

NEWSLETTER⁰⁸

**GENERACIJSKE
PRIČE I OSTALE BAJKE**

**UMETNOST
NOŠENJA ODELA**

**ČAROBNJACI
PROMENE:
Prag, Fića,
rolšue i starke**

**DUŠKA JOVANIĆ:
BOUVI VRATI SE,
SVE TI JE OPROŠTENNO!**

**ALEKSANDAR SIMIĆ:
VOLEO BIH DA OVAJ
ŽIVOT NIJE SVE!**

**LUNA LU:
NI ROD, NI BROJ,
VEĆ POIGRAVANJE**

NA DELU JE

REMONT

MUŠKARCA

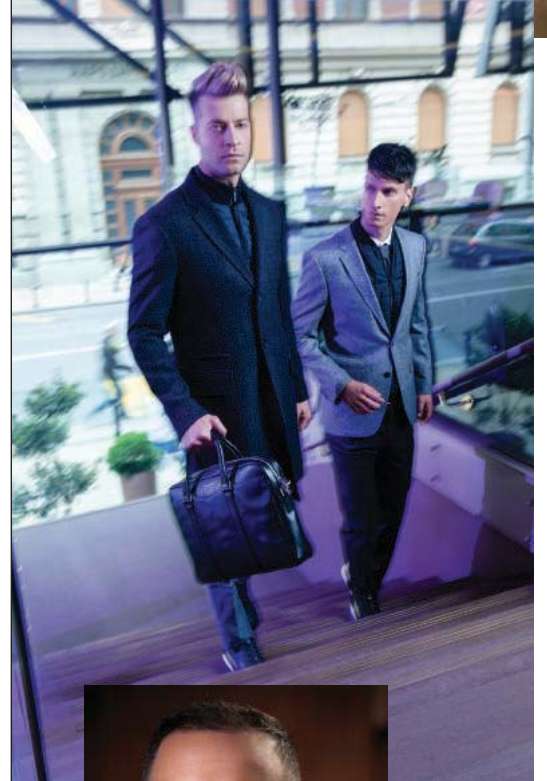
A photograph of a brick wall with pipes and a dark vertical element on the right side. The wall is made of light-colored bricks with some mortar visible. There are several horizontal pipes running across the top of the wall. A small, dark, rectangular object is mounted on the wall to the right of the center. The right edge of the image is dominated by a dark, vertical, textured surface, possibly a door or a wall panel.

BOSS

HUGO BOSS



NO 08



DIREKTOR
Njegoslav Trifković

**IZVRŠNI UREDNIK
MODA**
Ashok Murty
ashok.murty@movem.co.rs

ART DIREKTOR
Slavimir Stojanović
info@slavimir.com

MARKETING
Nina Reljić
nina.reljic@movem.co.rs
Nina Tarabar
nina.tarabar@movem.co.rs

SUPERVIZOR IZDANJA
Svetlana Preradović

**LEKTURA
I KOREKTURA**
Iva Milovanović

ŠTAMPA
Rotografika

PREVOD
Ana Tešić

KONTAKT
+381 11 3111 437
office@movem.co.rs



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BOSS
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UVODNA REČ

Po definiciji, transformacija predstavlja delimičnu ili potpunu promenu u pojavi ili formi nekoga ili nečega. Savremeni način života, suštinski, trodimenzionalna je manifestacija ove definicije. Naša realnost sve više liči na projekciju nekog trans-for-mesa (u prevodu: trans koji

vodi ka neredu), a sve manje na nešto proisteklo iz čoveka. Živimo u vremenu ubrzane evolucije i u svakom trenutku, sve brže, sve oko nas se menja, istovremeno grčevito pokušavajući da zadrži svoj entitet i autentičnost. Naizgled samom sebi kontradiktoran, fenomen transformacije

danas je jedini mogući način preživljavanja. Otuda je i moda, kao sfera našeg života u kojoj je transformacija očigledna kao u malo kojoj drugoj, samo paradigma onoga što živimo. Ili tačnije, paraigra u kojoj su svi na dobitku.



EDITOR'S LETTER

By definition, transformation represents a partial or total change in appearance or form of someone or something. The modern way of life is, essentially, a three-dimensional manifestation of this definition. Our reality resembles more a projection of some trans-for-

mess (namely trans leading to a mess), and less something derived from man. We live in a time of rapid evolution and at any moment, faster and faster, everything around us is changing, at the same time frantically trying to hold on to its entity and authenticity. Seemingly

contradicting himself, the phenomenon of transformation today is the only way to survive. Therefore fashion is also, as a walk of life in which transformation is visible more than in any other, a paradigm of what we are living. Or, to be more precise, a para-game where everybody is winning.

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T R E N D R E P O R T

KLASIČNA BRAON KOŽNA JAKNA

Ove sezone izbegavajte crnu boju u kožnim odevnim komadima, naročito ako želite da ostavite onaj cool i wow efekat... mislite na Kolinta Istvuda, mislite na one opasne momke koji imaju velika srca ali koji su svakog momenta svesni utiska koji ostavljaju trudeći se da to izgleda kao da ih za to baš i nije briga... dakle, obavezan komad za nonšalantne mladiće (godinama i dušom). Možete je nositi ili samu za sebe ili tretirati na isti način na koji bi tretirali lagani sportski blejzer i nositi je ispod kaputa.

CLASSIC BROWN LEATHER JACKET

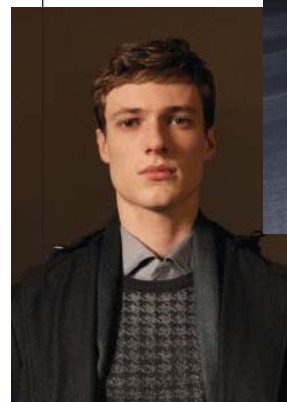
This season avoid the color black when wearing leather, especially if you want to give out that impression of being cool and wow... Think of Clint Eastwood, this of those bad boys with big hearts, but who are at the same time aware of the impact they are making by trying to make it look as if they didn't really care... so, a statement piece for the cool guys (in age and soul). You may wear it either alone or treat it in the same way you would a lightweight sports blazer and wear it under a coat...

BORDO PLAID

Ova jesen je svakako obojena i bojom dobroodstojalog burgundca, što je nekako logično za boju koja se asocijativno vezuje za nju, onako, na prvu. Međutim, ove sezone, ona se diskretno povlači u drugi plan postajući akcenat u zanimljivim interpretacijama klasičnih engleskih plaid-ova u tvid obradi.

BORDEAUX PLAID

This fall certainly has the color of a well-aged Burgundy, which seems somehow logical for a color that is associatively linked to that time of year, somehow, as in the first. However, it's discreetly taking a back seat this season by becoming the accent color in the interesting interpretations of the classical English plaids in tweed woven.

**CRNO + BELO = KARO**

Nemojte se šaliti da ovu jesen dočekate bez bar jednog odevnog predmeta u karo dezeniu, makar to bio šal. Ali, ako ste od onih koji su hrabriji, ili ste jednostavno rešili da iskoračite u dezen koji i pored toga što je klasičan nikada nije izgubio na provokativnosti zapamtite da ga kombinujete sa žutom, bordom ili zelenom. Tako ćete sebe odmah pozicionirati u 2017.

BLACK + WHITE = ARGYLE

Don't be tempted to welcome this fall without at least one garment in the argyle pattern, even if it were a scarf... but, if you are of a bolder kind, or if you've simply decided to step into a pattern that, even though classical, has never lost its note of excitement, remember to combine it with yellow, Bordeaux or green. That is how you'll position yourself immediately in 2017...



#DontCrackUnderPressure



TAG Heuer

SWISS AVANT-GARDE SINCE 1860



AQUARACER CALIBRE 5

Cristiano Ronaldo is born to break all the records. His motivation is to win at every occasion to challenge the human statistics. Like TAG Heuer, Ronaldo surpasses the limits of his field and never cracks under pressure.

TREND REPORT

**PLAVO ODELO**

Jesen – zima 2016. ne bi smele da prođu bez odela (dvodelnog ili trodelnog) plave boje koja se nalazi u gami od ljubičaste do kraljevsko plave...

BLUE SUIT

The Fall – Winter 2016 should not go by without a suit (two-piece or three-piece) in the blue color ranging from purple to royal blue...

**MAHOVINA**

Boja mahovine je logičan kontrapunkt tonovima rđe, prigušeno narandžaste, okera ili tamno crvene. Zato je sveprisutna kao diskretni akcent u detaljima, ali i u jakim komadima kao što su npr. perjane jakne koje tako dobijaju jedan opori muški obol snažno asociirajući na vojne uniforme ili sve ono što se vezuje za duge boravke u prirodi...

MOSS

The color of moss seems like a logical counterpoint to the tones of rust, muted orange, ochre or deep red. That is why it can be seen everywhere as a discreet accent in details but also in bold pieces such as padded jackets where this color gives them a pungent masculine feel by alluding strongly to military uniforms or all the things related to extended stays in nature...

**PARKA, TANKA**

Postoje oni delovi garderobe kao što je parka koje svake sezone dobijaju novu interpretaciju, hmmm... da ne bi bile dosadne!? Da, ovaj, skromni odevni predmet, koji iznad svega ima utilitarnu ulogu u garderobi, premošćujući prostor između klasičnog kišnog mantila i kratke bomber jakne, ove sezone biva dignut na pijedestal onog komada bez koga, jednostavno, niste kompletni...

PARKA, THIN

There are those garments such as parka that are given a new interpretation each season, hmm... so they wouldn't be boring!? Yes, this modest piece, which, above all, has a functional role in our wardrobe, by bridging the space between a classic raincoat and a short bomber jacket, this season is being put on a pedestal of that one garment without which you simply do not feel complete...

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GENERACIJSKE PRIČE I OSTALE BAJKE

Iz decenije u deceniju transformisao se savremeni svet, a sa njim i način života, želje, ciljevi, moralna načela, stil oblačenja, ali danas, više nego ikada ranije, teško da ćete na prvi pogled prepoznati kojoj generaciji neko pripada

Pedesetogodišnjakinja u helankama, sa nizom minđuša na ušnoj resici i tzv. „undercut“ frizurom? Pre 30 godina to bi bila slika ekscentrične osobe, često marginalizovane od strane društva. Danas? To nije baš uobičajena slika, ali sasvim sigurno ni „čudo neviđeno“, jer takvu damu možete videti kako izlazi iz džipa najnovije generacije, dok u jednoj od IT tašni za koje se otima ceo svet nosi iPad poslednje generacije i dokumente neophodne za sastanak upravnog odbora svetski moćne kompanije, čiji je, u najmanju ruku, potpredsednik „Panta rei“ ili „Sve teče, sve se menja“ – opštepoznata izreka koja se pripisuje grčkom filozofu Heraklitu – u skladu sa savremenim načinom izražavanja trebalo bi da glasi: „Sve se transformiše“. Sumnjamo da bi to čuvenom nosiocu nadimka Mračni moglo zasmetati. Verovatno je na transformaciju i mislio izgovarajući ove reči, jer su suštinu njegove filozofske misli, iz koje je ova izreka i potekla, činile teze o neprestanom kretanju stvarnosti sa jedne, i stabilnosti iluzija sa druge strane, što potpuno korespondira sa savremenim pojmom transformacije. Ali, kakve to sada ima veze sa našom „bossy – new wave“ pankerkom sa početka priče? Mnogo. Jer, takva kakva jeste, „združena“ sa mnogim drugim slikama iz savremenog sveta, ona pokazuje da se jedna od transformacija o kojima pričaju svi - generacijska - u 21. veku „malo zburnila“. Termin „generacija“ upotrebljava se kao zajednički imenitelj za osobe određenog godišta, a pre svega kao socijalna kategorija – označava skupine ljudi čije je stavove (Heraklit - iluzije) odredilo društveno i

političko okruženje u kojem su odrastali (Heraklit - kretanje stvarnosti). Podela na generacije, napravljena prema raznim kriterijumima, od kolektivnog iskustva, preko izbora profesije do načina oblačenja, donela nam je nazive poput „Maturist“, „Baby Boom“, „X“, „Y“, „Z“, „0“..., koji nam pomažu da razumemo kako se tokom decenija menjao i menja život, i čovek u njemu.

Ali, iako je oduvek podrazumevano da nijedna generacija nije oslobođena uticaja prethodne (roditelji), ili one koja živi s njima (deca), danas više nego ikada na delu imamo transformacije unutar generacija, koje doprinose da se tu više ne zna ko je ko, to jest kojoj generaciji pripada. I da se odmah na početku razumemo – u tome nema ničeg lošeg.

Najjasniju podelu među generacijama, kažu istraživači, uvek je pravio preovladavajući način komunikacije, to jest tehnologije komunikacije. Ako je za generaciju „Maturista“ (rođeni pre 1945. godine) osnovno sredstvo komunikacije bilo pismo, za „Baby Boomerse“ (1945–1960) telefon, za generaciju „X“ (1961–1980) SMS i e-mail, a za generaciju „Y“ (1981–1995) socijalne mreže, šta je to što u načinu komunikacije od generacija „X“ i „Y“ odvaja one rođene posle 1995. godine, to jest generaciju „Z“? Poruka, to jest SMS, i dalje je tu, e-mail takođe, kao i socijalne mreže, pridodaju se samo skajp i video-poziv. Zaključak? Kompjuter i mobilni telefon glavno su sredstvo komunikacije svih generacija posle „Baby Boomersa“. Otuda aktuelni roditelji, ali ni bake i deke, nemaju pravo da se iščuđavaju nad tzv. depersonalizovanom komunikacijom

današnje omladine. Štaviše, kako stvari stoje, generacija „0“ (rođeni posle 2010) mogla bi čak mnogo više da vodi razgovore „lice u lice“ nego njihovi preci jer se na ekranu telefona, za razliku od vremena pisma i SMS-a, sada sagovornici mogu i videti!

Ova uporedna analiza načina komunikacije kroz generacije ne samo što daje alibi novim generacijama već jasno dokazuje našu tezu da su razlike među generacijama danas mnogo manje nego što su nekada bile. Na primer, većina pripadnika generacije „X“ morala je svojim „posleratnim“ roditeljima da objašnjava kako pismo koje su napisali na kompjuteru „ignoriše“ poštaru i stiže direktno do adresanta na drugom kraju planete brzinom koja se približila brzini svetlosti. Istovremeno, pripadnici generacije „X“ bili su ti koji su svojoj deci na kompjuter instalirali prve igrice. I tu ne mislimo samo na prvu planetarno popularnu igricu tipa „Pac-Mana“, koja se pojavila 1980, već i na „tetris“ iz 1984, pa i na „OXO“, osmišljenu još 1952, ali i na „Minecraft“ iz 1990. X-ovci su znači „krivi“ za sve. Odrasli u vremenu vrtoglavog razvoja novih tehnoloških dostignuća i samim tim uspostavljanja novih komunikacijskih pravila, za razliku od generacija pre i posle, oni su morali da budu i roditelji i deca istovremeno. Zato danas neretko možete čuti klinca koji se žali da mu je „tata non-stop na kompu“ (svi u kući znaju da niko ne može toliko da radi), kao što ćete lako sresti kćerku koja, za razliku od mame, izbegava TV nastupe.

„Radim na televiziji, a moja kćerka nije čak ni povodom promocije svoje knjige želela



da ,bude na svim televizijama'. Ipak, ne bih rekla da smo zamenile generacijske uloge, nas dve imamo vrlo sličan odnos prema fejsbuku, internetu, mobilnim telefonima, a ovo s televizijom je samo pitanje ličnih ukusa i izbora“, objašnjava Aida Đedović, majka „čuda od deteta“ Une Kozčić, koja je sa 10 godina napisala izuzetno uspešnu i popularnu knjigu „Društvo malih veštica“. Obratite pažnju – napisala knjigu, ne blog! Una, inače, trenira fudbal u FK Crvena zvezda, svira klavir, obožava Eminema i strasno navija za FK Barselona.

„Ako pričamo o generacijskim razlikama, mislim da su one danas, iako i dalje postoje, manje nego ikada“, kaže Aida i dodaje: „Verujem da osnovni uzrok tome leži u činjenici da je mojoj, i generacijama koje dolaze posle moje, uvid u razna saznanja mnogo dostupniji zbog razvoja tehnologije. To je formiralo naše stavove i način života i doprinelo da čitav život učimo. Tako smo se približili generaciji naše dece mnogo više nego nama naši roditelji“.

Osim nove tehnologije, to jest pojave kompjutera, na brisanje jasnih generacijskih obeležja uticale su i mnoge druge stvari. Razmislite samo o dve „slike“. Koliko malo vremena je proteklo od biznis manije generacije prikazane u „Mad Menu“ (poznatoj američkoj seriji o svetu marketinga 50-ih) do slavljenja svakog odsustva kontrole generaciji o kojoj govori mjuzikl „Hair“ (Kosa)? A koliko se razlikuju pripadnici „Baby Boom“ i „X“ generacije? Koliko mnogo vremena je proteklo od pomenutog svetski poznatog mjuzikla do „poplave“ hipstera? A koliko malo se razlikuju pripadnici „X“ i „Z“ generacije?

Ova tema (preširoka i previše kompleksna i za mnogo pametnije) ne bi nikako smela da prođe i bez modnog generacijskog „skringinga“. A tu se opet vraćamo na „bossy“ damu s početka priče. Modna scena ne samo da toleriše nego i pozdravlja sliku na kojoj dama u japankama i haljini za plažu šeta držeći za ruku muškarca u odelu deset godina mlađeg od sebe. Apsolutno identičan stav društvo (normalno, pametno, savremeno) ima i prema majci i kćerci koje nose iste farmerke, idu zajedno na tetoviranje ili dele zajednički odijum prema potpisivanju bračnih zaveta. Ako to, naravno, nisu mame koje dubinom dekoltea i dužinom suknje žele da pariraju ili čak zasene kćerke. Društvo, a time i moda, više ne poznaje ni godine ni generacijske ograde. Zato nikog i ne čudi što je u šestoj deceniji Monika Beluči na prvom mestu liste najlepših žena sveta ako pitate dede, tate, sinove..., ali i bake, majke, kćerke...

Generacijske razlike lagano nestaju. Verovatno su na to i ukazali sociolozi označivši najnoviju generaciju znakom „0“ (nula). Znači li to da od sada pišemo novu istoriju u kojoj će roditelji oslobođeni stega zvanih „tako treba“ i deca biti sve više saveznici, a sve manje borci za svoje „u pravu“? Možda. Ukoliko ih marketinški stručnjaci ostave na miru.

