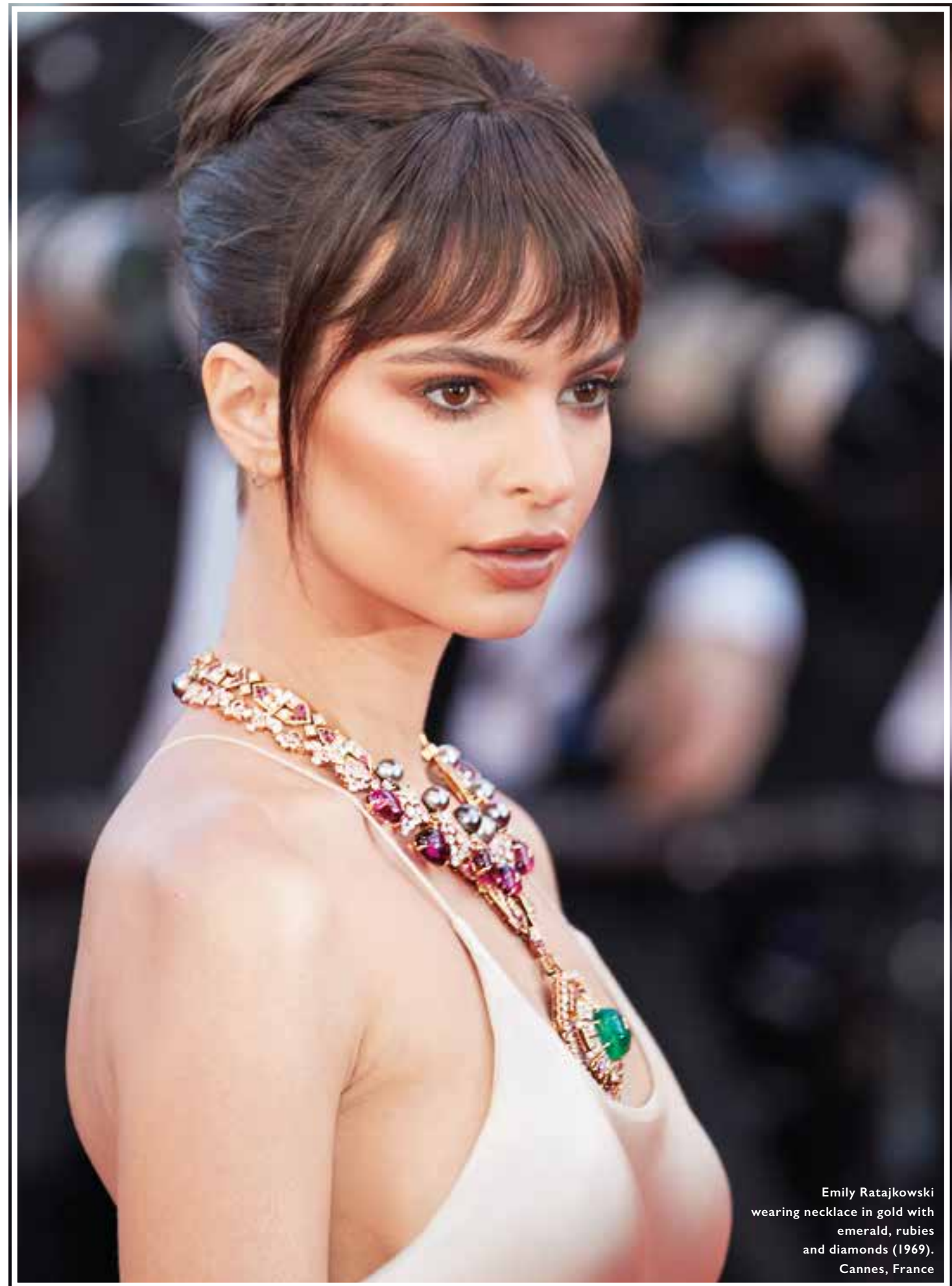
跟鞋，无论是白天还是晚上都灵活且完美，因为我的工作繁忙，因此甚至常常无法回家换衣服。宝格丽最让我感兴趣的一点是，这个传奇珠宝品牌的切入点非常有想法，例如与如今创意领袖之间的合作。我喜欢Zaha Hadid设计的B.zero1系列，她充满前瞻性的几何手法总是能够吸引我。我曾经参与她在切尔西办公楼的剪彩。我认为，这种合作能够彻底打开全球视角，在宝格丽这样拥有鲜明传统和重要传承的品牌的历史上增添出乎意料的设计维度。我的创业活动教给我许多道理，我有一些非常重要的导师。从本性上说”，Lauren Remington Platt总结道：“冒险、前行并不断应对前沿领域对我来说是一件充满乐趣的事，但同时我也相当保守，不会放弃优良传统。”



THE NEW YORKERS #2

LAUREN REMINGTON PLATT

BEAUTIFUL
IN BVLGARI



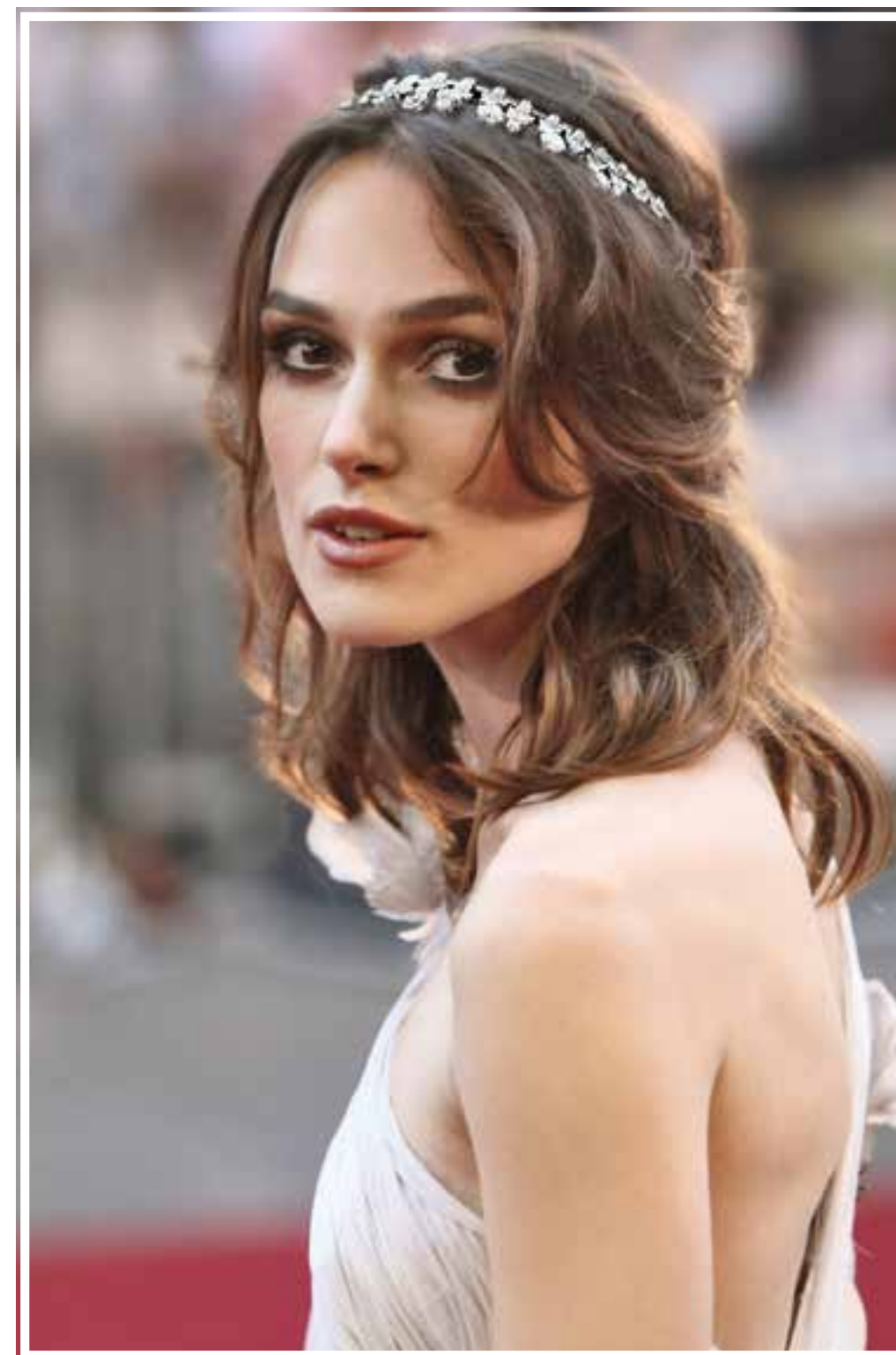
Emily Ratajkowski
wearing necklace in gold with
emerald, rubies
and diamonds (1969).
Cannes, France



