

MOVEM FASHION

NEWSLETTER⁰⁹

LJUBAV NOVOG DOBA
ŽIVITE LI LAT?

VIŠE OD FILMA
ŽANR ZVANI TARANTINO

UMESTO KAFE KLASIKA,
ZA DORUČAK DŽEZ!

NOVO MAPIRANJE
DUBAIA

KULINARSKA EPIDEMIJA
ALLA ITALIANA

PUT KOJIM SE REĐE IDE
DVE DECENIJE MOVEM
FASHION

TRAJNI

MODNI

FLERT

BOSS
HUGO BOSS





JOOP!

NO.

09

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MOVEM
FASHION

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Da se dobro krećete kroz život

S LEASING

UVODNA REČ

Iščekivanje, zavodjenje i flert u modi danas su zamenjeni instant dostupnim zadovoljstvom, a emotivni odnos ogoljenom potrebom za neprestanom i što bržom promenom. Uz poštovanje promena koje su neophodne i poželjne da bi dobre stvari trajale i postajale još bolje, mi, ostajemo verni principima jedinstvenog iskustva kupovine uz doživljaj da je svaki modni komad dragocen. O svemu tome pišemo u ovom broju našeg magazina, koji je inspirisan dvadesetogodišnjicom uspešnog poslovanja Movem Fashion kompanije u Srbiji, a posvećen upravo trajanju kroz promene. U tom smislu imamo zadovoljstvo da najavimo da se naša prvoosnovana multibrend radnja iz Sava Centra, nakon dve decenije postojanja, seli na novu adresu u Tržni centar Merkator. Na novoj adresi i dalje ćete moći da uživate u posebnom doživljaju kupovine najeminentnijih svetskih brendova, uz utisak da je svaki klijent deo porodice. Sve to će dopuniti i nekoliko promena – novi brendovi, novi i veći prostor sa enterijerom po najvišim svetskim standardima...Sa ciljem koji je uvek bio i ostao isti: naše i vaše veće uživanje!



EDITOR'S LETTER

The wait, the seduction, and the flirting are replaced in contemporary fashion by instantly available pleasures; the emotional relationship between two people by the bare need for a constant and rapid change. With respect to the changes that are needed and necessary for good things to last and become even better, we have stayed true to the principles of the unique shopping experience followed by the idea that each and every fashion piece is precious. In this issue of our magazine, we will be writing about all of that. It is inspired by the Movem Fashion 20th anniversary of doing successful business, and it is dedicated to the concept of lasting through changes. In that sense, we have the pleasure to announce that, after two decades, our first-ever multi-brand store is changing location and moving from the Sava Center to the Mercator Shopping Mall. You will still be able to enjoy a special shopping experience of seeing and buying world's most eminent brands, and still have the same impression that each and very client is a part of our family. Some tweaks and changes will be introduced as well – new brands, newer and bigger location with interior design by highest world standards... With the same goal that has never changed: our and your greater enjoyment!

Ašok Murty, Svetlana Preradović, Nina Tarabar i Nina Reljić nose modele Hugo Boss - Fotograf Braca Nadeždić

BOSS
HUGO BOSS

PUT KOJIM SE REĐE IDE

Otvoranje nove multibrend radnje u Tržnom centru „Merkator“, uvođenje linije „HUGO“ u kompanijski portfolio, te renoviranje čuvenog „BOSS STOREA“ u centru grada – strateški su koraci kojim će „MOVEM Fashion“ obeležiti dve decenije poslovanja u Srbiji. Očekivali ste gala proslavu ili uzbudljivo koktel dešavanje kakve ste već doživeli u režiji ove kompanije? Pa, verovatno će biti i toga, jer biznis&zadovoljstvo jesu njen lajtmotiv. I recept za uspešno dvadesetogodišnje trajanje

Na mapi modne ponude Beograda kompanija „MOVEM Fashion“ već dve decenije kontroliše nekoliko najvažnijih punktova „skrivajući“ svoj pravi identitet iza brendova koje zastupa na ovom tržištu, pre svih „Hugo Bossa“. Od osnivanja do danas suština poslovanja predstavlja jedinstveni amalgam u kome se objedinjuju najbolja iskustva brendova ove kompanije sa kojima saraduje i poseban, na sopstvenom iskustvu zasnovan način na koji se odnosi prema klijentima.

