

M O V E M F A S H I O N

MAGAZINE¹⁰

HUGO BOSS

JUGOSLAV PANTELIĆ

PLAVI BLEJZER

POLITIZACIJA STILA

MALDIVI

SRPSKA KUHINJA

NOVI
POČETAK

STARA LJUBAV

BOSS
HUGO BOSS





JOOP!

NO.

10

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MOVEM
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- 10 NOVA MODNA PRAVILA
AKO JE VEĆ MATRIKS,
NEKA JE HUGO BOSS
- 16 EDITORIJAL:
REFLECTION
- 24 PRIČA O JEDNOM ORMARU
PLAVI BLEJZER
- 28 STILSKI & POLITIČKI IZBORI
IMAM STAS ZA GLAS
- 34 INTERVJU:
JUGOSLAV PANTELIC
NEMAM AMBICIJE, IMAM
PROFESIONALNE CILJEVE
- 42 EDITORIJAL:
MY STORY
- 48 NOVITETI U ŠMINKANJU
LAKO, MOŽE SVAKO
- 50 EDITORIJAL:
GARDEN OF EDEN
- 56 U RADNJI KAO KOD KUĆE
KUPOVINA S DUŠOM
- 62 PUTOVANJE:
MALDIVI
SASVIM DRUGAČIJE
ZNAČENJE LUKSUZA
- 68 MISTERIJA SRPSKE KUHINJE
OČI U OČI S ČVARKOM



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UVODNA REČ

Ima li nešto uzbudljivije od početka? Ima – novi početak. Naš sagovornik u ovom broju, Jugoslav Pantelić, osetio je to uzbuđenje počevši da se filmom bavi kao umetnički direktor FEST-a i direktor Jugoslovenske kinoteke. Igor Karanov je, sa druge strane, nove početke u domenu srpske kuhinje tražio „oči u oči sa čvarkom“, dok je Ashok Murty konačno započeo novu – na „ti“ – priču sa svojim ormarom. Pored toga, u ovom broju okrenuli smo novi list i kada je u pitanju putovanje na Maldive, šminkanje, pa čak i čitanje političkih poruka iz modnog stila. I uživali smo u tome. Posebno zato što smo u prilici da vam te teme predstavimo na, nadamo se, jednako zanimljiv način ali pod novim nazivom – MAGAZIN. Ipak, najponosniji smo na nove početke kada su u pitanju naši modni brendovi HUGO BOSS i HUGO. O čemu se radi? Šta smo vam tu spremili? Pa... red je na vas da okrenete novi list i to otkrijete na stranama našeg Magazina i u radnjama!



EDITOR'S LETTER

Is there anything more exciting than a beginning? There is – a new beginning. Jugoslav Pantelić, whom we interviewed for this issue, has felt that rush when he entered the movie industry as the FEST Art Director as well as the Yugoslav Film Archive Director.

Igor Karanov, on the other hand, has been searching for new beginnings in the Serbian cuisine domain 'eye to eye with the čvarak,

while Ashok Murty finally began a new and personal story with his wardrobe. In addition, in this issue, we have turned a new leaf when it comes to traveling to the Maldives, makeup, even to searching political messages in one's fashion sense... And we've enjoyed doing so. Especially because we now have the opportunity to present these topics to you, in a, hopefully, interesting way, and under the new name – MAGAZIN. Still, we are most proud of new beginnings when talking about our fashion brands HUGO BOSS and HUGO. What's that about? What do we have in store for you there? Well... It's time for you to turn a new leaf and discover it on the pages of our Magazin and in our stores!

Fotograf: Miša Obradović
Nina Reljić, Nina Tarabar, Svetlana Preradović i Ašok Murty



AKO JE VEĆ MATRIKS, NEKA JE HUGO BOSS

Nekada se od mode i modne industrije očekivalo da korisnicima kažu šta bi trebalo da nose, a modni dizajneri bili su poput malih bogova. Uloge su danas zamenjene. Da bi zadržali „ljubav“ klijenata, brendovi moraju brzo i tačno da čitaju njihove ne samo trenutne nego i buduće želje i navike



Sve manje moda je medijum koji kroz odevni predmet sa potpisom nekog autora, transferom njegove posebnosti i originalnosti, daje ram našoj individualnosti. Sve više ona je samo jedan od alata kojim iskazujemo odnos sa kontekstom vremena u kome živimo, koji određuje naš status i omogućava nam da što bolje realizujemo sopstveni životni stil. Nešto na šta se oslanjamo u, ako dozvolite da kažem, sada već često agresivnoj potrebi za naglašenom i jasnom individualizacijom. Odnosno, jedan od alata kojim artikulišemo sopstveni imidž.

Dakle, autori, ili moda viđena u klasičnom smislu, polako gube bitku sa shvatanjem mode kao nečega što treba da bude korisno, kvalitetno, narativno i, naravno, da nikada ne zaseni onoga ko je nosi. U ovom odnosu nema partnera, postoji samo jedan činilac, a time, ako je shvatamo na klasičan način, moda može biti samo gubitnik. Ona postaje industrija, dok modni dizajn biva tretiran kao industrijski. Istovremeno, modno u toj priči prestaje da bude ono što smo pod tim nekada podrazumevali i postaje moderno u realnom vremenu gubeći vezu sa modnom istorijom. Nekada tretirani kao oni koji

daju svoj pečat svakom komadu u kolekciji, savremeni dizajneri su oni od kojih se sada očekuje da, pre svega, „prepoznaju DNK brenda“, jer današnja moda ima smisla samo ako je deo prodaje koji funkcioniše, to jest ako je uspešna po, često brutalnim, tržišnim zakonima. Otuda je i „customer centric“ trenutno najprisutnija fraza unutar modne industrije. Iza nje krije se duboko radikalni, redefinisani odnos između brendova i potrošača. U prethodnim decenijama modna elita je bila ta koja je slala poruku šta je novo i diktirala potrošačima šta bi trebalo da ponesu. Moderno je bilo ono



OD SAVREMENIH MODNIH
DIZAJNERA OČEKUJE SE
DA PREPOZNAJU DNK
BREND, JER DANAŠNJA
MODA IMA SMISLA SAMO
AKO JE DEO PRODAJE KOJI
FUNKCIONIŠE



što su kreirala velika modna imena. Danas je mnogo važnije prepoznati promene u navikama kupaca, trendove koje biraju u svojim životnim stilovima, i ponuditi im, u realnom vremenu, odeću koja će ispuniti te zahteve. Strast i emocija se sa autorskog komada odeće prenose na stvari koje nisu u modnom fokusu, ali snažno podržavaju životne izbore klijenta. Da bi uspele u tome, modne kuće moraju brzo i tačno da prepoznaju sadašnje i buduće navike svojih ciljanih korisnika. Samo ako se ovaj zadatak uspešno obavi, može se kreirati onaj idealni odnos „ljubavi“, to jest lojalnosti između

brenda i klijenta. Dakle, u ovoj igri nije važan status. Danas je ionako nepristojno i vulgarno razmahivati se statusom. A dizajn je značajan samo ukoliko je funkcionalan i dopadljiv. To znači da je klijent jedino što je brendu važno, a pouzdanost veze koja se na tim osnovama uspostavi između brenda i klijenta toliko je snažna da se ne dovodi u pitanje. Naporedo sa promenama u stvaralačkom procesu, logično, menjaju se i pristupi prodaje. Online prodaja očigledno je potpuno i nepovratno pomenila navike u kupovini. U krajnjoj liniji, čak i kada se



STRAST I EMOCIJA SE SA AUTORSKOG KOMADA ODEĆE
PRENOSE NA STVARI KOJE NISU U MODNOM FOKUSU,
ALI SNAŽNO PODRŽAVAJU ŽIVOTNE IZBORE KLIJENTA

odlučuje da kupi u „pravim“ radnjama, velika je verovatnoća da se kupac pre toga već veoma dobro informisao na netu. Zato se tehnike prodaje, kao i proces osmišljavanja modnih komada sada zasnivaju na veoma pažljivom praćenju promena u navikama klijenata. Još konkretnije, te navike se moraju „videti“ i pre nego što oni sami uspeju da ih artikulišu. Očigledan primer ove tendencije jeste dominantna zastupljenost takozvane „odeće za opuštanje“ u kolekcijama, koja je do pre samo nekoliko sezona smatrana sporednom. Takođe, odeća za sport postaje integralni deo svakodnevne garderobe. „Casualwear“ i „atleisure“ sada su veoma važan, ako ne i najvažniji, deo ponude većine modnih brendova.

Međutim, ono što zaista suštinski menja ceo koncept brend strategije, ne samo u modi, svakako je sveopšta digitalizacija. Na delu je takozvana četvrta industrijska revolucija koja podrazumeva potpunu digitalizaciju procesa u svim industrijskim granama, pa tako i modnoj, od kreiranja samih kolekcija, preko nabavke repromaterijala i proizvodnje, skladištenja, logistike i distribucije, do veleprodaje i maloprodaje.

Šta to konkretno znači? Kao posledica „see now – buy now“, procesa, nastalog iz potrebe da se klijentu u što kraćem vremenu ponudi ono što izlazi u susret njegovoj pretpostavljenoj potrebi, već neko vreme prototipovi određenih delova kolekcija kreiraju se virtuelno. Korak dalje u digitalizaciji sada predstavlja mogućnost da kupac – tačnije za sada velekupac u njegovo ime – u toku prezentacije interveniše na dizajnu. Uskoro, ali zaista u bliskoj budućnosti, realnost će postati i virtuelne kabine za isprobavanje odeće, te će klijent moći da kupuje iz bilo koje tačke na planeti sa apsolutnim uvidom kako mu ono što kupuje pristaje.

U korak sa ovim procesom, brend Hugo Boss u ovom trenutku intenzivno radi na razvijanju tehnologije koja će preko interaktivnog ekrana omogućiti velekupcima da fizički opipaju materijale koji se koriste za određene delove kolekcije, samim tim i da utiču na krajnji rezultat. Takođe, u novodizajniranim prodavnicama, o čemu takođe možete čitati u ovom broju Magazina, integracija između fizičke i digitalne prodaje dovedena je do nivoa na kome se granice između jednog i drugog ne vide.

Realni svet prihvatio je virtuelnu realnost i mi polako ali sigurno počinjemo da živimo u Matriksu. Ako je već tako, i ako mene pitate za mišljenje, onda neka to bude Matriks po najvišim estetskim i modnim kriterijumima, to jest Hugo Boss Matriks. ■

HUGO

H U G O B O S S



IF IT SHOULD BE MATRIX, LET IT BE A HUGO BOSS ONE

Once upon a time fashion and fashion industry were expected to tell people what to wear, and fashion designers were treated as if they were small gods. Nowadays the roles have changed. In order to keep the “love” of their clients, brands have to understand their, not just current, but future habits and wishes, and they need to do it quickly and accurately



Less and less fashion is being seen as a medium which, through a piece of clothing signed by the designer, provides the frame for our individuality by transferring its specificity and originality. More and more fashion is becoming just one of the tools used to portray our relationship with the context of times we’re living in; it defines our status and enables us to showcase our own lifestyle in the best way possible. It’s becoming something we’re relying on in this, allow me to say it, often quite aggressive need for pronounced and clear individualization. To put it shortly,

it’s one of the tools we use to articulate our own image... So, the authors, or fashion in that classic sense, are slowly losing their battle with the concept of fashion being something useful, of high-quality, with a narrative, and of course, with the ultimate goal to never outshine those wearing it. In this relationship there are no partners, there is one factor only, and, if we perceive fashion in that classic sense, fashion can be seen as the loser in this game. Fashion becomes just an industry, and fashion design becomes the industrial one. At the same time, the fashion part of the story is ceasing to be what was

‘PASSION AND EMOTION ARE BEING TRANSFERRED FROM A DESIGNER’S PIECE OF CLOTHING TO CLOTHES MAYBE NOT IN THE FASHION FOCUS, BUT TO THE CLOTHES STRONGLY SUPPORTING CLIENT’S LIFE CHOICES’



once thought it was and it’s turning into modern one in real-time by losing the connection with fashion history. Formerly seen as those who give their mark to every piece in the collection, modern-day designers are being expected to, above all, ‘recognize the brand’s DNA’, because today’s fashion makes sense only if it’s the functioning part of sales, and by that we mean only if it is successful by the, often quite brutal, laws of the market. This is where *Customer centric*, nowadays the most present phrase in fashion industry, comes in. Behind it, there is a deep radical, redefined relationship between brands, and clients. In previous decades, it was the fashion elite who were sending the message of what is new and they were telling people what to wear. Being fashionable meant wearing pieces designed by the great names in fashion. Today it is far more important to recognize the changes in the habits of your customers and the trends they are following in their lifestyles, and to offer them, in real-time, clothes that will fulfill those requirements. Passion and emotion are being transferred from a designer’s piece of clothing to clothes maybe not in the fashion focus but to the clothes strongly supporting client’s life choices. In order to succeed in this matter, fashion companies must recognize current and future habits of their target clientele quickly and accurately. Only if this task is done right you can create that ideal “love” relationship, that is loyalty between a brand and its clients. So, status is not important in this game. Besides, it’s quite rude and vulgar to show off your status nowadays. And, the design is only important as long as it is functional and appealing. To be more precise, the client is the only thing that matters to a brand, and the reliability of the bond created on this foundation between a brand and a client is so strong that it is practically indestructible. Along with the changes in the creative process, the approach to sales is, logically,

changing as well. Online sales have obviously completely and utterly changed the way we shop. Ultimately, even when they go and shop in the ‘real’ stores, it’s very likely customers have already done a lot of online browsing. Therefore sales techniques, as well as the process of designing clothes, are now based on carefully monitoring changes in the habits of your customers. More specifically, those habits have to be ‘foreseen’ even before the customers themselves have become aware of them. An obvious example of this trend is the dominant presence in the collections of so-called ‘casual wear’, considered unimportant up to a couple of seasons ago. Also, athleisure is becoming an integral part of our everyday wardrobe. Casual wear and athleisure are now an important, if not the most important part of the offer of most fashion brands. However, what truly changes the entire concept of brand strategy, not just in fashion, is digitalization. We’re dealing with the so-called fourth industrial revolution which implies the complete digitalization of the process in every branch of the industry, including fashion, from designing collections, through the procurement of raw materials and production, storage, logistics, and distribution, to wholesale and retail... What does it actually mean? As a consequence of the *see now - buy now* process arising from the need to offer the client as soon as possible things that meet their supposed needs, for some time now prototypes of various parts of the collection are being created virtually. One step forward in the digitalization now is the possibility for the buyer – more precisely, a wholesale buyer on his behalf – to intervene on the design during the presentation. Soon, but really soon, in the near future, virtual changing rooms will become reality, and the customer will be able to shop from any part on the planet while having an absolute insight in the way the clothes he is buying are fitting. In keeping up with the process, the Hugo Boss brand is now working intensively on the development of the technology which

‘MODERN-DAY DESIGNERS ARE BEING EXPECTED TO ‘RECOGNIZE THE BRAND’S DNA’ BECAUSE TODAY’S FASHION MAKES SENSE ONLY IF IT’S IN THE FUNCTIONING PART OF SALES’

will allow wholesale buyers to physically feel the fabrics being used for some parts of the collection through an interactive screen, which will give them the possibility to affect the end result. Also, in the newly-designed stores (a topic about which you can also read in this issue of the Magazine) the integration between physical and digital sales has been brought to the level on which the borders between one and the other are completely blurred. The real world has accepted virtual reality and we are slowly, but safely entering the era of Matrix. If that’s the case, and if you ask for my opinion, then let it be a Matrix of the highest aesthetic and fashion criteria, that is a Hugo Boss Matrix. ■

REFLECTION

U iščekivanju dugih lenjih letnjih podneva poigravamo se idejom dalekih prekomorskih kolonija i koloritom egzotičnih koktela

While eagerly waiting for long summer afternoons we are toying with the idea of distant overseas colonies and exotic cocktail colors.