Ako se pitate otkud sada marketing u celoj ovoj priči, setite se da je ta rabota sada u svakoj priči, ili, još bolje, obratite pažnju na objašnjenje i iskustvo Dragana Đorđevića, prvog čoveka kompanije za poslovnu edukaciju „Skills“, koji podelu na generacije smatra marketinškim sredstvom.

„Generacije su sada brend, mi smo bili samo omladina“, kaže Đorđević, inače i predsednik Asocijacije autentičnih hedonista, AAH, i dodaje: „Tako se stvara veštački antagonizam, ali ne tek onako, fore radi, već iz tržišnih razloga. Očigledan primer je situacija u kojoj sam se nedavno našao. Na online skupu Wwvrsac, koji je održan u Vršcu, podrazumeva se, devojka na prijavnici uporno je tražila moje ime pod ,predavači', a ne ,gosti', jer sam bio jedan od retkih starijih od 40 godina s kojim je tog dana imala posla. Sa osmehom, misleći da se šalim, odbijala je da me posluša i potraži na listi ,prijavljeni'. Kasnije sam shvatio i zašto. Ne samo da sam tu bio ,retka zverka' što se godina tiče nego zamalo da se osetim i kao lovina. Naime, jedan od inostranih predavača bez pardona je tog popodneva izgovorio rečenicu: ,Nemojte u poslu gubiti vreme s ljudima preko 40. Oni vas neće razumeti!' Znači, nije da mi iz ,starije generacije' ne želimo da što bolje upoznamo svet nove tehnologije i konstantno učimo. Naprotiv, mi to hoćemo, ali oni koji kreiraju biznis i profit radije bi da to nije tako!“

GENERATION STORIES AND OTHER FAIRY TALES

A 50-year-old woman wearing tights, with sets of earring on the ear lobe with the so-called “under-cut” hairstyle? Some thirty years ago that would be a picture of an eccentric individual, often marginalized by society. And today? Not a pretty standard image, but certainly not something never-before-seen, because you can see a lady looking like that stepping out of the latest generation SUV, while carrying in one of her IT bags desired by the entire world the newest iPad model together with documents she needs for the Steering Committee meeting of an influential international company whose vice president she is, at the very least. “Panta Rei” or “Everything flows, everything changes” – a well-known saying attributed to the Greek philosopher Heraclitus – in line with the modern way of expressing should read “Everything transforms”. We doubt the famous holder of the nickname The Dark one would mind it. He probably had the transformation in his mind when saying these words, because the essence of his philosophical thought, from which the quote derived, was made based on the thesis of the infinite moving on one side, and the stability of illusions on the other, which ultimately corresponds to the modern term of transformation. But, how does this have anything to do with our “bossy – new wave” punk lady from the beginning of our story? Well, a lot. Because, being the way she is, “united” with many other images of the modern world, she is showing that one of the transformations everybody’s been talking about - the generation one - got “a tad confused” in the 21st century.

From one decade to another the modern world has transformed itself, and with it also the lifestyle, desires, goals, moral values, way of dressing, but today, more than ever before, you will have trouble recognizing at a glance to which generation one belongs to

The term “generation” is used as a common denominator for people of a certain age, but primarily as a social category – it designates groups of people whose attitudes (Heraclitus - illusions) were determined by the social and political milieu in which they grew up (Heraclitus - moving of reality). The division between generations, made according to different criteria, from collective experience through choice of profession to way of dressing, has brought us names such as “Mature”, “Baby Boom”, “X”, “Y”, “Z”, “O”, ..., helping us to understand how the world has been changing over the decades and still is, and so is the man in it. But, even though it has always been considered by default that not one generation is free from the influences of the previous one (parents), or the one living with them (children), today more than ever we can see transformations between generations taking place, contributing to the fact we no more know who is who, that is to which generation someone belongs to. And to be clear from the start – there is nothing wrong with it. The most obvious division between generations, the researchers say, has always been made by the dominant way of communication, that is the communication technologies. If to the “Mature” generation (born before 1945) the main way of communicating were letters, to the “Baby Boomers” (1945–1960) phones, to the generation “X” (1961–1980) SMS and e-mails, and to the generation “Y” (1981–1995) social media, what is it that distinguishes, in the way of communicating, generations “X” and

“Y” from those born after 1995, so-called Generation “Z”? A message that is SMS is still there, e-mails too, and so are social media, the only newer inventions are Skype and video calls. Conclusion? Computers and mobile phones are the main means of communication of all generations after the “Baby Boomers”. That is why neither parents today, nor grandparents have the right to be astounded over the so-called depersonalized communication of today’s youth. Moreover, the way things are now, the generation “O” (born after 2010) could potentially be having more “face to face” conversations than their ancestors because people can see each other on their phone screens, unlike in the times of letters and SMS!

This comparative analysis of the means of communication through generations not only provides an alibi to the new generations but also clearly proves our point that differences between generations are now showing much less than they once were. For example, most members of the generation “X” had to explain to their post-war parents how the letters they wrote on their computers “ignore” the mail carrier and arrive directly to the addressee on the other side of the planet by speed close to the speed of light. Also, members of the generation “X” were the ones who installed the first video games on their children’s computers. And by that we don’t talk just about the first planetary favorite game such as Pac-man, that appeared in 1980, but also at Tetris from 1984, at OXO, designed in 1952, and at Minecraft from 1990. So, the generation “X” is to be blamed for everything. They grew up in a time of sky-



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high development of new technological achievements and thus in the time of establishing new communication rules, and, unlike generations before and after, they had to act simultaneously as parents and children alike. That's why you can often hear kids complaining how their "dad is always on the computer" (everybody in the household knows nobody can work that much), or meet a daughter who, unlike her mother, avoids TV performances. "I work on TV, and my daughter didn't even want 'to be on TV' to promote her book. Still, I wouldn't say we have exchanged generation roles, the two of us have a very similar attitude towards Facebook, the Internet, mobiles, and this whole TV thing is just a matter of personal choices and preferences", says Aida Đedović, mother of the wunderkind Una Kozić, who, at the age of 10, wrote a hugely successful and popular book "The little witches society". Pay attention – she wrote a book, not a blog! Una also goes to soccer practices to FC Red Star, plays piano, adores Eminem, and is a passionate FC Barcelona fan. "If we're talking about generation differences, I think they are today, if there still are any, less visible than ever", says Aida and adds: "I believe the primary cause of this lies in the fact that my generation, and generations that come after, have much more access to different types of knowledge due to the development of technology. That has formed our thinking and way of life and gave us the possibility to never stop learning. That is how we are much closer to our children's generation than our parents were to ours". In addition to new technologies, namely the appearance of computers, many other things had an impact on wiping out precise generation characteristics. Just think of these two "images". How little time has elapsed since the business mania of the

generation shown in "Mad Men" (famous American TV show about the marketing world in the 50s) to the celebration of any lack of control of the generation the musical "Hair" speaks about? And how different are members of the "Baby Boom" and generation "X"? How much time has passed since the previously mentioned worldwide famous musical to the "flood" of hipsters? And how there hardly any differences between members of generations "X" and "Z"? This topic (too broad and too complicated even for those much smarter than me) should not be explored without getting into a bit of generation fashion screening. Which brings us back to the bossy lady from the beginning of our story. Fashion scene does not only tolerate but also welcomes the image of a woman in flip-flops and a beach dress walking down the street holding hands with a man in a suit ten years younger than her. An identical opinion the society (normal, smart, modern) holds when seeing a mother and daughter wearing the same jeans, getting tattoos together or sharing the same antagonism towards signing marital vows. If those aren't, of course, moms who, with their cleavages and length of a skirt, try to compete with or even overshadow their daughters. Society, and by that also fashion, doesn't care for age or generation boundaries. So it doesn't come up as a surprise to anyone that even in the sixth decade of her life Monica Bellucci takes first place on the list of most beautiful women in the world if you ask grandfathers, fathers, sons, but also grandmothers, mothers, daughters ... Differences between generations are slowly disappearing. Sociologists probably pointed that out by naming the latest generation "O" (zero). Does this mean we are writing a new page in history in which

parents will be free from pressures called "it should be done like this and that" and children will be more like allies and less fighting for their own "I'm right"? Perhaps. Unless marketing experts can manage to leave them alone. If you are wondering how did marketing end up in this story, just remember that marketing is in every story now, or, even better, pay attention to the explanation and experience of Dragan Đorđević, the man behind the business education company "Skills", who sees this division between generations as a marketing mean. "Generations are a brand right now, while we were just the youth", says Đorđević, who is also the president of the Association of authentic hedonists, AAH, and adds: "That is how you create artificial antagonism, but not just so, as a joke, but for market reasons. One obvious example is a situation I had recently found myself into. During the online conference Wwvrsac, which apparently took place in the city of Vršac, the receptionist kept searching for my name in the section 'lecturers' and not 'guests', because I was one of the few she had dealt with that day which was over forty. Smiling, thinking I was joking, she refused to listen to me and look for my name under 'registered guests'. Later on, I understood why. Not only was I a 'rare creature' as far as age goes but it almost made me feel like I was a prey of some kind. In fact, one of the guest lecturers unceremoniously said that afternoon: 'Never waste your time with people over forty. They won't understand you!' So, it's not like us from the 'older generation' don't want to know more about the world of new technologies and learn continuously. On the contrary, we want to, but those creating business and profit would rather not see it unfold that way!".

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Organizacija: Nina Tarabar
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Frizura: Aleksandar @ ID Hair Academy
Ass styling: Jelena Božić, Jelena Djukanović i Zorana Vujanić
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UNIKATI I BLASFEMATI ŠOUBIZ TRANSFORMACIJE



Iako se danas svet temelji na izgledu, onaj čudak velikih zanosa, čiji je stil služio kao medij i izazivao tektonske promene u religiji transformacije, i dalje važi za vanzemaljsko biće, pogotovo načinom na koji je otišao na drugu stranu, gde se takođe dobro zabavlja

Nijedan umetnik nije inspirisao toliki broj modnih dizajnera kao Dejvid Bouvi. Neverovatno, ali na pistama redovno vidamo neke od njegovih konceptualnih karaktera.

Raf Simons je prošle godine za „Diorovu“ „haute couture“ reviju izveo kombinezone i lakovane čizme iz Zigi Stardast ere. Jednu celu kolekciju posvetio mu je i Dris Van Noten, kome je Bouvi, čudesni čovek na žici, dozvolio i da preinači hit „Heroes“ za taj „fashion show“. Zlokobni lik uske siluete Tina Vajta Djuka, najopasnije Dejvidove transformacije u bele košulje i stroge sakoe, bio je domaći zadatak za tada nepoznatog Edija Slimana, za drugu važnu modnu revoluciju.

Prvu je, naravno, izazvao sredinom osamdesetih Žan-Pol Gotje svojim defileom „Seks objekti“, u kome su muškarci prikazani kao neprikosnoveni predmeti žudnje, erotični i provokativni, iako im nije obukao suknje, što se od njega očekivalo. Taj smer će neočekivano uzeti i veliki majstor elegancije Tom Ford za ukrojena muška „Gucci“ odela.

I mnogi drugi trenuci Bouvijeve magične pojave izazivali su tektonske promene u svetu mode, mada se on uvek držao svog trika: nije se obračunavao sa društvenim normama, još manje je minirao puteve establišmenta buntovništvom bez razloga. On sam je bio dovoljan razlog da i moda i muzika izgledaju potpuno drugačije. Jer ih je skrojio po svojoj meri.

Svi se slažu da je Bouvi bio „freak“ i pre nego što je taj termin pronašao svoje mesto u pop kulturi. Slušajući isključivo sopstvene instinkte, koji drugima možda nisu imali smisla sve dok nisu postali „mainstream“, on nikoga nije provocirao već se samo izražavao onako kako se u tom trenutku osećao.

Iako je Prins, usamljeni vuk čudne prirode,

u početku bio radikalniji od svih, ipak je Bouvi, kao protivnik svih konvencija, ali na vrlo suptilan način, bio ta unikatna pojava u modnoj zajednici.

I, da, uradio je to prvi.

Kraljica je gola

Naravno da smo voleli Eltonove psihodelične cvikere i „sparkling“ blejzere, pokušavali da razumemo i opravdamo Džeksonove bele sokne na crne cipele, fascinirani njegovim toreadorskim žaketima, čak i onda kada se nije mogao nositi sa svetom oko sebe, dok je Prinsu zavelo čak i Mik Džeger. „Prins je jedini frajer sa šminkom, visokim štiklama i šljokicama koji ti može maznuti devojku dok trepneš“, govorio je neuhvatljivi rok zavodnik bez mnogo radikalizma u odevanju.

Madona, zbog koje su se, kada se pojavila, sve devojke pitale da li su dovoljno čupave i „čipkaste“, izabrala je najkraći mogući put do provokacije. A činilo se kao da je htela da dokuči nedokučivog Bouvija.

Pravi modni legitimitet prepun kontroverze stekla je zahvaljujući kostimima koje joj je Gotje napravio za turneju „Blond Ambition“ 1989. Njen bezobrazno istaknuti šiljati grudnjak, spojen sa idejom ozloglašenog korseta, dao joj je oklop kojim je potpuno zavladała situacijom.

Usledila je pažljiva kalkulacija njenih šokantnih poteza. Udarala je društvo tamo gde je najviše bolelo i toga se uvek držala, usput drastično menjajući umetnički i modni svet. Moglo joj se. Bila je kraljica. Možda sve do trenutka dok nije postala „Madonna.Inc“. Sama svoj projekat i najprofitabilnije preduzeće.

Paradoksalno, ali onda kada su je svi prihvatili, nastupio je stilski problem. Kada je provokacija kao takva legalizovana, šta je

mogla biti sledeća transformacija?

Nije se odrekla izazovnosti. Naprotiv. Još više ju je naglašavala. Na kraju je stigla i do kreativne prekretnice: zašto su joj onda, posle najveće revolucije u XX veku, bile potrebne „stay-up“ čarape da bi ostala u igri!?

Zlobnici su počeli da primećuju kako se polako pretvara u klovna, u čijem kostimu se i pojavila na jednom od nastupa u Australiji.

Njeni stajlinzi u poslednje vreme češće izazivaju podsmeħ nego divljenje, i to ne samo zbog očajničke potrebe da bude seksi u „Givenchy“ kaišu koji nosi umesto suknje. Ipak, možda se najgore oseća kada vidi kako to rade oni koji prepisuju njene recepte.

Zbog čega je u naše doba dovoljno da se neko uvuče u pandu da bi postao medijska atrakcija?

Vintidž primera radi, Bjanka Džeger je na vrhuncu moći u „Studio 54“ došla na konju, ali u crvenoj drapiranoj „Halston“ haljini koja je „tekla“ u divljim potocima.

Ledi Gaga će se danas obući u šnicle, ili će na glavu nabiti rogove od jelena dok bude lomila kuk u cipelama sa najvišom petom poznatom ljudskom oku.

Mali Biber će, za promenu, hodati polugo, a Rijana će nas, uprkos fenomenalnom glasu, napadati skalameričnim čizmama, da bi se crvenim tepihom Met Gale prošetala kao kajgana.

Da li smo to zalutali u pakao ciničnih slučajnosti kada se od ženskog tela, u ime transformacija, prave karikature, a lice modne revolucije izgleda kao Džoker iz „Betmena“? A nekada je za sve to crveni ruž bio sasvim dovoljan.

U eri kada stilske ikone stvaraju tabloidi treba srušiti sve granice koje se mogu pronaći. U sveto ime instagram vratolomija.



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THE UNIQUE AND THE BLASPHEMOUS OF THE SHOW BUSINESS TRANSFORMATION



Even though the world today is based on appearance, that strange man with great enthusiasm, whose style served as a medium and caused tectonic changes in the transformation religion, is still seen as an alien, especially because of the way he passed on to the other world, where he's also having a magnificent time.

No artist has inspired that many fashion designers as David Bowie. Sounds incredible, but on the runway, we regularly see some of his conceptual characters.

Raf Simons for last year's Dior haute couture show brought overalls and patent boots from the Ziggy Stardust era. Dries Van Noten dedicated an entire collection to him, and Bowie, the magical man on the wire, allowed the designer to revise his hit song "Heroes" and use it for the fashion show. The ominous figure of the narrow silhouettes of the Thin White Duke, David's most dangerous transformation into white shirts and strict blazers, was a challenge for the then-unknown Hedi Slimane, for the second important fashion revolution.

The first one was caused, of course, in the mid-eighties by Jean Paul Gaultier with his show "Sex objects", in which men were portrayed as undisputed objects of desire, erotic and provocative, even though they weren't dressed in skirts, which was expected of him. This direction will be unexpectedly followed by the grand master of elegance, Tom Ford, in men's tailored Gucci suits.

Many other moments of Bowie's magical phenomenon also caused tectonic changes in the fashion world, even though he always kept his trick: he never confronted social norms, even less mined the roads of the establishment by being rebellious without a cause. He alone was reason enough to make music and fashion appear completely different. Because he tailored them to his requirements.

Everybody will agree Bowie was a freak, even before the term found its place in pop culture. By listening to nobody's instincts but his own, which maybe weren't making any sense to others until they became mainstream, he wasn't provoking anybody but was only expressing himself the way he was feeling at that particular moment.

Even though Prince, the lone wolf of a strange nature, was the most radical of them all, still Bowie represented, but in a very subtle way, that unique phenomenon in the fashion community, while at the same time being opposed to all conventions. And, yes, he did it first.

The Queen is naked

Of course, we loved Elton's psychedelic glasses and sparkling blazers, we tried to understand and justify Jackson's white socks paired with black shoes, we were fascinated by his matador jackets, even when he couldn't deal with the world around him, while Prince was envied by Mick Jagger himself. "Prince is the only guy wearing makeup, high heels, and sequin who could steal your girl in a blink of an eye", said the elusive rock seducer who possessed little radicalism in his way of dressing.

Madonna, who, when she emerged, made all the girls asking themselves if they were messy or lacelike enough, chose the shortest possible route to provocation. And it seemed as if she wanted to fathom the unfathomable Bowie.

Madonna got her real fashion legitimacy full of controversy thanks to the costumes Gaultier made for her Blonde Ambition tour in 1989. Her rudely prominent pointy bra, combined with the idea of the infamous corset, gave her an armor which she used to gain full control of the situation.