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



Bella Hadid wearing Le
Magnifiche Creazioni High
Jewelry 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 Jewelry
necklace. Venice, Italy

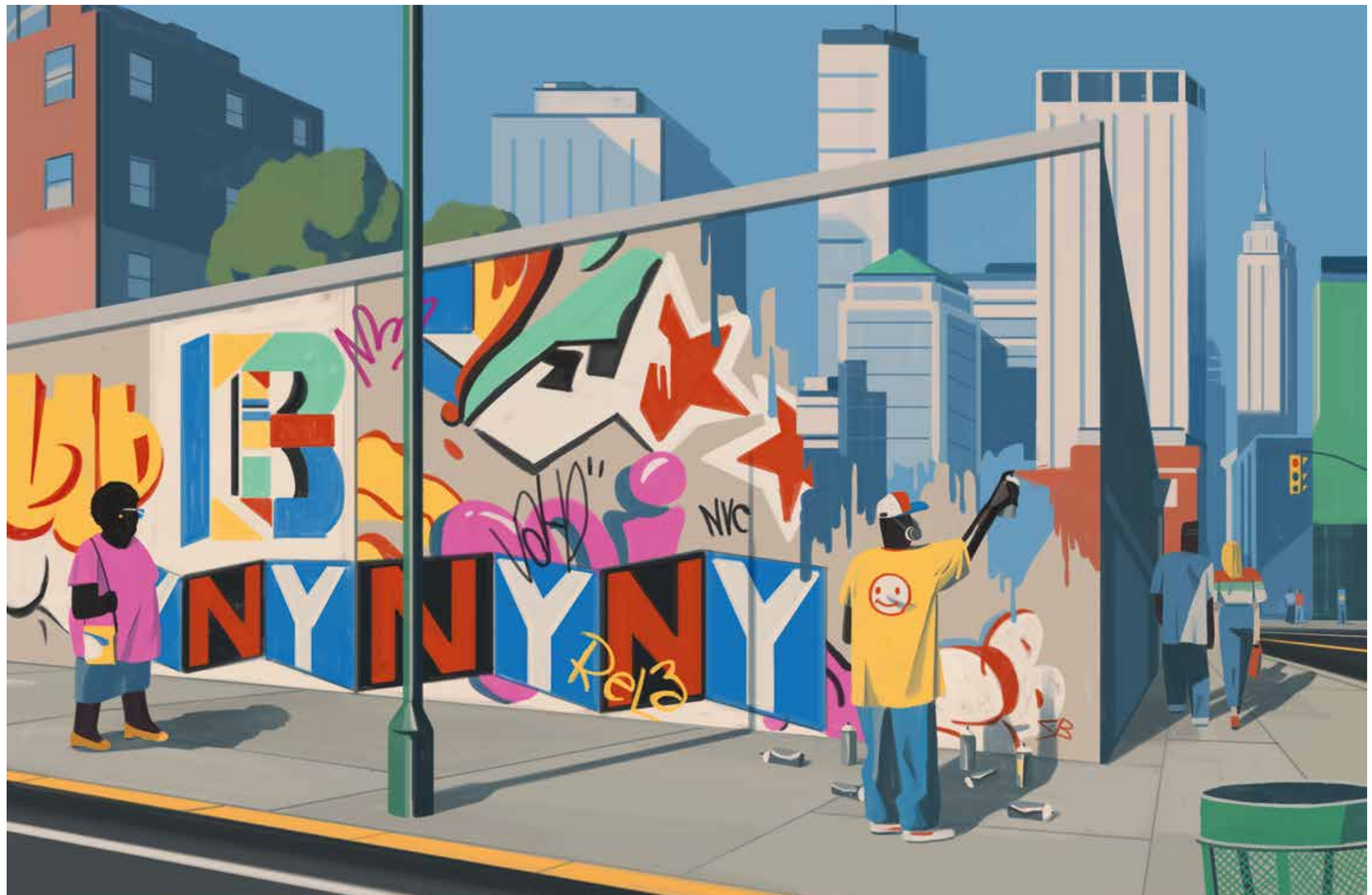
EMPIRE STATE OF STYLE

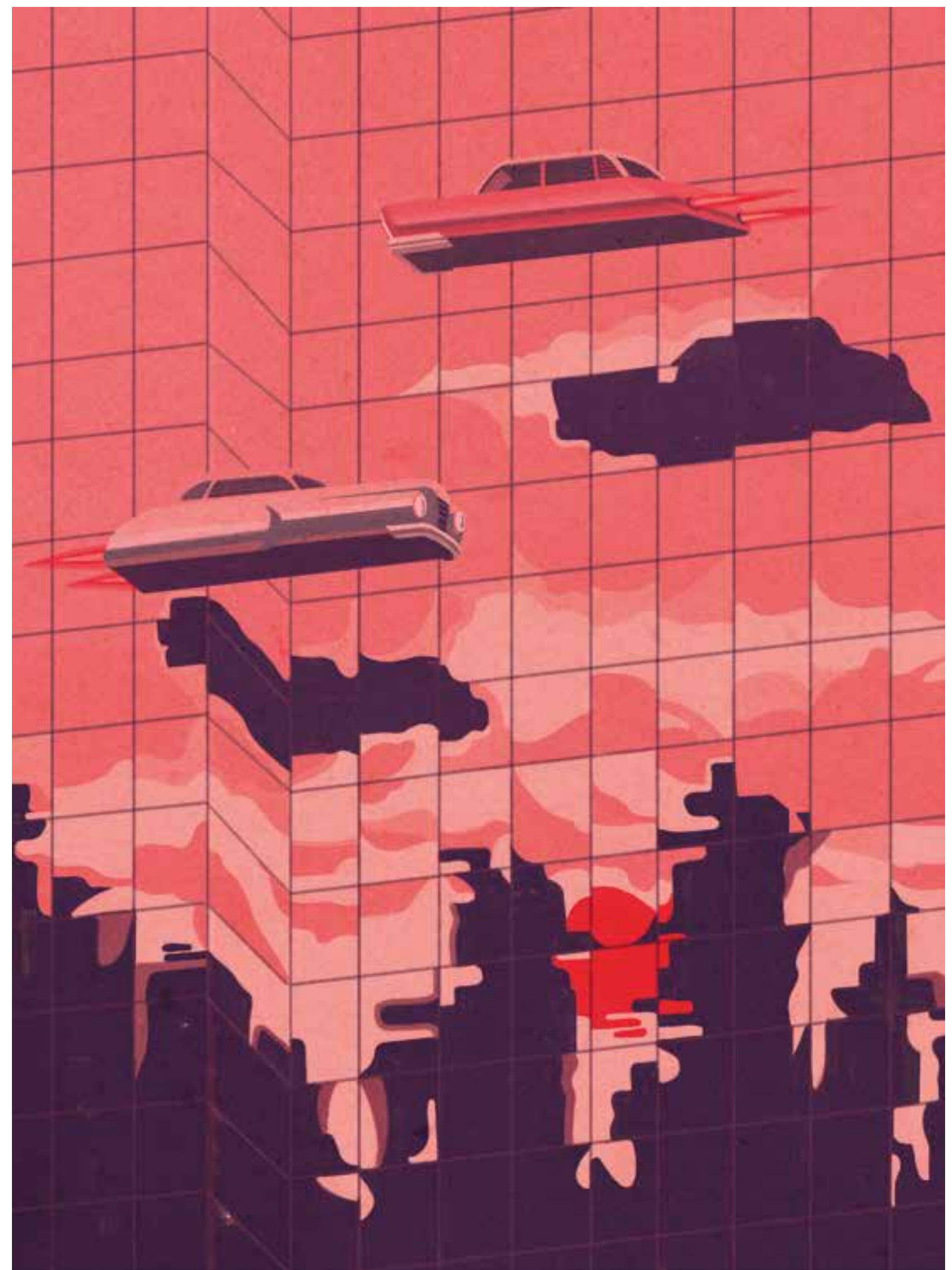
AMERICAN POSTCARDS

illustrations Emiliano Ponzi







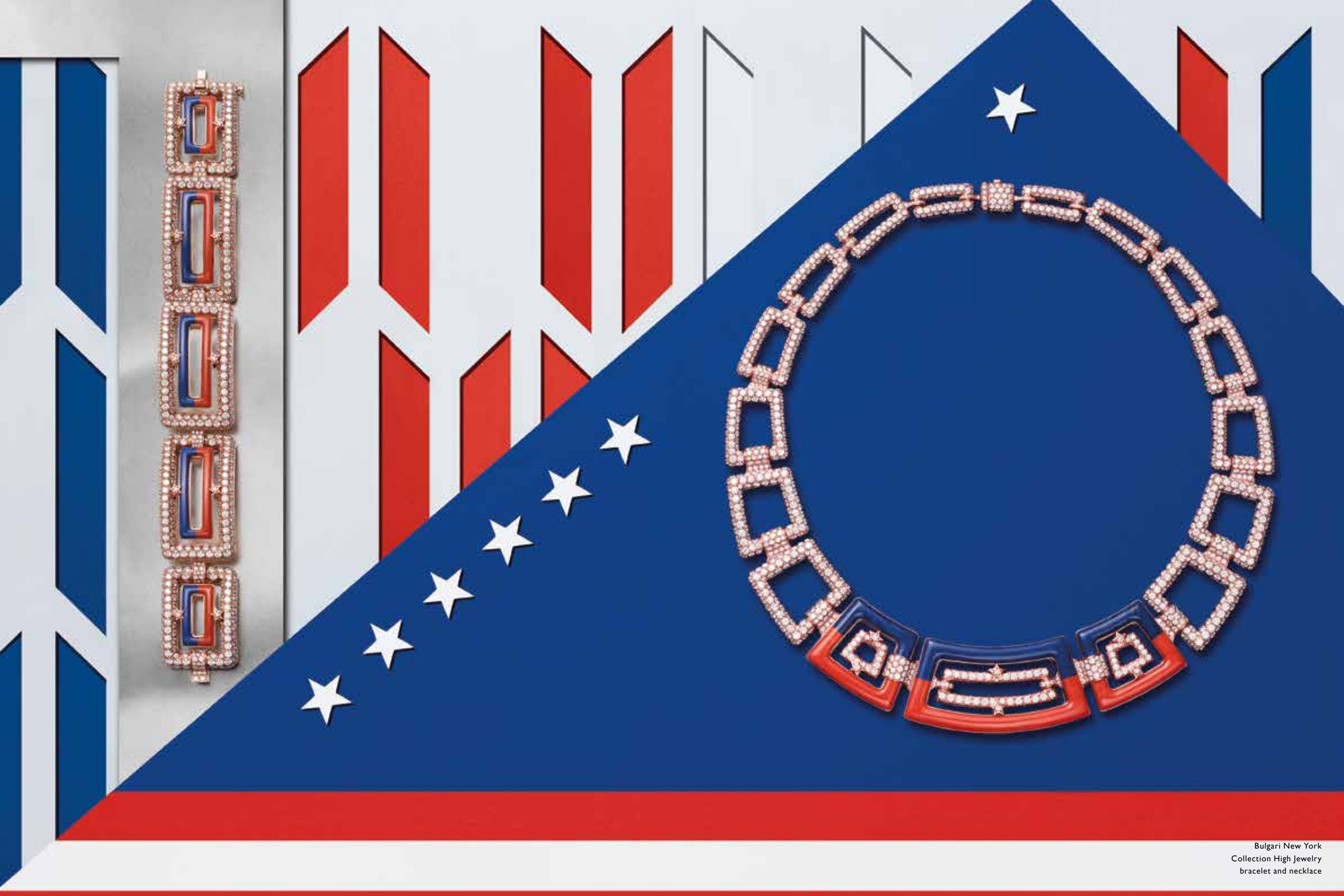


HEADIN' NEW YORK CITY

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 jewelry; inspired by the artistic energy of NYC in the seventies

CHAPTER 1
WE LOVE AMERICA
photography Lino Baldissin











CHAPTER 2
AMERICAN ENERGY







Bulgari New York Collection High
Jewelry necklace

CHAPTER 3
GLORY FROM THE STREETS







Bulgari New York Collection
bracelet

CHAPTER 4
FROM ROME TO NEW YORK





Bulgari New York Collection
earrings, bracelet and necklace

Bulgari New York Collection
necklace and bracelet

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



Se solo uno tra i balli mondani d’irripetibile portata volesse essere ricordato nel futuro, forse la Palma d’oro, 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 falò 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 e 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 *wasp* 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 honor 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 mélange 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