*Fotografi: Braca Nadeždić i
Mika Knežević*

Modni urednik: Ašok Murty



Šminka: Alisa Janković

Frizura: Aleksandar i Zoran @ID Academy

Asist. stiliste: Vanja Vujanović, Ivana Savić, Jelena, Dana, Barbara, Bjanka #teammurty

Podrška: Danijela G. & Mira B. @Movem Fashion

Manekeni: Stefan K. & Alexa @Fox Model Agency Beograd

Lokacija: IDC Showroom

*Manekeni nose garderobu i aksesuar brendova:
Hugo Boss, Canali, ZZegna*







Fotograf: Miša Obradović

PLAVI BLEJZER



Volim da sebe doživljam kao nekoga ko se poigrava stereotipima. Volim i da verujem da me drugi prepoznaju kao nekonvencionalnog, što je i očekivano s obzirom na to da se bavim modom. Istovremeno, u muškoj garderobi skoro da ne postoji ništa predvidljivije, a moglo bi se reći ni dosadnije od tamnoplave, to jest one teget boje toliko tamne da je blizu crne. Kako se onda dogodilo da je 70 odsto stvari u mom ormaru upravo ove nijanse? I to onih stvari koje su i formom, uglavnom, varijacija na istu temu? Kako je ormar osobe koja sebe doživljava kao emotivnu i toplu završio preplavljen nečim tako simbolički racionalnim i jasno distanciranim? Da li sam nesvesno i neosetno postao predvidljiv, dosadan i (najstrašnija od najstrašnijih bojazni) „odeven u skladu sa svojim godinama i statusom“? Nakon što je talas panike izazvan ovom spoznajom malo uminuo, ohlađene glave pozabavio sam se analizom ove, moram priznati, oksimoronske situacije. Dakle, surova realnost jeste da posedujem više od jednog i (sreća) manje od deset plavih blejzera. Od krajnje klasičnih pa do krajnje neformalnih. Raznih materijala, za razne sezone i za sve prilike. Teget blejzer je okosnica moje garderobe. On nikada nije

omanuo. On me nikada nije izneverio. Znači tu smo... Istina je da svako od nas želi da, s vremena na vreme, sopstvenim modnim izborima izazove pažnju. Istina je, takođe, da mnogo češće želimo da izgledamo (samo) dobro i da budemo sigurni u to kako izgledamo - volimo da se izdvajamo statusom i/ili izgledom, ali u većini slučajeva zadovoljićemo se, pre svega, činjenicom da nas neko ozbiljno shvata. I zato u mom garderoberu ima te toliko čuvene teget boje. Za početak, znam da mi dobro stoji. Onda, znam da je u odličnim odnosima sa gotovo svim ostalim stvarima koje su se naselile u mom ormanu. Odnosno, kada biram teget komade, znam da ne moram da razmišljam (brinem?) kakav utisak ostavlja ono što nosim. Sigurica, rekli bi klinici. A, ma kako vam to zvučalo, sigurica je veoma često najbolji modni izbor. Pronađete taj neki samo za vas poseban odevni predmet u kojem se osećate sigurno i samopozdano, u kome zaboravljate na to što je na vama i razmišljate samo o onome što se nalazi ispred vas. Tada možete da budete moćni bez gordosti. I da se samosažaljevate sa dostojanstvom, ako je baš dotle došlo. ■

- Blejzer, BOSS, HUGO BOSS deo odela FW 2014.
- Rolka, BOSS, HUGO BOSS, FW 2016.
- Pantalone, BOSS, HUGO BOSS, FW 2017
- Torba, BOSS, HUGO BOSS, FW 2014.
- Lap top futrola, HUGO, HUGO BOSS, FW 2018.
- Rokovnik, BOSS, HUGO BOSS





- Sako, ORANGE, HUGO BOSS, FW 2017
- Prsluk, ORANGE, HUGO BOSS, FW 2017
- Pantalone, ZARA, FW 2017
- Košulja, BOSS, HUGO BOSS, FW 2007
- Kravata, BOSS, HUGO BOSS, FW 2006
- Ranac, BOSS, HUGO BOSS, SS 2017
- Slušalice, ORANGE, HUGO BOSS

- Sako, BOSS SPORTS-WEAR, HUGO BOSS, SS 2017
- Prsluk, BOSS, HUGO BOSS, FW 2016
- Trenerka, GREEN, HUGO BOSS, SS 2017
- Sal, MASSIMO DUTTI, FW 2015
- Termos, OSS, HUGO BOSS

BLUE JACKET



I like to see myself as someone who plays with stereotypes. I also love to believe that others see me as unconventional, which is expected given the fact that I'm in fashion. At the same time, there hardly is anything more predictable in menswear, and you could say, anything more boring, than a dark blue color, more precisely, a dark blue so deep it almost looks black. So then, how did it happen that 70% of the clothes in my wardrobe are in this particular shade? And those particular clothes that are also in form, most of them, just a variation on the same theme? How did the wardrobe of a person who sees themselves as emotional and warm end up being overwhelmed by something so symbolically rational and clearly distanced? Did I subconsciously become predictable, boring and (the scariest of all the scary

things) "dressed accordingly to my age and status"? After the initial panic attack died down a little, I cooled down a bit and started thinking and analyzing this, I have to admit, oxymoronic situation. So, the harsh reality is that I own more than one and (luckily) less than ten blue jackets. From those truly classical to those highly informal. Made of different fabrics, for all seasons and occasions... A dark blue jacket is the backbone of my wardrobe. It has never failed me. It has never let me down. So there we go... The truth is that each and every one of us wishes, from time to time, to attract attention with our fashion choices. The truth is also that, more often than that, we (just) want to look good and be confident of the way we look – we love to distinguish ourselves with status and/or appearance, but more often, we're be

happy with the fact that, most of all, we're being taken seriously. And thus the abundance of the ever so famous dark blue in my wardrobe. For starters, I know I look good in it. Then, I know it goes extremely well with almost all the other pieces that inhabit my closet. In other words, when I choose dark blue pieces I know I don't have to think (worry?) of the impression I'm making. It's a win-win situation, sort of say. And, however it may sound to you, playing it safe is quite often the best fashion choice. You find that piece of clothing which holds a special place in your heart, in which you feel secure and confident, in which you forget about what you're wearing and think only of what's coming ahead of you. Then you can be proud without feeling vain. And feel sorry for yourself with dignity, should the situation get so though. ■

IMAM STAS ZA GLAS

Niste sigurni u koju od ponuđenih opcija se mogu stvrstati vaši stavovi o politici, socijalnim pitanjima, ekonomiji...? Bacite letimičan pogled na sopstveni odraz u ogledalu, svoj ormar i cipelarnik. Prva odrednica koja vam na osnovu viđenog padne na pamet, sviđalo se to vama ili ne, najviše odgovara istini. Ukoliko ne pripadate onima koji su „copy-paste“ varijante



Vivijen Vestvud i
Malkolm Maklaren

Da je odeća mnogo više od estetskog kriterijuma ili puke potrebe da nas nešto štiti i greje, jasno je već odavno. Mislite da je slučajno što je prvi američki predsednik Džordž Vašington na svojoj inauguraciji 1789. godine nosio tamnosmede odelo? Boja koju je „otac nacije“ izabrao bila je nijansa srednje klase, a Vašington joj je time poručivao – ja sam jedan od vas.

Skoro 200 godina kasnije sasvim drugačiji razlozi, ali sa zajedničkim imeniteljem – otporom prema zvaničnoj politici,

inspirisali su generaciju „beat“ pesnika i pisaca, predvođenih Alenom Ginzbergom i Džekom Keruakom, da svoj nekonformizam i neslaganje sa konzervativnim ideološkim postavkama iskažu nošenjem za to vreme skarednih, jeftinih, ofucanih kožnih jakni. „The American way of life“ nije bio njihov san, Korejski rat i nadolazeća kriza u Vijetnamu bili su njihov košmar. To što su takav način oblačenja prisvojile i pop ikone poput Džejsma Dina ili Marlona Branda, pretvarajući ih u mejnstrim odoru prihvatljivu i konzervativnom Amerikancu u Albami, sasvim je druga stvar i, ako ćemo

Čuvene čarape Džastina
Tridoa u Davosu



pravo, šteta, jer u pitanju je ubistvo jedne pravedne pobune. Ali, da se ne lažemo i ne udaljavamo od teme, otkad to Holivud i istinski politički protest idu zajedno?

Mnogo, mnogo nam bliže vremenski, neupućene u njegovu politiku i njegov običaj da „govori“ odećom, početkom godine šokirao je kanadski premijer Džastin Trido kada se na Svetskom ekonomskom forumu u Davosu, saboru političkih i ekonomskih moćnika sveta, pojavio u ljubičastim čarapama sa žutim patkicama. Kanadski premijer već se svetu predstavljao sa dve različite čarape u drečavim bojama, a ostaće upamćeno da je gostujući u jednoj televizijskoj emisiji klasično odelo kombinovao sa čarapama sa likom Čubake iz legendarnog serijala „Ratovi zvezda“. Ali, šta nam svim tim „ludorijama“ poručuje Trido? Da je nekonvencionalan, alternativan, sklon političkim kompromisima i toleranciji i, nadasve, da je tip koga zanimaju i „ovozemaljske“ stvari. Da li biste sledili njegov stilski izbor? Možda ne. Da li biste, da ste Kanadanin, glasali za njega?

Sasvim pogrešno bilo bi na ovom mestu zaključiti da jedino važne i/ili poznate ličnosti izborom odeće šalju svoje političke poruke. Primera koji dokazuju suprotno je mnogo. U našoj svakodnevici i prošlosti. Jedan od stilski i politički najživopisnijih jeste onaj nastao u zlatnoj eri swinga tridesetih godina. Mladi Afroamerikanci u Njujorku tada su svoj politički identitet i pobunu protiv dominantne bele populacije izražavali predimenzioniranim sakoima i širokim pantalonama drečavih boja. Vrisak kanarinac žutih pantalona ili sakoa boje limete bio je, verovali ili ne, bolniji prst u oko većinski rasistički nastrojenoj Americi nego svi verbalno izraženi stavovi. Bio je to bunt u ime dalekih predaka – nekada robova diljem zemlje. Sa nemerljivo većom težinom nego što danas ima takozvana rep kultura u čijoj stilskoj prepoznatljivosti mnogo veću ulogu igra odnos prema seksu, drogama i novcu.

Slično se može reći i za „modernu“ verziju pank stila. Nastala kao rezultat saradnje kreatorke Vivijen Vestvud i osnivača Seks pistolsa Malkolma Maklarena, koji su kroz pank odeću oblikovali svojevrsnu kritiku zaparložene, konzervativne i ekonomski posrnule Britanije sedamdesetih godina prošlog veka, pank modna ideologija, u detaljima ili u stilu, danas je samo flert sa ovim vrednostima, često isključivo modni ukras onima koji za istinski bunt nemaju ni kredibiliteta ni... (pip).