Jedinstveni doživljaj kupovine u prodajnim objektima ove kompanije počinje ulaskom u radnju i traje dugo pošto ste iz nje izašli, a oličen je u činjenici da bez obzira na to što ste se obreli u okruženju najeminentnijih svetskih brendova, istovremeno imate utisak da se nalazite u tradicionalnoj porodičnoj radnji i da činite deo te porodice. Partneri i klijenti „MOVEM Fashiona“ decenijama unazad u poslovanju ove kompanije prepoznaju sopstvene visoke standarde, koji se ovde beskompromisno primenjuju, ali i posebno cene specifični, tradicijom obojen pristup. „Verujemo u prave vrednosti, volimo posao koji radimo i sa ljubavlju i poštovanjem se obraćamo našim klijentima. Naša iskrenost se prepoznaje i zato oni u nama vide pouzdanog i važnog partnera.“ - Najsažetiti je način da se opiše filozofija poslovanja „Movem Fashion“, koja je godinama održavana i primenljivana kroz konstantan i posvećen rad. Zvuči kao jednostavan recept za uspeh. Ali, kao i obično, nijedna priča o uspehu nije tako jednostavna. Posebno ako počinje 1997. godine u Srbiji. Upravo tada, usred izolovane i sankcijama iscrpljene Srbije, otvoreno je prvo prodajno mesto „MOVEM Fashiona“ u Centru „Sava“. Okosnicu onoga što se u njemu nudilo činila

je garderoba sa etiketom „Hugo Bossa“. Ova činjenica, sama za sebe, već je predstavljala kuriozitet, a izbirljiva klijentela prepoznala je da se pred nju stavlja reprezentativni izbor, kojim se šalje jasna poruka da nijedan tadašnji ni budući klijent neće biti potcenjen. Tačku na dilemu da li su tadašnji optimizam i vera u uspeh projekta, koji su do danas ostali osnovna pokretačka snaga poslovanja „MOVEM Fashiona“, vizionarska ili romantičarska ideja, stavilo je upravo uspostavljanje franšizne saradnje sa „Hugo Bossom“ 2001. godine.

**U PRODAJNIM OBJEKTIMA
„MOVEM FASHIONA“, GDE STE
OKRUŽENI NAJEMINENTNIJIM
SVETSKIM BRENDOVIMA,
ISTOVREMENO IMATE
UTISAK DA SE NALAZITE
U TRADICIONALNOJ
PORODIČNOJ RADNJI I DA
ČINITE DEO TE PORODICE**

Direktna saradnja srpske firme sa premijum brendom poput ovog u momentu kada je Srbija tek napravila prve tranzicione korake, bila je presedan u svakom smislu, ali i potvrda da je specifičan način stalnog preplitanja globalnog i lokalnog u poslovanju „MOVEM Fashiona“ uverio istočnoevropsku centralu kompanije „Hugo Boss“ da u tom trenutku donese takvu riskantnu poslovnu odluku. Sa druge strane, ta odluka nije bila zasnovana na iracionalnom, već na vrlo jasnoj poslovnoj

logici, to jest iskustvu – tokom tada već višegodišnje saradnje sa „MOVEM Fashionom“ poslovni dogovori su poštovani bez obzira na prepreke i otežavajuće okolnosti, a porudžbine iz Beograda konstantno su se uvećavale. To je dokazivalo da tim „MOVEM Fashiona“ veoma dobro prepoznaje potrebe srpskog tržišta i ukus klijentele koja je upućena na segment premijum mode. „Hugo Boss“ je u ovakvom partneru prepoznao nekog ko će mu na najbolji mogući način obezbediti poziciju na jednom od najdinamičnijih tržišta. Status franšiznog partnera „Hugo Bossa“ direktno je doveo do stvaranja jednog važnog gradskog modnog toponima – oficijelne „Hugo Boss“ radnje u centru Beograda. Od samog početka vizuelno identična prodajnim objektima ove kompanije u svetu, ova radnja je čak i onima koji su je opažali samo u prolazu Zmaj Jovinom ulicom te 2000. godine budila osećaj da „svet“ ponovo dolazi u Beograd. U tom trenutku u njoj se prodavala samo linija namenjena muškarcima, prepoznatljiva, pre svega, po karakterističnom izboru vrhunskih odela. Istovremeno, enterijer i ponašanje prodajnog tima jasno su davali do znanja da na toj lokaciji vladaju neka druga pravila u odnosu prema klijentima, prilagođena ukusu i potrebama kupaca visokih standarda u pogledu estetike, kvaliteta i usluge. Pet godina kasnije, na radost dama, radnja je proširena dodatnim prostorom u koji se ulazi iz Čika Ljubine ulice. U 450 kvadratnih metara kompletnog uživanja smeštena je i ženska „Boss“ linija, kao i „Boss Orange“ i „Boss Green“. Upravo sada, na proleće 2017. godine, ova radnja ponovo, četvrti put, menja lice,