“A ball that was one of Capote’s masterpieces. A production on a par with his best stories”

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 amazing 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 favorite, Babe Paley: An Olympus of perfection undermined by the subversive new glamour of Mia Farrow and the swinging London sensuality of Penelope Tree.

•
在众多具有非凡影响力的世俗舞会中，如果未来只想铭记其中的一场，也许，其中鹤立鸡群的一场，关于它的无尽故事能够概括其它所有，那么，一定会是1966年11月28日在纽约Hotel Plaza的奢华舞厅举办的那场晚会。这就是Truman Capote为Katharine Graham举办的Black and White Ball（黑白舞会）。当时，这位作家兼令人敬畏的社会批评家正处在事业巅峰，享受着前所未有的成功。这次舞会并不是一个简单的社交场合，而是充满传奇色彩的名利场篝火晚会。当然，凭借精挑细选的五百名宾客，它已成为二十世纪最尊贵、最典雅、最值得铭记的庆祝活动，当然，所有人都身着黑白，而这群出乎意料的人则是以数学方式从一份严苛的名单上选出的，囊括了社会名流、当时仍在位或被废黜的皇族成员、大富贵、各个领域的关键人物、富家女、好莱坞明星和新兴人物。在那一时刻，那个令人惊诧的夜晚之前所出现的一切，与这次构思独特的社交活动相比，全都黯然失色。就像Leo Lerman写道的：“这次舞会是Capote的重要作品之一。可以与其最美丽的故事相媲美。”之前的整个夏天，Truman都在拟定宾客名单，试图谱写目标社会的人物乐章，写好之后的名字常常会被整片划掉。Plaza的那个夜晚，所有的面具都被摘掉，Capote也不再是以前的那个Capote。借助环境、社交和美学构思、精美而充满对比的设施，构成了极端造神运动的画卷，烘托出被Capote称为Swan（天鹅）的那些女人。魅力无法阻挡的杰出女性：Slim Keith、Gloria Vanderbilt、Marella Agnelli、拥有稀少特权贵族气息的Babe Paley。好似完美的奥林匹斯山众神聚会，其中还安插了新贵反叛人物Mia Farrow和充满摇摆伦敦风情的Penelope Tree。