Ako ste do sada zaključili da su u pogledu političkih poruka koje šalje naš stilski izbor, po skromnom mišljenju autora ovog teksta, stvari nekad izgledale mnogo jasnije, u pravu ste. Linija + boja + detalj – i, nekada, zaista nije bilo teško dešifrovati politički stav pojedinca. Da li je to uopšte moguće danas kada je demokratizacija mode obukla čitavu planetu u džins i tzv. „street style“ konfekciju? Kako iščitavati ideologiju tipa koji nosi vijetnamku, taj autentični

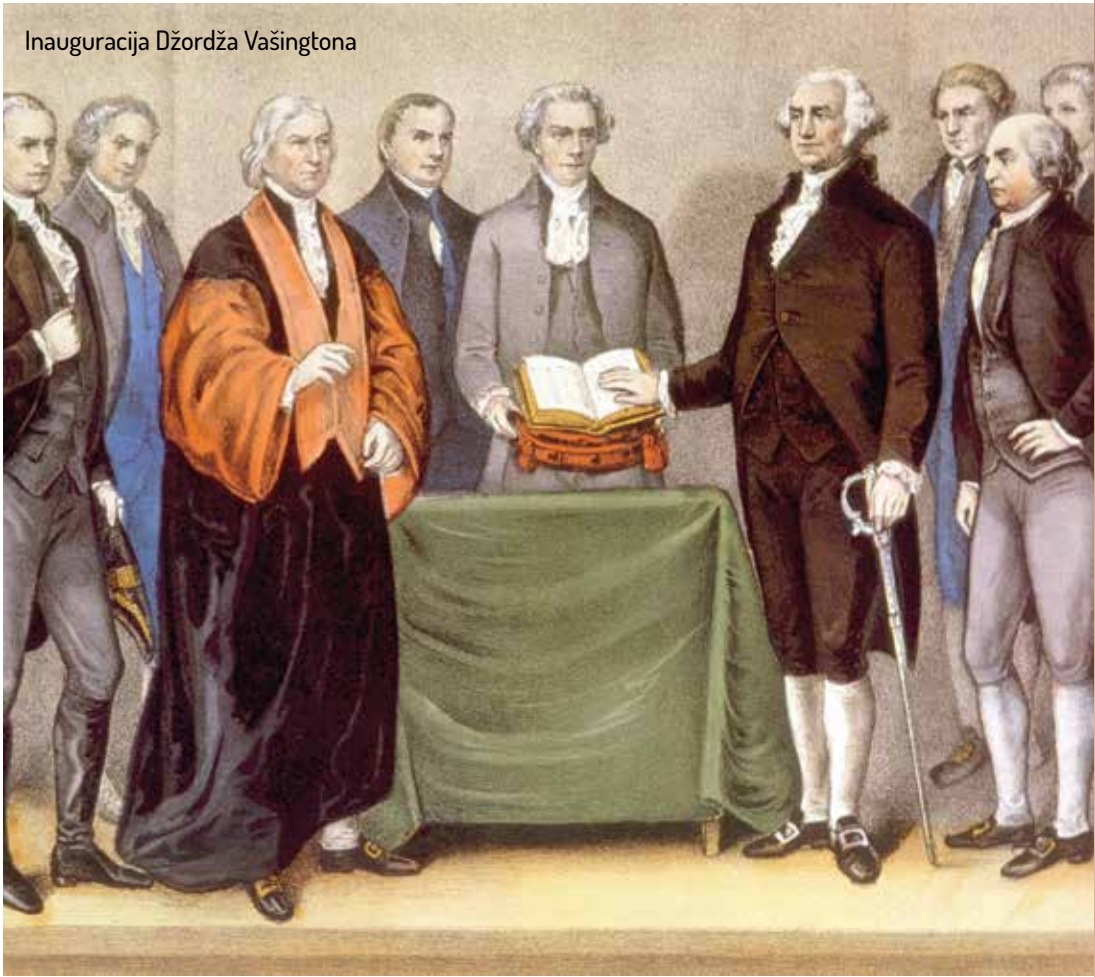
ODGOVOR NA PITANJE
DA LI BISTE SLEDILI
TRUDONOV STILSKI
IZBOR, OTKRIVA I VAŠA
POLITIČKA UVERENJA

IŠČITAVANJE POLITIČKIH
IDEOLOGIJA NA OSNOVU
MODNIH IZBORA JE
NEKADA BILO MNOGO
PRECIZNIJE NEGOTANAS

komad antiratnog pokreta koji je pomalo cinično ali suštinski idealno korespondirao sa činjenicom da su u istoj odeći ginuli Niksonovi mladići na Indokineskom poluostrvu? Može biti da je reč i o potomku nekog iz generacije dece cveća. Ili momku koji je jednostavno shvatio da ništa bolje ne štiti od košave od bezvremenog modela M65, čije verzije sada postoje u skoro svakoj drugoj radnji. Kako tumačiti čitavu armiju muškaraca uniformisanih u čino pantalone, džempere i košuljice svih mogućih nijansi ili dame tzv. looka „skinuto s lutke“ (setite se samo čupavih papuča od prošlog leta uz obaveznu LW torbu)? Ali, zar i to što tu ne piše ništa (osim natpisa na majici, koji često i ne razumeju) nije prilično glasna poruka? Možda i najglasnija – ja stav nemam, ni stilski, ni uzročno-posledično politički!

Da. Stvari su se na polju iščitavanja političkih ideologija na osnovu modnih izbora malo „razvodnile“. Da ne kažemo blurovale. Ali, ni to nije bez poruke. Blurovalo se i uverenje pojedinca da izražavanjem svog političkog stava može doprineti političkim tokovima, a kamoli promenama.

Na ovom mestu valjalo bi se prisetiti Normana Majlera koji u svom eseju „Beli crnac“ hipstere karakteriše kao „moderne egzistencijaliste, razvedene od društva i na putovanju samospoznaje“. Po toj definiciji, oni beže od kiča savremenog društva i distanciraju se od mozgova ispranih popularnom kulturom. Ali, kako sada stvari stoje sa tim „plemenom“? Da, oni hrabro kombinuju nespojive komade, brižljivi su prema kosi i bradi, ali su i veoma „pažljivi“, da ne kažemo isprani, sa svojim instagram profilima, vrlo mejnstrim gledaju Vesa Andersona i Džima Džarmuša, čitaju Murakamija... Sve to trebalo bi da ukazuje da su im bliske ideje savremene levice, ali sve ovo – čitav taj trud da se po svaku cenu bude drugačiji, ne deluje baš levičarski iskreno. Kako to obično biva kad obrnuta psihologija radi umesto nas, postajemo deo



Inauguracija Džordža Vašingtona

amorfne mase, pa, bar u lokalnoj izvedbi, ovi „samospoznajući egzistencijalisti“ mnogo više deluju kao dobrostojeći, dokoni gradski blejači nego kao politički odmetnici.

Ali nije sve izgubljeno. Naproživ. Čak i u masovnoj ujednačenosti maše ipak postoje.

Primer 1 – Kargo pantalone i dukserica s kapuljačom? Sasvim je moguće zaključiti da većinski „kargisti“ pripadaju opoziciono nastrojenoj struji, ali sa nešto manje liberalnog stava od plemena koje se danas kolokvijalno naziva novim hipsterima.

Primer 2 – Tesna majica ili košulja, tesne cipele i još tesnije farmerke ili pantalone? Moj glas ide onima koji su na vlasti, ko god da su oni.

Primer 3 – Korporacijski tipovi u groteskno uskim odelima za koja se, po svojoj prilici, oblače kašikom za cipele i dame zvane SSS (štikla, suknja, sako). Čak i oni u kežual varijanti (firmirani od patika do duksa i teniskog reketa) potrudili se da vam dokažu da je liberalni kapitalizam najbolji od svih svetova za koje znamo.

Primer 4 – Crne kargo pantalone, duboke Dr. Martens čizme i crna Fred Perry polo majica, na primer... Radikalno – desničarski. Jasno i glasno.

U jednom od tekstova u ovom broju „Magazina“ kolega otkriva sebe otkrivajući tucet tamnoplavih sakoa u svom ormaru. U mom prebrajam tri tzv. bajkerke (a sve nešto mislim da mi je potrebna još jedna). Ostalo je prilično mejnstrim. Ali, ima tu i jedna „krava“ bunda i užaaaasno špicaste kaubojke koje su izdržale više trendovskih talasa, a koje nosim samo kad sam baš, baš „svoja“, odnosno kada sam „nekonvencionalna, alternativna, sklona kompromisima i toleranciji“.

Ukratko, ja glasam za žute patke (bez lokalnih primesa u značenju).

Ako me pitate za druge, u svetu koji sve više naginje onom „može da bude, ali ne mora da znači“, odajem priznanje svakoj hrabrosti da se stav iskaže. Kroz modne izbore ili bilo koje druge. Dok to nije na štetu drugih. A moda to nikada nije. To su ljudi koji je nose, to jest njihove ideologije. U mikro i makro razmerama. ■

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WHEN CLOTHES SPEAK UP

You’re not quite sure which of the options on the table sum up your opinions on politics, social issues, economy...? Take a quick look in the mirror, your closet and shoe rack. The first thing that comes to your mind based on that quick glance, whether you like it or not, lies closest to the truth. Unless you’re not a “copy-paste” type of a person.



Vivienne Westwood

It’s been crystal clear for a long time that clothes are far more than an aesthetic criterion or a mere need to keep us warm and protect us. You think it’s coincidental that the first US president George Washington wore a deep brown suit at his inauguration in 1789? The color chosen by the “Father of the Nation” is the color of the middle class, and Washington was telling them - I am one of you. Nearly 200 years later, some quite different reasons, but with the same denominator - resistance to the official politics - inspired a generation of beat poets and writers, led

by Allen Ginsberg or Jack Kerouac to show their nonconformism and disagreement with conservative ideological settings by wearing, for that time, scandalous, cheap, run-down leather jackets. *American way of life* wasn’t their dream; the war in Korea and the upcoming Vietnam crisis were their nightmare. The fact that their way of dressing was then adopted by pop icons such as James Dean or Marlon Brando and turned into mainstream outfits acceptable even for a conservative American in Alabama, was another thing and, to be completely honest, a shame, because it

eventually killed a just rebellion. But, let’s not lie and stir away from our topic, since when do Hollywood and true political protest go hand in hand? Much, much closer to today, those not familiar with his politics and his way of “speaking” with his clothes, were shocked to see Canadian Prime Minister Justin Trudeau appearing in purple socks with yellow ducks at World Economic Forum in Davos. The Canadian Prime Minister has already presented himself to the world with two different socks in loud colors, and we all remember that time he showed up

in a classic suit with Chewbacca from the Star Wars themed socks in one of his TV appearances. But, what is Trudeau trying to tell us with all this “madness”? That he is unconventional, alternative, prone to political compromises and tolerance, and, above all, that he is into “earthly” things. Would you follow his style choices? Maybe not. Would you vote for him if you were Canadian?

At this point it would be quite wrong to jump to conclusion that only important and/or famous people show their political stands with clothes. There are many examples proving this theory wrong. In our everyday life and in the past. One of the most stylish and most politically vibrant ones emerged in the golden era of swing in the 30s. Young African Americans in New York were showing their political identity and their rebellion against the overly dominant white population by wearing oversized jackets and wide pants in bold colors. The screaming of canary yellow pants or lime jackets were, believe it or not, a more painful finger in the eye to the predominantly racist America than all the verbally expressed opinions out there. It was a rebellion in the name of their ancestors - once slaves in this country. With a much greater weight to it than so called rap culture whose style is much more influenced by their relation with sex, drugs and money.

Something similar can be said for the “modern” version of punk. Emerged as a result of a collaboration of the designer Vivienne Westwood and the founder of Sex Pistols, Malcolm McLaren, who created a one-of-a-kind critique of the conservative and economically crushed Britain of the 70s through clothes, punk fashion ideology, in details or in style, today is no more than a flirt with these values, and often just a fashion accessory to those who neither possess the credibility for a true rebellion nor for... (Peep).

If you have concluded so far that when it comes to political messages shown through our fashion choices, and in the modest opinion of the author of this text, things were much clearer before, you’re right. Line+color+details and, once upon a time, it really wasn’t that difficult to decipher one’s political stands. Can it even be done today when the democratization of fashion has the entire planet dressed in jeans and so called street style outfits? How to understand the ideology of a person wearing Vietnam jacket, that authentic piece of antiwar movement which in a sort of cynical way but essentially ideally corresponded to the fact that Nixon’s boys were getting killed in that same garment in Indochina? Sure, the guy can turn out

to be an offspring from someone from the flower power generation. Or just a boy who simply thought there was nothing better to protect him from wind than timeless M65 model, whose versions nowadays can be found in almost every store. How to interpret a whole army of men dressed in chino pants and sweaters and shirts in each and every color as if they were uniforms or the ladies in the so called “off-the-rack” looks (just think fluffy slippers with an obligatory LV bag last summer)? Still, isn’t the fact that there is nothing written there actually showing a pretty loud message? Perhaps the loudest of them all - I don’t have a stand, neither in style nor in political causes and consequences.

Yes. It seems like things have “diluted” a bit when it comes to reading into someone’s political ideologies based on their fashion choices. Blurred, sort of speak. But, even that comes with a certain type of message. What has also become blurred now is the belief that one can contribute to political courses by expressing their political views, let alone make a change.

At this point we ought to remember Norman Mailer who in his essay “The White Negro” described hipsters as “modern existentialists, divorced from society and on the road of self-awareness”. By this definition, there’re running away from the kitsch that is modern society and distancing themselves from the brains washed by pop culture. But, how do things stand with this “tribe” nowadays? Yes, they bravely combine pieces that don’t go together, they take care of their hair and beard, but they are also very “careful”, not to say washed, with their Instagram feeds, they watch Wes Anderson and Jim Jarmusch in the most mainstream way, they read Murakami... All of those things should imply they are quite familiar with the ideas of modern day left wing, but instead all of that – all that effort to be different at any cost, to be more precise, doesn’t seem to be of a leftist sincerity. As it usually happens when reverse psychology does the work for us, we become part of an amorphous mass, at least in local execution; this “self-aware existentialists” look much more like wealthy city-dwellers with lots of free time on their hands than political outlaws. Still, not all is lost. On the contrary. Even in this mass unification, maps do still exist.

Example n° 1 - Cargo pants and a hoodie? It’s quite possible to conclude that most of the cargo wearers are more inclined to the opposition-oriented streams, but with less liberal attitude than the tribe nowadays commonly known as hipsters.

Example n° 2 - Tight t-shirt or shirt, tight shoes and even tighter jeans or pants? My vote goes to those in power, whoever that may be.

ONCE UPON A TIME, IT REALLY WASN’T THAT DIFFICULT TO DECIPHER ONE’S POLITICAL STANDS. BUT TODAY, IS IT EVEN POSSIBLE?