Novootvorena MOVEM Fashion Multibrand Store u TC Merkator



Klijenti prepoznaju sopstvene visoke svetske standarde u asortimanu i ponudi



Otvoranje BOSS Store 2001. godine



Proslava 15 godina rada kompanije i 10 godina BOSS Store-a



Hugo Boss Best Practice nagrada 2013. godine za tržište Istočne Evrope i direktnih tržišta



„Movem&Co“ dobio je prestižnu nagradu Srpske asocijacije menadžera za poslodavca godine u kategoriji malih preduzeća

a osim enterijera, menja se i ponuda u rafovima i izlozima. Naime, u skladu sa svetskom poslovnom strategijom, prezentacija modnog potpisa kompanije „Hugo Boss“ od sada će teći kroz dva brenda: tradicionalni „BOSS“ i trendovima okrenut i više mladalački orijentisan „HUGO“. Naporedo sa ovom „Hugo Boss“ pričom iz centra Beograda, u nekim drugim krajevima grada realizuje se potreba i želja tima „MOVEM Fashiona“ da srpskom tržištu ponudi još veću mogućnost izbora kada su u pitanju premijum brendovi. „MOVEM Fashion“ 2009. godine postaje i oficijelni partner brenda „Trussardi“, poznatog po sportskoj eleganciji i refinjenosti, kao i renomiranog brenda „Canali“, koji je sinonim za kvalitet čuvene italijanske krojačke tradicije u kojoj se veći deo procesa proizvodnje i dalje obavlja ručno. To znači da klijenti imaju mogućnost da naruče „made to measure“ (ili, na italijanskom: „su misura“) ručno šivena odela od materijala koji sami biraju, a za koja im mere uzima krojački tim „Canalija“ koji specijalno tim povodom u Beograd dolazi dva puta godišnje. Multibrend radnja u Centru „Sava“ tako je postala poligon najbolje selekcije svetskih

muških brendova, među kojima su od 2015. godine i „JOOP!“, „Z by Zegna“ i „Armani Jeans“. Uskoro na ovaj spisak dolazi i „HUGO“, a oprobana strategija ove radnje, koja je koncipirana tako da svaki od brendova koji se u njoj nalazi zadrži sopstveni identitet, ali i da na radost kupaca svi oni zajedno čine logičan izbor koji se međusobno dopunjuje, promeniće adresu i naći se u Tržnom centru „Merkator“. Novi prodajni prostor na novoj lokaciji, na zadovoljstvo klijenata iz Srbije ali i iz regiona, po veličini i estetici može se uporediti samo sa radnjama sličnog koncepta u svetu. Važan deo poslovanja „MOVEM Fashiona“ nekoliko godina unazad čini i prodajno mesto u okviru „Fashion Park Outleta Indija“. Ovaj prodajni prostor omiljen je među klijentima sklonijim da premium brendove nose na ležerniji način, jer im se ovde nude vrhunski komadi italijanskih brendova koje mogu pronaći samo u svetskim trgovinskim centrima ovog tipa. Takođe, kuriozitet je da se rafovi ove radnje dopunjuju i direktnim porudžbinama iz centrala brendova sa kojima „MOVEM Fashion“ saraduje, što znači da se u ponudi nalaze i „outlet“ komadi koji do tada nisu bili dostupni na srpskom tržištu. Da prodajno mesto „MOVEM Fashiona“ u „Fashion Park Outletu Indija“ ima posebnu, ne samo „outlet“, vrednost i atraktivnost dokazuje činjenica da u ovom objektu po veoma povoljnim cenama možete sebi priuštiti „Enrico Coveri“ košulje, odela i druge modne komade, koji su sinonim kvaliteta, elegancije i italijanskog stila. Zadovoljstvo klijenata, klasičnog ili modernijeg ukusa, VIP, stalnih ili onih potencijalnih, zaokruživano je tokom proteklih dvadeset godina i pažljivim negovanjem imidža brendova koje „MOVEM Fashion“ zastupa u Srbiji. Dugotrajna i uspešna saradnja sa mnogim poslovnim partnerima, medijima, kulturnim stvaraocima i institucijama, sportistima... podrazumevala je učešće u produkciji filmova, pozorišnih predstava, događaja u oblasti kulture i sporta, ali i društveno odgovornim i dobrotvornim aktivnostima. S jednom razlikom u odnosu na većinu drugih kompanija – prioritet su bile diskrecija i potpuna zaštita privatnosti svakog klijenta. I upravo je briga o svakom klijentu ona najveća vrednost koja suštinski čini ovu kompaniju a koju posebno cene kako klijenti, tako saradnici, kao i svi koji u njoj rade. ■