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

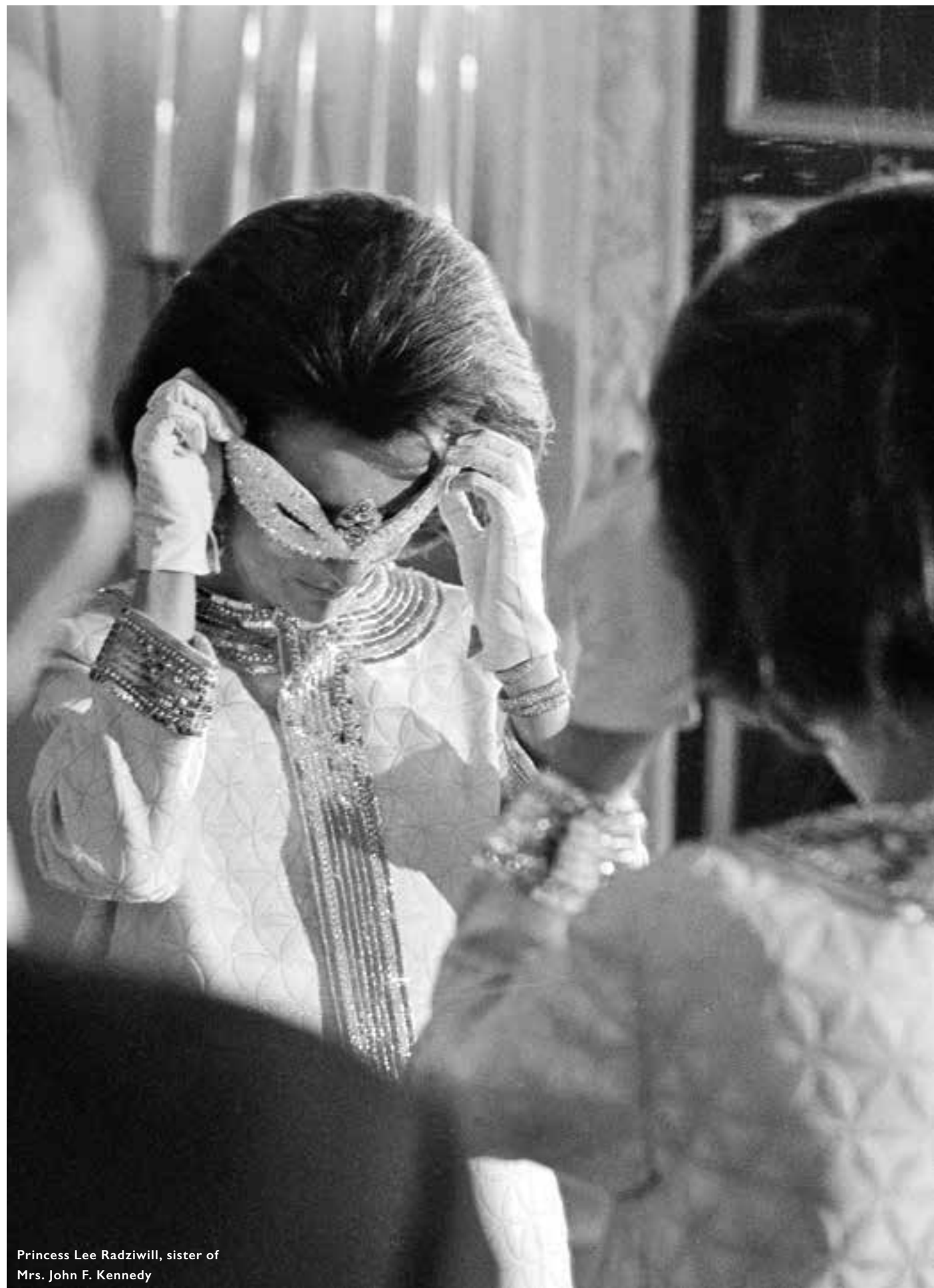
ONE NIGHT IN NEW YORK



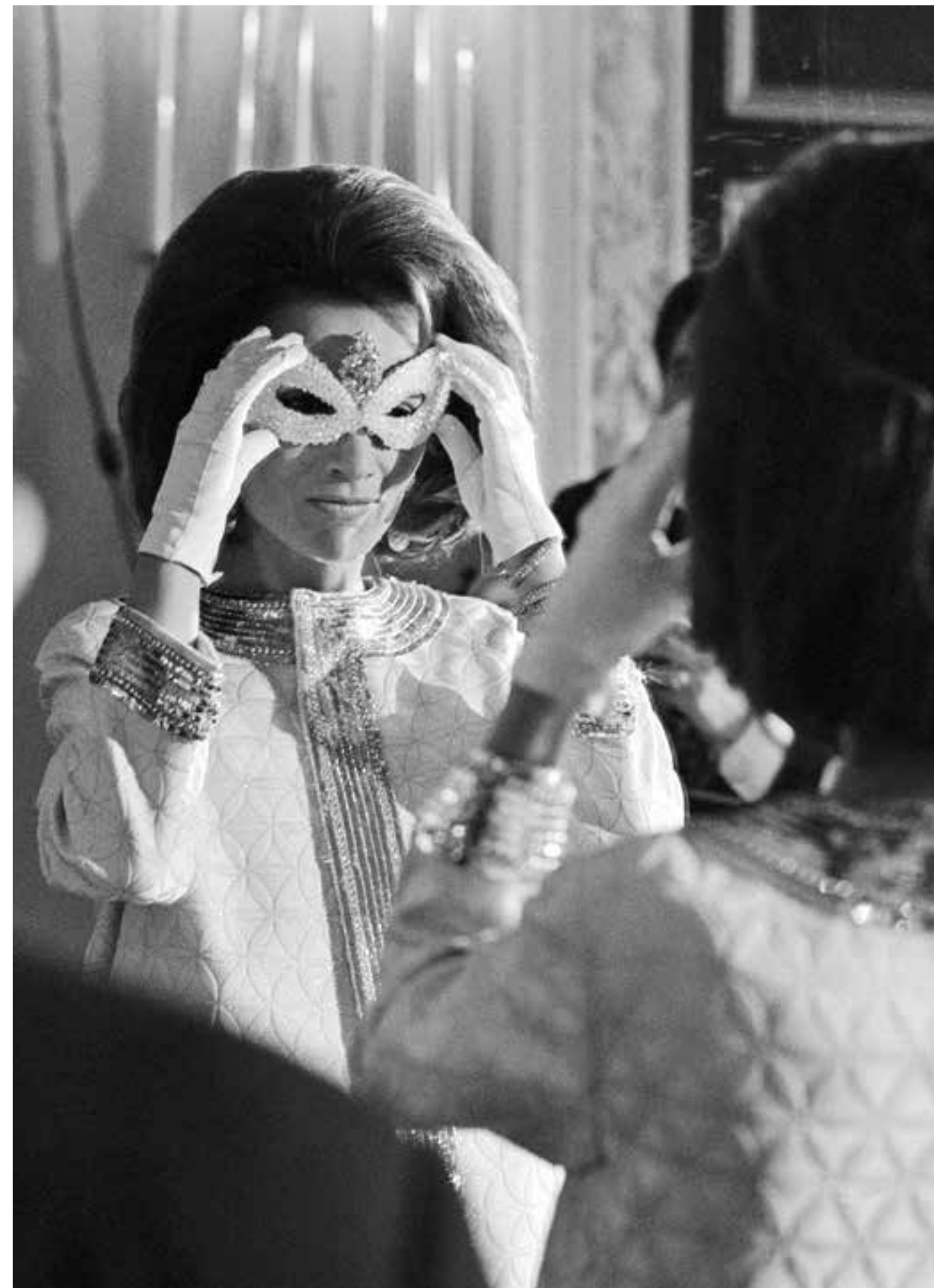
*The most exclusive, elegant
and memorable party of the 20th century*



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



A DIVA ON FIFTH AVENUE

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 Mabille



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



STARS ON BROADWAY

photography Gianuzzi & Marino



Serpenti band 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





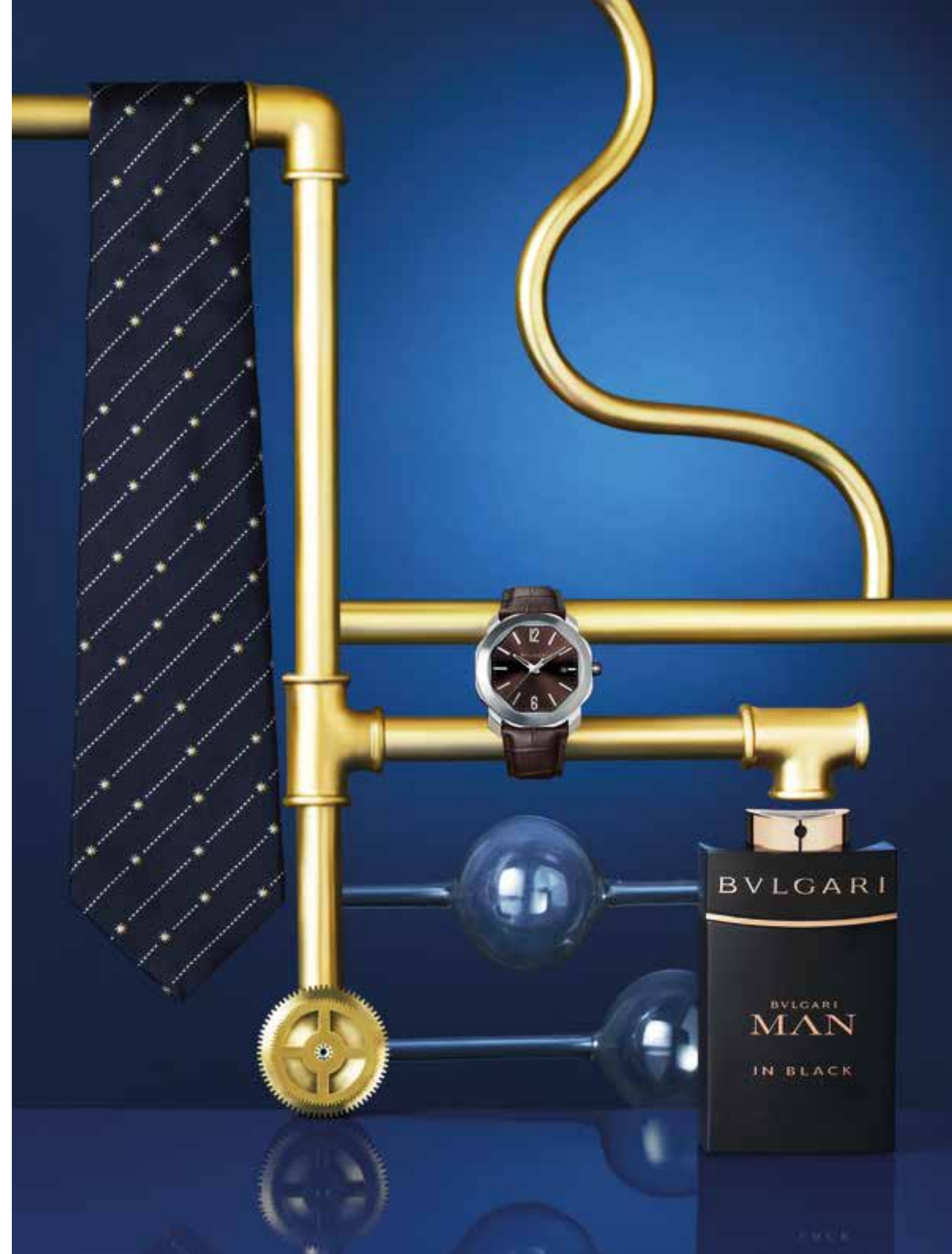
GOLDEA THE ROMAN NIGHT
Eau de Parfum; "Serpenti
Forever" wallets and mini bag;
Serpenti sunglasses