Then came a careful calculation of her shocking moves. She hit society where it hurt the most, and she has always clung to that, changing drastically along the way the worlds of art and fashion. She was entitled to it. She was the Queen. Perhaps up until she became "Madonna.Inc". Her own project and her own most profitable company. Paradoxically, at the moment she was finally accepted by everybody arose an issue of style. When provocation as such was

legalized, what could the next step be? She never gave up the outrageousness. On the contrary. She accentuated it even more. She had finally reached her creative turning point: then why, after the biggest revolution of the 20th century, she needed stay-up stockings to remain in the game?!

Malicious people started noticing how she was slowly turning into a clown, whose costume she had on during one of her performances in Australia.

Her stylings lately tend to cause more ridicule than admiration, and not just because of the desperate need to look sexy in a Givenchy belt she wore instead of a skirt. Still, maybe she feels the worst when she sees others copying her recipes.

Why is it enough for someone, in our day and age, to dress up as a panda to become a media sensation?

To give you one, we can call it vintage by now, example, Bianca Jagger, at the top of her game, came to Studio 54 riding a horse but wearing a draped Halston dress that was "flowing" in wild streams.

Today, Lady Gaga will wear a meat dress, or put deer horns at the top of her head while breaking her hip in a shoe with the highest heel known to the human eye.

Little Bieber, for a change, will walk in the streets half-naked, and Rihanna will, despite her phenomenal voice, attack us with giant boots, only to walk the red carpet at the Met Gala looking like scrambled eggs.

Did we stray into a hell of cynical coincidences where female bodies are turned into caricatures, in the name of transformation, and the face of fashion revolution looks like Joker from the "Batman" movie? And all it once took was some red lipstick.

In an era where tabloids create style icons, all boundaries found must be torn down. In the holy name of Instagram stunts.



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Uputstvo za upotrebu:

Ovaj tekst namenjen je muškarcima mlade generacije koji se bave nekonvencionalnim zanimanjima i koji su stalno u pokretu, kako u prostoru tako i u glavi, ali i svima onima koji su dosegli zen umetnosti nošenja odel



Svaki rekreativni vežbač (o onim ozbiljnijim i da ne govorimo) pre ili kasnije sretne se sa (meni inače „omiljenom“) tzv. „jump in - jump out“ vežbom. Njena poenta jeste da naskočite na traku koja se već okreće nekom sumanutom brzinom („jump in“), u određenom intervalu trčite upravo tom neverovatnom brzinom (za koju niste ni bili svesni da vaše telo može da postigne), a onda skočite („jump out“) sa tog pokretnog pakla i nonšalantno nastavite, recimo, da radite seriju sklekova, pokušavajući da sačuvate elementarno dostojanstvo dok se u vama, u istim proporcijama, mešaju samosažaljenje i samoprezir. A onda? Opet na traku. I tako ukруг...

Prema ovoj vežbi prestao sam da gajim aktivni otpor onog trenutka kada sam shvatio da je suštinski metafora mog života. Ili, bolje reći, metafora mog „life style“ koncepta. Jer, moj život, kao i životi mnogih oko mene, danas je permanentno na-skakanje i sa-skakanje sa nekih traka koje se kreću neverovatnom brzinom, i u-skakanje u razne životne uloge. Svaka takva

uloga zahteva kostim, ali je i svaki od tih kostima, zapravo, nužno refleksija naše ličnosti.

Žena zna

Dizajneri ženske odeće prigrlili su ovaj koncept još krajem 80-ih godina, sa jasnom vizijom da se granice između onoga što oblači moje „privatno“ i moje „javno“ ja polako brišu. Tako se dogodila kolekcija Done Karan pod nazivom „Sedam lakih komada“, koja nije ništa drugo do niz, to jest skup, esencijalnih bazičnih komada odeće. Oni se međusobno mogu kombinovati na bezbroj načina, omogućavajući ženi koja razume kako se to radi jednostavnu transformaciju od žene sa jakim poslovnim autoritetom do fatalne zavodnice. Međutim, od rađanja ovog koncepta prošlo je više od tri decade. Život je postao mnogo komplikovaniji, a brzina na traci se povećala.

Tekst koji sledi ne odnosi se na žene, već na muškarce i sedam lakih komada koje svaki od nas ponaosob mora sam da definiše. Uz sva ograničenja koja nameće repertoar muške

garderobe. Jer, ovaj, pantalone su u svakom slučaju pantalone, ne bivaju u jednoj situaciji suknja, a u drugoj haljina...

Čovek i odelo

Ali, možda je ovaj tekst, ipak, oda muškom odelu? Ili neka vrsta apela nama muškarcima da konačno prema garderobi koju svakodnevno nosimo počnemo da se odnosimo kao prema ostalim aspektima našeg života – ceneći dobro ulaganje. Jer, verujem da se razumemo, ne možete (ne smete, ne bi trebalo, šta god...) da budete škrti po pitanju investiranja u okosnicu muškog garderobera. Niko nije toliko bogat (ili glup) da u temelje ugrađuje jeftine stvari. A temelj je, ima li potrebe da to uopšte navodim, uvek, za svagda i zanavek – odelo.

Kupovina odeli, naročito prvog, nekakva je vrsta rituala kojim se (i danas, da, da, da... i danas) prelazi ona nevidljiva granica između sveta dečaka i sveta odraslih. Taj momenat uvek me je fascinirao. Na taj put narečeni dečak, „za malo pa muškarac“, obično ne kreće sam,



već okružen svojim užim ili širim čoporom. I dok on isprobava tu dvodelnu ulaznicu za svet muškaraca, čopor ga ocenjuje kao u nekom „talent showu“. On sam, pri tome, prilično je ambivalentan. Na sebe će, manje ili više voljno, navući šta god da mu se doda.

Ali! Postoji taj magičan momenat kada prvi put nadete svoje savršeno odelo... U tom trenutku sve primedbe i dobacivanja sa strane (od članova čopora ili stručnog prodajnog osoblja, i kombinovano) bivaju nebitne. Postoji samo čovek u odelu i njegova refleksija u ogledalu. Mali narcisoidni momenat koji je svima dopušten.

Ili nosim, ili oblačim

Međutim, šta da činimo u vremenima kada tako živimo i radimo da nam je prilika za oblačenje odela više izuzetak nego pravilo? Ako niste vezani za neki od konzervativnijih ešalona biznisa, sva je verovatnoća da ćete, u odnosu jedan prema 1000, u savremenom životu umesto za odelom posegnuti za nekim mnogo

pragmatičnijim odevnim predmetima.

Ali, tu dolazimo do moje druge fascinacije - dok sa jedne strane satima mogu da lementiraju nad finim nijansama u razlikama između ovog ili onog brenda patika, finoći egipatskog pamuka košulje ili pravom načinu da se nose dugmad za manžetne (sve ove stavke uglavnom pokupljene usput i selektivno), muškarci istovremeno ostaju sasvim zbunjeni pred idejom tzv. kombinovanja! Da, muškarci su u modnom smislu prilično autistični. Naši izbori u tom pogledu uglavnom su statusni ili pragmatični. Ideja da o odeći moramo da mislimo kao o alatu kojim reflektujemo sopstvenu ličnost obično izaziva strah. Ovo se automatski prenosi i na percepciju sopstvene garderobe koju, po pravilu, delimo na dve grupe: „ona koju nosim“ i „ona koju oblačim u specijalnim prilikama“. U tom smislu mi smo potpuno neprilagođeni savremenom „jump in – jump out“ ritmu, a čak i najprilagođeniji savremeni junosa jedino što uspeva da smisli veoma je jednosmerno: imam dva odela za sve prilike, jer ionako nemam prilike da ih nosim...

Vežite se, polećemo

KAKVA STRAŠNA GREŠKA!!! Ako na sebe primenite logiku koju su davno usvojile (mudre i stilski emancipovane) žene i počnete da tretirate odelo kao jedan od „sedam lakih komada“, odmah će vam postati jasno da ono ne mora nužno biti tretirano kao celina. Niste primetili? U pitanju su dva separata: pantalone i sako. Et voilà! – što bi rekli Francuzi. Odjednom će se pred vama naći čitav niz novih mogućnosti i vaše odelo dobiće skokovit rast upotrebljivosti i isplativosti po nošenju. Samo oprez! Ovakav (hrabri, jašta nego hrabri, ali veoma poželjni) potez podrazumeva i određena ograničenja. Ukoliko želite uspešan rezultat, morate se odmaći od prefinjenih, klasičnih, sjajnih materijala, odnosno odela koja „vrište Wall Street“. Dobra vest je da svaka fina mešavina, svaka tekstura, svaki dezen u ovoj priči postaje vaš najbolji prijatelj. Eto. Dobili ste savršenog partnera za svaku uličnu trku.

PERFECT PARTNER FOR STREET RACE

Instructions:

This text is intended for the younger generation men that have unconventional occupations and are on the go all the time, in space as well as in head, but also to all of those who have reached the zen art of wearing suits

Each person that doesn't exercise on a regular base (not to mention those who are doing it more seriously) is sooner or later introduced to (my "favorite" one) the so-called "jump in - jump out" exercise. The point is to jump on a treadmill that's already going insanely fast ("jump in"), run with an incredible speed for a given period of time (with a speed you didn't know your body was able to achieve), and then to jump ("jump out") from that moving hell and carry on to do a series of push-ups as if you didn't have a care in the world, trying to maintain some sort of dignity, while you can feel self-pity and self-loathing mixing inside of you. And then? Back to the treadmill. And so on...

I've started to feel active resistance towards this exercise the moment I realized it represented a genuine metaphor of my life. Or, should I say, the metaphor of my lifestyle concept. Because, my life, as lives of many others around me, is a series of constant jump-ins and jump-outs from treadmills going on at incredible speeds, and jump-intos different life roles. Each of these functions needs a costume, and each of these costumes is, actually, a necessary reflection of our personality.

Woman knows

Women's wear designers have embraced this concept in the late 80s, with a clear vision to slowly erase the boundaries between what my "private" and my "public" - self wears. That is how Donna Karan's collection "Seven easy pieces" came to life, which is nothing but a series of, namely a set of basic essential pieces to wear. They can be combined in countless ways, allowing a woman who understands the concept to have this simple transformation from a woman with high business authority to fatal seductress. However, three decades have passed since this concept was born. Life has become much more complicated, and the speed on the treadmill has gone up.

The following text doesn't apply to women, but men and seven easy pieces each of us must define for himself. With all the limitations imposed by

men's wear repertoire. For, alas, pants are still pants anyway, they cannot become a skirt in one situation and dress in another...

Man and suit

But, perhaps this text is still an ode to a men's suit? Or some kind of call for us men to finally develop the same relationship we have towards wardrobe we wear on a daily basis as we do towards other aspects of our lives - by appreciating a good investment. For, and I believe we do understand each other, you cannot (should not, could not, whatever...) be cheap when it comes to investing in a man's wardrobe. Nobody is that rich (or stupid) to build inexpensive things into foundations. And the foundation is, should I even say it, always and forever - a suit.

Buying a suit, especially your first one, is some kind of ritual that we do to (even today, yes, yes, yes... even today) cross that invisible border between the worlds of boys and men. That moment has always fascinated me. The boy, "almost a man", doesn't take this road alone, but surrounded by his inner or outer circle. And while he is trying out that two-piece ticket into the world of men, the circle is grading him as if they were in a talent show. He is quite ambivalent during all of that. He'll put on, more or less willingly, anything he's given. But! There is that magical moment when you find your first perfect suit... At this time all remarks and comments from the side (by members of your circle or professionals in the store, or combined) become irrelevant. There is only a man in a suit and his reflection in the mirror. The small narcissistic moment everyone is allowed to have.

I either wear it or put it on

However, what to do in times when we live and work in such a manner that an occasion to dress up is more an exception than it is a rule? If you're not tied to some more conservative business echelons, it's more likely you will, in relation one to a thousand, reach for some more pragmatic

clothing than a suit in this modern-day life. But, here comes another fascination - while on one hand they can spend hours lamenting over subtle nuances between differences of this or that brand of sneakers, fineness of Egyptian cotton of a shirt or a true way to wear cuff links (all these things are mostly picked up on the way and selectively), men are left truly confused in front of the idea of the so-called combining! Yes, men are, in a fashion sense, pretty autistic. Our choices are mostly of a status or pragmatic kind. The idea that we have to think of clothes as a tool to reflect our personality usually provokes fear. This is automatically transferred to the perception of our own wardrobe that we, as a rule, divide into two groups: "the wardrobe I wear on a daily basis" and "the wardrobe I wear on special occasions". In that sense, we are completely unadapted to the modern jump in - jump out rhythm, and the only thing that even the most adapted modern guy comes up with is very one-way oriented: I have two suits for all occasions because I don't get many chances to wear them...

Buckle up, we're taking off

WHAT A TERRIBLE MISTAKE!! If you apply the logic that's been long adopted by (wise and emancipated) women and start treating suits as one of those "seven easy pieces", it becomes clear in a second that it doesn't have to be treated as a whole. Didn't you notice that? It consists of two separate things: pants and jacket. Et voilà! - As French would say. Suddenly you will find yourself in front of a string of possibilities and your suit will have a dramatic increase in usability and cost-effectiveness when wearing it. Just be cautious! This (bold, truly brave, but very desirable) move comes with certain limitations. If you want to have a successful outcome, you must step away from sophisticated, classic, shiny materials; that is from the suits "screaming Wall Street". The good news is that each fine mix, each texture, each print becomes your best friend in this story. There you go. You have your perfect partner for street race.



UZDAM SE U ONAJ JEDAN PROCENAT ŠANSE DA POSTANEMO BOLJI I ODGOVORNIJI LJUDI

On nije ni u jednom šablonu - napisao je jednom o Aleksandru Simiću, srpskom kompozitoru koji je svoje najbolje kompozicije napisao za svetske naručioce, poput UN, Vatikana, Ruske Federacije, Vlade USA ili NASA, takođe nešablonski novinar Branko Rosić. Neobično od kolege Rosića da ovako uvija stvari. Jer, „On je skroz lud!“ - prvo je što, ako vam je mentalni sklop iole krut, pomislite kada sretnete Simića. Pritom, odmah vam je jasno i da se to „lud“ odnosi na onu kategoriju u kojoj su Betoven, Munk, Isak Njutn, Džek London, Virdžinija Vulf ili Edgar Alan Po. Da li to znači da je i genije? Ne, ne, ne... Kako kompozitor da bude genije u Srbiji? U ovoj zemlji taj status ne može da dobije ni Milutin Milanković. Znači sigurno nije. Čak i da jeste.

Bilo da ga upoznajete kroz njegovu muziku, horsku, duhovnu, kamernu, simfonijsku, kroz razgovor u kome ređa informacije, podatke i nove misli kao špil karata u pasijansu, ili biografiju iz koje saznajete da nema gde nije živeo i za koga nije radio, u najneočekivanim momentima započinjao ili završavao poslove, shvatate da je on hodajuće oličjenje transformacije u njenoj najpoželjnijoj formi - kreativnoj. Najbolji dokaz tome je kompozicija „Under One Roof“, koju je 2011. radio po porudžbini Ujedinjenih nacija.

Laički govoreći, dok izvodi tu kompoziciju simfonijski orkestar vas vodi na uzbuđljivo muzičko putovanje oko zemljine kugle. Simićeve note proleću kroz desetine različitih idioma, od čardaša do valcera, od tradicionalne japanske do turske muzike, noseći u sebi muzičke boje svih nacija i instrumenata, zurlu, tambura, didžeridua, kineskih erhua, irskih flauta, taiko bubnjeva... I šta se desi posle tih 18 minuta i 22 sekunde? Uvučeni na po nekoliko sekundi u dušu mnoštva nacija, postanete emocionalno denacionalizovani.

Iz potencijalnog šoviniste izrastate u kosmopolitskog pacifistu. Ako je ta transformacija uopšte moguća.

Možda činjenica da ste očigledno (to jest „ušislušno“) „ostavili dušu“ u „Under One Roof“ čini ovo pitanje suvišnim, ali ipak ga postavljamo. Šta vi mislite, gospodine Simiću, da li je i kako moguće sve „njih“ zajedno ili pojedinačno prevesti „na ovu stranu“? Postoji li bilo kakva mogućnost da ovi užasi po svetu, koji su i nama, kao i istoriji načelno, često „bili u gostima“, konačno prestanu?

- Teoretski je svakako moguće. S druge strane, empirija nam govori da su šanse da kao vrsta glavu na vreme izvučemo iz dupeta poprilično male. Nije jedanput rečeno da bi nas najverovatnije ujedinio neki „zajednički izazov“, poput invazije vanzemaljaca, ali do sada smo već dobro naučili da bismo onog momenta kad pobijemo sve marsovece, ponovo prešli jedni na druge. Zajednički izazovi već odavno postoje, iako možda nemaju sijaličaste glave i zelenu krv. To su klimatske promene, devastacija staništa i biosistema, terorizam, ratovi, katastrofalno siromaštvo i ukupan pad svih vrednosti. Ono što je zajedničko, odnosno, da tako kažem, još „zajedničkije“ od problema sa kojima se suočavamo jeste, nažalost, ono što zovemo ljudskom prirodom - a u njenoj suštini očigledno postoji snažno izražena tendencija ka samouništenju. Da konačno odgovorim na vaše pitanje - statistički gledano, šanse da sve zajedno ode dođavola su ogromne, verovatno 99 posto. Opet, mi moramo, makar i po cenu toga da budemo proglašeni za naivne, da verujemo da je onaj jedan procenat vredan ulaganja svakog atoma naše snage, nade i ljubavi u borbu za opstanak ove planete.

Kroz muzički doprinos, ali i na druge načine, radili ste na projektima usmerenim na pokretanje i razvoj međureligijskog dijaloga. Ima li tu, nakon vekova koji dokazuju suprotno, šanse za transformaciju aktuelnog antagonističkog stanja? Možete li u to da verujete i nakon neuspešnog pokušaja da inicirate zajedničku molitvu muslimana, katolika, pravoslavaca i Jevreja u Sarajevu?