Multibrend radnja u Centru „Sava“



BOSS Store u Zmaj Jovinoj 18

Kompanija „MOVEM Fashion“ 2013. godine postala je prvi franšizni partner „Hugo Bossa“ koji je dobio status Zlatnog partnera na istočnoevropskim i direktnim tržištima (Best Practice nagrada za tržište Istočne Evrope i direktnih tržišta). Značaj ovog statusa jasan je kada se ima u vidu da se radi o čak 52 zemlje, među kojima su i Češka i Rusija, kao i Južnoafrička Republika i Švajcarska. A da kriterijumi za dodelu ovog priznanja podrazumevaju doslednost u predstavljanju „Hugo Bossa“ na lokalnom tržištu i poštovanje najviših standarda, od

same prodaje, preko izbora onoga što se nudi iz aktuelnih kolekcija i načina kako se vizuelno prezentuje garderoba, do svih aspekata komunikacije koje ovaj brend primenjuje na prodajnim mestima pod svojom direktnom kontrolom. A kada već govorimo o priznanjima, bilo je tu i onih domaćih, ali ne manje važnih – 2014. i 2015. godine „Movem&Co“ dobio je prestižnu nagradu Srpske asocijacije menadžera za poslodavca godine u kategoriji malih preduzeća.



CANALI
1934

MADE TO MEASURE EVENT
27. – 29. SEPTEMBAR

MOVEM FASHION MULTIBRAND STORE

THE ROAD LESS TRAVELED

The opening of the new multibrand store in the Shopping mall “Merkator”, as well as the introduction of the “HUGO” collection into the company portfolio, and the renovation of the famous “BOSS STORE”, located downtown, pose strategic steps which will help “MOVEM Fashion” mark the two decades of its operations in Serbia. You were expecting a gala celebration or an exciting cocktail event, which you might have attended, when organized by this company? And yes, perhaps we might have some of that as well, since business&pleasure is its leitmotif. And a success formula for the twenty years of its existence

On the Belgrade fashion map, “MOVEM Fashion” has, for the past two decades, been controlling several, most important points, while “hiding” its true identity behind the brands it represents on this market, primarily the “Hugo Boss”. Since its foundation, the core of its operations is reflected through an amalgam which incorporates the best brand experiences with which it cooperates and a special, based on its own experience, manner of customer relations. The unique experience of purchase in this company’s stores starts from the moment you enter the store and lingers on long after you have left it, and is reflected in the fact that though you have found yourself amidst the most eminent world brands, you still feel like you have stepped into a traditional family store, and that you too, are part of the family. For decades, partners and clients of “MOVEM Fashion” have been recognizing their own high, world standards, which are hereby unconditionally applied, but they have also come to appreciate this specific, traditional approach. “We believe in true values, we love the job that we do and we refer to our clients with love and respect. Our honesty is discernible and this is why they see us as a reliable and an important partner” - is the most concise way to describe the business philosophy of “MOVEM Fashion” which has been maintained and practiced for years through constant and dedicated work. Sounds like a simple recipe for success. But, as usual, no success story is that simple. Especially when it starts in 1997 in Serbia. Exactly then and there, in the middle of isolated and sanction drained Serbia, the first “MOVEM Fashion” store was opened in “Sava” Center. The backbone of what was then being offered in it, was