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



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 tutta l'Italia è luogo di festa, che sia un evento mondano o una domenica in campagna sull'erba, con la banda del paese, o due violini nella piazza di un borgo medioevale fermo nel tempo e nei 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 vertigine 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

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

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 catalyzes and transforms into beauty: Expectation and joy; amazement and curiosity; dresses and jewels, and the pleasure of being together: a waltz of fun and euphoria. Celebration is also in those little Italian ham-

lets, 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 color. 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 3rd 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.

派对是生命、快乐、喜悦。在某一时刻，无论白天或夜晚，能量催化，并转化为美。等待与喜悦、惊讶与好奇、服装和首饰，还有欢聚一起的快乐：这是一曲愉快和欢欣的华尔兹。派对也是意大利的乡镇、广场，一场充斥着绚烂鲜花和水果的大型婚礼，真正的赏心悦目：没有土地，没有舞台、电影拍摄现场，在意大利却能营造出派对的气氛。从罗马的荣耀，到威尼斯的神奇 – 全都是派对的场所，无论是一场社交活动，还是一个乡村草地上的星期日，镇上的乐队也前来助兴，亦或一个中世纪村镇的广场上两把小提琴悠扬的乐声，时间在这里停滞，色彩在这里凝固。一场派对可以成为一个故事，撰写成文献，所迸发的魅力能够超越时间并变为神话。二十世纪，更不用说几个世纪以前，见证了无数派对的盛况，尤其是其服饰。从欧洲宫廷新贵的隆重派对，到Paul Poiret和 Marchesa Casati那些异国情调和魔幻的浪潮，从Florio家族在巴勒莫奢华的娱乐，到爵士时代Etienne de Beaumont无以伦比的戏剧导演现场教学 – 但说到派对，威尼斯则令全世界所有的城市望尘莫及：Charlie de Beistegui于1951年9月3日在其寓所Palazzo Labia宫打造的令人眩晕的十八世纪盛大之夜，重塑了整个消失了的世界，以及Guy 和 Marie-Hélène de Rothschild 1971年在巴黎Hôtel Lambert举行的Bal Proust的情节。

HOW MANY PARTIES!

photography Alexander Beckoven



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



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



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





Festa High Jewelry necklaces;
dresses Yolán Cris



Festa High Jewelry necklace
and ring;
dress Maison Laura Mancini



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





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

Festa High Jewelry 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
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Post Production
Davide Cattelan;

Models
Laura Hanson
@ Elite Model;
Matilde Rastelli
@ Elite Model;
Emilia Josefin Arkensved
@ Img



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 una felicità onirica e tangibile, lì, sopra una stella”. Nell’anno dell’apertura del-

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

la 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 911 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 pavi-

mento originario del negozio 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 colors, 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 realizes dreams of beauty; through creativity and production. Italian architect and illustrator Federico Babina has brought to life the story of seven different

WISH UPON A STAR

illustrations Federico Babina



environments, in which the 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 store 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.

•
下一个圣诞节将掀开宝格丽与永恒之城之间纽带的新篇章。“沉浸在美妙畅想中，投入你的心愿，投入如梦如幻、真实可触的快乐，就在那里，在一颗星星上。”在瓦伦扎新工厂开张的这一年来，宝格丽通过Wish upon a star campaign（星星上的许愿计划）欢庆梦想和实现心愿的能力。一直以来，宝格丽的每个创意都结合了心