- Pokušaj da iniciram tu molitvu desio se još '92. godine i predstavlja sam početak mog bavljenja nečim što se može nazvati međuveriskim dijalogom. Poenta cele stvari bila je da pokažemo da ljudi u Bosni žele da žive zajedno, a ne da se ubijaju međusobno, i da bi najvažniji cilj svih verskih zajednica u tom trenutku morao biti očuvanje mira. Neuspeh te inicijative samo je deo ukupnog ludila u kome su sve civilizacijske ideje doživele potpuni debakl. To ludilo traje i sada, 20 godina nakon što se formalno završio građanski rat između Srba i Hrvata. I dalje se misli da se netrpeljivošću i konfrontacijom brani katoličanstvo - ili pravoslavlje, tj. srpstvo ili hrvatstvo. Pritom se potpuno apstrahuju ideje o ljubavi prema bližnjem ili „nebližnjem“, okretanju drugog obraza i praštanju, koje, prisetimo se, predstavljaju fundament hrišćanstva, iz koga su valjda nastale obe denominacije. To je jedan od najočiglednijih i mnogobrojnih primera površne zloupotrebe religije od strane onih koji su suštinski neverujući, i prečestog brkanja vere i nacionalne pripadnosti. Premalo je prostora u vašem časopisu da bismo u okviru odgovora na jedno pitanje ozbiljno razgovarali o komplikovanim i sveprisutnim implikacijama „Hantingtonovog jaza“, ali mogu da se složim s vama da je ovom svetu neophodna velika i suštinska duhovna transformacija.



Svaka religija, na ovaj ili onaj način tretira pitanja transformacije kroz vaskrsenje, reikarnaciju, život, slavu života posle života... Vaša kompozicija „In memoriam“ pisana je, kako sami kažete, „u znak sećanja na pale, vaskrsle, zaboravljene, uzveličane i bezimene“. U koju od tih „transformacija“ vi lično verujete? Nemojte samo reći u sve.

- Voleo bih da ovo ovde - ovih nekoliko decenija voljenja, preživljavanja, nadanja, stvaranja, spoticanja, patnje i radovanja - nije sve. Od čoveka koji veruje u Boga pomalo se i očekuje da veruje u nešto što zovemo „zagrobnim životom“, odnosno u opstanak duha i nakon fizičkog nestanka. Opet, već ono što zovemo životom smrtnog čoveka toliko je mistično, magično i neprocenjivo u svojoj suštini da se čini pomalo bogohulnim očekivati i podrazumevati da posle ovog života dobijamo još jedan - i to, naravno, večni. Svakako bih voleo da se, kada umrem, pridružim svojim roditeljima, babama, dedama, prijateljima, kućnim ljubimcima, i da jednog dana kao što su oni dočekali mene dočekam i ja svoju decu i unuke. Da znamo da je „sada sve ok“, da smo konačno svi na okupu i da ne moramo više da strepimo od mogućnosti da izgubimo jedni

druge. Ali, čak i da toga ne bude - ovo je već neprocenjivi poklon. Da li je u pitanju „prijemni ispit“ ili „diploma“, to ćemo saznati kada za to bude vreme.

Još samo malo ostanimo na ovom tragu – od Jesenjina, preko Žukova do pape Jovana Pavla II, vaše kompozicije mahom su posvećene onima kojih više nema. Ima li u vašem stvaralačkom biću nota za žive, tačnije, ima li u vašem srcu divljenja za nekog savremenika?

- Papa Jovan Pavle II je bio vrlo živ kada sam pisao misu povodom 25 godina njegovog pontifikata ili kada smo zajedno radili na „Rimskom triptihu“ na njegove stihove pisane na poljskom. Živa je bila i ćerka generala Žukova kojoj sam '95. predao kompoziciju posvećenu njenom ocu, kao i moja draga Olja Ivanjicki koja me je nekoliko godina kasnije pozvala da uradimo ciklus slika i solo pesama kojima bismo se 100 godina nakog njegovog rođenja i 70 godina posle smrti setili velikog Jesenjina, praveći omaž njegovom životu i poeziji. Smrt i život su neodvojivo povezani. U svojoj klavirskoj sobi držim ulje na kome je prikazan jedan „krajputaš“, a na njemu pokojni učitelj Veselin koji drži otvorenu knjigu i poručuje: „Rodismo se da mremo, a mremo da živimo“. Neki od mojih

„savremenika“ su živi, a neki su već 500 godina mrtvi, što ih ne čini manje mojim savremenikima. Divim se svakom čija su dela i život vredni divljenja.

Spadate li u one koji podržavaju ubrzani razvoj tehnologije koja je transformisala ono što smo do tada smatrali životom i dala nam mogućnost da „vaskrsnemo“ na razne načine – pojavimo se tamo gde nikada nismo bili, generišemo uspomene koje nismo doživeli, komuniciramo bez fizičkog prisustva?

- Ovo vaše pitanje nije samo retoričko već je i očigledno distopično, tako da mi ostaje samo da se složim sa time da smo i tehnologiju u raznim instancama uspeali da okrenemo protiv sebe. Ono što važi za vatru, važi i za Nobelov dinomit, internet Tima Berners-Lija ili Mendelov genetski inženjering - svaka tehnologija je potencijalno dobar sluga i jako loš gospodar. Otudenje jeste jedna od najeklatantnijih nuspojava tehnološkog napretka.

Sudeći po vašem komentaru uz kompoziciju „Uspomene iz detinjstva za klavir u 4 ruke“, transformacija koju ne priželjkujete i ne preporučujete

jeste ona iz detinjstva u sve ono što podrazumeva, to jest oduzima, odraslo doba. Razgovaramo li mi sada sa 40-godišnjakom ili dečakom?

- Kada sam bio mali, računao sam kako ću 2000. imati čak 27 godina i pitao se kako će svet izgledati u toj dalekoj budućnosti. Bio sam, naravno, ubeđen da ću tada uveliko biti ako ne star, onda makar istinski odrastao i ozbiljan čovek. I evo - od te prelomne 2000. godine prošlo je već punih šesnaest leta, a ja se i dalje ne osećam zaslužnim da ponese titulu „odraslog čoveka“. Valjda je normalno da kreativci pate od „Puer aeternus“ sindroma. Da nije toga, ne bi bilo ni predivnih romana Marka Tvena, Egziperija ili Dž. M. Barija, autora „Petra Pana“.

Dozvolićemo sebi da vas pitamo i nešto što nije „visokointelektualno“ (da odmorimo malo vijuge od tempa koji prirodno namećete). Objasnite nam gde i kako se ljubav u vašem slučaju



• **Aleksandar Simić** rođen je 1973. godine u Beogradu. Odrastao je u porodici u kojoj su otac, reditelj, i deda, advokat, gajili kosmopolitiski duh i zalagali se za vrednosti poput borbe za ljudska prava.

• Veći deo života proveo je na različitim adresama, od Singapura do zapadne obale Sjedinjenih Američkih Država. A kako su se menjale adrese na kojima je živeo, tako su se menjale i sfere njegovog interesovanja – od slikarstva do biologije, od književnosti do fizike.

• Počeo je da čita i piše već sa dve i po godine. U najranijem dobu demonstrirao je talenat za prirodne nauke, dok za muziku, međutim, nije pokazivao nikakvo posebno interesovanje. Nekoliko nedelja pre svog petnaestog rođendana dobio je na poklon „Casio“ kalkulator, koji je među tipkama numeričke tastature skrivao „klavijaturu“ od jedne i po oktave. Već posle petnaest minuta na njoj je osmislio „repertoar“ od dvadesetak melodija.

transformišete iz „La Valse“ u „Tango za nju“, ili je za tu opasnu igricu ipak potrebno dvoje?

- Za ljubav je definitivno potrebno dvoje. Ne možete toliko dugo sedeti na sopstvenoj ruci da utrnuta šaka zameni drugo ljudsko biće. Ljudi su često bljutavo patetični i lažno poetični kada govore o ljubavi, a ona je, kao i sve druge mistične kategorije, oličena u najjednostavnijim stvarima – zajedničkoj postelji, gledanju TV serija udvoje, zajedničkim problemima, snovima, zalogajima, notama. Deljenje je jedna od, čini mi se, najlegitimnijih manifestacija i posledica onoga što zovemo ljubavlju.

Još jedno zapažanje – nijedna vaša kompozicija, prema nazivu i vašim komentarima koji obično idu uz njih, nije posvećena nekoj određenoj ženi. Zašto? Da li zbog toga što sve danas brzo postane „Rememebering the Tango“?

- Svaki moj „honey-mustard“ sendvič sa piletinom i avokadom, svaka musaka od

• Za petnaesti rođendan roditelji su mu poklonili klavir. Samo godinu kasnije na njemu je svirao pozne opuse Betovenovih sonata i, kako sam kaže, „gutao“ partiture i sve moguće knjige vezane za klasičnu muziku, od romansiranih biografija velikih kompozitora do onih koje su izučavale kontrapunkt, harmoniju i oblike.

• Sa šesnaest godina bio je, kako su mu rekli, prestar da upiše muzičku školu. Nastavio je da uči sam. Tek pet godina kasnije, završavajući treću godinu studija medicine, na nagovor prijatelja i zbog opklade, odlučio je da polaže diferencijalne i prijemne ispite na Fakultetu muzičke umetnosti u Beogradu. Dobio je po sto poena na svakom od gotovo dvadeset ispita i završio kao prvi na svim prijemnim listama. Tako je i „zvanično“ postao kompozitor. Počeo je profesionalno da se bavi pisanjem, izvođenjem i produkcijom sopstvene muzike, a njegov opus i reputacija su polako rasli.

• Pored muzike, važan deo Simićevog života čine i njegov društveni i humanitarni angažman. Godinama je portparol i aktivista humanitarnog fonda „Svetlost“, koji je u Srbiji pokrenuo kampanje poput Sigurne ženske kuće ili Nacionalne kampanje za pomoć slepima Srbije. U decembru 2009. pokrenuo je i projekat „Note iz Srca“, kao kampanju za besplatne kulturne sadržaje posvećene starima, siromašnima i hendikepiranima.

• Veoma je značajan i njegov doprinos međureligijskom dijalogu na internacionalnom nivou, kroz čitav niz inicijativa tokom više od petnaest godina – od Rima, preko Konstantinopolja do Izraela, Amerike i

plavog patlidžana, svaki tart od krušaka i čokolade posvećen je „određenoj“ ženi. I ja mislim da joj je to sasvim dovoljno.

Za kraj, još jedan inspirativan naziv kompozicije: „Allegro Appassionato“. Očigledno jeste entuzijasta. Osećate li se zbog toga, u ovom ogrubelom društvu koje je tu osobinu odavno proglasilo detinjastom, kao, oprostite na izrazu, budala?

- Interesantno je da ste od svih kompozicija koje sam ikada napisao izabrali jednu jedinu koja nema programski naziv, pa čak ni programsku potku, ali razumem šta vam je privuklo pažnju. Strast jeste bitan sastojak svega i ključni katalizator (al) hemijske reakcije zvane život. Važno je voleti i „ložiti se“. Ako aktuelna definicija pameti podrazumeva i izblaziranost, onda nemam ništa protiv da budem, kako vi kažete, budala.

Balkana. Aktivni je član fondacije „Pave the Way“ iz Njujorka i organizacije „East-West Bridge“ sa sedištem u Beogradu.

• Od 2007. godine saraduje sa Centrom „Simon Vizental“ i Kancelarijom Tužilaštva za ratne zločine u Republici Srbiji u okviru operacije „Poslednja šansa“ koja treba da obezbedi uslove da pred lice pravde izađu poslednji preostali ratni zločinci iz Drugog svetskog rata.

• Njegova muzika izvođena je na obeležavanju značajnih jubileja, kao što su 300 godina Petrograda, 200 godina srpske državnosti, 60 godina holokausta ili 4. godišnjica napada na „World Trade Center“, kao i nekih značajnih skupova, poput Vaseljenskih sabora pravoslavne ekumene.

• Napisao je muziku za oko 20 pozorišnih predstava, a na filmu je kao kompozitor prvi put radio na „Optimistima“ reditelja Gorana Paskaljevića. Autor je i kompozicije „Srce univerzuma“ - zvanične himne 25. Univerzijade u Beogradu, održane 2009. godine.

• Godine 2005. osnovao je autorski ansambl „Serafimi“. Njihovi šou-programi bili su tokom 2006. na repertoaru na Velikoj sceni Narodnog pozorišta u Beogradu. Od tada je različite verzije istog ansambla napravio i u mnogim drugim gradovima, poput Njujorka, Londona, Torina, Lisabona, Petrograda i Delhija, i sa njima održao na stotine koncerata.

• Pokretač je i „Udruženja za unapređenje i popularizaciju klasične muzike“, čiji je i predsednik.



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I PUT MY FAITH INTO THAT ONE PERCENT OF A CHANCE FOR US TO BECOME BETTER AND MORE RESPONSIBLE HUMANS

He is not your typical artist – said once about Aleksandar Simić, Serbian composer who wrote his best compositions for global acquirers, such as the UN, Vatican, Russian Federation, USA Government or NASA, another non-typical journalist, Branko Rosić. It seems unlikely for my colleague Rosić to sugarcoat things like this. For, “He’s utterly crazy!” – That is the first thing you think when you meet Simić if you have even remotely rigid mindset. It should be entirely clear to you that the “crazy” refers to the category which holds Beethoven, Munch, Isaac Newton, Jack London, Virginia Woolf or Edgar Allan Poe. Does that make him a genius? No, no, no... How can a composer be a genius in Serbia? In this country, not even Milutin Milanković could achieve that status. So then he cannot be. Even if he were.

Whether you’re getting to know him through his music – choir, spiritual, chamber, symphonic, through conversation in which he arranges information, data, and new thoughts as if they were a deck of cards in solitaire, or through his biography from which you’re finding out there is not a place he hasn’t lived in or people he hasn’t worked for, started or finished jobs in the most unexpected moments, you’re starting to realize he’s the walking personification of transformation in its most desirable form – the creative one. The best proof for it is the composition “Under One Roof”, which he wrote in 2011 by commission from the United Nations.

Speaking in layman’s terms, while performing this piece the symphonic orchestra takes you on an exciting music travel around the globe. Simić’s notes spring through dozens of different idioms, from Csárdás to Waltz, from traditional Japanese to Turkish music, carrying in itself musical notes from all the nations and instruments, zurlas, tamburas,

didgeridoos, Chinese erhus, Irish flutes, taiko drums... And what happens after those 18 minutes and 22 seconds? Drenched into the souls of so many nations for just a couple of seconds, you become emotionally denationalized. You grow from a potential chauvinist into a cosmopolitan pacifist. If the transformation is even possible.

Perhaps the fact that you have obviously (namely “pleasantly to the ear”) “left your soul” in „Under One Roof“ makes this question redundant, but we must ask anyway. What do you think, Mr. Simić, is it and how is it possible to switch “them” over altogether or individually “to this side”? Is there any possibility to finally stop with all the horrors of the world that had “visited” us, and history in general?

- In theory yes. On the other hand, the empiric side tells us chances are quite slim for us as a species to pull our heads from our asses. It hasn’t been said just once that we would most probably be united by a “common challenge”, like an alien invasion, but we’ve learned so far that the moment we kill all the Martians, we would turn against each other again. Common challenges have long been here, even though they might now have light bulb heads and green blood. Those are climate changes, habitat and biosystem devastation, terrorism, wars, catastrophic poverty and total collapse of values. The common denominator, or, should I say, more common than any of the problems we are dealing with, is, unfortunately, what we call human nature – and in its essence lies this strongly expressed tendency towards self-destruction. To finally give you an answer – statistically speaking, chances for it all to go to hell are enormous, probably

99%. Still, we must, even at the cost of being called naïve, believe that one percent is worth investing every molecule of our power, hope, and love into fighting for this planet’s survival.

Through musical contribution, but also in other ways, you’ve worked on projects dedicated to creation and development of interreligious dialogue. Is there any chance for the transformation of the current antagonistic state, after centuries of proving us wrong? Can you believe in that, even after the unsuccessful attempt to initiate a joint prayer between Muslims, Catholics, Orthodox and Jews in Sarajevo?

- The attempt to organize that prayer happened first in 1992, and it represents the very beginning of my involvement in something that can be called interreligious dialogue. The point of that whole thing was to show that people in Bosnia want to live together, and not kill each other and that the most important goal of all religious communities should be keeping the peace. The failure of the initiative is just one part of total insanity in which all ideas of civilization have experienced a complete debacle. This madness is still going strong, 20 years after the civil war between Serbs and Croats is officially over. People still think they can defend Catholicism – or Orthodoxy, that is the feeling of being Serbian or Croat, with intolerance and confrontation. At the same time, people are having an entirely abstract idea of loving thy neighbor or “non-neighbor”, turning the other cheek and forgiving, which are, let us not forget, foundations of Christianity, from which both denominations were born. That is one of the most visible and most used examples of the superficial use of religion by those

Plastične čaše najvišeg kvaliteta.



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who truly are non-believers, and of the too frequent confusion of religion and nationality are. There isn't enough space in your magazine to have a serious talk about the complex and omnipresent implications of the "Huntington gap" within one answer to a question, but I can agree with you that this world needs one big and essential spiritual transformation.

Still, each religion, in one way or another, treats questions about transformation through reincarnation, life, glorifying the afterlife... Your composition "In memoriam" was written, as you say it so yourself, "as a way to remember the fallen, the resurrected, the glorified and the nameless". In which of those transformations do you believe? Just don't say in all of them.

- I wish this situation here - these few decades of love, survival, hope, creation, stumbling, suffering, and happiness - isn't all there is. From a man who believes in God, you expect him to believe in what we call the "afterlife"; that is to the survival of the spirit even after the physical disappearance. Still, what we call the life of a mortal man is so mystical, magical and priceless in its essence that it seems

sort of blasphemous to expect and assume that after this one we are getting another life - and an eternal one, of course. I would certainly love; once I'm gone, to join my parents, grandparents, friends, pets, and to welcome my children and grandchildren one day, the same way I was welcomed. To know that "everything is ok now", we're finally all together, and we don't have to fear the possibility of losing each other. But, even if that's not the case - this is already a priceless gift. Is it an "entrance exam" or a "diploma", we'll have to wait and see.

Let's stay on this track for just a bit longer - from Yesenin, Zhukov to Pope John Paul II, your compositions are mostly dedicated to those that are no longer with us. Are there notes in your creative being for the living, that is, is there admiration in your heart for some of your contemporaries?