the clothing with the “Hugo Boss” label. And this is already a curiosity as such, but the picky clients did recognize that they were being presented by a representative choice, sending a clear message that no client, current or future one, will be underestimated. The dilemma as to whether the optimism of that time and faith vested into the success of the project, which until this very day have remained the driving force of the “MOVEM Fashion” operations, the visionary and romantic idea, has been resolved by the establishment of a franchise cooperation with “Hugo Boss” in 2001. The direct cooperation of the Serbian company with a premium brand such as this one, occurred at the moment when Serbia was making its first transitional steps, and without a doubt, it was a precedent, in every sense of the word. However, it was also confirmation that the specific way in which the global and local operations of “MOVEM Fashion” intertwined, convinced the Eastern European headquarters of the “Hugo Boss” company, to make such a risky business decision at the time. On the other hand, such decision was not based on the irrational, but very clear business logic, and in particular, the experience – the already perennial cooperation with “MOVEM Fashion” implied that business agreements would be respected regardless of the obstacles and aggravating circumstances, and the orders coming from Belgrade, continued to increase. This was proof that “MOVEM Fashion” was very good at recognizing the needs of the Serbian market and the taste of the clients who were oriented to the segment of premium fashion. “Hugo Boss” realized that this sort of partner would be the one who would ensure the best possible position on one of the most dynamic markets.

IN THE “MOVEM FASHION” STORE, THOUGH SURROUNDED BY THE MOST EMINENT WORLD BRANDS, YOU HAVE THE FEELING OF BEING IN A TRADITIONAL, FAMILY STORE, AND THAT YOU TOO ARE PART OF THE FAMILY.

The “MOVEM Fashion” company has, in 2013, become the first franchise partner of “Hugo Boss” and was awarded the status of the Golden Partner for Eastern European and Direct Markets (Best Practice award for the market of the Eastern Europe and Direct Markets). The significance of this status is clear, having in mind 52 countries, among which are the Czech Republic and Russia, as well as the South African Republic and Switzerland. The criteria for their awarding imply consistency when presenting “Hugo Boss” on a local market and abidance by the highest of standards, from the actual sale, through the choice of what is being offered by the current collections and the manner in which the clothing is visually presented, up to the actual aspects of communication, which this brand is applying in stores, under its direct control. In terms of acknowledgments, there were some local ones as well, no less important – in 2014 and 2015, “Movem&Co” has been awarded with the prestigious award of the Serbian Association of Managers, for the Employer of the Year, in the category of small enterprises.

The status of a franchise partner to “Hugo Boss” directly led to the creation of a very important, urban, fashion toponym – the official “Hugo Boss” store in the center of Belgrade. From the very beginning, visually identical to the stores of this company worldwide, this store brought back the feeling, even among those who would just be passing by down the Zmaj Jovina Street, back in 2000, that the “world” was coming back to Belgrade again. At the time, it only sold the line intended for men, recognizable primarily by its specific choice of top suits. At the same time, the interior and the behavior of the selling team clearly stated that this location implies different rules for customer relations, and that it has been adapted to the taste and the needs of clients with high standards, in regard to esthetics, quality and service. Five years later, to the joy of the ladies, the store was expanded, adding additional premises in Čika Ljubina Street. The 450 square meters of pure delight have accommodated the “Boss” women’s clothing, as well as “Boss Orange” and “Boss Green”. And now, in the spring of 2018, the store will again, for the fourth time in a row, change its appearance, and apart from the interior, the offer on the shelves and in the windows will change as well. Namely, complying with the world business strategy, the presentation of the “Hugo Boss” fashion style will flow through two of its brands: the traditional “BOSS” and more and more youth oriented, “HUGO”. Alongside with this “Hugo Boss” story, coming from downtown of Belgrade, some other parts of the city have also shown the need and desire to have the “MOVEM