Example n° 3 - Corporate guys in grotesquely narrow suits that are most likely to be put on with shoehorns and ladies called the HSJs (heal, skirt, jacket). Even when dressed casually (in full-on branded outfits from sweatshirts to tennis racquets) they will do their best to prove to you that liberal capitalism is the best of all the worlds we may know. Example n° 4 - Black cargo pants, Dr. Martens boots and black Fred Perry polo shirt for example... Radical – right-winged. Loud. And clear. In one of the columns in this issue of “Magazine”, a college of ours exposes himself by revealing a dozen of deep blue jackets in his wardrobe. In mine I can count three biker jackets (and I kind of think I need another one). The rest is pretty mainstream. But, there is one “cow” fur coat and awfully pointy cowboy boots that have lasted for several trend waves, and which I wear only when I feel really, really like “myself”, or in other words, when I am “unconventional, alternative, prone to compromises and tolerance”... In a word, I vote for yellow sneakers (without any other sub context). And if you ask me about others, in a world that more and more accepts the way of life summed up in words “it can be, but it doesn’t have to mean”, I acknowledge any courage to show your stands. While it’s not at the expense of others. And fashion certainly isn’t. It’s the people who wear it, and their ideologies. In both micro and macro proportions. ■

NEMAM AMBICIJE, IMAM PROFESIONALNE CILJEVE

Fotograf: Mika Knežević Modni urednik: Ašok Murty
Mesto snimanja: Kinoteka



Kada se pomene Jugoslav Pantelić, dugogodišnji novinar, urednik i izvršni direktor TV Studio B, umetnički direktor FEST-a i aktuelni direktor Jugoslovenske kinoteke, prva reč koja većini ljudi pada na pamet jeste – konzistentnost. Zvuči dosadno. Greška. Ništa što je vezano za ovog (hm) muškarca u najboljim godinama nije dosadno. Čak ni pojava u klasičnom crnom taksidu.

S obzirom na vašu dugogodišnju novinarsku karijeru posvećenu filmu, nameće se pitanje da li su pozicije direktora Jugoslovenske kinoteke i umetničkog direktora FEST-a bile cilj, ono što ste priželjkivali? – Nisam nikada imao zacrtane ciljeve, u smislu da napredujem na hijerarhijskoj lestvici. Uvek i jedino mi je bilo važno da budem najbolji što mogu u onome što radim. Sa druge strane, nikada nisam bio zadovoljan rezultatima, mislio sam da može i bolje. Uz to, smatrao sam da za te direktorske i menadžerske pozicije ima vremena. A onda jednog dana shvatite da vam je više godina nego što je bilo vašim prethodnicima kada su se nalazili na tim pozicijama, i iako je amplituda motivacije za posao koji radite i dalje velika, ako propustite taj trenutak, pitanje je hoćete li kasnije imati šta da pružite na tim mestima. U priči o FEST-u za mene je najvažnija, pre svega, emotivna komponenta. Ja sam jedan od onih klinaca za koje je to bio događaj godine. Katalog FEST-a bio mi je relikvija i nisam dozvoljavao drugarima da ga listaju, da ne prave „uši“ (smeh). Taj festival me je, kao i mnoge druge, odredio. Prihvatio sam mandat umetničkog direktora FEST-a uz uslov da se prihvati moj koncept.



FEST 2018. bio vam je četvrti otkako ste na poziciji umetničkog direktora. Za to vreme uspeli ste da tok stvari okrenete u smeru naviše. Da li je bilo otpora i sa koje strane? – Nakon što sam prihvatio prvi mandat usledila je bitka sa ljudima koji nikada nisu podržavali moj koncept da FEST iz revijalnog pređe u takmičarski festival. Takva mišljenja su i danas prisutna. Moje mišljenje je da je taj stav inferioran, jer revija filmova može da se priredi bilo kad u toku godine, a FEST, sa tako dugom i bogatom tradicijom, zaslužuje i mora da bude takmičarski kako bi se pozicionirao na mapi evropskih i svetskih festivala. Već prvi FEST koji sam potpisao kao umetnički direktor, 2015. godine, pokazao je da sam u pravu - film „Vuk“ jordanškog reditelja Nadžija Abu Novara, koji je osvojio nagradu za najbolji film u glavnom takmičarskom programu, ušao je u uži izbor ostvarenja nominovanih za Oskara u kategoriji najboljeg filma van engleskog govornog područja. Ne krijem da mi je srce bilo puno i što su te prve godine nagradu za izuzetan doprinos filmskoj umetnosti dobili Aleksandar Sokurov, moj omiljeni reditelj, i Milena Dravić, najveća diva jugoslovenskog i srpskog filma.

Spolja je jasno kako ste „dizali“ FEST: bolja selekcija, bolja reklamna kampanja, istinske zvezde kao gosti... Zanima nas odgovor na pitanje kako to izgleda iznutra? – Faza prilagođavanja sa ljudima s kojima radite nije kratka, traje više od godinu dana. Ali kasnije, kada dođu rezultati, kada shvate šta je moj cilj – da se posao uradi najbolje moguće – kolege počinju to da pozdravljaju. Navešću vam primer. Izgledalo je nezamislivo da Kinoteka ulaže u digitalnu restauraciju domaćih kulturnih filmova i da ih prikazuje na najvećim svetskim festivalima. Ali, pokazalo se da je moguće. I ne samo to, usledile su i mnoge pohvale za takvu inicijativu. Poslednji primer je Berlinski filmski festival na kome smo, 50 godina nakon njegove premijere, prikazali film „Kada budem mrtav i beo“. Taj film sada ima novi život u evropskim i svetskim bioskopima.

Karijera u Srbiji je jedno, ona u svetu drugo. Vi ste uspeli da iz Srbije pravite svetsku karijeru, da postanete član Evropske filmske akademije i selektor internacionalnih filmskih festivala. Kako se to postiže? – Druženjem sa ljudima iz branše i time što će neko prepoznati vaš rad. To je evolutivna

FEST ZA MENE IMA, PRE SVEGA, JEDNU VELIKU EMOTIVNU KOMPONENTU

Znam da će onima koji tako ne razmišljaju zvučati neuverljivo, ali za mene materijalni deo posla nikada nije bio prioritet. Pod A, B i C su mi profesija, dobro obavljen posao, pa čak i reakcija onih do čijeg mišljenja držim. Isplativost je nešto na šta, od najranijih dana do danas, ne obračam previše pažnje. Ne mislim da je to pametno, ni dobro. Ali, takav sam.



putanja. Početkom dvehiljaditih počeo sam intenzivno da pratim međunarodnu filmsku scenu, ne samo odlazeći na festivale i snimajući emisije već i kroz komunikaciju, intervju sa velikim zvezdama, ali i onim stvaraocima koji su tada bili na početku, a sada su poznata imena. Tako su uspostavljeni neki profesionalni odnosi koji su prerasli i u prijateljske, kako u svetu, tako i u našem regionu. Ovim pitanjem ste me podsetili da je moj prvi susret sa kolegama i velikim svetskim filmskim stvaraocima bio 47. Kanski festival. Imao sam tu privilegiju da mi puteve „raskrči“ i prečice pokaže čovek koji ima posebno mesto za mene, a to je Nebojša Đukelić. Nisam tada verovao u sve što mi je govorio, neka njegova shvatanja nisam mogao da razumem, ali kasnije sam shvatio da je za sve bio u pravu.

Postoji li neka „stvar“ koju sada priželjkujete da uradite?

– Postoji, ali nema nikakve veze sa aktuelnom profesijom. Voleo bih da se na neko vreme povučem u prirodu, na selo. Profesionalno nemam ambicije. Posao u Kinoteci ne može biti završen u vreme mog mandata, ma kako dug bio, a na FEST-u ću, u okviru mandata ili van njega, uvek gledati da pomognem ili doprinesem da se nastavi ovaj put za koji duboko verujem da je ispravan.

Kad se tako značajno istaknu u svojoj branši, ljudi najčešće samo načelno žele da pričaju o opstrukcijama koje su ih pratile. Dakle znamo da ih je bilo, ali kakvih u vašem slučaju i od koga? Ima li onih od kojih ste očekivali pomoć, a nije došla?

– Davno sam ušao u ovaj svet. Sa 15 ili 16 godina sam slagao tadašnjeg urednika Radija Studio B Zvonka Pantića da mi je 18 kako bi me zaposlio kao honorarca. Kasnije mi je rekao da je znao istinu i da nisam prvi koji je to uradio. Upoznao sam taj svet, gledao i učio, a razočaranja je bilo malo jer ništa nisam očekivao, to ne činim ni danas. Svet se dosta iskvario u odnosu na te osamdesete kada sam počinjao. Tada su ljudi koji nisu želeli da budu okruženi boljim bili retki, sada su oni uzeli primat. I to traje već dugo.



Svoju nezavisnost temeljim na tome da ne prihvatam kompromis zbog kog ću se sutra kajati, odluke donosim samo u interesu umetnosti i nikada ne radim nešto što će omesti promociju onog što smatram da promociju zaslužuje. Ne postoje ta sredstva, beneficije ili ambicije koje bi stale na put tim mojim načelima. Ne kažem da je uvek tako bilo, ali u nekim godinama, kada prođete dosta toga shvatite šta vam je najbitnije

Vaš posao zahteva određeni lajfstajl. Kako ga podržavate?

– Na različite načine. Kada po svom izboru radite negde gde ne zarađujete mnogo, onda to treba nadomestiti aktivnostima koje će vam doneti dodatne prihode. Studio B je do devedesetih imao takve honorare da ste od jednog mogli da odete na more. Međutim, od tog vremena više nije bilo tako. Ali, Studio B je bio moj izbor, je l' da? U datim okolnostima našao sam dodatan izvor finansija u takozvanom pozajmljivanju glasa za reklame. U nekim drugim bilo bi to nešto što svakako ni na koji način ne ugrožava moj izbor, to jest moju domicilnu profesiju. ■

RAZOČARANJA U
LJUDE U POSLU JE
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I DON'T HAVE AMBITIONS, I HAVE PROFESSIONAL GOALS

The first word that comes to your mind when you hear the name of Jugoslav Pantelić, a longtime journalist, editor and executive director of Studio B TV, FEST art director and current director of Yugoslav Film Archive Museum, is – consistency. Sounds boring. Wrong. Nothing about this (hmmm) man at his prime age is boring. Not even his classic black tuxedo.

Given your long-standing career in film journalism, a question arises: were the positions of the director of the Yugoslav Film Archive Museum and FEST art director the ultimate goals you've had in your mind?

I've never had set goals, as in climbing the hierarchy ladder. The only thing that was always important to me was to be the best in what I can do. On the other hand I was never pleased with the results; I've always thought I could do better. What's more, I thought there would always be time for those executive positions. And then, one day you realize you are older than your predecessors were when they started those positions and that, even though the motivational amplitude is still going strong, you can't help but wonder if there will be anything left for you to give if you miss the career moment. The story of FEST to me has, above all, a great emotional component. I was one of those kids to whom FEST was the main event of the year. The FEST catalog was a relic to me and my friends weren't even allowed to touch it (laughter). That festival determined my path, in a way. I have accepted the position of FEST art director on condition that my concept of it is accepted.

FEST 2018 is your fourth as its art director. You've managed to turn things around and upwards. Was there any resistance, and from which side?

After I accepted the position there was a battle with those who had never supported my concept of FEST changing from show festival to competition festival. Those opinions are still present to this day. I believe this way of thinking is inferior because a show program can take place whenever and FEST, with such a long and rich tradition, deserves to be competitive in order to position itself on the map of European and worldwide festivals. My

first FEST as its art director in 2015, proved my point – the movie "Theeb" by Jordanian director Naji Abu Nowar, who won the Best Film Prize in the main competition program, entered the shortlist of Oscar-nominated movies in the Best Foreign Film category. It's no secret my heart was full because on that first year the Award for the exceptional contribution to film art was won by Aleksandar Sokurov, my favorite film director, and Milena Dravić, the greatest movie diva of

THE STORY OF FEST TO ME HAS, ABOVE ALL, A GREAT EMOTIONAL COMPONENT

Yugoslav and Serbian film. **Looking from the outside it's clear how you've "raised" FEST: better selection, better promotion, true movie stars as guests... Now we want to know how it looks like from the inside.**

The adjusting to people you're working with phase isn't short; it goes on for more than a year. But, later, when the results come, when they understand what my goal is – to get the job done the best way possible – your colleagues begin to salute it. Let me give you an example. It used to be outrageous to even think about the Yugoslav Film Archive Museum investing into the digital

I know this will sound unconvincing to those who don't see things like that, but the material part of working has never been a priority for me. Under A, B, and C there are my profession, a job well done, even the reaction

of those whose opinion I value. Profitability is something to which I have never paid too much attention, from the earliest days of my career up to now. I don't think that is neither smart nor good. But, that's just who I am.



#DontCrackUnderPressure

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AQUARACER CERAMIC DIAMONDS

Bella Hadid, the new generation's favourite, has everything going for her. She's beautiful, vivacious, luminous and free-spirited. She glides through pressure so #DontCrackUnderPressure is the perfect motto for her.

restoration of national cult movies and to show them at world's biggest film festivals. Yet, it turned out to be possible. Not even that, we got many praises for such an initiative. The last example of it being the Berlin Film Festival where we showed, 50 years after its premiere, the movie “Kada budem mrtav i beo” (“When I Am Dead and Gone”). That movie now has a new life in European and worldwide cinemas.

A career in Serbia is one thing. International career is another. You've succeeded in making an international career while based in Serbia, to become a member of the European film academy and a selector for international film festivals. How does one achieve that?

By socializing with people from your niche and by having somebody recognize your work. It's an evolutionary path. At the beginning of the 00s I've started intensively following the international film scene, not just by going to festivals and recording TV shows, but through communication, interviews with big stars as well as with those creators who were just starting out, and who are big names nowadays. That is how I've established some professional relations which then turned into friendships, internationally as well as nationally. With this question, you reminded me that my first encounter with colleagues and big international film creators was at the 47th Cannes Film Festival. I've had the privilege of having my path “cleared out” and shortcuts shown by a man who holds a special place in my book, and that is Nebojša Đukelić. I didn't believe in all the things he was telling me at the time, but I later realized he was right about everything.

Is there any particular “thing” you would want to achieve now?

There is, but it has nothing to do with my current profession. I would like to retreat for a while to nature, to a village. Professionally, I have no ambition. The job at the Yugoslav Film Archive Museum can't be done during my time there, and when it comes to FEST, being the art director or not, I will always try to help or contribute to help the festival stay on track for which I firmly believe to be the right one.

When somebody is so prominent in his profession, people tend to want to hear all about the difficulties. We know there have been a few, but what were some of those for you and who caused them? Are there those from whom you expected help that never came?