- Pope John Paul II was very much alive when I wrote a mass on the occasion of 25 years of his pontificate or when we worked together on the "Roman a particular" on his verses written in Polish. General Zhukov's daughter was alive when I gave her a composition dedicated to her father in 1995, as was my dear Olja Ivanjicki who

called me several years later to do a cycle of paintings and solo poems to remember the great Yesenin 100 years after his birth and 70 years after his death, by making an homage to his life and poetry. Death and life are inseparable. I keep an oil painting in my piano room depicting "krajputaš" [a tombstone placed roadside - tr.], and in it, there is my late teacher Veselin holding a book and saying: "We were born to die, and we die to live". Some of my "contemporaries" are alive, and some are dead for 500 years, which doesn't make them less contemporary. I admire anyone whose work and life are worth admiring.

Are you among those who support the accelerated development of technology that has transformed what we've considered life so far and given us a possibility to "resurrect" in many ways - appear where we've never been before, generate memories we haven't experienced, communicate without being physically present?

- This question isn't just rhetorical, but distinctly dystopic too, so I must only agree with the statement that we've managed to turn technology against us in many instances. What goes for fire, applies to Nobel's dynamite, Tim Berners-Lee's

internet or Mendel's genetical engineering – each technology is potentially a great servant and a terrible master. Alienation is one of the most blatant side effects of technological progress.

Judging by your commentary that accompanies the composition “Childhood memories for piano by four hands”, the transformation you don't wish for, and you don't recommend is the one from childhood into all that is implied, namely taken away – adulthood. Are we now talking to a 40-year old or a boy?

- When I was young, I realized that I would be 27 in 2000 and wondered how the world would look like in that distant future. I was, of course, convinced that I would certainly be if not old by that time, then indeed grown up and serious. And here we are – 16 years have passed since that groundbreaking year of 2000, and I'm still not feeling worthy of having the title of a “grown up man”. I guess it's normal for creative people to suffer from Puer aeternus syndrome. If not for that, there wouldn't be any of the beautiful novels by Mark Twain, Exupéry, or J. M. Barrie,



• **Aleksandar Simić** was born in Belgrade in 1973. He grew up in a family where his father, director, and grandfather, lawyer, cultivated a cosmopolitan spirit and stood up for values such as fighting for human rights.

• He spent most of his life at different addresses, from Singapore to USA's West Coast. And as the addresses changed, so did the areas of his interest – from art to biology, from literature to physics.

• He started to read and write when was only two and a half years old. He expressed, from the earliest age, his talent for science, while he showed no particular interest in music. A couple of weeks before his fifteenth birthday he got a Casio calculator as a gift, which “hid” under the numeric keypad keys a “keyboard” of one and a half octave. Fifteen minutes later he had already come up with a 15-tune repertoire.

• He got a piano for his fifteenth birthday.

author of “Peter Pan”.

We'll allow ourselves to ask you something that isn't so “highly intellectual” (to give our brains a little rest from the tempo you so naturally impose). Can you explain to us where and how love transforms, in your case, from “La Valsa” to “Tango for Her”, or it always takes two to tango?

- Love certainly takes two. You cannot sit on your hand for that long for it to replace another human being. People are often so pathetic and falsely poetic when talking about love, and it is depicted in the simplest things, as all the other mystical categories are – in sharing a bed together, watching TV shows together, dealing with problems, dreaming, eating, notes. Sharing is one of those manifestations, I believe, that is most legitimate, and it is the consequence of what we call love.

Another observation – none of your compositions, if we look at the titles and your commentaries that usually accompany them, aren't dedicated to a particular woman. Why? Is it because

Just one year later he played the late works of Beethoven sonatas and, as he says it himself, he used to “swallow” musical scores and all books dealing with classical music, from romanticized biographies of great composers to those studying counterpoint, harmony, and forms.

• At the age of sixteen, he was, as he was told, too old to enroll the music school. He continued to learn by himself. Only five years later, when he was in the third year of Medical School, at the urging of friends and owning up to a bet, he decided to take differential and entrance exams at the Faculty of Music in Belgrade. He got one hundred points on each of the nearly twenty exams and ended up being the first on the list. That is how he “officially” became a composer. He started to write, perform and produce his music professionally, and his opus number and reputation slowly grew.

• Besides music, an important part of Simić's life are his social and humanitarian engagements. For years he has been the spokesperson and activist for the humanitarian fund “Svetlost” (“The Light”), that has launched campaigns such as the Women's Shelter or the National campaign to help the sight impaired in Serbia. In December of 2009, he started a project “Note iz srca” (“Notes from the Heart”), as a campaign to offer free cultural events dedicated to the elderly, economically disadvantaged and physically challenged.

• His contribution to the interreligious dialogue is also of great importance on an international level, through series of initiatives for more than fifteen years – from Rome via Constantinople to Israel, USA, and the

everything today quickly becomes „Remembering the Tango“?

- Each of my honey-mustard sandwiches with chicken and avocado, each eggplant moussaka, each pear and chocolate tart is dedicated to a “particular” woman. And I think that is quite enough.

To conclude, another inspirational composition title: „Allegro Appassionato“. You clearly are an enthusiast. Do you feel like, and forgive me for using this expression, a fool, in this roughened society that has long proclaimed this characteristic as childish?

- It's interesting you chose, out of all compositions, the only one that doesn't have a program title, not even a program base, but I understand what triggered you. Passion is an essential ingredient and the key catalyst to the (al)chemical reaction called life. It's important to love and “feel the passion”. If the current definition of being smart includes being numb, then I have nothing against being called, as you say it, a fool.

Balkans. He's an active member of the “Pave the Way” foundation from New York and the “East-West Bridge” organization based in Belgrade.

• From 2007 he's been collaborating with the “Simon Wiesenthal” Center and the Office of the War Crimes Prosecutor in the Republic of Serbia within the framework “Poslednja šansa” (“Last chance”) meant to provide conditions to bring to justice the last survived war criminals from World War II.

• His music has been performed at the celebration of significant jubilees such as 300 years of the city of Saint Petersburg, 200 years of Serbian statehood, 60 years of the Holocaust or the 4th anniversary of the attack on the World Trade Center, as well as some important meetings, such as the Ecumenical Councils of the Orthodox ecumenism.

• He has written music for over 20 plays and has worked for the first time as a movie composer on the set of the movie “Optimisti” (“The Optimists”) by Goran Paskaljević. He wrote the piece “The Heart of the Universe” – the official anthem of the 25th Universiade held in Belgrade in 2009.

• In 2005 he founded the author ensemble “The Seraphim”. During 2006 their shows were in the repertoire at the Grand Scene of the National Theatre in Belgrade. Since then he has made different versions of the same ensemble in many other cities, such as New York, London, Turin, Lisbon, Saint Petersburg and Delhi, and held hundreds of concerts with them.

• He is the founder and the president of the Association for the promotion and popularization of classical music.

RAVNOSUŠTNI



U pesmi „Dvoje“ Marine Cvetajeve, u prevodu Danila Kiša, postoji izraz - ravnosušan. Po suštini svoje duše - ravnopravan, taj neko. „U svetu gde zgrbljen, / i zapanjen svak je, / znam - tek jedan mi je / jednake snage. / U svetu gde toliko / mnogo se hoće, / znam - tek jedan mi je / jednake moći. / U svetu gde sve zri, / u buđ i bršljan, / znam- samo si ti / ravnosušan meni.“

Živimo u eri gde se mnogo toga dešava na temu roda. Na globalnom planu - Brus Džener je postao Kejtlin i tako učinio vidljivom problematiku transdžender zajednice. Ru Pol već nekoliko sezona svojim rijaliti formatom „Drag Race“ unosi revolucionarne make-up tehnike u svakodnevicu. Tako je, na primer, „strobing“ tehnika - poigravanje sa iluminatorima - direktno stigla sa „trandža“ scene, baš kao i forsiranje veštačkih trepavica.

Hipsterski trenutak u kome svi živimo doneo je mnogo više uniseks odevnih predmeta. Postalo je potpuno normalno da se devojke snabdevaju na muškim odeljenjima. Uopšte, muška moda je uzbudljiva, smela, poigrava se teksturama, printovima, proporcijama. S druge strane, mnogi stilisti muških modnih magazina služe se detaljima iz ženskih kolekcija. Sve se izmešalo. Muškarci nose helanke i brade,

cvetne printove i roze boju, a devojke motociklističke muške jakne i mirišu na muške mirisne note. Zaista, kako odoleti „Crnoj orhideji“ Toma Forda?

Kod nas, kao i u većini patrijarhalnih društava, još uvek se navikavamo da dokažemo da smo ravnopravne. Društvo nam je u transformaciji, pa da ne hitam pred rudu zaključcima. Za početak, volela bih da se devojke koje imaju kratku kosu i šik dečačke frizure ne nazivaju ružnim imenima. Kada sam bila mala, zamišljala sam da ćemo leteti svemirom u udobnim kombinezonima, nositi srebrne čizme i komunicirati telepatski - tome me je učio Zigi, bog transformacije - Dejvid. Ispraćamo izložbu „Belgrade to Bowie“, tu se jasno mogao videti taj njegov dar da se menja. Kako i sama zrim, primećujem do koje mere se ja menjam. Jako je intenzivno, kao onomad kada beše pubertet. Ta transformacija je veoma zanimljiva i snažna, i potpuno je u rukama prirode, ništa ne zavisi od moje volje i odluke. Sve više shvatam koliko je važno imati uzore koji su svoje sazrevanje ispratili sa stilom - kako kreativno, tako i u vizuelnom smislu, naravno i modnom. Dejvid je svakako to izveo dostojanstveno, veoma lukavo, sa dosta humora.

Helen Miren je potpuna kraljica te discipline, dok se na Madoninom primeru

može dosta naučiti, posebno iz domena - kako ne. Najmoćniju vlasnicu hiljadu inspirativnih faza teško je ponekad gledati kao tinejdžerku. Od nje očekujem jasan i direktan stav o stanju ugroženih umetničkih sloboda, jer ona ima moć i vidljivost, i baš mi bude teško da je gledam nezrelu dok sisa palac i obraća se histeričnim uzvikom: „Bič, aj em Madona“. Uvek sam volela da forsiram da je ona umetnica, a onda me iznova iznenadi površnim poimanjem sebe kao pop zvezde. Ali jedno smo od nje naučili - lepo je poigravati se.

Stoga - lepo je videti cvet na muškom reveru, kao što nema ničeg seksepilnijeg od žene u beloj muškoj košulji kako mazna gleda jutarnje prizore. Ili slike kako ona u muškom odelu skrojennom po meri i na visokim potpeticama dominira ulicama. Uvek mi je bilo veoma seksi kada bi Džoniju Depu ćerka namazala nokte, on je sa takvim šarmom nosio taj manikir. Život kratko traje, ne treba ga uzimati preozbiljno jer je mnogo težak, i samim tim valja koristiti svaku priliku i preispitati sopstvene uloge u njemu, i barem ponekad kostimografski zameniti rod i broj. Makar na jedno popodne.



LIFE IS TOO SHORT TO WAIT FOR AN AMAZING EXPERIENCE!

Dugo očekivani boutique hotel SAINT TEN otvara svoja vrata u Septembru! Lociran u ulici Svetog Save 10 u srcu Vračara, hotel kao spomenik kulture grada Beograda poštuje istorijsko nasleđe i šarm koji stara zgrada nosi. Fasada hotela predstavlja spoj modernog i tradicionalnog šarma a sam dizajn i koncept hotela se ogleda u besprekornim detaljima.

Oslikavajući luksuz Vračara svih 54 soba i apartmana, predstavlja savršen spoj tradicionalnog šika i modernog dizajna i sadrže elemente kao što su drveni podovi, ručno pravljen i jedinstven nameštaj, kupatila obložena prirodnim kamenom, i izuzetan komfor i luksuz kako u enterijeru tako i u samoj opremljenosti hotela.

Hotel raspolaže i sa 5 sala za sastanke namenjenih visokim zahtevima beogradske poslovne klijentele. Konferencijske sale pružaju mogućnost spajanja i odvajanja istih a opremljene su najsavremenijom tehnologijom. Na šestom spratu hotela se nalazi i multifunkcionalna soba sa terasom kao kreativna alternativa za koktele, sastanke, privatne večere i događaje za one najizbriljivije goste.

Hotel SAINT TEN krasi i SANCTUS restoran, pažljivo osmišljen da zadovolji ukus i najvećih esteta, čiji meni je inspirisan lokalnim specijalitetima u fuziji sa internacionalnim klasicima.

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THE ONES WITH THE SAME POWER



In the poem “The Pair” by Marina Tsvetaeva, translated by Danila Kiš, there is a phrase – “the one who has my power”. The one whose soul matches hers – her equal, that somebody. “In a world where hunched and, / Lathered everybody is, / I know – there is one / Who has my power. / In a world where we / Desire so much, / I know – there is one / Who has my power”. We are living in an era where there is so much going on the gender subject. On a global level – Bruce Jenner became Caitlyn thus making visible all the problems transgender community is facing. RuPaul has been introducing in everyday life, for several years now, groundbreaking makeup techniques with his reality show “RuPaul’s Drag Race”. That is how the “strobing” technique – stepping up the game of illuminators – came to us directly from the “trans” scene, as well as the overuse of false eyelashes.

The hipster moment in which we are living has brought us more unisex clothing. It’s now completely normal for girls to shop at men’s section. Generally speaking, men’s fashion is exciting, bold, plays up the textures, prints, proportions. On the other hand, many stylists working for men’s magazines are using some details from women’s collections. Everything is mixed. Men wear tights and beards, florals and

pink, and girls men’s biker jackets and they smell of men’s perfume. Really, how can you resist Tom Ford’s “Black Orchid”? In our country, as in the majority of patriarchal societies, we are still getting used to proving we are equal. Our society is transforming, so I don’t want to jump to any conclusions. For starters, I’d love for girls who have short hair and chic boyish hairstyles not to be called ugly names. When I was little, I used to imagine us flying through space wearing comfortable suits, in silver boots and communicating telepathically – Ziggy taught me that, the god of transformation – David. We are saying goodbye to the “Belgrade to Bowie” exhibition; there you could clearly see his ability to transform. As I’m getting more mature myself, I’m starting to see to which extent I’m changing. It’s so intensive, as was puberty was. That transformation is so exciting and strong, and it lies completely in Nature’s arms, nothing depends on of my will or decisions. I realize more and more how important it is to have role models who accompanied their maturing with style – in a creative and visual sense as well, and fashion one, of course. David certainly managed to do it with dignity, very cleverly, and with lots of humor.

Helen Mirren is the absolute queen of this discipline, while you can learn a lot

from Madonna’s case, especially in the field of how not to do things. It’s hard sometimes to look at the most powerful owner of a thousand inspirational phases as a teenager. I expect a vigorous and direct attitude from her on the state of endangered works of art, because she has power and visibility, and it gets so painful watching her all immature while sucking her thumb and talking in a hysterical voice: “Bitch, I’m Madonna”.

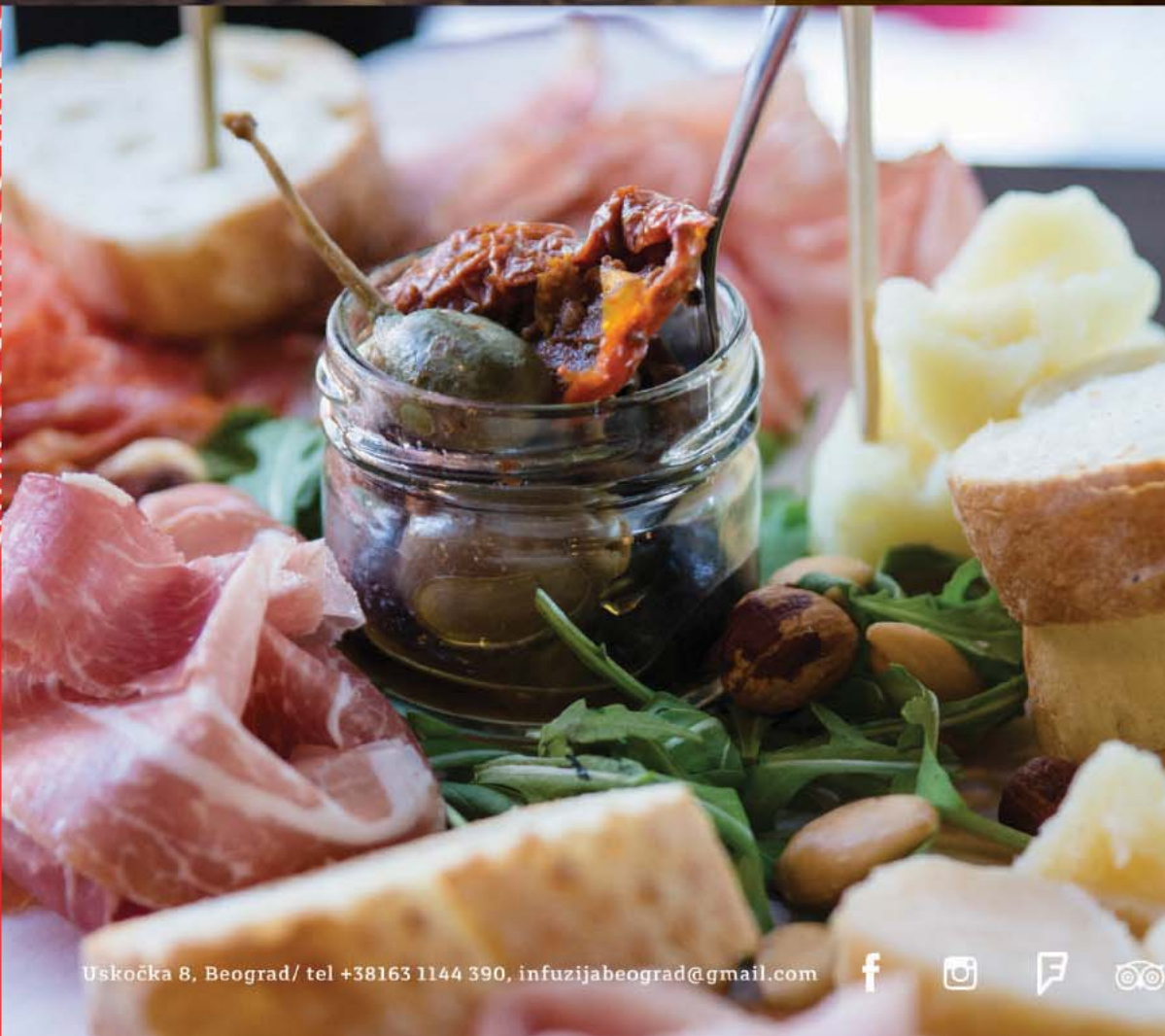
I’ve always liked to force the fact she was an artist, and then she continues to surprise me with this superficial understanding of herself as a pop star. But there is one thing we’ve learned from here – it’s nice to play up.