Fashion” team offer a greater possibility of choice to the Serbian market, in terms of premium brands. In 2009, “MOVEM Fashion” has become the official partner to the “Trussardi” brand, well known by its sports elegance and refinement, as well as the renowned brand “Canali”, which is a synonym for the quality of the well known Italian tailoring tradition, within which a major part of the production process is done manually. This means that the clients have the option of ordering the “made to measure” (or in Italian “su misura”), handmade, tailored suits, made of materials of their own choice, and for which the “Canali” team, who comes to Belgrade twice a year, for this very occasion, will take measures. The multibrand store at “Sava” Center has thus become the catwalk for the best selection of the world men’s brands, among which, since 2015 are „JOOP!“, „Z by Zegna“ and „Armani Jeans“. Soon, this list was updated by adding “HUGO” to it, and the tested strategy of this store, which was designed so that each of the brands found in it, can keep their own identity, but also, to the joy of the buyers, all of them together make a logical choice, supplementing each other, is soon to change its address and will be located in the Shopping Mall “Merkator”. The new selling area at the new location, to the benefit of the buyers from Serbia, but region as well, both in size and esthetics, can only be compared to the stores of similar concept, worldwide. An important part of the “MOVEM Fashion” operations, for several years now, is the store within the “Fashion Park Outlet Indija”. This store is favorite among the

clients who like wearing premium brands casually, since this store offers top pieces and Italian brands which can only be found in world trade centers of this sort. Also, it is quite interesting that the shelves of this store are filled through direct orders from the central brands with which “MOVEM Fashion” cooperates, which implies that it also offers “outlet” pieces which were never available on the Serbian market. The fact that the “MOVEM Fashion” store in the “Fashion Park Outlet Indija” offers “Enrico Coveri” at very favorable prices, and in particular, shirts, suits and other fashion pieces which are synonym to quality, elegance and Italian style, speaks volume of its value and attractiveness. Client satisfaction, both of those of classic or modern taste, VIPs, regular and potential clients, has been encircled for the past twenty years, through careful nurturing of the brand image which “MOVEM Fashion” represents in Serbia. The long-term and successful cooperation with numerous business partners, media, cultural creators and institutions, sportsmen... implied participation in the production of films, theater plays, cultural and sports events, as well as socially responsible and humanitarian activities. With only one difference compared to the majority of other companies – the priority were discretion and complete protection of privacy of each and every client. It is the care for each and every client that is the greatest value, which is the essence of this company, and which is in particular, appreciated both by the clients, the associates and all others working within it. ■



LIKE! ŠTA DRUGO KADA DISLIKE NE POSTOJI?

Kroz čitavu svoju istoriju moda je bila način da čovek uspostavi dijalog s vremenom, a iznad svega, najsnažniji alat kojim se realizovala njegova večna potreba za promenom. Njena moć, donedavno, zasnivala se na strasti da se ta potreba zadovolji. Danas to mesto, sve više, zauzima puka želja za novitetom



Prošli septembar bio je mesec u kojem je, verovatno zauvek i nepovratno, promenjen model po kojem je modna industrija godinama funkcionisala. Naime, 17. septembra 2016. godine modna kuća „Burberry“ prvi put je svojim konzumentima ponudila mogućnost da odmah posle revije kupe komade koji su prikazani. Štaviše, delovi te iste kolekcije u isto vreme predstavljani su specijalno odabranoj publici na različitim svetskim adresama na kojima „Burberry“ ima svoje prodavnice. Ovaj brend, jedan od najvećih

igrača u modnoj industriji, tako je postao prvi koji je prihvatio realnost u modi koja nastaje i traje već godinama unazad. Sezonske revije nekada su bili događaji koji su organizovani za modnu elitu i štampu. Oni su bili ti koji su potom, u procesu koji je trajao nekoliko meseci, filtrirali ono što će postati trend i upućivali na koje komade, autore i modne kuće treba staviti akcenat. Na taj način je konzument (ili klijent) „edukovan“, da bi otprilike šest meseci posle premijere kolekcija, znao da prepozna „prave“ komade u trenutku kada se sa njima sretne.