愿、色彩世界创意和手工生产能力，以点睛之笔带来完美无瑕的制作和不同寻常的组合。魔幻与理性元素的融合，构成本品牌的创意作品。宝格丽的每一个创意都是魔

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

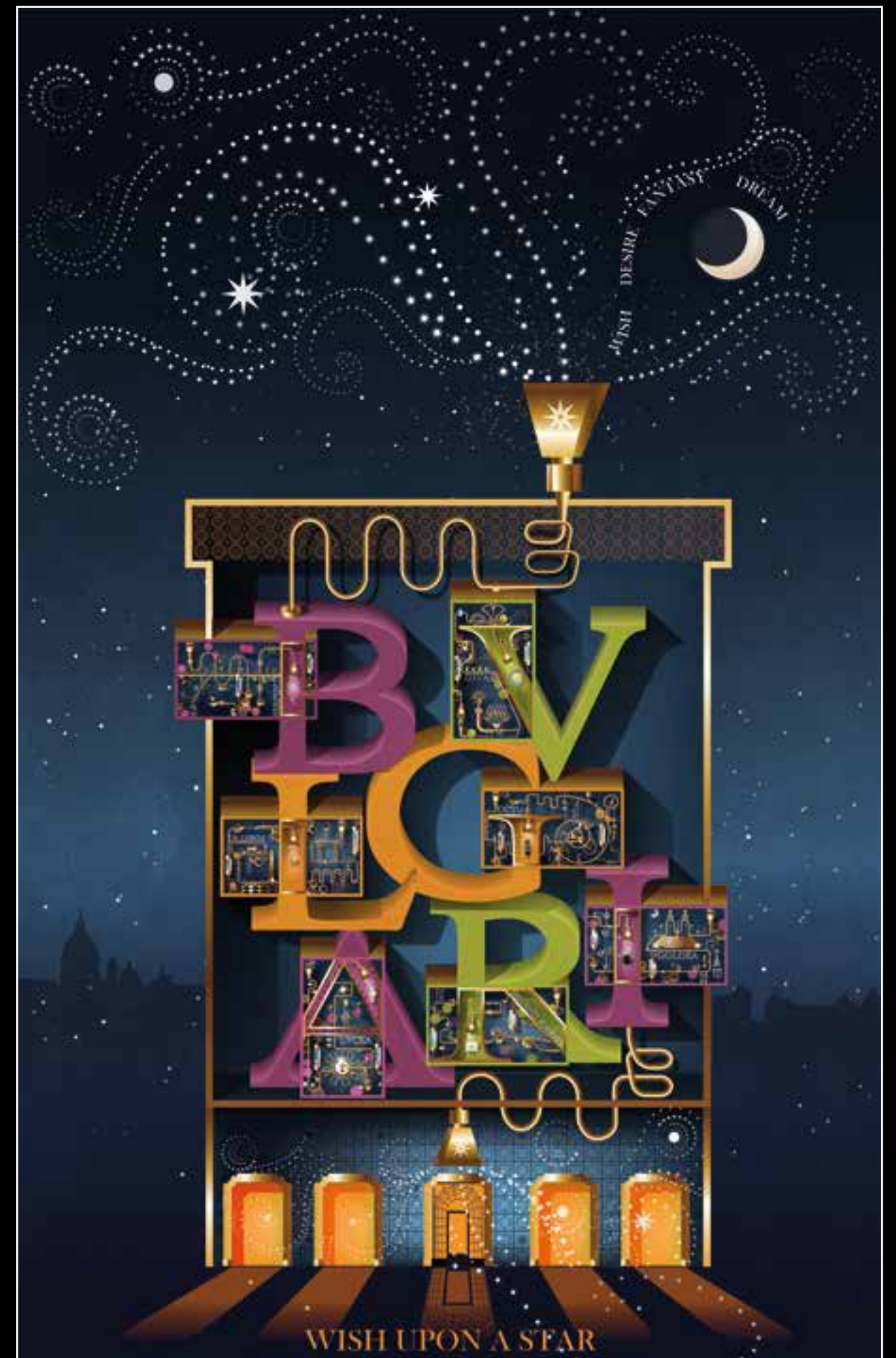
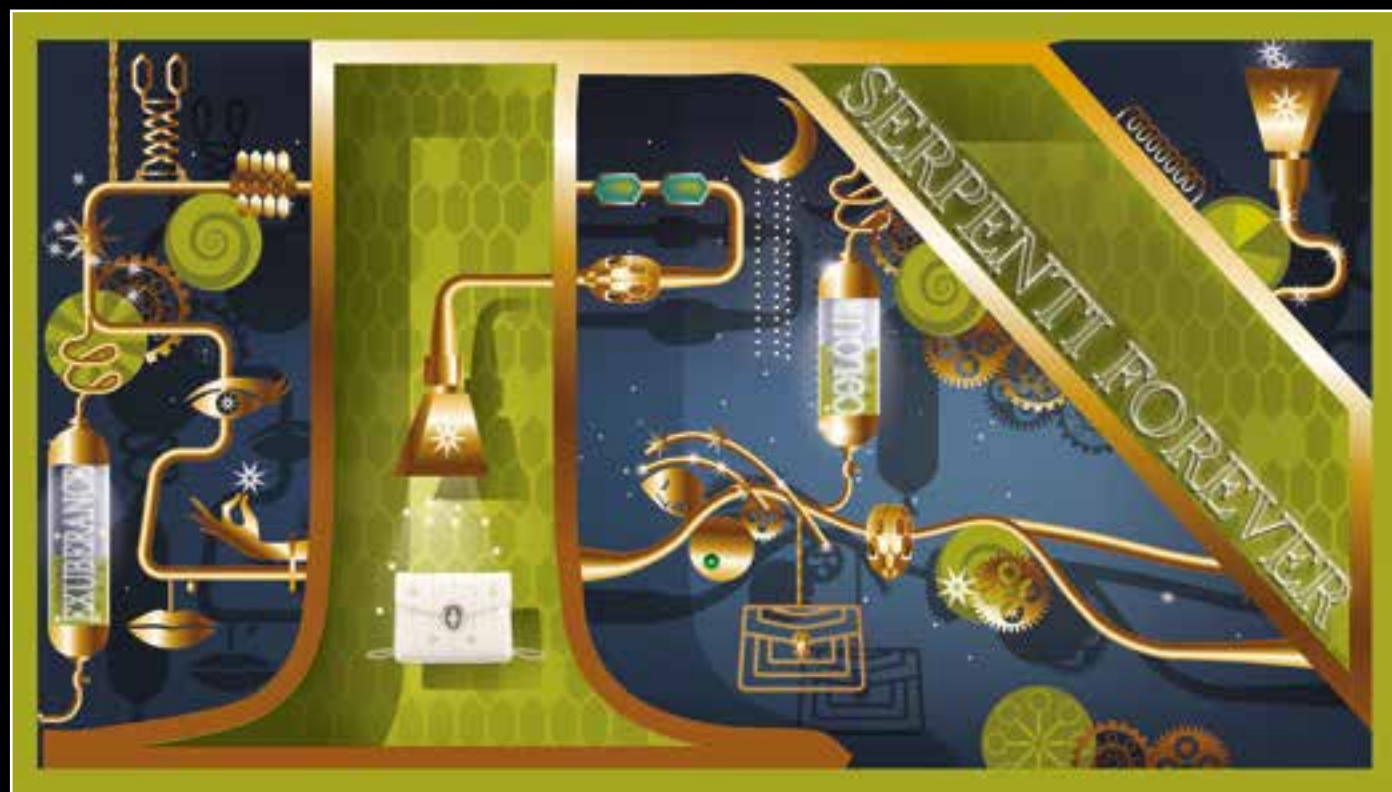
法：如果你向星星许愿，你的心愿将在梦里成真——但也能在宝格丽这里成真。宝格丽大楼里，一座充满想象力的wish factory（许愿工厂）将通过创意和手工实现美丽的梦。意大利建筑师兼插图师Federico Babina将7种不同氛围

变成现实，在其中加工宝格丽的7款创意作品，从标志性的Serpenti和DIVAS'DREAM到Octo手表和香水。Wish upon a star（星星上的许愿）涉及宝格丽全球911家店铺和网络渠道。八角星将在圣诞节活动中再次现身：它属于宝格丽的历史和象征。罗马Via dei Condotti大街专卖店最早的地面图案上便已出现八角星，代表着和谐、平衡、宇宙秩序和四个方位。这颗星星指向通往“世界首都”罗马的道路。因为，就像俗语所说：条条大路通罗马。星星将从这里走向全球所有专卖店，为各地带来一丝罗马的感觉。但是，只有在flagship store（旗舰店）里，宝格丽才会通过Larger-than-Life LED-light installations（活出华丽人生的LED灯光布景）环抱大楼，点亮美的世界：在全球最著名购物街上，由普利亚手工艺大师打造，以超大尺寸重现著名的Serpenti和DIVAS'DREAM项链。再次带来梦幻般的创意和手工制作。









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 negli 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 percorso 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 con-

temporaneo si mescolino, come tradizione e innovazione, in un approccio eclettico di architettura. Tutto riporta alle radici del-

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

la Maison, più di trenta materiali sono quelli tipicamente romani: marmi dal Pavonazzetto 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.

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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 meters, 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: Pavonazzetto 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 colors blended with all-Italian manufacturing excellence cohe-

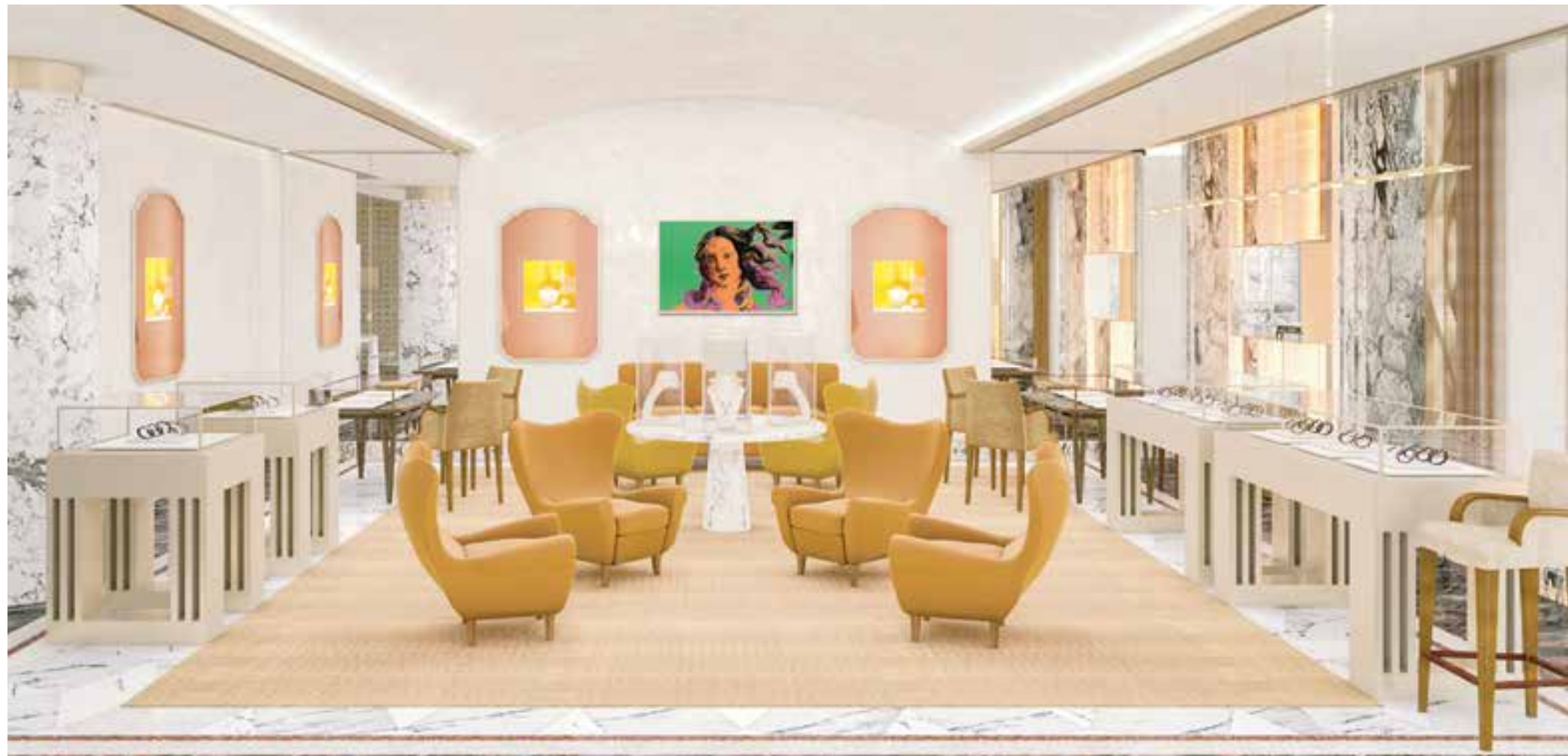
sively sums up one concept: the Fifth Avenue store is the home of Bulgari, designed with the same expertise and passion which the brand's artisans invest in their jewels.