I've entered this world ages ago. At 15 or 16 I lied to then editor of the Studio B Radio Zvonko Pantić that I was 18 so he could give me temp work. Later on, he told me he had

known all along and that I wasn't the first one to do so. I've come to know this world, I have watched and I have learned, and disappointments were few because I'm one of those people who doesn't expect much. The world has corrupted a lot since the 80s when I had my start. In those days there were only a few people who didn't want to be surrounded by those better than them, and now those same people have taken over. And it's been going on for a long time now.

Your job demands a certain lifestyle. How do you support it?

In different ways. When by your own choice you don't earn much, then you have to introduce other actives providing you some financial stability. Up to the 90s Studio B had such fees that you could take

DISAPPOINTMENTS WERE
FEW BECAUSE I'M ONE OF
THOSE PEOPLE WHO DOESN'T
EXPECT MUCH

My independence is based on the fact that I do not accept any compromise for which I will feel any regrets the next day, I make my decisions only in the interest of art and I never do anything that will interfere with the promotion of something I believe should be promoted. There are no means, benefits nor ambitions that could stand in the way to my principles. I'm not saying it has always been like that, but at some point in your life, when you have a lot of experience, you come to the realization of what is the most important to you.

one and go to the seaside. But, things have changed since the 90s. Yet, Studio B was my own choice, right? In given circumstances, I've managed to find an additional source of income in so-called commercial voice-overs. In others, I would find something that wasn't jeopardizing my choice in any way, that is, my domicile profession.

The job you have now implies many meetings with people at high and respected positions. Do you obey the dress code?

Of course. If you attend an event held by Foreign Affairs Minister of, let's say, France, it demands formal dressing. If we're talking about FEST opening night, of course, I will wear a tuxedo, a Hugo Boss one for example, and a bow tie. But, if the event is introducing a director such as, let's say, Kornél Mundruczó, young and rebellious above all else, I will wear jeans and a black jacket. In time I've even stopped thinking about it, it became automatic. The most important thing is for everything to be ready in my wardrobe, so you get ready quickly and go.

You've mentioned Mundruczó, a Hungarian director. It's noticeable we're witnessing the re-appearance of a much larger audience at the playing of Scandinavian, Indian... to be more precise, non-American low-budget production... How did this change happen and is it going to last?

The fact is that if it weren't for festivals predestined to attract a mass audience in Serbia, we would unlikely see some of the most significant movies currently being made. The most watched movie at the last FEST, “Phantom Thread” by Paul Thomas Anderson is playing in Croatian cinemas, and not Serbian ones. “Call Me by Your Name” by Luca Guadagnino as well. This should be a matter for media, journalists involved in this niche, they should use their influence. It's all being affected by the fact that we practically don't have any cinema halls in the city center apart from the Yugoslav Film Archive, the Belgrade Youth Center and the Belgrade Cultural Center. That is unacceptable, and it's been going on for more than 15 years. What's more, those cinema halls are still there, it's just that nobody wants to do anything about it.

What can we do about it? Somehow it doesn't sound realistic the media is crucial to it?

It wasn't my intention to say that. But, media and press can significantly affect the amount of press it gets. There are various mechanisms and systems to change the current state. We have examples of several European metropolia where the city, most often the mayor, initiates that a certain cinema hall, even after privatization, is bought for purposes of playing European, national or non-commercial film. European Union, also, gives incentives to distributors who bring European movies to European, and by that, Serbian cinemas. And, there are independent movies coming from other continents. Nothing can be said again malls where cinemas work based on the principle of popularity and commercialism, but we know who should make it their priority to bring movies that are important for Serbian audience to see. ■

MOVEM FASHION OUTLET



Ova godina je rezervisana za osveženje prodajnih objekata kompanije Movem&Co. U skladu s tim trendom, početkom maja 2018. i Movem Fashion Outlet u Fashion Park Outletu Indija premešta se u novi, veći lokal, u kojem će svaki od brendova u ponudi zaslužen dobiti svoj prodajni prostor. Pored muške i ženske Hugo Boss kolekcije, kao što verovatno već znate, u Movem Fashion Outletu zastupljene su i muške kolekcije brendova Canali, Trussardi, JOOP, ZZegna, Armani Jeans, Enrico Coveri, Soldini i Emanuele Curci. Jedan od brendova zbog kojih mnogi dolaze u ovu radnju jeste upravo renomirani italijanski brend ENRICO COVERI, pravljen po meri modernog, urbanog muškarca koji je stalno u pokretu. Ovakav muškarac nikada ne zaboravlja da je prvi utisak najvažniji. Sa tom idejom kao vodio, on je uvek obučen sa stilom i stavom, a prednost daje udobnosti. U Movem Fashion Outletu u Fashion Park Outletu Indija, od sada u novom, većem prostoru, dostupne su najnovije kolekcije ovog brenda, a u ponudi se nalazi kompletan asortiman odelja, sakoa i košulja. Vaše je samo da izaberete jedan od mnogobrojnih stajlinga koji možete postići uz kupovinu po specijalnim outlet cenama. ■



MY STORY

*Možda, ali samo možda, ja nisam tako ozbiljna
kao što izgledam na prvi pogled*

Maybe, but just maybe, I'm not as serious as I may look at first glance

*Fotograf: Miša Obradović
Modni urednik: Ašok Murty*

Fotograf: Miša Obradović

Modni urednik: Ašok Murty

Šminka: Marko Nikolić

Frizura: ID Hair Salon

Asist. stiliste: Vanja Vujanović

Manekenka: Ivana Anić@Demons Model Management

Lokacija: Salon nameštaja Distribucija

Garderoba: BOSS Woman







LAKO, MOŽE SVAKO



Uigrani obrasci šminkanja daju sigurnost. Zato je za isprobavanje noviteta i promenu potrebna hrabrost. Ali, ako ne probate, nikada nećete znati, zar ne?

Kada jednom „uhvatite“ onu čarobnu formulu šminkanja koju možete da primenite za nekoliko minuta a da vaše lice izgleda kao da ste sate proveli pred ogledalom „crtajući“ ga, teško je tu rutinu promeniti. A i zašto biste ako ste zadovoljni rezultatom?

Lično mogu da vam navedem bar nekoliko razloga.

Novi počeci u šminkanju u stvari znače prelaženje iz jednog u drugi stil i dodavanje nečeg novog, a lepota ovog procesa jeste u tome što mala promena može da ima veliki uticaj na naš izgled i utisak koji ostavljamo na okolinu. Ja, recimo, nikada nisam nosila ajlajner. Smatrala sam da mi ne stoji. I onda se desila promena. Promena zvana – uvođenje ajlajnera u moju rutinu šminkanja. Ta novina učinila je da se

osećam mnogo bolje, lepše, primećenije, samim tim i zadovoljnije svojim izgledom. Plus, od tog trenutka u potpunosti razumem Kleopatru, za koju nas istoričari uveravaju da „nije izlazila iz kuće“ (pardon, palate) bez savršene crne linije koja uokviruje oko i čini ga mačkasto zavodljivim. Neki drugi pak tvrde da su Egipćani nanosili ajlajner jer su verovali da je to zaštita od uroka, a to je bio i dobar način da zašтите oči od sunca... Ali, to je već neka druga tema...

Uigrani obrasci šminkanja nam daju sigurnost. Potrebna je hrabrost da se isproba nešto novo. Ali, ako ništa drugo, nikada nećete znati da li vam nešto stoji ukoliko ne probate i date mu šansu. Tu već dolazimo do drugog „klasika“ u šminkanju – crvenog ruža.

Crveni ruž je za veliki broj žena „must have“, ali za mnoge je i „must not“. Istina, nije ga lako nositi jer privlači pažnju. Ali, sa druge strane, skoro da ne postoje oblik i debljina usana na kojima ne stoji dobro. Jer, crveni karmin se ne nosi na usnama, već u glavi. Zato me niko ne može ubediti da je Merilin Monro bila „glupa plavušica“. Mađa za idealnu varijantu crvenog ruža smatram onaj Gven Stefani, činjenica da ga je Merlinka koristila kao automatsko oružje za mene je nepobitniji dokaz njenog intelekta od IQ testa.

Konkretno, ne oklevajte. Crveni karmin može stajati svakoj od nas ukoliko smo spremne da ga nosimo. Naravno, podrazumeva se da smo ga nanele kako treba. Isto važi i za pomenuti ajlajner. Samo treba nacrtati tu famoznu linijicu na način koji odgovara vašem obliku oka i... čarolija počinje da deluje.

Možda najteža promena, kada je šminkanje u pitanju, jeste uvođenje boja. Trendovi nam danas dopuštaju da se igramo različitim koloritom koliko nam volja. Zato – probajte! Koji zakon je propisao da maskara mora biti crna? Plava ili ljubičasta uz svetle oči može da izgleda baš lepo. Kao i indigoplava boja olovke na donjem kapku kod brineta. To vam je previše? Pa dobro, onda isprobajte bar nežnoroze ili rumenilo nijanse breskve umesto bronzera koji ste do sada nanosile.

I na kraju, zar ste zaista spremne da 365 dana puta XX godina gledate isto lice u ogledalu? Ako ne ono vama, dosadićete vi njemu, kad-tad. Isprobavajte i igrajte se dok ne zablistate. U tome i jeste lepota i čar šminkanja. Sve što vam se ne dopada možete izbrisati u roku od desetak sekundi, a ako pronađete novu „bingo“ kombinaciju, garantovano vam je malo uzbuđenje koje vas prati kroz dan. Eh, kada bi sa svim stvarima u životu bilo tako... ■

EASY BREEZY

Makeup patterns we know and love provide us with a sense of security. Which is why it takes guts to try out new techniques and to switch things up a bit. But, you'll never know unless you try, won't you?

Once you “capture” that magic makeup formula which you can use and be done with it in a couple of minutes and your face ends up looking each and every time as if you’ve spent hours and hours in front of the mirror “painting” it, it can be really hard to change that routine. And, why would you even, if you’re happy with the end result?

I can personally name a few reasons why.

New beginnings in makeup actually mean switching your makeup style from one to another and adding something completely new to your routine, and the beauty of the process can hugely impact our appearance and overall impression. For example, I’ve never worn eyeliner. Always thought it didn’t suit me. And then a change occurred. A change called – introducing eyeliner to my makeup routine. That one small thing has made me feel a lot better, more beautiful, more noticed and therefore more satisfied with my appearance. Plus, from that moment on, I began completely understanding Cleopatra, for whom the historians keep convincing us “ never left the house” (pardon, the palace), without that perfect black line which frames the eye giving our look that perfect cat eye. Others, though, claim Egyptians wore eyeliner because they believed it protected them from any kind of sorcery, and in addition, it was a good way to protect their eyes from the sun... But, that’s a topic for another day...

Makeup patterns we know and love provide us with a sense of security. It takes guts to try out new techniques. But, if nothing else, you’ll never know whether something looks good on you unless you give it a shot

and give it a chance. Here we reach another makeup “classic” – red lipstick.

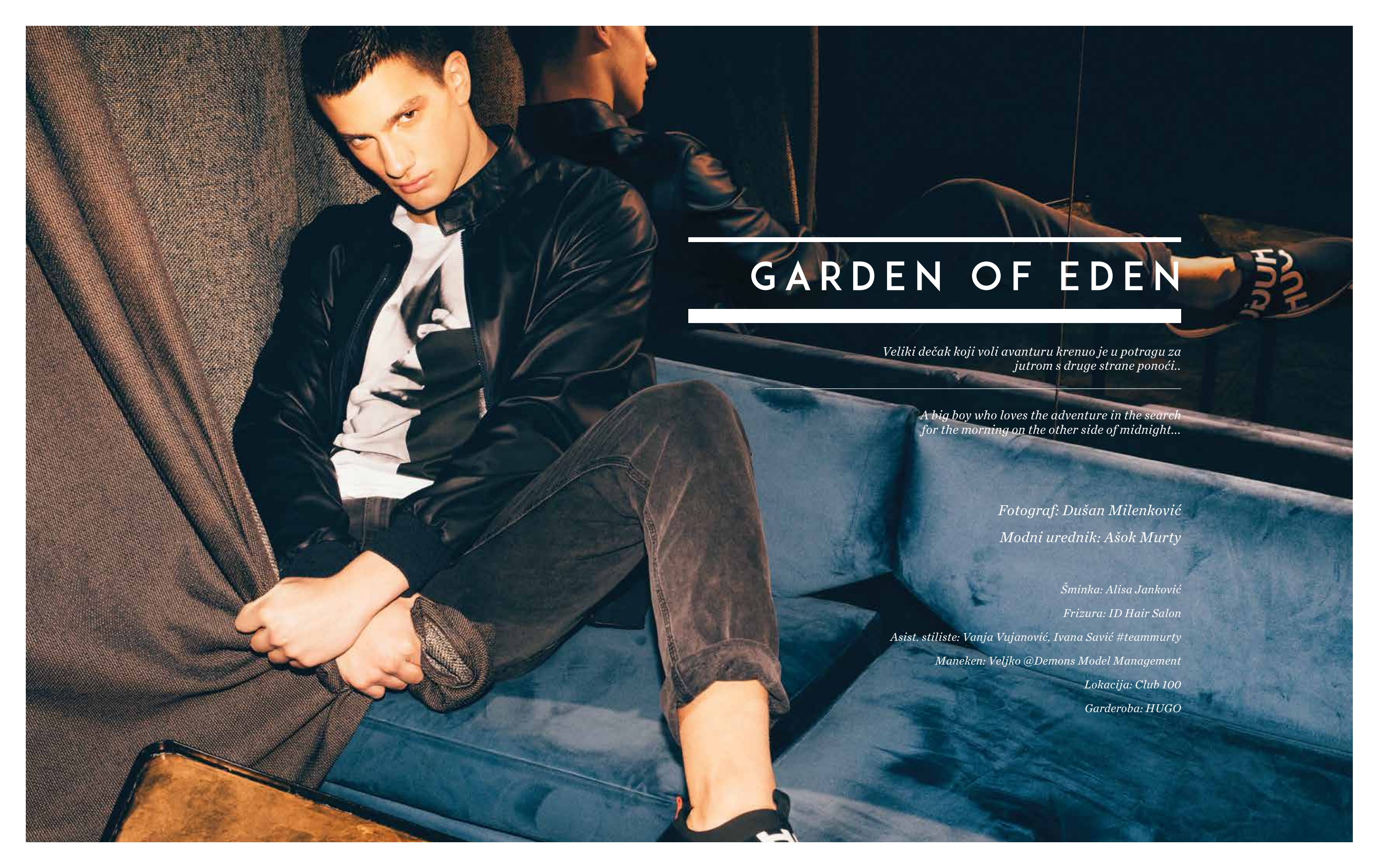
Red lipsticks is a must-have for many women, but a must-not for others. Truth be told, it’s not easy wearing it since it does attract attention. But, on the other hand, there hardly is a lip shape and size on which it doesn’t look good. Because, red lipstick is worn not on the lips, but in the head. That is why nobody can convince me Marilyn Monroe was just a “dumb blonde”. Even though in my book the idea of a perfect red lipstick is the one worn by Gwen Stefani, just the pure fact that Marilyn used red lipstick as an automatic weapon counts as an undeniable evidence of IQ test results.