Therefore – it’s nice to see a flower on a man’s lapel, as there is nothing sexier than a woman in a white men’s shirt looking through windows in the morning all cuddly. Or an image of her in a men’s tailored suit and high heels dominating the streets. I’ve always found it sexy when Johnny Depp’s daughter would paint his nails; he was wearing that manicure with such a charm. Life is short, and you shouldn’t take it too seriously because it is so difficult, and therefore you should take each opportunity and challenge your own role in it, and at least once in a while switch up gender and size. At least for one afternoon.



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DRAGA, KO ŽELIŠ DA BUDEM?

Uz pomoć mejkapa, makaza i farbe, kozmetičara ili dobre kreme, žene mogu drastično da promene izgled. Sa malo sreće i znanja i nabolje. Ali, šta je s muškarcima? Jesu li i dalje osuđeni samo na ono što im je majka priroda podarila?



Da li ste ikada razmišljali koliko je budalast muški aksiom (to jest kuknjava) o različitosti žene sa kojom ležu i sa kojom se bude. Govorim o sitnoj zlobi svojstvenoj muškarcima kada prijateljima prepričavaju kako ona izgleda kada ujutru spadne sav onaj „malter“ montiran za izlazak prethodne noći. „Čoveče, ili sam bio mnogo pijan, ili se ona prurušava kao Sijuks“, rečenica je koju ćete često čuti u muškom društvu na (pre)podnevnoj kafi. U redu, ljudi se zabavljaju, možda nedostaje malo gospodskog šmecka, ali... Jedini, pravi, problem ovde je što vizuelni šok zvani „jutro posle“ mogu da dožive i žene. Kosa ogrezla u briljantin za noćni lov ujutru može izledati poput bivoljih rogova, brižljivo trimovana brada kao zapušteni korov, a negovano lice kao bojno polje nakon razmene artiljerijske paljbe. I šta sad? I ona ima pravo da „ubaci“ koju čašu više. Naravno, u oba slučaja najčešće

rešenje je bežanija u kupatilo, brzinski rad koji će učiniti da makar podsećate na sinoćno izdanje. Otkud sad ova priča? Pa, osim raznih „izama“ (feminizam, šovinizam...), kroz decenije minulog veka do današnjeg vremena drastično su se menjali i načini za „remont“ muškaraca. Mnogo toga se za davnih dana nije smelo. Nametnuti tabui bili su vrsta opšteprihvaćenog kodeksa čije nepoštovanje je značilo u najmanju ruku porugu, ako ne i potpuno izopštavanje iz miljea „muškog sveta“. Da ne zavirujemo baš predaleko u istoriju, kada se, recimo, kokošji izmet koristio kao lek protiv gubitka kose, a muškarci se kupali jednom godišnje, obično u maju (miris proleća). Dvadesetih i tridesetih godina prošlog veka „remont“ je najčešće podrazumevao striktni spisak: berbersku radnju, lice obrijano tri milimetra ispod kože i razdeljak posred glave. Ko

sekirom češljan. Kolonjska voda više je podsećala na antiseptik posle ranjavanja i komotno je mogao da se cimne cug, čisto da se pročisti grlo. Brijanje glave, ukoliko ste imali problem sa „odbeglom“ kosom, garantovano vam je obezbeđivalo mentalnu ustanovu i lobotomiju. Perika, iako se pouzdano zna da je često bila udobno stanište vaški, u tom slučaju je bila neizbežna. I komična, razume se. Danas, proces je potpuno inverzivan. Glavu briju i oni koji nemaju problem sa kosom, a perike još samo nose u Haškom tribunalu. Ne kažemo da i tridesetih nije bilo izuzetaka, poput Klarka Gejbila ili Džona Vejna, ali većina muškaraca svojim izgledom gradila je samo obezličenu, jednoličnu i dosadnu masu.

Od banane do čirokija

Stvari su počele da se menjaju pedesetih sa pojavom Marlona Branda i Elvisa Prislija.



Čuvena „marlonka“, frizura na kojoj jedan pramen nehajno pada preko čela, i Elvisova „banana“ na glavi utrle su put istinskoj transformaciji muškarca. Razume se da su Bitlsi sa svojim bubi frizurama bili noćna mora za kapitalističku doktrinu o najboljem od svih uređenja, ali su dramatične socijalne i društvene promene, bujanje rok kulture i antiratni aktivizam učinili da muškarci puste na volju i kosama i bradama. I to u svim dužinama i oblicima. E sad, nije baš da je tu bilo neke preterane nege, gotovo da se uopšte nije vežbalo, na ceni je bilo bildovanje mozga, pa su zato status ikona imali Lenon, Morison i Džeger. Ako su šezdesete uzdrmale establišment, sedamdesete i pojava pankaa kao najekstremnijeg oblika bunta uglavnom radničke omladine vizuelno je dotukla „fni svet“. Za „čiroki“ frizure, ofarbane krete, kožu i lance nije vam bio potreban bogzna kakav napor, već samo malo tutkala



i hrabrost da povremeno dobijete batine. Bila je to najradikalnija demokratizacija muškog izgleda do današnjih dana.

Demokratija, ali ne po svaku cenu

Deceniju kasnije – osamdesetih, s jedne strane novi romantizam stidljivo će promovisati nešto što će se mnogo kasnije nazvati metroseksualnošću. Sajmon le Bon i gomila njegovih sledbenika šatiranjem kose zagazili su u do tada isključivo ženski zabran. Nešto nismo videli da je to ženama smetalo? Upravo suprotno. S druge strane, te godine iznedrile su i kulturu teretana i kult tela. Dečaci širom sveta želeli su da izgledaju kao Silvester Stalone ili Arnold Švarceneger koji su snagom mišića spasavali svet.

Čitav ovaj evolutivni tok omogućio je pojavu muškaraca današnjice. Oni nisu samonikla biljka koja je od srednjovekovnog vašljivca odjednom

postala stega oslobođena, negovana vrsta. Štaviše, verovatnije je da bi ih pre samo pedeset godina zbog depilacije spaljivali kao srednjovekovne veštice, a zbog odlaska (to jest otkrivanja da tamo odlaze) kod pedikira i manikira, čupali nokte. Zatezanje i plastična hirurgija umeju da deluju gotesko kao u slučaju Mikija Rurka, ali ti zahvati su nekada bili neprihvatljivi i za žene, a kamoli muškarce. Uostalom, niko ne može da diktira velikom Marku Džejkobsu šta će činiti sa svojim telom i odelom. Upravo suprotno, on je taj koji diktira.

Aleluja - muška nega i lepota su se demokratizovale, a na vama je da u epohi potpune slobode, ili anarhije, kako hoćete, odlučite želite li da budete Mark Džejkobs, Džimi Din, Bred Pit, Dejvid Bekam, Hemfri Bogart, Rajan Gosling...

HONEY, WHO DO YOU WANT ME TO BE?

With the help of makeup, scissors and hair dye, beauticians or an efficient cream women can drastically alter their looks. With some luck and knowledge even for the better. But, what about men? Are they still stuck with what Mother Nature has given them?



Have you ever thought how foolish this male axiom (or should we call it wailing) about the differences between the woman they lay in bed at night with and the one they wake up to is? I'm talking about small pettiness typical of men when they tell their friends how she looks in the morning when all that "face paint" from last night is off. "Man, I was either really drunk, or she plays dress up as a Sioux" is a sentence you will often hear in a male company during morning or afternoon coffee.

OK, people are having fun, maybe they lack a bit of a gentleman's charm, but... The actual problem here is that the visual shock called "the morning after" can be experienced by both men and women alike. Hair full of grease ready for a night on the town in the morning may look more like buffalo horns, carefully trimmed beard as unkempt weed, and nourished skin as a

battlefield after the exchange of artillery fire. And now what? She also has the right to have that one more drink. Of course, in both cases, the most common way to deal with this is going straight to the bathroom and having a quick touch up to make you look at least a bit like your last night's self. How did I come up with this story right now? Well, besides different "-isms" (feminism, chauvinism, ...), through last century's decades up until today ways to make the men look "groomed" have drastically changed. There were a lot of things that weren't allowed in the past. Imposed taboos were some generally accepted code of whose irreverence provoked reproach at the very least, if not outright ostracism from the milieu of the "man's world". Not to go too far down in history, at the time when, for example, chicken droppings were used as a cure

for hair loss, and men bathed once a year, usually in May (the smell of spring). In the 20s and 30s of the last century being "groomed" meant having to check a strict list: a barber shop, face shaved three millimeters beneath the skin and having the part right in the middle of your head. As if your hair was cut with an ax. The cologne was more reminiscent of an antiseptic after being wounded, and you could easily take a sip of it, just to clear your throat. Shaving your head, if you were having an issue with "runaway" hair, guaranteed you a trip to a mental institution and lobotomy to go with it. Wigs, even though it was an everyday fact represented a comfortable habitat for lice, were inevitable in those cases. And comical, of course. Today, the process is entirely inversive. Men who don't have hair loss issues shave their heads, and wigs are still worn only

at the Hague Tribunal. Not to say there weren't any exceptions in the 30s, such as Clark Gable or John Wayne, but most men were contributing with their looks to the making of a vacant, monotonous and boring mass.

From bananas to Cherokees

Things started to change in the 50s with men such as Marlon Brando and Elvis Presley. The famous "Marlon Brando" haircut with one strand of hair casually falling over the forehead, and Elvis's "banana" paved the way to real male transformation. Of course, the Beatles with their hairstyles were a nightmare for capitalistic doctrine about the best of all arrangements, but dramatic social change, proliferation of rock culture and anti-war activism made men do whatever they wanted with their hair and beards. In all shaped and sizes. Now, it's not like there was any particular care involved, hardly any exercise, building your brains was what counted, and so the icon status belonged to Lennon, Morrison, and Jagger. If the 60s had shaken the establishment,

the 70s and the birth of punk as the most extreme form of rebellion of mostly working class youth had visually beaten to the ground the "posh people". You didn't need to put much effort into Cherokee hairstyle, colored crests, leather and chains, just some glue and some courage to endure an occasional beating. It was the most radical democratization of the male appearance up to the present day.

Democracy, but not at any cost

A decade later - the 80s, on one hand, the new romanticism will shyly promote something that would later be called metrosexuality. Simon Le Bon and a bunch of his followers were stepping into up to then strictly female territory by highlighting their hair. Women didn't seem to mind, didn't they? Quite the contrary. On the other hand, those years gave rise to the gym culture and the cult of the body. Boys from all over the world wanted to look like Sylvester Stallone or Arnold Schwarzenegger who used the strength of their muscles to save the world. All this evolutionary flow enabled the

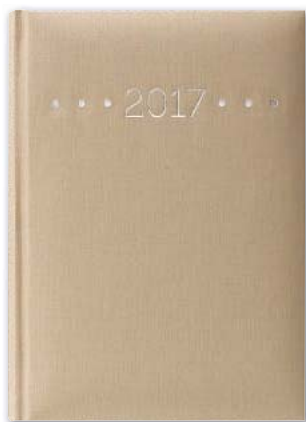
emergence of the male appearance we know today. The man of today isn't some wild plant that simply emerged from lice-infested man it once was to become this freed-from-constraints kept species men are today. Moreover, it is likely just fifty years ago men would get burned as medieval witches because of waxing, and get their nails torn for going (of revealing to go) to get their manicures and pedicures done. Facelifts and plastic surgery may end up looking grotesque as in the case of Mickey Rourke, but those procedures were once unacceptable for women also, let alone men. In any case, nobody can dictate to the great Marc Jacobs what he will do with his body and outfits. On the contrary, he's the one dictating it. Hallelujah - male care and beauty have been democratized, and it's up to you to decide, in this time of complete freedom, or anarchy, as you will, if you want to be Marc Jacobs, Jimmy Dean, Brad Pitt, David Beckham, Humphrey Bogart, Ryan Gosling, ...

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NATURALNO



Ove sezone frizeri su svoju inspiraciju pronašli u prirodi i prirodnim materijalima. Opčinjeni bojom i teksturom različitih vrsta tekstila, vune, kašmira, svile, kože, somota i luksuznog krzna preneli su svoje ideje na kosu.

Aktuelne su sve dužine kose od kratkog, mekog boba do duge ravne ili stepenaste kose. Simetrične i srede lokne zamenili su opušteni talasi, efekti raspleteneh pletenica, prirodne kovrdže. Poenta je da frizura izgleda nedovršeno, a ipak luksuzno.

Više nije potrebno da provedete sate ispred ogledala! Dovoljno je da odgovarajućim stajling proizvodom naglasite svoju prirodnu teksturu, izgužvate rukama, oblikujete po koji talas ili raspletete pletenicu i dobićete savršen izgled za svaku priliku. Kolor koji prati ovogodišnji trend je takođe, inspirisan prirodom. Preovlađuju hladni tonovi od pepeljasto plave do hladne, platinaste, tamno brinet, boje kafe, ticijan crveni. Spektar boja je neograničen kao i kombinacija različitih nijansi boje dima, bisera, čelično sive, maslinaste, violet.

Kada je jača polovina u pitanju preporučujemo barber style look, koji je uvek u trendu i najpopularnija muška frizura u našem salonu, sa nešto novijim tehnikama šišanja i stilizovanja. Ova frizura ima šarm, perfekciju, stil, moderna je i veoma muški, macho orijentisana. Za one koji vole nešto prirodniji izgled u trendu je duža kosa, šiške, prirodna talasasta kosa, volumen.

Za koji god trend se odlučili, svoju kosu prepustite profesionalcima. ID Hair Academy i njen tim iskusnih i profesionalnih frizera za svakog klijenta ima posebnu formulu savršenog izgleda. Zato dođite kod nas!

This season hairdressers have found their inspiration in nature and natural materials. Fascinated by color and texture of various types of textile, wool, cashmere, silk, leather, velvet and luxurious fur, they've transferred their ideas to hair. All cuts are in trend, from short, soft bob to long and straight or stepped haircuts. Symmetrical and made up curls have been replaced by relaxed waves, loose braids effects, natural curls. The point is for the hair to look undone, yet luxurious. There's no need for you to be spending countless hours in front of the mirror! You just have to use the right styling tools to enhance your natural texture, mess up the hair using your hands, make a few waves or loose a braid or two, and you'll get the perfect look for any occasion. The coloring which is following this trend is also inspired by nature. Cold tones from ashy blonde to cold, platinum, dark brunette, coffee, and Titian red tones are prevailing. The color spectrum has no limits nor do combinations of different nuances of smoke, pearl, steel gray, olive, violet. When it comes to stronger sex we recommend the barber style look, which is always on trend, and it is the most popular men's haircut in our salon, with the addition of newer techniques of cutting and styling. This hairstyle has charm, perfection, style; it's modern and very masculine and macho oriented. For those who prefer a more natural look longer hair, bangs, naturally wavy hair with volume is quite trendy as well. No matter which trend you go for, let professionals deal with your hair. ID Hair Academy and its team of experienced and professional hairdressers have a unique formula for a perfect look for each of our clients. So come to our salon!



Fb: ID Hair Academy
Instagram: id_hairacademy

JEDINA ISTORIJA UMETNOSTI ZA NAJMLAĐE

Dva toma sa 60 najznačajnijih svetskih dela i umetnika svih epoha.



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U SVIM VEĆIM
KNJIŽARAMA

Šta je, zapravo, umetnost?

Da li doterivanje može da bude umetnost? Kako biste naslikali brzinu? U čemu je tajna Mona Lize? Ko je od žvrljotine napravio remek delo? Može li sakupljanje kojekakvih stvari biti umetnost? Kakva je to skulptura koja nestaje? Ovo su samo neka od brojnih pitanja na koja odgovara „Knjiga o umetnosti za decu”. U dva toma (Bela & Žuta knjiga), ovo licencno izdanje izdavačke kuće Phaidon Press istražuje izbore i stavove šezdeset svetskih umetnika koji su stvarali u različitim epohama, dok istovremeno, na primerima njihovih najznačajnijih dela stimuliše dečju kreativnost i sposobnost imaginacije. Spajajući istoriju umetnosti sa temama koje su bliske današnjim generacijama, na zabavan i interaktivan

način edukuje i podstiče mlade da na izvanrednim primerima iz viševekovne tradicije slikarstva, skulpture i fotografije shvate i preispituju različite ideje, značenja, uloge i funkcije umetnosti.

Jednostavna, jasno napisana i bogato ilustrovana reprodukcijama umetničkih dela, „Knjiga o umetnosti za decu” predstavlja savršen uvod za sve koji započinju upoznavanje sa umetnošću i žele da obogate znanje u ovoj oblasti. Prevedena je na mnoge svetske jezike, a kod nas ju je objavila izdavačka kuća **Data Status** kao ekskluzivni nosilac prava za izdanje na srpskom jeziku.

What is art?

Could beautifying yourself be considered as art? How would you make a painting representing speed? What is Mona Lisa's secret? Who turned scribbles into a masterpiece? Could collecting things be called art? What is a missing sculpture? These are just some of the many questions you can find an answer to in the “Children's art book”. In two volumes (White & Yellow book), this licensed edition by the publishing house Phaidon Press explores choices and attitudes of sixty international artists who created in different time periods, while at the same time, stimulates children's creativity and capacity for imagination by showing the examples of artists' most famous pieces. By combining art history with topics close

to today's generations, in a fun and interactive way, the book educates and encourages young people to understand and question different ideas, meanings, roles and function of art while using extraordinary examples of the centuries-long tradition of painting, sculpture, and photography. Written in a simple and easily understandable way, richly illustrated with reproductions of masterpieces, the “Children's art book” represents a perfect introduction for all of those wanting to start getting to know what art is and wanting to enrich their knowledge on the topic. The book was translated into many different languages, and it was published in Serbia by the publishing house Data Status, holding exclusive rights of the Serbian edition.

OD PUTERA I SOLI DO SAVRŠENSTVA NA TANJIRU



Pažnju šire javnosti mladi beogradski kuvar Igor Belošević skrenuo je onog momenta kada je dobio laskavi poziv za učešće u najrenomiranijem svetskom takmičenju za kuvare starosti do 30 godina - „San Pellegrino Young Chef 2016“ (faza takmičenja za istočnoevropski region). Ali, i pre toga mnogi „srećnici“ znali su da iz njegove kuhinje na sto dolaze „dela“ u kojima se uživa i očima i čulom ukusa.