•
经过四十余年之久，Bulgari店在曼哈顿又点亮了璀璨的光芒，将罗马的喜悦和热情带到了这座不夜城。新店位于第五大道和第57街之间的转角处，由Peter Marino设计，同时他还继续其在罗马via Condotti大街旗舰店所启动的工程，在这里呈现的则是完全纽约式的风格。1989年在这座“Big Apple”城最重要的战略要点之一，纽约市的标志性建筑Crown Building内开设的专卖店被重塑出当代奢华的气质。大门为浅色青铜配以曲面玻璃，采用了via Condotti大街旗舰店三十年代由Di Fausto设计的大门上的标志性元素，也包括了罗马旗舰店入口地面上的斑岩星星。面积达308平米的门面外墙独特的轮廓是Bulgari经典的几何图案菱形的交织，让人联想起三十年代手镯的设计。一千九百八十朵青铜花在意大利生产制作，配以同样数量的当代高科技LED灯，在环保的同时，营造出变幻无穷的场景效果。进入店内，就意味着开始独一无二的体验，开始了一段通往沐浴在阳光下的罗马旅程，仿佛是重新体验这一始于130年前的品牌的历史片段之旅。美国建筑师的诉求是将古典与现代融为一体，让传统与创新在建筑中兼收并蓄。一切都体现出品牌店的根基，三十余种材料均为典型的罗马风格：从Pavonazzetto到Breccia di Serravezza的大理石，到用Lasa大理石和玻璃片制作的马赛克，各式各样的小大理石、意大利胡桃木、青铜和黄铜、丝绸和天鹅绒。材料、形状和色彩的大胆搭配，结合意大利制造的卓绝，融会贯通为一个概念：第五大道店是用与雕琢一件珠宝同样的技艺和热情打造出来的Bulgari的家。



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

NEW OPENING IN 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



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 Night 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 di 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 Colors*. Luce e colore compongono il ritmo di questo *Short Movie* che Nick Knight firma 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 *Serpenti* di Bulgari la collana più iconica della Maison. Il taxi si ferma all'angolo tra Fifth Avenue e la Cinquantasettesima: la facciata anni Trenta riporta l'immaginazione dello spettatore alla bouti-

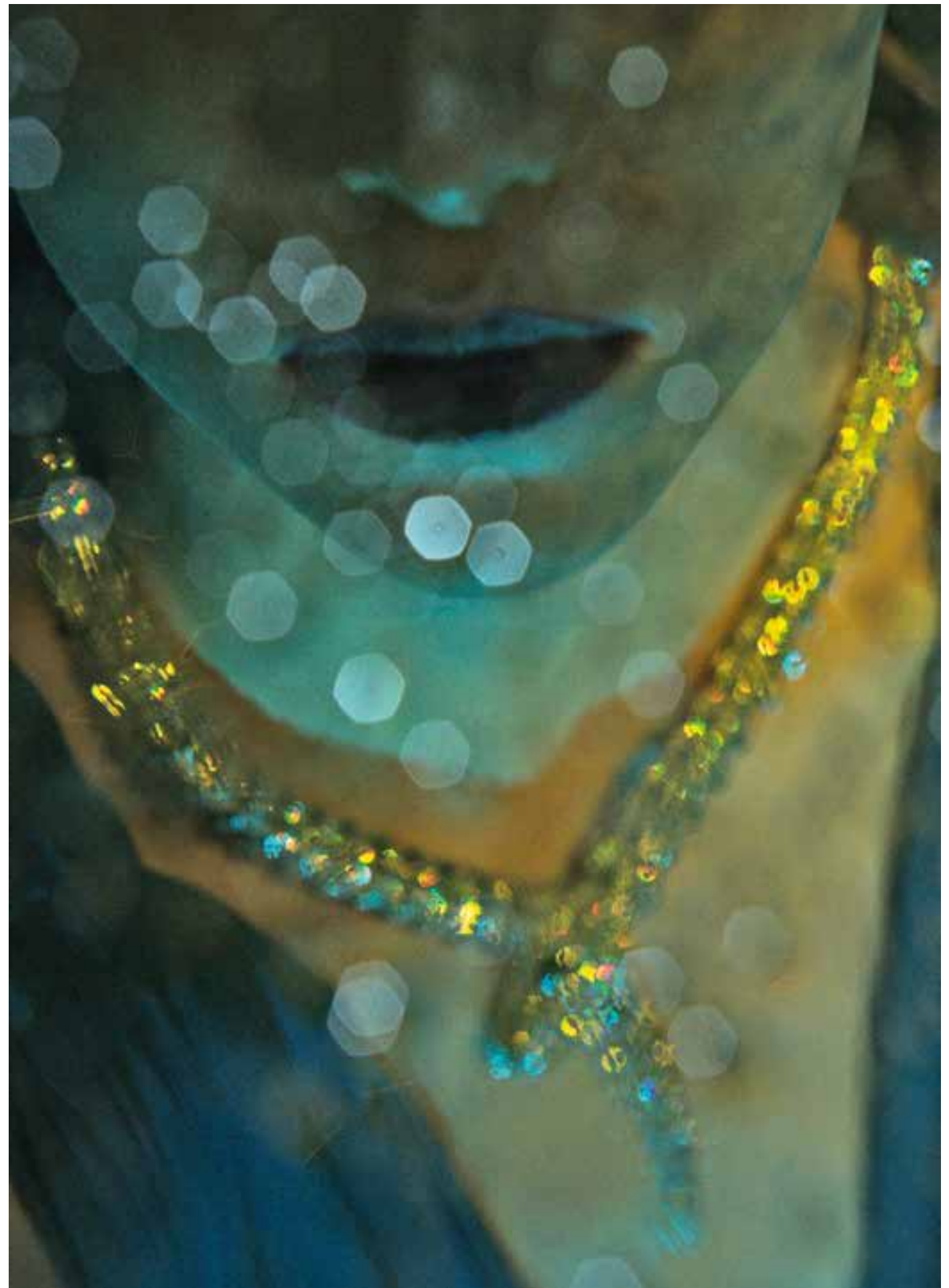
que di via Condotti 10 a Roma, dove tutto ha avuto inizio e dove tutto continua, seguendo la sinuosità di una spirale di serpente.

•
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 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 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,

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

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 colored gems, which have earned it the role of Master of Colors. Light and color 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 ➔



A SHORT MOVIE BY NICK KNIGHT

GLORY ON THE FIFTH

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 colors 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 Serpenti – 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.