To keep it short and simple, don’t hold back. Red lipstick can look perfect on each of us if we’re ready to wear it. Of course, assuming we applied it correctly. Same goes for the eyeliner we previously mentioned. All you have to do is to draw that famous line in a way that suits your face and eye shape and... the magic begins.

Perhaps the hardest change, when it comes to makeup, is switching up or introducing color. Nowadays trends are allowing us to play with color for as much as we like. So – try it! Which law prescribed mascara should be black? A blue or purple one can look gorgeous on brighter colored eyes. As well as deep blue eye pencil on the lower eyelid on a brunette. Does this sound a bit overwhelming to you? Well then, try and experiment at least with some soft pink or peachy blush instead of the bronzer you usually use...

And in the end, are you truly down to staring at the same face 365 days for who knows how many years to come? If you don’t get bored of it, it will get bored of you, sooner or later. Try and play with makeup until you shine through. That is the beauty and the magic of it. Anything you might end up not liking it you can wipe out in no more than ten seconds, and if you find your “bingo” combination you are guaranteed to experience that rush of excitement to accompany you throughout the day. If only everything in life were just that simple! ■





GARDEN OF EDEN

*Veliki dečak koji voli avanturu krenuo je u potragu za
jutrom s druge strane ponoći..*

*A big boy who loves the adventure in the search
for the morning on the other side of midnight...*

Fotograf: Dušan Milenković

Modni urednik: Ašok Murty

Šminka: Alisa Janković

Frizura: ID Hair Salon

Asist. stiliste: Vanja Vujanović, Ivana Savić #teammurty

Maneken: Veljko @Demons Model Management

Lokacija: Club 100

Garderoba: HUGO





KUPOVINA S DUŠOM

Brendovi koji drže do sebe donedavno su svoj uticaj među kupcima pokazivali kroz moćni izgled prodajnih mesta i do perfekcije doveden način izlaganja robe. Sada, kupovina se smešta u kontekst prostora u kome kupac može da zadovolji sve svoje potrebe i oseća se kao kod kuće



Jedan od nedavnih fenomena, kojima se trenutno bavi ceo modni svet (a svi znamo koliko moda obožava trendove), jeste uređenje prodajnih prostora, što luksuznih, što onih mas-market, po principu „osećajte se kao kod svoje kuće“.

„Ideja je da imate osećaj kao da kupujete u stanu“, kaže Aleks Igl, kreativni direktor i vlasnica prodavnice „Alex Eagle Studio: „Hoćemo da prostor izgleda inspirativno, ne sterilno. Ljudi žele da kupuju u okruženju u kom će se osećati relaksirano, bez pritiska da nešto kupe“. Njen stan-prodavnica-galerija nalazi se u ravni jedne od ulica londonskog kvarta Soho i često ugošćava dizajnere, umetnike i druge kreativce povodom lansiranje brendova, ali i knjiga i umetničkih izložbi.

„Alex Eagle Studio“ nije prvi prostor u kome je ova kreativna dama primenila ovaj prodajni koncept. Pre toga svoju viziju je realizovala u prodajnom prostoru „180 Strand“, koji je 2016. godine, na primer, poslužio kao glavna lokacija London Fashion Weeka, a jedan od dizajnera koji su ovde predstavili svoje kolekcije za



„IDEJA JE DA IMATE
OSEĆAJ KAO DA
KUPUJETE U STANU“,
KAŽE ALEKS IGL

proleće/leto 2017. bila je i Roksanda Ilinčić. Prodajni prostori ili habovi koji u svom konceptu miksuju odlike prodavnice, galerije i mesta gde se ljudi okupljaju i razmenjuju ideje i mišljenja aktuelni su već neko vreme. Baš kao što je to bio „Supermarket Concept Store“ u Beogradu, gde ste tokom ili nakon rada za laptopom mogli da pojedete ukusan ručak, uživate u nastupu benda i nešto zanimljivo kupite. Najnoviji trend, kao logičan, evolutivni korak, pomera filozofiju kupovine ka intimnijem doživljaju. Kupovina se sada smešta u kontekst privatnosti doma, a na taj način se uspostavlja jasno razgraničenje u odnosu na efikasnu ali obezličenu kupovinu preko interneta, kao i na klasične prodajne koncepte kakvi su doskora bili dominantni. „Ispostavilo se da najbolje reagujemo na stimulaciju u domaćem okruženju“, kaže Kejti Baron, rukovodilac prodaje u „Stylusu“, kompaniji za istraživanje i predviđanje tržišnog ponašanja poznatoj po inovativnom pristupu. „Dok je mantra donedavno bila uspostavljanje jedinstvenog identiteta po svaku cenu na svakoj tački globalno, gde god da je brend prisutan, poenta „stanova-prodavnica“ jeste kreiranje osećaja koji je duboko lokalni i pažljivo osmišljen prema individualnim potrebama.



Taj dijaloški proces u domenu iskustva kupovine prepoznao je i rado na svojim prodajnim mestima počeo da primenjuje i HUGO BOSS. Redizajnirani enterijeri radnji ovog brenda zahvaljujući tome pružaju mogućnost da se uspostavi mnogo prisnija i snažnija veza sa klijentima. Bazu novog enterijerskog pristupa HUGO BOSS prodajnih objekata čini izbor materijala poput drveta i tkanina, a doživljaj prostora kao doma postiže se sofama i foteljama, podovima od granita i komadima koji dopunjavaju enterijer. Osvetljenje izložene garderobe je mnogo intimnije, indirektno usmereno, te daje sasvim novi okvir za izlaganje ali i posmatranje i izbor robe. Ukupan efekat je savremen, sa elementima modernizma iz 50-ih godina prošlog veka, nepretenciozan i nenametljiv,



Ključ svakog dobrog prodajnog mesta danas je brisanje granica, intimnost i svest da brendovi moraju da ponude jasnu sliku životnog stila. Logično, ovi novi prodajni prostori otuda ne mogu biti namenjeni samo prodaji“, objašnjava Kejti. „Jedini efikasan način prodaje danas je prodaja kroz inspirativne koncepte formirane oko različitih životnih stilova. Taj pristup podstiče povezivanje na emotivnom nivou, što kao posledicu donosi odanost brendu“, slaže se i Dejvid Roberts, stariji projekt menadžer u firmi „Prop Studios“ koja se bavi vizuelizacijom prodajnih mesta, ističući važnost veze između slike sveta koji se kreira na prodajnom mestu i sveta u kome živi klijent.

dok atmosfera odiše toplinom. Na tragu dijaloške povezanosti sa svojim kupcima, sa druge strane, brend HUGO odlučio je da u svojim prodajnim objektima više prostora da takozvanoj „tvrdoj“ estetici sajber generacije. Redizajn HUGO prodavnica zato na prvi pogled deluje pomalo nezavršen, veoma je moderan ali kontrastiran komadima starog nameštaja savršeno integrisanim u enterijer. U središtu pažnje, kao odgovor na potrebe klijenata da u istom prostoru u kome kupuju rade na aktuelnom projektu, pregledaju omiljeni časopis ili popiju espresso, nalazi se interaktivni pulp koji prostor za kupovinu pretvara u mesto povezivanja, komunikacije i interakcije. ■

SHOPPING WITH SOUL

Brands that always think of their image have been showing their influence to the buyers until recently through the powerful look of their stores and through the perfected way of displaying goods. Nowadays, shopping is placed in the context of space in which the shopper can satisfy all his need and where he can feel at home.



One of the more recent fashion phenomena, which is currently in the spotlight of the fashion world (and we all know how much fashion loves trends) is decorating retail spaces, high fashion ones as well as mass market ones, according to the principle ‘feel like at home’. ‘The idea is for you to feel as if you were shopping in your apartment’, says Alex Eagle, creative director and owner of Alex Eagle Studio: ‘We want the space to look inspirational, not sterile. People want to shop in a place where they will feel relaxed, without feeling pressured into buying something’. Her apartment-store-gallery is located in line with one of the streets of London’s Soho and it is often a meeting place for designers, artists and other creatives on different occasions, such as brand launches as well as book launches and exhibitions. Alex Eagle Studio isn’t the first space in which this creative lady applied this concept of selling goods. Before that, she had had her vision come to life in 180 Strand selling area. This place was used, for example, as the main location for London Fashion Week in 2016, and one of the designers who had their 2017 spring/summer collection showed there was Roksanda Ilinčić. Selling areas or hubs that mix into their concept the characteristics of a store, a gallery, and a place where people meet and exchange ideas and thoughts have

“THE IDEA IS FOR YOU TO FEEL AS IF YOU WERE SHOPPING IN YOUR APARTMENT”, SAYS ALEX EAGLE

been present for a while now. Just like *Supermarket Concept Store* in Belgrade, where during or after working on your laptop you could have a nice meal, enjoy listening to a band or buying something interesting. The latest trend, as a logical, evolutionary step forward, moves the shopping philosophy in the direction of a more intimate feel. Shopping is now placed in the context of a private home, and by doing so you’re making a clear demarcation in regards to efficient, yet impersonal online shopping, but also in regards to classic shopping concepts that were dominant until recently. ‘It turned out we react the best to homely environment stimulation’, says Katie Baron, the sales executive in Stylus, innovation research and market advisory company known for its innovative approach. ‘While the mantra up until recently was

establishing a unique identity at all costs globally, wherever the brand was present, the point in ‘apartments-stores’ is to create a feeling which is deeply local and carefully designed according to individual needs. The key to any good selling place today is erasing borders, intimacy and the idea that brands must offer a clear lifestyle image. Logically, this new shopping concepts, therefore, cannot be used for shopping alone’, Katie explains. ‘The only efficient way to sell today is to sell through inspiring concepts formed around different lifestyles. This approach encourages emotional connection, which, as a consequence, has brand loyalty’, Davis Roberts agrees, the senior project manager for Prop Studios, a company that deals with store visualization by stressing the importance of the relation between the image of the world being created at the store and the world in which the client lives. This dialogue process in the shopping experience domain has been recognized and gladly applied at their points of sale by HUGO BOSS. By doing so, redesigned interiors of the brand’s stores are giving the possibility to establish a much closer and stronger relationship with their clients. The base of this new interior approach in HUGO BOSS stores consists of choices of materials, like wood and fabric, and the homely feel is achieved with sofas and chairs, granite floors, as well as other pieces to complete the interior. The lighting is much more intimate, indirectly pointing towards clothes, and this provides a completely new framework to showcase and look at the pieces. The complete effect you’re getting is modern, with elements taken from 50s modernism, unpretentious and unobtrusive, with a warm atmosphere. On the trail of dialogue connection with their clients, on the other hand, the HUGO brand has decided to give more space in their stores to the so-called ‘rough’ aesthetics of the cyber generation. The redesign of HUGO stores thus may seem sort of unfinished at first glance, very modern yet contrasting with pieces of antique furniture perfectly integrated into the interior. In the center of attention, as the answer to client’s need to work on his current project in the same space he shops in, or to go through his favorite magazine or to have an espresso, there is an interactive counter which turns this shopping area into a place to connect, communicate and interact. Welcome! Feel like at home! ■



Limegrove fitness & spa centar- relaksacija sa stilom

Gradska vrev a i mnogobrojne obaveze sve češće prelaze podnošljivu granicu. Što češće pružite sebi mali beg! Kada nema dovoljno vremena za putovanje, odlična alternativa je pronaći miran kutak, u kome je sve podređeno vašem uživanju. Spa centar po meri vas sa dobrim ukusom, pomoći će vam da presećete radnu nedelju potpunim opuštanjem!

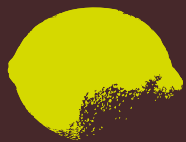
U Limegrove fitness & spa centru hotela Metropol Palace ćete naći aktivnosti koje ispunjavaju vaše visoke kriterijume. Osažite i izbalansirajte um i telo uz vodene treninge joge i pilatesa, ispitujte svoje granice uz intenzivne treninge snage i boksa. Uz vrsne trenere Limegrove fitness & spa centra posmatrajte kako vaše telo dobija nov oblik! Pustite da vas hormon sreće opije dok plešete uz zavodljive ritmove Zumbe i Baćate. Želite da provedete dan u nešto mirnijem tonu? U toploj vodi najdužeg hotelskog bazena u Beogradu oživećete letnjih dane. Osetićete kako napetost odlazi dok se prepušteni vodenoj struji relaksirate u djakuziju. Još važnije- boravkom u sauni i parnom kupatilu oslobodićete se toksina. Soba posebno osmišljena za opuštanje nije šala! Dok vam pogled luta Malim Tašmajdanom, uživaćete u šolji toplog napitka uz opuštajuću muziku.

Nakon tretmana lica i tela zablistaćete novim sjajem, a masaže će vas pripremiti za nove nedeljne izazove. Sa jednakim osećajem zadovoljstva dan će nastaviti aktivan tip i hedonista koji voli da razmazi sebe.

Otkrijte svoju oazu u samom centru Beograda!

Kontaktom na telefon +381 11 3333 111 ili putem maila spa@metropolpalace.com. rado ćemo vam pomoći da kreirate trenutke relaksacije po svojoj meri.