Kada biste vi pisali obrazloženje zašto pozivate Igora Beloševića u prestižno društvo kao što je „San Pellegrino Young Chef“, šta biste napisali?

- Zato što volim da kuvam. Zato što prihvatam izazove u svom poslu. Zato što sam uvek spreman da učim. I na kraju, zato što sve to umem da pokažem na tanjiru.

Ko vas od sedam veličanstvenih u žiriju ovog takmičenja (Gagan Anand, Elena Arzak, Mauro Kolagreko, Karlo Krako, Vajli Difren, Dejvid Higs i Roberta Sudbrak) najviše impresionira i zašto?

- Svi pomenuti šefovi su vrhunski profesionalci. Uostalom, u suprotnom ne bi ni bili tu gde jesu. Ako bih morao nekoga da izdvojim, to bi bili Gagan Anand i Elena Arzak. Gagan zbog toga što dolazi iz Indije i prvi je šef koji je indijsku kuhinju predstavio na najbolji mogući način. Takođe, prvi je iz te siromašne zemlje ko je uspeo da napravi nešto ozbiljno. A Elenu iz razloga što je nastavila očevu tradiciju da neguje modernu kuhinju Španije.

Pred žiri za istočnoevropski region izašli ste sa receptom „karakadžanska jagnjetina“. Većina vaših konkurenata nije „igrala“ na lokalni specijalitet. Koja priča stoji iza ovog recepta i zašto vam je važna?

- Odlučio sam se za ovo jelo pre svega jer je u propozicijama takmičenja stajalo da bi bilo poželjno da namirnice koje takmičar koristi budu autohtone iz zemlje iz koje dolazi. „Karakadžanska jagnjetina“ sadrži evoluciju srpske kuhinje kroz vekove, od doba Nemanjića pa do danas, prezentovanu na moderan način. Tu možete naći bulgur kašu koja se jela noć pred Kosovki boj po naređenju cara Lazara. Onda jagnjeću plečku koja je sporo kuvana u vakuumu, a potom zapečena da bi dobila „efekat“ jagnjetine ispod sača, što je jedan od najstarijih načina spremanja mesa u Srbiji. Na istom tanjiru je i rolovana jagnjetina, koja predstavlja malo savremeniji način naše pripreme mesa. I na kraju, kao moderan detalj, pohovane jagnjeće krezle u brašnu od žira na musu od magarećeg sira i pire od koprive kuvane u pčelinjem vosku, jer, u Srbiji se pre 300–400 godina kuvalo u vosku, a zatim su se namirnice njime i zalivale zbog čuvanja, pošto tada nisu postojali rashladni uređaji.

Ovaj recept kao da je na tragu naše teme – transformacija. Ali, kod vas je prste umešala i konstrukcija. Ako se ne varamo, vaše „delo“ se sastoji od šest celina. Da li jelo mora da bude „umetnička konstrukcija“ da bi bilo ukusno?

- Ne, naprotiv. Jelo pre svega treba da bude ukusno, pa tek onda i da lepo izgleda. Bitna je i

estetika, jer prvo „jedete očima“, ali na kraju, kad sagledate celo jelo, ono što na vas ostavlja utisak upravo je taj ukus.

Šta biste danas izabrali za ručak?

- Neki dobar komad morske ribe.

A za večeru?

- Tanjir izabranih sireva, pršute, sardela i voća, uz čašu vina.

Koje jelo najčešće naručujete u restoranu?

- S obzirom na to da se bavim ovim poslom i da nemam puno vremena da često obilazim restorane, obično ono što jedem zavisi od tipa restorana u kom se nalazim. Ako je u pitanju nacionalni tip, onda je moj izbor, recimo, roštilj. **Kada prvi put odete u neki restoran, tražite li da upoznate kuvara, ili idete na mesta gde ih već poznajete?**

- Volim da posećujem restorane u kojima rade moje kolege sa kojima se družim, a ako sam u nekom ozbiljnijem restoranu u inostranstvu i ako postoji mogućnost, zadovoljstvo mi je da upoznam šefa kuhinje i da sa njim razmenim mišljenje.

Kako inače birate restorane u koje idete?

- Zavisi od toga koliko sam gladan. Volim da obilazim restorane u kojima pre nisam bio i da probam nove stvari, samim tim i da budem u toku sa trenutnom situacijom na gastronomskoj sceni.

Šta radite kada u restoranu dobijete jelo koje vam se ne dopada?

- Ljubazno i tiho se obratim konobaru da ga zameni i eventualno skrenem pažnju da je možda došlo do greške kuvara. Svestan



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sam težine ovog posla i da greške mogu da se potkradu čak i najboljima.

Kako nastaju vaši recepti? Odakle počinjete? Ili prvo vidite cilj?

- Inspiracija obično dolazi iz okoline, onog što me okružuje i što mi je ostalo upečatljivo, bilo da je to umetnička slika, neki detalj u prirodi ili nešto treće. Počinjem od izgleda jela, prvo zamislim kako bi ono izgledalo na tanjiru.

Postoji li sastojak koji svako vaše jelo „mora“ da sadrži?

- Puter i krupna morska so su dva sastojka bez kojih ne mogu da zamislim kuvanje.

Koje sastojke biste spojili da dobijete neprikosnoveni valcer ukusa?

- Slatko, slatko, kiselo, to jest osvežavajuće.

Na primer - dobar komad mesa sa nekim zanimljivim mesnim sosom, voćnim pireom ili svežim voćem kao osvežavajućim dodatkom. Ukoliko je riba u pitanju, onda definitivno uz nju idu citrusi.

Kuvate li kod kuće?

- Nažalost ne, zbog radnog vremena. Ali kad god imam dan-dva slobodno, iskoristim priliku da nešto spremim.

Kome najviše volite da pripremate hranu?

- Prijateljima i dragim osobama. Ali najveći izazov mi je porodica. Jer, kad njima nešto ne valja ili kažu da se sastojci ne slažu, znam da je to jelo odlično.

Postoji li neka osoba za koju nikada ne biste kuvali?

- Na sreću, još nisam došao u situaciju da moram da odbijem da kuvam za nekoga.

A neko kome biste baš želeli da spremite obrok?

- Uvek postoji neko za koga bi voleo da kuvam. Neke od tih osoba su Vladimir Putin, kraljica Elizabeta i šejk Muhamed iz Ujedinjenih Arapskih Emirata.

Da li vam se ikada dogodilo da neko naruči jelo van menija za koje ne znate kako se sprema?

Ako jeste, šta ste uradili?

- Da, dešavalo se. Ipak, s obzirom na moje poznavanje kuhinje, to nije problem. Ukoliko postoje uslovi i namirnice potrebne za to jelo, uvek ću ga rado spremi uz pomoć recepta sa interneta ili iz knjige.

Kako ocenite da se nekom zaista sviđa ono što ste spremili?

- Po ozamanom tanjiru, eventualno komentaru konobara koji je služio tog gosta, ali često to saznam i lično od onog za koga je pripremljeno.

Kada spremite jelo, znate li sami da ocenite da li je za 6 ili za 10?

-Da, naravno. Ne može sve da bude za desetku, a ne valja ni da je za šesticu.

Može li majstor-kovar da uživa i pripremajući najobičniju musaku od krompira i mesa?

I te kako, jer i musaka može da bude svojevrsno umetničko delo i da u nju bude utkano više ljubavi nego u neko drugo jelo.

Da li Beograd daje dobar okvir za razvoj kuvarstva i autentičnih kuvara?

- Mislim da ima potencijala zato što i Beograd i Srbija, u odnosu na ostatak sveta, imaju nepresušan izvor kvalitetnih namirnica. S tim što to trenutno nije dovoljno iskorišćeno. Kuvari

Bogata karijera

Nakon, ali i u toku obrazovanja na Visokoj hotelijerskoj školi u Beogradu Igor Belošević je iskustvo sticao na mnogim mestima upisanim u „mapu dobre hrane Beograda“. Od restorana „Tikas“, rezidencija kanadske i britanske ambasade, Vlade i Skupštine Srbije, do restorana „Trpeza“ (sada „Id“), „Radmilovac“ i „Iguana“. Inače, sa samo 19 godina znanje i veštine je unapredio u „Grand Hotelu“ u Portorožu (hotel iz lanca „Kempinski“, sa pet zvezdica), gde je dobio važno zaduženje vođenja italijanske kuhinje internacionalno-mediteranskog restorana „Sophia“. U poslednjih nekoliko godina, kao što je i praksa u svetu, u restoranima je prisutan od početka, od postavljanja jelovnika i kuhinje. Kuvarskim rečnikom rečeno, tako je „otvorio“ kuhinje Vinarije „Podrum“, restorana „Džeri“ (na Dedinju), „1905“ (sada „Salon 1905“) i „Grafičar“ na Senjaku, u kome radi i sada. Pored toga, bio je u timu kuvara hotela „Square Nine“ na otvaranju ovog renomiranog mesta poznatog po odličnoj kuhinji.

mogu dosta da unaprede taj razvoj.

Razlikuje li se naša publika od svetske?

- Moje je mišljenje da se razlikuje pre svega po kulturi i odnosu prema hrani u restoranima, a samim tim i kada je odabir u pitanju. Beograd poslednjih nekoliko godina polako počinje da doživljava ekspanziju restorana, pa je i publika postala probirljivija u pogledu izbora kako mesta, tako i jela.

Da li je ono što se može naučiti u beogradskim školama i restoranima dovoljno za takmičenje sa svetskom konkurencijom?

- Nažalost, trenutno još ne, jer takva takmičenja zahtevaju stalno napredovanje, edukaciju i praćenje svetskih trendova, a to u Srbiji, ni tokom školovanja ni prilikom rada u restoranima, nije dovoljno dostupno.

Postoje li kolege koje su vas inspirisale, ili one od kojih ste učili?

- Inspirišu me šefovi poput Granta Akaca, Žoela Robišona, Alena Dikasa, Ferana Adrije... Učio sam od naših kuvara i šefova iz starije generacije kao što su Petar Gajić, Novak Fidanović i Goran Kovačević, ali i iz mlade, poput Mladena Rankovića, Nikole Biševca i Aleksandra Ilića.

Šta vam je cilj u karijeri?

- Ako i kada budem imao svoj restoran po svojim željama i kriterijumima, definitivno ću znati da sam uspeo.

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FROM BUTTER AND SALT TO PERFECTION ON A PLATE



Young chef Igor Belošević drew the attention of the public eye the moment he received a flattering invitation to participate in the most prestigious international competition for chefs up to thirty years of age – the “San Pellegrino Young Chef 2016” (Eastern European phase of the contest). But, even before this, there were some “lucky” ones who knew his cooking produced “masterpieces” that appealed to the eye as well as to the taste buds.

If you were to write the explanation as to why Igor Belošević is invited into this prestigious group that is the “San Pellegrino Young Chef,” what would you write?

- Because I love to cook. Because I take on challenges in my work. Because I’m always willing to learn. And finally, because I can show it all off on a plate.

Who impresses you the most out of the seven magnificent of this competition’s judges (Gaggan Anand, Elena Arzak, Mauro Colagreco, Carlo Cracco, Wylie Dufresne, David Higgs, and Roberta Sudbrack) and why?

- All the chefs you’ve just mentioned are top-notch professionals. They wouldn’t be where they are now if that weren’t true. If I had to single out anyone, it would have to be Gaggan Anand and Elena Arzak. Gaggan because he comes from India and because he’s the first chef to represent the Indian cuisine in the best way possible. Also, he’s the first one coming from this emerging country who managed to make something serious. And Elena because she continued the legacy of the modern Spanish cuisine first started by the father.

You stepped in front of the Eastern European

region judges with the recipe “karakadžan lamb”. Most of your opponents didn’t “play” the local specialty card. What is the story behind this recipe and why is it important to you?

- I opted for this dish mainly because the conditions of the competition stated that it was desirable for the competitor to use ingredients indigenous from his country of origin. The “karakadžan lamb” has in itself the evolution of Serbian cuisine through centuries, from the times of Nemanjić dynasty up until today, presented in a modern way. Here you can find “bulgur” porridge people ate the night before the Battle of Kosovo under the orders of Tzar Lazar. Then there is a lamb shoulder blade slowly cooked in a vacuum and then sealed to have the “effect” of lamb cooked under “sač”, which is one of the oldest ways to prepare meat in Serbia. The same plate has rolled lamb, which represents a more modern way of ours to prepare meat. And as a final modern touch, there are lamb thymuses breaded in acorn puree sitting on top of a donkey cheese mousse and nettle puree boiled in bee wax, because in Serbia some 300–400 years ago people used to cook with wax, and pouring it afterwards over dishes to preserve them, since **there were no cooling devices at the time.**

This recipe appears to be on the trail of our topic – transformation. But, with you, there is also an element of construction. If we are correct, your “masterpiece” consists of six units. Does the dish have to be an “artistic construction” for it to be tasty?

- No, on the contrary. A dish must be tasty above all other things, then comes the appearance.

Aesthetics is important because you “eat with your eyes” first, but in the end, when you look at the dish as a whole, what makes the biggest impression is taste.

What would you choose for lunch today?

- Some good piece of saltwater fish.

And for dinner?

- A plate of selected cheeses, hams, sardines, and fruits, with a glass of wine.

What is the dish you usually order in a restaurant?

- Given the fact this is my profession and I don’t have much time to go to restaurants, what I eat depends on the type of restaurant I’m in. If it is of a national type, then my choice would be, for example, barbecue.

When you first go to a restaurant do you ask to meet the chef, or do you go to places where you already know them?

- I like to visit restaurants where the colleagues with whom I like to spend time work at, and if I am in a more known restaurant abroad, and if there is a possibility, it is always a pleasure to meet the chef and exchange ideas.

How do you typically choose which restaurant to go to?

- Depends on how hungry I am. I love going to restaurants where I haven’t been before and try new things, and therefore to keep up with the current situation in the gastronomic scene.

What do you do when in a restaurant you get a dish you don’t like?

- I ask the waiter politely and quietly to replace the dish and I possibly draw attention to the fact there may have been a mistake made by the chef. I’m aware of the difficulties of this business and



Lucrative career

After, but also in the course of attending the College of Hotel Management in Belgrade Igor Belošević gained experience in many places marked on the “map of good food in Belgrade”. From places such as “Tikas” restaurant, the Canadian and British embassies, the Government and the Parliament of the Republic of Serbia to restaurants “Trpeza” (now called “Id”), “Radmilovac” and “Iguana”. At the age of only 19, he upgraded his knowledge and skills in the “Grand Hotel” in Portorož (belonging to the Kempinski hotel chain), where he was given the important role of managing the Italian kitchen of the international-Mediterranean restaurant “Sophia”. In the last few years, as it is widely practiced all over the world, he’s been present in restaurants from the beginning, from the first steps of setting up menus and kitchens. If we use culinary language, he’s so far “opened” the kitchens of the “Podrum” winery, “Džeri” restaurant (located in Dedinje), “1905” (now called “Salon 1905”) and “Grafičar” in Senjak, where he currently works. Besides that, he was a part of the chef team in “Square Nine” hotel during the opening of this famous place known for its exquisite cuisine.

that even the best of us can make a mistake.

How do you create your recipes? From where do you start? Or do you see the result first?

- The inspiration usually comes from my surroundings, what I see around me and what remains impressionable, whether it be a painting, some detail from nature or something else. I start with the appearance of the dish; I try to imagine how it would look on a plate.

Is there an ingredient each of your dishes “must” have?

- Butter and coarse sea salt are two ingredients without which I cannot imagine cooking.

Which ingredients would you combine to achieve the undisputed waltz of tastes?

- Salty, sweet, sour, refreshing that is. For example – a good piece of meat with some interesting meat sauce, fruit puree or fresh fruits as a refreshing addition. If it is fish, then definitely some citrus to go with it.

Do you cook at home?

- Unfortunately, no, because of the working hours. But whenever I have one of two days off, I take the opportunity to cook something.

Whom do you prefer to prepare food?

- Friends and loved ones. But my biggest challenge is my family. When they don’t like something, or they say the ingredients don’t match, I know that dish is great.

Is there somebody for whom you wouldn’t cook?

- Fortunately, I haven’t yet found myself in a situation to refuse to cook for someone.

And is there someone whom you would really want to cook a meal?

- There is always somebody for whom I’d love to

cook. Some of them are Vladimir Putin, Queen Elizabeth and Sheikh Mohammed of the United Arab Emirates.

Has it ever happened to you that somebody ordered a meal out of the menu you didn’t know how to prepare? If yes, what did you do?

- Yes, it has. Still, given my knowledge in the kitchen, that’s not a problem. If there are right conditions and ingredients, I will gladly make it with the help of a recipe from the Internet or a book.

How can you tell if somebody genuinely likes what you’ve prepared?

- If the plate is empty, if a waiter who was serving the guest comes and tells me, but I often hear it from the person who ate the dish.

When you prepare a dish, are you able to tell if it is a 6 or a 10?

- Yes, of course. Not all of them are a 10, but a 6 is not a good mark either.

Can a top-notch chef enjoy making a most ordinary moussaka with potatoes and meat?

- By all means yes, because a moussaka too can be a sort of a work of art and made with more love than any other dish.

Does Belgrade provide a good framework for the development of cookery and authentic chefs?

- I think it does have potential given the fact Belgrade and Serbia have an unlimited source of quality ingredients, compared to the rest of the world. It’s just not sufficiently utilized at the moment. Chefs can further this growth.

Is our audience any different from the international one?

- I believe the differences lie mostly in the

culture and relationship towards food in restaurants, and by that in choices as well. In the last couple of years, Belgrade has started to experience the expansion of restaurants, making the audience pickier when it comes to choosing not only where but what they eat.

Is what can be learned in Belgrade schools and restaurants enough to compete with rivals abroad?

- Sadly, right now it isn’t, because those types of contests require a constant progression, education and monitoring of world trends, which isn’t available in Serbia, nor during schooling nor when working in restaurants.

Are there any colleagues who inspired you, or those from whom you learned?

- I’m inspired by chefs such as Grant Achatz, Joël Robuchon, Alain Ducasse, Ferran Adrià... I learned from our cooks and chefs from the older generation, such as Petar Gajić, Novak Fidanović and Goran Kovačević, but also from the younger ones like Mladen Ranković, Nikola Biševac and Aleksandar Ilić.

Is having your own restaurant the ultimate career goal?