•

Nick Knight首先是一位艺术家。在他的职业生涯中，他能将时尚摄影转化为杰作，为绘画和视觉艺术赋予了新的定义。无论是在业界还是对于公众，他都是一个标杆，创造着新的美学，新的前卫。Nick Knight于1958年出生在伯恩茅斯，如今是伦敦艺术大学的教授。他毕业于普尔艺术与设计学院，在1982年出版了他的第一本摄影集《Skinheads》。《i-D》杂志编辑Terry Jones委托他为杂志的周年庆创作一百幅肖像照 – 并因此在随后收到了为日本设计师山本耀司拍摄产品目录的邀请。从早在1982年起，就开始与最具远见的设计师合作，从Alexander McQueen到 Calvin Klein，为他们拍摄了无数的照片

和广告宣传作品，并涉足流行音乐领域：在2001年，为Björk执导了他自己的首部音乐录影带，在2011年，为Lady Gaga拍摄了《Born This Way》。他还是SHOW-studio.com的创始人和总监，这

Light and color make up the rhythm of this Short Movie

是一个数字画廊，推介当前最具创新性的视觉艺术家，为他们在网络上带来了巨大的媒体反馈。如今，Nick Knight首次与宝格丽合作 – 这位艺术家展现其“色彩

大师”的风采，通过强调宝石的色彩为这一著名的珠宝品牌作出了最佳诠释。在Nick Knight为宝格丽打造的这部短片中，光线和色彩谱写出了节奏。借宝格丽在纽约第五大道的新店开业之机，这一罗马品牌在美国卷土重来。一辆出租车行进在曼哈顿的大街上，车内一位女子将头靠在情人的身上。出租车在街道上行驶，穿行在纽约明亮的招牌和色彩之间 – 千变万化的灯光和招牌的光影透过出租车的车窗玻璃，发射到她的脸上，与宝格丽品牌最具标志性的Serpenti项链上的钻石光芒交相辉映。出租车停靠在第五大道和第五十七街之间的转角处：三十年代风格的门面让观众联想到罗马via Condotti 10大街的精品店，一切都是从那里开始，在那里继续，沿着Serpenti盘旋的曲线。



GOLDEA THE ROMAN NIGHT



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



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



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

ROME



Bella Hadid and Jean-Christophe Babin
International Distributors Meeting

VENICE



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



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



Alicia Vikander
Festa Collection Brand Event



Lily Aldridge and Jasmine Sanders
Festa High Jewelry 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 Jewelry 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



Naomi Campbell
The 70th Cannes Film Festival



Bella Hadid
The 70th Cannes Film Festival



Jasmine Tookes
The amfAR Gala Cannes 2017



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



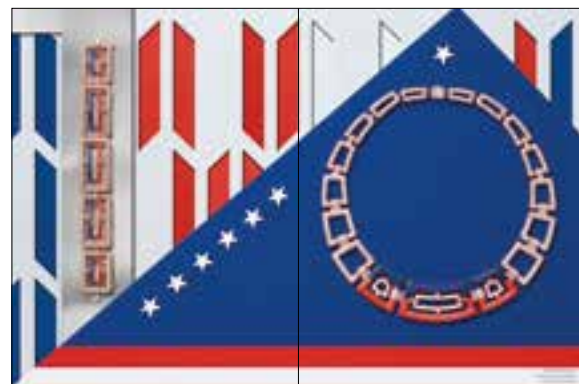
Guillaume Houzé, Nicolas Houzé, Marie-Noel Barrere, Philippe Houzé, Jean-Christophe Babin, Alicia Vikander and Jon Kortajarena
Bulgari Event at Les Galerie Lafayette rooftop – Paris Fashion Week

- 32 **Bulgari New York Collection**
High Jewelry 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).



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

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



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



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



- 40 **Bulgari New York Collection**
High Jewelry necklace in rose gold with coral and pavé diamonds (11.99 ct).

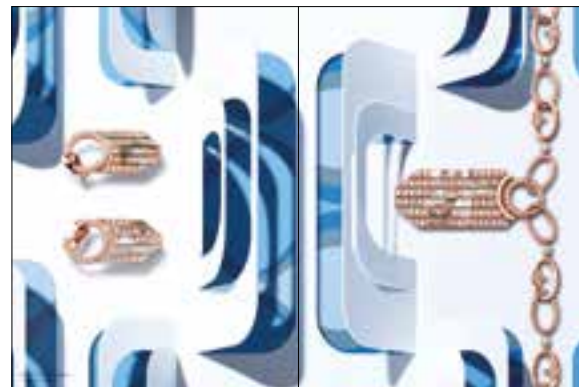


- 42 **Bulgari New York Collection**
bracelet in 18-kt rose gold with grey mother-of-pearl, white mother-of-pearl, and pavé diamonds.



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

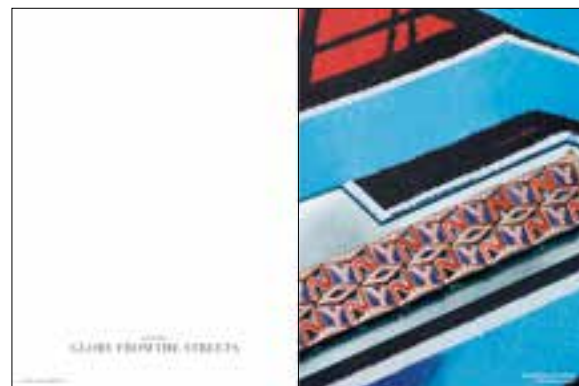
Bulgari New York Collection
High Jewelry necklace in rose
gold with grey mother-of-
pearl, white mother-of-pearl,
12 diamonds and pavé diamonds
(7.64 ct total).



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



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



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



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



- 54 **Bulgari New York Collection**
High Jewelry 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).



- 56 **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.



- 58 **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.



- 68 **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.



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

DIVAS' DREAM High Jewelry 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).



- 72 *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.



- 74 *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.



76 *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.



78 **Serpenti** band ring in 18-kt rose gold with demi pavé diamonds, width 6 mm.

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

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

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

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

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

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

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

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

Serpenti band 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.



80 **LVCEA** watch. Mechanical movement with automatic winding. Case in 18-kt rose gold, 33 mm, set with diamonds. Crown in 18-kt rose gold set with a pink stone and diamond. Mosaic dial in 18-kt rose gold. Galuchat strap. Ardillon buckle in 18-kt rose gold.

LVCEA watch. Mechanical movement with automatic winding. Case in 18-kt white gold, 33 mm, set with diamonds. Crown in 18-kt white gold set with a pink stone and diamond. Mosaic dial in 18-kt white gold. Galuchat strap. Ardillon buckle in 18-kt white gold.

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



82 *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.



84 **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.



86 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.



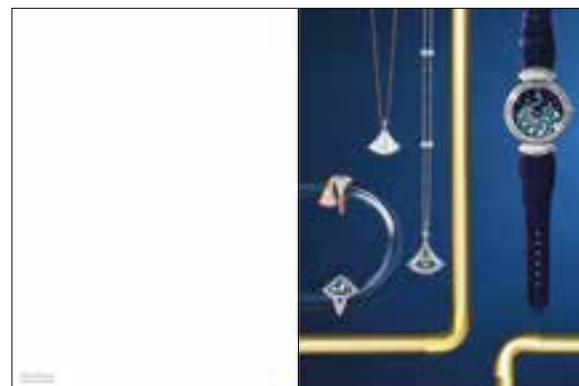
88 DIVAS’ DREAM ring in 18-kt rose gold with mother-of-pearl and pavé diamonds.

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. Case in 18-kt white gold, 37 mm, set with brilliant-cut diamonds on the bezel and a crown in 18-kt white gold set with a sapphire. Aventurine dial with hand-painted peacock, set with diamonds. Dark blue alligator strap with 18-kt white gold folding clasp.



90 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, anglage and perlage finishing. Power reserve of 60 hours. Extra-thin titanium case, 40 mm (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 meters.

Black “Winter Stars” shelly in fine twill silk.

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

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

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.



92 Festa High Jewelry necklace in platinum with 1 emerald Colombia cabochon (59.11 ct), 1 pear shape certified diamond (1.57 ct GVS2), 345 buff-top cut emeralds (15.29 ct) and diamonds (40.68 ct).

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



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

Festa High Jewelry 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 Jewelry earrings in rose gold with 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 Jewelry 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).



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

Festa High Jewelry 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).



98 Festa High Jewelry 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 Jewelry 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 Jewelry 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).



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



102 Festa High Jewelry 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 Jewelry 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).



104 *left page:*
Festa High Jewelry 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 Jewelry 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 Jewelry 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).



106 **Serpenti** High Jewelry necklace
in rose gold and pavé diamonds
(40.32 ct).

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

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



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



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DIVAS' DREAM

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GOLDEA
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