Limegrove fitness & spa centar možete naći na lokaciji Bulevar kralja Aleksandra 69 u Metropol Palace hotelu sa bogatom tradicijom.



LIMEGROVE
FITNESS & SPA

NOVA HEDONISTIČKA BAZA

Ne propustite - The Twenty Two Restaurant & Bar Metropol Palace



Restoran je otvoren svakim radnim danom od 19 do 00 h, osim nedeljom. Rezervišite svoje momente uživanja na: +381 11 3333 160

S mestili ste se u vrhunski uređenom prostoru, prepustili čulima da se raduju odličnim zalogajima, pijuckate piće i uživate u pogledu na grad koji ćete dugo pamtiti? Ukoliko vam ovaj opis budi asocijaciju na restorane i barove na krovu hotela Metropol u Ženevi, Sinsinatiju ili Sidneju, obradovaće vas vest da takav izvanredan hedonistički ugođaj odnedavno možete doživeti i u Beogradu, u novootvorenom restoran-baru na desetom spratu hotela Metropol Palace - *The Twenty Two Restaurant & Bar Metropol Palace*. Da počnemo od hrane, jer, ako je već o restoranima reč, to jeste najvažnije. Ukusi koje iz restorana *Interni*, dobro poznatog na grčkom ostrvu Mikonos, u Beograd donosi izvršni kuvar Tanos Kakaras dočaraće vam raskoš internacionalne kuhinje, ali uz posebnu čar sastojaka koji potiču sa našeg podneblja. Uz vrhunski gastro užitak dolazi i jedinstveni doživljaj pogleda na ceo Beograd, posebno reke Dunav i Savu. Ukoliko još budete imali sreće da se *na krovu Beograda* nadete u predvečerje, dok svetlost odlazećeg dana vibrira oko vas i traje zalazak sunca uz koji se savršeno uklapaju tonovi martinija serviranog u originalnim čašama zlatne kolekcije Josipa Broza Tita, verujemo da će ovo mesto postati vaš izbor broj jedan za momente uživanja i opuštanja. Da li je potrebno još da napomenemo da je usluga odlična i da ne smete propustiti ni *Nedeljni branč* i *Tradicionalni nedeljni ručak* obogaćen drugačijom kulinarskom ponudom? ■



NEW HEDONISTIC SPOT

You don't want to miss this one - The Twenty Two Restaurant & Bar Metropol Palace

You've just accommodated in a perfectly styled space, you've let your senses enjoy superb food, you're sipping your drink and enjoying the view of the city you won't forget anytime soon? If this description makes you think of restaurants and bars on the rooftop of the Metropole hotel in Geneva, Cincinnati or Sydney, you will be delighted to hear that lately you can experience that same top-of-the-line hedonistic atmosphere in Belgrade, too, in the newly opened restaurant-bar at the tenth floor of the Metropol Palace hotel - The Twenty Two Restaurant & Bar Metropol Palace. Let's start with food, because, if we're talking about restaurants, food is the number one thing to discuss. The flavors which are brought to you from the *Interni* restaurant, well-known place on the Greek island of Mykonos, by the executive chef Thanos Kakaras, will show you the luxury of international cuisine combined with a special touch of local ingredients. With top-notch gastronomic pleasures comes the unique experience of overlooking the entire city of Belgrade, especially the Danube and Sava rivers. And, if you're lucky enough to enjoy the sunset on the "Belgrade rooftop", with the

light of another day passing by vibrating around you paired with a sunset perfectly accompanied by the tones of a Martini served in original glasses from the golden collection of Josip Broz Tito, we firmly believe this ambient will become your number one choice for moments of relaxation and enjoyment. Do we need to need to mention that the service is excellent and that you shouldn't miss the Sunday brunch and the traditional Sunday lunch enriched by a different culinary offer? ■



The restaurant is open weekdays from 7 p.m. till 12 a.m., except Sundays. Book your moments of enjoyment at +381 11 3333 160

Putovanje - Maldivi

SASVIM DRUGAČIJE ZNAČENJE LUKSUZA

Maldivi vam nikad nisu bili bliži i dostupniji – od veoma povoljnih avio-karata do neverovatnih popusta na hotele za prolećno-letnju sezonu. Zen osećaj i radost na ovim ostrvima potpuno će vas obuzeti, gde god bili smešteni



Bilo da priuštite sebi boravak u hotelu Gili Lankanfushi ili Soneva Jani, Maldivi su Maldivi. Okean je isti, priroda prelepa, ljudi uvek nasmejani, vi uvek dobrodošli. A priča o ova dva hotela više nego jasno govori zašto ovaj „grozd“ ostrva u Indijskom okeanu treba posetiti bar jednom u životu. Prvi hotel na Maldivima, Soneva Gili, u kome ste još od 2001. godine, kada je „rođen“, mogli da uživate u sada već čuvenim vilama na vodi, danas nosi novo ime Gili Lankanfushi. Deceniju i po kasnije otvoren je i zadivljujući Soneva Jani, kao vizuelno modernija verzija sada već „zrelog“ Gilija.

Vizionari i osnivači ovih hotela, bračni par Sonu i Eva Šivdasani, stvorili su futuristički eco friendly, barefoot koncept vrhunskog opuštanja – hotele SONEVA, brend čiji je naziv nastao spajanjem njihovih imena i koji vrednuje nenametljiv luksuz. Zapanjujući arhitektonski dizajn uzima najbolje od čarobnog prirodnog okruženja, uz zaštitu životne okoline kao prioritet. Neposredno nakon što se iskrcate sa jahte (ukoliko idete u Gili) ili iz hidroaviona (za one koji odsedaju u Janiju) kao znak dobrodošlice dočekaće vas platnena poklon-torba sa natpisom „No news, no shoes“. Drugim rečima, odmah će vas

izuti i jasno vam dati do znanja da novosti (čitaj: distraktori) iz spoljašnjeg sveta nisu dobrodošle. Sačekuje vas, naravno, vaš lični batler, koji nosi prigodno ime Mr. Friday, jer u ovoj priči vi ste Robinzon Kruso, a Petko vam je na raspolaganju 24/7. Bez obzira na to što se radi o hotelima od strane evropskih turoperatera kategorisanim sa 6 zvezdica, cilj vaših domaćina je da budete potpuno opušteni i u skladu sa prirodom. Ležerna garderoba ili samo marama prebačena preko bokova se preporučuju sve vreme boravka, čak i u toku obroka. A možete jesti kad, gde i šta želite. Zamislite romantičnu večeru uz sveće na krovnoj terasi svoje vile, okruženi



LEŽERNA GARDEROBA
ILI SAMO MARAMA PREBAČENA
PREKO BOKOVA SE PREPORUČUJU
SVE VREME BORAVKA, ČAK I
U TOKU OBROKA

samo tamnim noćnim okeanom i ostalim vilama na vodi koje diskretno svetlucaju? Potpuna sloboda, relaksacija, privatnost i nenametljiva ljubaznost osoblja, uz vrhunsku hranu svetski poznatih kuvara. Ukoliko hoćete da odgledate film, postavice vam bioskopsko platno – na vodi u Janiju, u „džungli“ u Giliju. Ako je vaša želja da ronite, u tu avanturu ići ćete sa marinskim biologom i dobićete literaturu o bogatom podvodnom svetu. Poželite li masažu, dobićete je od diplomiranog fizioterapeuta, uz vrhunska ulja od retkih organskih biljaka. Dakle, sve je u ovim hotelima za korak ispred, za stepenicu više. Ma kakva stepenica, to je potpuno druga i to fantastična dimenzija! ■



Travel - Maldive

MALDIVES – A BRAND NEW MEANING OF LUXURY

The Maldives have never been closer or more accessible to us – from budget-friendly plane tickets to incredible discounts on hotels for the spring-summer season. The feeling of zen and joy will completely take over you, no matter where you are staying.



Regardless whether you can or cannot afford Gili Lankanfushi or Soneva Jani, the Maldives are the Maldives. The ocean is the same, nature is the same, people are always smiling, you're always welcome. Yet, the story of these two hotels more than clearly shows why this "cluster" of islands in the Indian ocean should be on your bucket list for at least once in your life.

The first hotel in the Maldives where you were able to enjoy the now famous water villas was born in 2001. It was the Soneva Gili hotel, today known as Gili Lankanfushi. A decade and a half later, the amazing Soneva Jani was opened, as a visually more pleasing version of now already older Gili. The visionaries and creators of these hotels are the married

couple Sonu and Eva Shivdasani, who, by joining their names have created a futuristic eco-friendly, barefoot concept of top-notch, yet casual luxury – the SONEVA hotels, a brand which is known for its understated luxury as well as incredible architectural design and which takes the best from its magical natural surroundings, along with protecting the environment as its main priority. Just seconds after you leave a yacht (if your destination is Gili) or a hydroplane (for those heading to Jana), you will be welcomed with a canvas gift bag reading "No news, no shoes". In other words, they're taking away your shoes and clearly saying to you that the news (in other words: distraction) from the outer world aren't welcome there. You're greeted by, of course, your personal butler, with an appropriate name of Mr. Friday, because in this story you're Robinson Crusoe, and Mr. Friday is available to you 24/7. Regardless of the fact these hotels carry 6 stars given to them by European tour operators, the goal of your hosts is for you to feel completely relaxed and in sync with nature. A casual outfit or just a beach wrap over your hips is highly recommended during the stay, even during meals. And you can eat whenever, wherever and whatever. Imagine a romantic candlelight dinner at the rooftop of your villa, surrounded only by night ocean and other villas glowing slightly in the dark? Complete and utter freedom, relaxation, privacy and unobtrusive kindness of the staff, along with out-of-this-world food by world-renowned chefs. In case you want to see a movie, a projector will be set up for you – over water at Janu, in the "jungle" in Gili. If you want to go diving, you will dive with a marine biologist and you will get tons of literature regarding the rich underwater world. If you want a massage, a licensed physiotherapist holding a degree will give you one, with top-quality oils from rare organic plants. Yes, everything is these hotels is one step ahead, one staircase higher. Heck, not just a staircase, it's a brand new and fantastic dimension! ■



KOMPLETAN ARANŽMAN U JUNU ZA 7 NOĆENJA PO OSOBI		
ECONOMY	COMFORT	PREMIUM
1.159€	1.899€	3.741€
Sun Island Resort & Spa 4* Pun pansion Avio karta sa svim taksama Transfer unutrašnji let i brzi brod	Velassaru Maldives 5* Polupansion Avio karta sa svim taksama Transfer brzi brod	Gili Lankanfushi Maldives 6* Polupansion Avio karta sa svim taksama Transfer brzi brod

NAŠOJ ZEMLJI SU POTREBNI LJUDI KOJI VERUJU U SEBE



Možda se pitate zašto se jedna banka bavi temom odliva mozgova? Zato što smatramo da naš posao nije samo davanje kredita i čuvanje depozita. Našu ulogu vidimo i u tome da upoznamo i prepoznamo one koji i te kako imaju šta da kažu i doprinesu baš našoj zemlji i našem okruženju. I ohrabrimo druge da i oni to prepoznaju u sebi. Imam tu sreću da se svakodnevno u svom radu susrećem sa ljudima koji su u određenim periodima svog života, pre četiri, pet ili deset godina bili dovoljno hrabri i koji su verovali da mogu da pokrenu sopstveni biznis. I koji nisu odustali. To su vlasnici malih i srednjih preduzeća i preduzetnici koji su danas generatori razvoja i napretka u našoj zemlji. To su ljudi koji ni u jednom trenutku svog rada nisu rekli: „Čekam posao“, već svakodnevno govore: „Nalazim posao“. To su ljudi kojima novac ne predstavlja vrednost, već sredstvo kojim će proširiti svoj biznis i uložiti ga kako bi kreirali bolji poslovni ambijent za sebe i svoje okruženje. Ali to su i zaposleni u njihovim kompanijama. I naučnice i umetnici, glumci i novinarkе, programerke i poljoprivrednici, studenti, aktivisti, i moja komšinica koja ima troje dece, radi, i sprema najbolji ajvar na svetu. Svi oni koji

svojim trudom stvaraju bolje mogućnosti za sebe i svoje porodice. To su i početnici u biznisu sa kojima intenzivno radimo poslednjih godinu dana, ljudi koji imaju sjajne ideje i potencijal da ih ostvare ali im je potrebna podrška. I nikome nije lako. Muči ih komplikovana administracija, nekonkurentno tržište, nedostatak finansijske sigurnosti. Ali to su ljudi koji veruju u sebe, i svi oni zaslužuju naše poštovanje i podršku. I takvi ljudi su potrebni ovoj zemlji. A to ste vi. Verujte u sebe. I zato smo tu. Zato smo pokrenuli ovu temu. Da vas dodatno ohrabrimo, da pomognemo – finansijski, mentorski, uslužno. Kroz umrežavanje i savetovanje. Istovremeno, naša obaveza je i da nekada kažemo ne, ako smatramo da nije pravi potez. Da keš kredit možda nije pravo rešenje, da treba nešto promeniti u kućnom budžetu, poslovanju ili da u neku vrstu biznisa ne treba ulaziti. Odluke koje donosimo možda nisu uvek najbolje moguće, ali važno je da ne odustajemo. Da zajedno idemo napred. I zato smatram da su našoj zemlji potrebni ljudi koji veruju u sebe. I banka koja veruje u njih. ■

Slavko Carić,
predsednik Izvršnog odbora Erste Banke

OUR COUNTRY NEEDS PEOPLE WHO BELIEVE IN THEMSELVES

Brain drain is a perennial topical issue in Serbia. You might be wondering why a bank is dealing with that. It is because we believe that our job is not just to grant loans and safeguard deposits. We believe that our role also entails recognising and getting to know those who do have a lot to say and contribute to our country and our community. And encouraging others to recognise such quality in themselves. In my daily work, I have the fortune of coming across people who, in certain periods of their life, four, five or ten years ago, were brave enough and believed that they could start their own business. And who did not give up. They are owners of SMEs and entrepreneurs whom are today drivers of development and progress in our country. They are people who, in the course of their work, never said: “I am waiting for work”; instead, every day they say: “I am finding work”. Those are people for whom money is not an end in itself but a means to expand their business and invest in creating better business environment for themselves and those around them. But those are also employees in their companies. Scientists and artists, actors and journalists, computer programmers and farmers, students, activists of both sexes, my neighbour who is a mother of three children, holds a job and makes the best roasted pepper paste (ajvar) in the world. All those who invest efforts in creating better possibilities for themselves and their families. Those are also beginners in business, with whom we have been intensively working for the past year, people who have great ideas and potential to realise them, but require support. It is not easy for anyone. They struggle with complicated red tape, uncompetitive market, lack of financial security. But those are people who believe in themselves and they all deserve our respect and support. This country needs such people. And that is you. Believe in yourself. And that is why we are here. That is why we have raised this issue. To offer you additional encouragement and financial, mentoring and service assistance. Through networking and advisory services. At the same time, we are obliged sometimes to say no, if we believe that a move is wrong. That a cash loan might not be the right solution, that something should be changed in the family budget, business operation or that one should not enter into a certain type of business.