- If and when I have my own restaurant, created according to my wished and criteria, I will definitely know I made it.

JUČE ZA DANAS!

Ko je mogao i pomisliti da će jednoga dana grad u koji se odlazilo po fini, a jeftini damast za stolnjake, i fini, a još jeftiniji porcelan, postati jedan od najatraktivnijih, a time po prihodu od turizma i najuspešnijih gradova na svetu?

Koliko nas je verovalo da će nakon lajtsou dizelaških donova čuvene starke ponovo biti apsolutni „must have“? I šta se to u međuvremenu dogodilo da ukusi miliona ljudi glatko skrenu u lakat krivini i ponovo se u njih zaljube? Odgovor leži u jednoj reči - transformacija.

SVETLANA PRERADOVIĆ

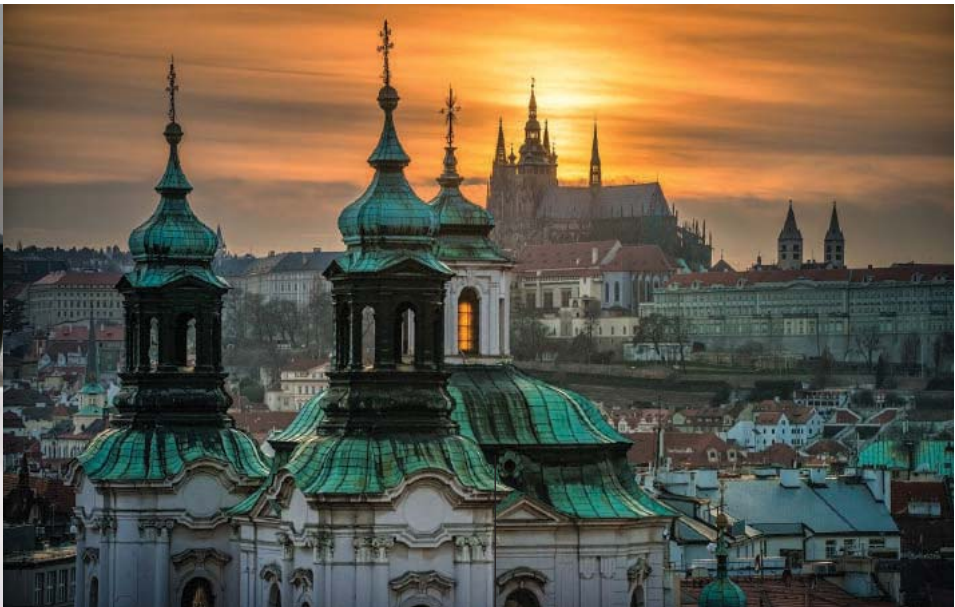


Neoštećen u Drugom svetskom ratu, ali socijalno, politički i kulturološki devastiran komunističkom vladavinom koja je trajala više od četiri decenije, glavni grad tadašnje Čehoslovačke, sada Republike Češke – Prag, kao da je u niskom startu čekao čuvenu Plišanu, to jest „sametovu“ revoluciju 1989. godine da svetu pokaže svoje staro-novo, ocharavajuće lice. Transformacija jedne od najturobnijih prestonica Istočnog bloka, u kojoj se svetla budućnost, posebno posle Praškog proleća 1968, nije ni nazirala na vidiku, u Zlatni grad u koji milioni turista godišnje dolaze da nahrane dušu vanvremenskim lepotama, najočiglednije se da prikazati na primeru čuvenih pivnica sa kockastim stolnjacima i kriglama piva. Nekada rezervisana za spiranje reči koje nisu smele biti izgovorene nigde drugde do u „hatama“ (češki vikendicama – prim aut.), gde ih niko ne može čuti i tako vas potkazati kao

izdajnika, disidenta i kočničara razvoja, upravo ova mesta, tako karakteristična za prašku kulturu, više od bilo kakvih očiglednih turističkih atrakcija pokazuju da je Prag uvek bio ono što i danas jeste, samo je njegova „duša“ bila zarobljena okovima „najsavršenijeg društvenog poretka“ (čitajte komunizma), ili kako bi to rekao najčuveniji češki pisac ovog doba Milan Kundera „nepodnošljivom lakoćom postojanja“. Oslobođenje i prvi korak ka opštoj promeni označilo je čuveno zveckanje ključevima 1989. godine – melodija otpora kojom su Česi, na sada već čuvenim Vavclavskim i Staromjetskim namjestima, označili svoj put ka demokratiji i liberalizaciji društvenih odnosa i ekonomije. I... U Prag su pohrlili turisti. Da vide ono što je toliko dugo živelo u mraku, da očima upiju što više istorijskog blaga gotike, renesanse i baroka, ali i secesije i kubizma. Usred

duhom transformisanog, a arhitekturom istog Praga, privučeni neodoljivom snagom promene, ljudi iz celog sveta instinktivno su osetili da ni oči, ni foto-aparati, ni mobilni telefoni sa savršenim „piksel moćima“ tu ipak nisu dovoljni. Za čarobni dodir sa suštinom promene moralo se i mora se otići na „izvor“.

Tako sada ispred buteljke na kockastom stolu sede Amerikanci šokirani činjenicom da „nešto tako staro“ još postoji, Francuzi „uvređeni“ što su našli argumente koji opravdavaju krađu titule „prestonice Evrope“ Parizu, Japanci „zamrznuti“ divotom utiska koji se ne da poneti u memoriji najsavremenije tehnologije... Ali, ako se složimo da je Prag šampion transformacije u kategoriji gradova u poslednjih nekoliko decenija, šta ćemo sa Berlinom, čiji simbol promena nisu miroljubivi ključevi već budaci i bageri usmereni na zid star 38 godina (1961–



1989), potom Abu Dabijem, koji svoju „reinkarnaciju“ duguje ratom izazvanoj promeni cene nafte na svetskom tržištu početkom 70-ih? Ili sa Las Vegasom, u kome je 1830. živelo 50 stanovnika, a koji sada godišnje, svetlima slot mašina i seksi klubova, privuče više od 42 miliona ljudi? Ok. Shvatili ste. Prelazimo na drugu temu.

Fićisti novog milenijuma

Iako očigledne, transformacije gradova, pa i celih država, ipak se, zbog tzv. perioda hiberancije, koji se nekada meri decenijama, pa i vekovima, ne mogu meriti sa onima koje doživljavaju ličnosti i određeni lajfstajl simboli. A tu smo već na domaćem terenu, jer uz reč transformacija kao med na puter, ili ako baš hoćete kao aleva paprika na mast, lepi se čuveni jugoslovenski, sada srpski „Fića“. Veliko slovo nije slučajno! „Fiat 750“ iz 1962, supermini verzija italijanskog modela „fiat 600“ koji je Zavod „Crvena zastava“ proizvodio po licenci od 1956. godine, prošao je put prepun uspona i padova, od hit automobila koji je igrao „glavnu ulogu“ u mnogim srpskim filmovima 60-ih („Ljubav i moda“ – rame uz rame sa italijanskom „vespom“) i 70-ih („Nacionalna klasa“ – uz Flojda) do predmeta želja svetskih trendesetara druge decenije 21.veka. Posle prvog WOW perioda serijska proizvodnja ovog vozila obustavljena je 1985, a „Fićinu“ slavu, uprkos dominaciji „Golfa“, pa „BMW-a“, „Mercedesa“, „Audija“ (možda ne baš tim redom), nastavili su da čuvaju pojedini zaljubljenici u ovaj model. Mnogi su ih, naravno, smatrali zaludenicima. Svejedno, istorija će pokazati da su „Beogradsko udruženje fićista“ i „Udruženje ljubitelja fiće“ znali nešto što mi nismo, a u šta se možete lako uveriti danas kada „sretnete“ novog „Fiću“

– šarm ovog automobila jednostavno je neuništiv! „Fiat 500“ koji sada stoji pred nama možda je najbolji primer značenja pojma transformacija – „promene koja se događa prirodno i bez napora“. Kada to kažemo, ne prenebregavamo trud čitave vojske ljudi koja je osmišljavala i pravila starog ili novog „Fiću“, nego govorimo o tajnovitim potencijalima nečega ranije stvorenog da se transformiše i zablesne novim sjajem. Potrebno vam je nešto konkretnije da vas u to uverimo? Pa dobro. Pokušajte da zamislite transformaciju čuvenog „keca“, to jest „zastave 101“. Složićete se – da se udruže sve vojske kreativaca ovog sveta, ne bi mu pomogle da stane na crtu čudima dizajna automobila 21. veka. Idemo dalje, ali ostajemo pri temi - transformaciji, a ostajemo i kod točkova. Samo menjamo njihov broj. I to ovako. Prve rolšue, koje je patentirao holandski violinista i izumitelj Džon Džozef Merlin 1760. godine, imale su dva točka, jedan iza drugog. Stablniju verziju sa četiri točka, dva napred i dva nazad, osmislio je 1863. amerikanac Džejms Plimpton. Njegove rolšue sa gvozdanim točkovima doživele su vrhunac popularnosti 30-ih godina 20. veka, pa ponovo 50-ih, ali sa gumenim, a kasnije i plastičnim točkicama. Vozili su ih svi koji su smeli i umeli, a oni koji nisu oblačili su se u „roler“ stilu i ponašali se kao da ih voze. Današnja forma rolšua, koju zovemo roleri, ima jedan red točkova, a smislili su je ranih osamdesetih godina prošlog veka američki hokejaši Skot i Brenan Olson sa ciljem da se njihove kolege tokom letnjih meseci, uz mnogo manje troškove od onih održavanja leda, mogu baviti svojim sportom. Ali prava pomama za njima, a uz njih i modernizovanim Plimptonovim rolšuama, ponovo je počela tek početkom 21. veka.

S tim što su stare dobre rolšue, kao pravi majstori uspešne transformacije, „odbile“ da se takmiče sa „novotarijama“ i u prvi plan istakle svoju retro stranu. Uzimajući u obzir koliko je retro trend popularan, šta reći osim – bravo! Roleri su samo jedan od lajfstajl simbola koji je zahvaljujući opštem retro trendu poslednjih nekoliko decenija doživeo transformaciju (ili bolje reći reinkarnaciju!). Da li je tu starija kokoška ili jaje, teško je reći, tek isti uzlet na krilima ovog trenda imao je i niz drugih lajfstajl simbola. Preskočićemo mnoge, između ostalog i T-shirt majice (o njima nekom drugom prilikom, duga je to priča), i odmah preći na čuvene „starke“. Patike „All Star“ kompanije „Converse“, proizvedene prvi put 1917. godine u beloj, plavoj i crvenoj, patriotskim bojama sa američke zastave, danas su apsolutni hit i prava mala umetnička dela. Prvi talas popularnosti doživele su među košarkašima zahvaljujući Čaku Tejloru, prvom sportisti koji je svojim imenom stao iza jednog modnog brenda. Tokom Drugog svetskog rata bile su prisutne uglavnom na sportskim terenima, a prava pomama za njima je zavladała 70-ih i 80-ih godina prošlog veka, kada su „starke“ crne ili krem boje postale simbol mladalačkog bunta. Posle pauze od nekoliko decenija, tokom kojih su svoj momenat slave imale patike čiji je đon izgledao kao lajtšou, od 2003. godine pod pokroviteljstvom firme „Nike“ kreće još jedna „erupcija starki“. Ali tada „All Star“ patike postaju poput slikarskih, zapravo molerskih platna - najmodernije su one koje izgledaju kao stare, iznošene i „ukrašene“ ostacima kreča i farbe. Smemo li opet da kažemo bravo? Ili se previše ponavljamo?

YESTERDAY FOR TODAY!

Who would've thought that one day the city you visited to get nice, yet cheap damask for tablecloths, and nice, even cheaper porcelain, was to become one of the most appealing, and one of the most prosperous cities in the world if you count the money gained from tourism?

How many of us believed that after the sneakers with reflecting soles Converse All Stars will again be a must-have? And what happened in the meantime that made people completely change their minds and fall in love with them again? The answer lies in one word – transformation.

S V E T L A N A P R E R A D O V I Ć



Left undamaged in World War II, but socially, politically and culturally devastated by the communist government that ruled for more than four decades, the capital of then Czechoslovakia, now Czech Republic – Prague – as if it waited, ready for the famous Velvet, or “sametová” revolution in 1989 to show the world its old-new, fascinating face. The transformation of one of the gloomiest capitals of the Eastern bloc, where bright future, especially after the Prague Spring in 1968, wasn't even on the horizon into the Golden City where millions of tourists come each year to feed their souls timeless beauty can most obviously be shown on the example of famous pubs with checkered tablecloths and beer mugs. Formerly reserved solely for rinsing words that could not have been spoken anywhere else but in “chatas” (Czech for cottages - cf. aut.), where nobody could hear them and accuse you of being traitors, dissidents or brakemen of development, these places in particular, so characteristic of the Prague culture, more than any other tourist attraction show you that Prague has always been what it is today – its “soul” was just trapped in the chains of “the most perfect social order” (that is communism), or, as the most famous Czech author of this day and age, Milan Kundera, would call it “the unbearable lightness of being”. The famous jingling of keys in 1989 marked the liberation and the first step towards a general change – it was a melody Czechs

used to mark their path towards democracy and liberalization of social relations and economy, at now famous Wenceslas and Old Town Square. And... Tourists flooded Prague. They came to see what was living in the dark for so long, to see with their own eyes as much of a historical treasure of Gothic, Renaissance, and Baroque, but also of Secession and Cubism as they could. In the midst of Prague, a city transformed by spirit, but architecturally the same, drawn by its irresistible force of change, people from all over the world instinctively felt that neither eyes, nor cameras, nor phones with their perfect pixel powers were enough. To have that magical touch with the essence of change you needed and you still need to go straight to the “source”. So these days the Americans are sitting in front of a bottle on a checkered table, shocked by the fact that “something so old” still exists, the French are “offended” because they found reasons to justify stealing the title of “Europe's capital”, the Japanese are “frozen” by the beauty of a moment that cannot be captured and kept by the most advanced technological devices...

But, if we agree that Prague holds the transformation title in the city category in the last couple of decades, what of Berlin, whose symbol of change are not peaceful keys but pickaxes and dredges going towards a wall 38-years-old (1961–1989), then Abu Dhabi, which owns its “reincarnation” to the war-induced

changes in oil prices on the world market in the early 70s? Or Las Vegas, a city that had 50 inhabitants in 1830, and which now attracts, with the help of slot machines and sex clubs lights, more than 45 million people each year? Ok, you got the point. Off to a different subject.

The Fiat lovers of the new millennium

Although apparent, transformations of cities, even entire states, due to the so-called hibernation period, that sometimes can last for decades, cannot be measured with those experienced by people or certain lifestyle symbols.

And we are on home turf now, because the word transformation is attached to the famous Yugoslavian, now Serbian “Fića” car model as honey is to butter. The capital letter is not a coincidence here! The Fiat 750 from 1962, a super mini version of the Italian model Fiat 600 which had been manufactured under licence since 1956 by the company Zavod “Crvena Zastava”, has had a road full of ups and downs, from being a hit car which “starred” in many Serbian movies from the 60s (“Love and Fashion” – side by side with the Italian Vespa) and the 70s (“National class” – together with Floyd) to being a desired object by world trendsetters in the second decade of the 21st century.

After the first WOW period the serial manufacture of this vehicle was terminated in 1985, and the glory of “Fića”, despite the domination of Volkswagen, BMW,

Mercedes, Audi (maybe not in that particular order), was nourished by true lovers of this model. Many thought of them as buffs. Nevertheless, history will go on to show that the Belgrade Association of the "Fića" fans and the Association of the "Fića" lovers knew something we didn't, and you can easily get convinced even today when you "meet" the newest "Fića" model – this car's charm is utterly indestructible!

Fiat 500 that now stands in front of us may be the best example of the meaning of the term transformation – "change that happens naturally and without effort". When we say that, we are not overlooking the efforts of an entire army of people who created and made the old or the new "Fića"; we are talking about the secret potentials of something that was previously set up to transform and shine again. You need something more accurate to convince you? Ok then. Try to imagine the transformation of the famous "Kec", that is "Zastava 101" model. You will agree – if all the armies of creative people in the world would join their forces, they couldn't help it stand even close to the 21st car models' design wonders.

Let's move on, but stay close to the subject – transformation, and let's stick to the wheels. We'll only change their number. And we'll do it like this. First roller skates,

patented by the Dutch violinist and inventor John Joseph Merlin in 1760, had two wheels, one behind another. The more stable version with four wheels, two in the front and two in the back, was created in 1863 by the American James Plimpton. His roller skates with wheels made of iron reached the peak of popularity during the 30s, and then again in the 50s, but with rubber, and later plastic wheels. Everybody who knew and could rollerskate did and those who didn't dressed in "roller" style and acted as if they were rollerskating. Today's form of roller skates, called inline skates, have a single row of wheels, and they were created in the 80s by American hockey players Scott and Brennan Olson. They wanted to allow their teammates to practice during summer months, with much lower costs than maintaining the ice. But the real obsession with them, along with modernized Plimpton's roller skates, started again only at the beginning of the 21st century. Bare in mind that the good old roller skates, as real magicians of transformation, "refused" to compete with the "novelties" and accentuated their retro side. Considering the popularity of the retro trend, what else can we say other than – Well done!

Roller skates are just one of the lifestyle symbols that had their transformation (or should we call it reincarnation!), thanks to

the general retro trend happening. Who is older there, the chicken or the egg? It's difficult to say, yet many other lifestyle symbols arose on the wings of this same trend. We'll skip through many, including T-shirts (we'll talk about them on some other occasion, it's quite a long story), and go straight to the famous Converse sneakers.

The All Stars by Converse were produced for the first time in 1917 in white, blue and red, patriotic colors of the American flag; today these sneakers are an absolute hit and actual works of art. They had their first wave of popularity among basketball players thanks to Chuck Taylor, the first athlete whose name stood behind a fashion brand. During World War II they were mostly seen on the sports fields, and the genuine infatuation came in the 70s and 80s when All Stars in black or beige became the symbol of youth rebellion.

After a break that lasted for several decades, during which sneakers with reflecting soles had their moment of fame, another "eruption" of All Stars emerged in 2003 under the auspices of Nike. But then All Stars became more like a canvas for painters – the most fashionable ones are those that look like old, worn-out and "decorated" with leftovers from paint and lime. Should we say "Well done" again? Or are we too repetitive?

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