All of us sometimes make less-than-perfect decisions, but it is important that we do not give up. That we forge ahead together. Which is why I believe that our country needs people who believe in themselves. And a bank that believes in them. ■

Slavko Carić, CEO of Erste Bank

www.erstebank.rs Erste telefon: 0800 201 201, 060 48 48 000

NAŠOJ ZEMLJI SU POTREBNI LJUDI KOJI VERUJU U SEBE.

I BANKA KOJA VERUJE U NJIH.

ERSTE 
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#verujusebe

OČI U OČI SA ČVARKOM

Trpeza a la Serbia



Gledajući u srpski tanjir ne mogu da se otmem utisku da se prestižni pojam „fashion“ sa modnih pista, crvenih tepiha, crtaćih stolova svetskih kreativaca i štendera luksuznih prodavnica odeće preselio na trpezarijski sto. Istina, savršeni krojevi, deseni i tkanja još uvek izazivaju uzdahe i mame komplimente, ali reklo bi se da, od starog veka naovamo, nije postojao trenutak u kom je pravosnažnija bila popularna rečenica „You are what you eat“. Uklopiti braon i crnu, kapuljaču i pantalone „na faltu“ ili trenerku i košulju ne samo što je dozvoljeno već je i poželjno. S druge strane, naručiti karadorđevu šniclu u restoranu krivično je delo koje, bez prava žalbe, porote i advokata, vodi neminovnoj osudi na smrt prezirom. Šta se to poslednjih godina dogodilo u šerpi da je za društveno biće učini opasnijom od čaše?

„Hajdemo u kafanu tu, odmah iza ugla, prave neverovatne škembiće, a i porcija mešanog mesa ima kilogram i po. Da izujedamo neku životinju pa ćemo potpisati ugovor“. Tako su se nekadašnji moćni direktori širokih kravata i okruglih stomaka dogovarali o milionski teškim poslovima. Sad je čak i u „vintage“ kafanama, čiji je enterijer okičen tradicionalnim srpskim čilimima a čačkalice stoje u malom keramičkom opanku, nemoguće dobiti običnu činiju čvaraka bez kriške avokada i listića rukole. U jelovniku stoje dve brojke koje se međusobno takmiče, a rezultat je prilično tesan: cena i kalorijska vrednost. Nije ni čudo što tolika preduzeća propadaju, reći će zadržati tradicionalisti. Srljamo u bolju budućnost, kako je svojevremeno napisao Vasilije Marković.

Uprkos evidentnom značaju ishrane u ljudskom životu, rezultati naučnih istraživanja o zdravoj hrani u poslednjih pedeset godina menjali su se brže nego skor na košarkaškoj utakmici. Pomalo nezgrapno, taj korak je pokušavala da uhvati i naša nacionalna kuhinja. Naravno, oslanjajući se pretežno na podatke koji njoj odgovaraju, baš kao što to radimo i mi sami pravdajući sopstvene greške: roštilj je najzdraviji način pripreme mesa; svinjski DNK je najbliži ljudskom pa to meso sadrži sve što nam je potrebno; jagnjetina ima mnogo kalijuma i fosfora, može da se jede umesto ribe... I kao da to već nije dovoljan problem, nasuprot priučenim tradicionalistima pojavili su se priučeni hipsteri koji su ovdašnju kuhinju preobratali u zdravu tako što su, umesto lopatom, porcije počeli da nam serviraju pincetom. Sve lepše od lepšeg.

Jutros sam iz frižidera izvadio malu plastičnu kutiju. Iz nje sam uzeo jedan lep, pravilan čvarak. Držao sam ga među prstima i posmatrao. Slučajno ili ne, u tom trenutku setio sam se čuvene rečenice Vilijama Barouza kojom opisuje kako se heroinski zavisnik oseća dok uzima svoju paklenu dozu: „Goli ručak je onaj trenutak u kome se čovek sledi kad shvati šta mu se nalazi na kraju viljuške“. E, pa, lako je njemu. On barem shvati. Na srpskoj trpezi kraj je uvek potpuno neizvestan.

Prijatno. ■

CREDO

restaurant & bar

Mesto gde se umetnost spaja sa gastronomijom...

Chef Nenad Jovanović



EYE TO EYE WITH THE CVARAK

Trpeza a la Serbia



By looking at the Serbian plate I cannot shake the feeling that the prestigious concept of “fashion” from runways, red carpets, drawing tables of international creatives and racks of luxury fashion stores has found their place on the dining table. It’s no lie, perfect cuts, prints, and weaving still cause sighs and compliments, but one might say that, from the old times up to now, there wasn’t a moment in which the quote “You are what you eat” was more meaningful. To pair brown with black, a hoodie with pleated pants or a tracksuit with a shirt is not only allowed but desirable. On the other hand, if you order a Karadordé’s schnitzel in the restaurant it becomes a crime which, without the right to appeal, the right to a jury or a lawyer, leads to inevitable death by contempt. What has happened to the bowl in the last couple of years which has made it more dangerous to a social being than a glass?

“Let’s go to a place nearby, just around the corner, they make incredible tripe, and their portion of mixed meat is 1.5 kg. Let’s eat some meat and then we’ll

sign the contract”. This is how once powerful CEOs with wide ties and round bellies made millions of dollars worth business deals. Nowadays, even in those vintage looking taverns where the interior is surrounded by traditional Serbian carpets, and toothpicks are placed in small ceramic “opanak” (a kind of traditional Serbian shoe), it’s nearly impossible to have your usual portion of čvarak without avocado slices or arugula leaves. There are two numbers competing among themselves in the menu, and the results are quite tight: price and calorie value. It’s no wonder all those companies are going down, extreme traditionalists might say. We’re rolling into a better future, as once Vasilije Marković said.

Despite the evident importance of nutrition in human life, the results of studies concerning healthy food in the last 50 years have changed quicker than basketball scoreboard. In a sort of an awkward way, our cuisine has tried to ride that same wave. Of course, by relying to data which suited the best, just as we like to do when justifying our own mistakes:

barbecue is the healthiest way to eat meat, porcine DNA is the closest to human so this meat has everything we might need; lamb has plenty of potassium and phosphorus and can be eaten instead of fish... And as if things weren’t problematic enough, not thoroughly trained hipsters, as opposed to not thoroughly trained traditionalists showed up and turned local cuisine into a healthy one, by serving our portions in mini sizes. It just keeps getting better and better.

This morning I took a small plastic box out of my fridge. From it, I took one nice looking čvarak. I held it between my fingers and looked at it. By accident or not, at that moment I thought of a famous quote by William Burroughs where he describes how a heroin addict feels when taking his dose from hell: “Naked lunch is a frozen moment when everyone sees what is on the end of every fork”. Well yeah, easy for him. At least he comes to a realization. At a Serbian table, the end is almost always completely uncertain.

Bon appetit. ■

AVALA PONOVO RADI

Posle nekoliko godina pauze ponovo je otvoren čuveni beogradski restoran Avala! Temeljno renovirana, od poda do krova, od ulice do dvorišta, Avala sada na suptilan način kombinuje prepoznatljivi identitet kafane starog kova, u kojoj se spremaju tradicionalni specijaliteti nacionalne kuhinje na onaj jedinstveni „Avalica“ način, sa savremenim trendovima restorana u kom se brižljivo prave jela neobična za ove prostore. Za one koji možda ne znaju, Avala se nalazi na izuzetno lako dostupnoj lokaciji na Dedinju, baš preko puta Marakane (Stadion Rajko Mitić). Prvobitni restoran otvoren je sada već davne 1945. godine kao gurmanski raj nacionalne kuhinje, koji je veoma brzo, odmilja, prozvan Avalica. Punih sedam decenija generacije gurmana dolazile su u Avalicu, između ostalog, zbog njenog najčuvenijeg specijaliteta i zaštitnog znaka – teleće glave u škembetu, kojoj su društvo pravili i kolenica u kupusu, sarma,

gulaš, pečenje ispod sača, mućkalica, roštilj na čumur... Današnja Avala s ponosom nastavlja tradiciju i u svom jelovniku nudi i takve delikatese kao što su hobotnica ispod sača, biftek sa guščijom džigericom, ručno pravljene domaće paste, lagane salate u kombinaciji sa mesom, stareni stekovi... Vinska karta ovog restorana zadovoljiće i najprefinjenija nepca, jer pored velikog izbora vina iz najboljih srpskih podruma sadrži i kvalitetna vina iz gotovo svih delova sveta. S druge strane, sladočuci takođe neće kući otići razočarani jer ih ovde čekaju i Chateau Angelus, Chateau Margaux, Chateau Lafite, Opus On, Sassicaia, Solaia i druga vina, i to sva iz odabranih godina. Stari gosti Avale voleli su da kažu: „Onaj ko je ovde pošao zna zašto je pošao“. Koju će izreku osmisлити oni današnji i budući, ostaje da se vidi... Ono što je sigurno jeste da je Beograd sada bogatiji za jedan novi-stari restoran. Živeli i prijatno! ■



AVALA IS OPEN AGAIN!

After a break that has lasted for a couple of years, the famous Belgrade restaurant Avala is open again! Completely renovated, from top to bottom, from street to yard, Avala now combines, in a subtle way, the recognizable identity of an old-school tavern, where traditional dishes of national cuisine are offered, in that special ‘Avalica’ way, with modern restaurant trends where meals not typical for this part of the world are being prepared. For those who may not know, Avala is situated at an easily reachable location in Dedinje, just across the street from Marakana (Rajko Mitić Stadium). When the original restaurant opened a long time ago, in 1945, it was a national cuisine gourmet heaven, and it was soon given a nickname – Avalica. For over seven decades, generations of gourmets have been coming to Avala, among other things, for its famous specialty and trademark – veal head in tripe. This dish is accompanied by others, such as pork knuckle in cabbage, sarma, goulash, roast meat baked in clay pot amongst live coals, pork and pepper stew, barbecue on charcoal, etc. Today’s Avala proudly continues its tradition by introducing to the menu specialties such as octopus baked in clay pot amongst live coals, beefsteak with foie gras, handmade pasta, light salads in combination with meat, various steaks, etc. The restaurant’s wine list will satisfy even the most sophisticated palate because besides a large selection of wines from finest Serbian cellars it also has high-quality wines from all over the world. On the other hands, wine connoisseurs will also not go home disappointed because Chateau Angelus, Chateau Margaux, Chateau Lafite, Opus On, Sassicaia, Solaia, etc. are waiting for them here, from selected vintage years. The old guests of Avala used to say: ‘The one who came here knows why he came’. Which saying will be made by today’s and future guest, remains to be seen... One thing is for sure, Belgrade is now richer for one old - new restaurant. Cheers and bon appétit! ■

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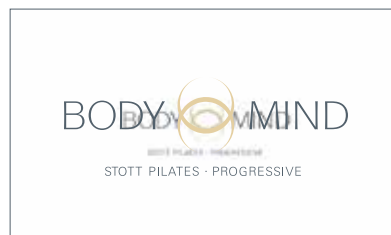
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VELIKI POVRATAK



THE BIG RETURN

The REDKEN brand has returned to Serbia after 12 years! The presentation of the brand as well as of the latest trends took place at the Belgrade club 'Fabrika'. Hairdressers from the entire region were enjoying themselves while learning from the top-notch REDKEN educators Chris Moody and Adam Browne who were flown in, with the support of the ID Hair Academy, from both London and New York to showcase the latest color and haircutting trends. After the two-hour long spectacle by Moody and Browne, the visitors were addressed by the CEO of the ALTA MODA doo company, the official REDKEN Serbian distributor, top artist among hairdressers, Zoran Janković. The highlight of the night was the party where people who admire beautiful and nourished hair were having a great time, together with numerous guests from the worlds of art and fashion. The REDKEN brand was founded in 1960 at the initiative of the American actress Paula Kent. Dissatisfied with the fact that all the hair products used by her hairdresser were irritating her hair, she decided to bring together a team of professionals and technologists with whom she started manufacturing three hair care products: shampoo, conditioner, and hair treatment. Nowadays the REDKEN range has more than 300 products! ■

Brend REDKEN vratio se na tržište Srbije nakon 12 godina! Predstavljanje brenda i najnovijih trendova u šišanju i bojenju kose upriličeno je u beogradskom klubu „Fabrika“. Frizeri iz čitavog regiona uživali su i učili od maestralnih REDKEN edukatora Krisa Mudija i Adama Brauna, koji su, uz podršku ID Hair Academy, specijalno ovim povodom došli iz Londona i Njujorka. Nakon dvosatnog spektakla koji su priredili Mudi i Braun posetiocima se obratio i direktor kompanije ALTA MODA doo, zvaničnog uvoznika REDKENA za Srbiju, vrhunski majstor

među frizerima Zoran Janković. Vrhunac večeri bila je žurka na kojoj su uživali ljubitelji lepe i negovane kose, kao i brojne poznate ličnosti iz sveta umetnosti i mode. Brend REDKEN nastao je 1960. godine na inicijativu američke glumice Pole Kent. Nezadovoljna zbog činjenice da svi preparati koje koristi njen frizer iritiraju kosu, okupila je profesionalce i tehnologe sa kojima je otpočela proizvodnju tri proizvoda: šampona, kondicionera i tretmana. Danas REDKEN paleta broji više od 300 proizvoda! ■



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