U međuvremenu, u ovom procesu desila se mala revolucija, i u pogledu uloga i u pogledu sredstava. Glavni igrači, posrednici u ovom procesu, postali su gospodari takozvanih „društvenih mreža“. Oni su u realnom vremenu izveštavali svoje pratice sa revija i, samo za njih, sasvim opravdano i kompetentno, lansirali ono što su prepoznali kao trend, a što je često bivalo prilično distorzirana lična i subjektivna percepcija prikazanog. Kako bi ostali u igri, veliki brendovi, kao što je već apostrofirani „Burberry“, počeli su da koriste iste



metode komunikacije sa tržištem. Nekada privilegija samo odabranih, sedište u prvom redu za vreme održavanja prestižnih revija postalo je dostupno svakome. Nažalost, s tim se izgubila i pozitivna „buka“ koja je pratila svaki ovakav događaj, jer su proizvodi koje je pratila u prodavnice stizali šest do devet meseci kasnije, a za one koji su modu počeli da prate na nov način to je već davno bilo zaboravljeno.

ČAROLIJA JE NESTALA

Iščekivanje, zavođenje i flert u modi danas su zamenjeni instant dostupnim zadovoljstvom, a emotivni odnos ogoljenom potrebom za neprestanom i što bržom promenom. Od „objekta želje“ moda je postala „proizvod“. Od umetnosti i industrije koja diktira i inicira, pretvorila se u proces koji po svaku cenu treba da proizvede nešto što će se konzumirati u što većem broju komada. Umesto da inspiriše

i edukuje, njena jedina svrha je, izgleda, da zadovolji kupca. I to što više njih, to bolje. Ceo sistem na kome se zasnivala moda, danas je doveden u pitanje. Internet je modne novitete učinio dostupnim u realnom vremenu. Time je obezvređena činjenica da je na kreiranju onoga što je „danas“ viđeno, mesecima unazad radila čitava ekipa ljudi na čelu sa kreativnim direktorima (čitajte, umetnicima – jer moda velikim svojim delom JESTE umetnost, ili tačnije, BILA je umetnost). Livestream, postovanje, šerovanje, klik i... gotovo. Za sat-dva, dan ili (ako imaju sreće) nekoliko dana... sve ono što su ti kreativci stvarali mesecima postaje bajata vest, jer stiže neka nova 3D ili 2D, ali svakako uživo, odmah i sada, modna senzacija. Boje, konture, krojevi... blede, a digitalna i analogna slika se izoštravaju. U toj (s)trci pobednici su, naravno, oni koji vest od juče već danas imaju u rafovima u radnji.

**U MODNOJ (S)TRCI
SADA SU POBEDNICI
ONI KOJI KOMAD
SA REVIJE OD JUČE,
VEĆ DANAS IMAJU U
RAFOVIMA**

**ZARAD BRZINE
PRODUKCIJE
ŽRTVOVAN JE
ZANATSKI DEO,
NEOPHODAN DA SE
KOMADU ODEĆE
UDAHNE DUŠA**

Sve to se, svakako, može gledati i iz pozitivnog ugla, jer dostupnost jeste osnovna demokratske ideje, dok elitizam, verni pratilac mode, skoro da je nepotrebno reći, jeste uvek bio i jedna od senki na njenom humanističko-umetničkom profilu. Ali, ako zagrebete malo dublje, suštinsko demokratsko nema veze sa ovim procesom, jer ova demokratizacija ne ostavlja prostora za individuu. Moda se pretvorila u pružanje već gotovih formata u koje samo treba da se smestimo, jer, ovakav koncept demokratske ekspresije unapred je smislio svaku moguću opciju. Ne ostavlja se prostor ni alternativni...

RECEPT ZA USPEH – PREPAKIVANJE

Instant tendencije u modi najviše pogoduju takozvanim „copycat“ brendovima. Štaviše, na njima oni faktički zasnivaju svoju poslovnu filozofiju. Međutim, kako vreme odmiče, polako i oni posustaju, jer dolaze u poziciju da „jure svoj rep“. O glavu im se obija brzina kojom su u rafovima oživljavali modele sa piste, pošto je poželjni vremenski okvir (time frame) sve kraći, kupac je sve zahtevniji, nestrpljiviji. Istovremeno, kako bi sustigle tu manje etički, a više tržišno orijentisanu konkurenciju, renomirane modne kuće primorane su da se dovijaju na razne načine kako bi što duže odložile prezentacije. One zato uvode razne međukolekcije (resort, cruze, capsul...) iza kojih se ne krije ništa drugo do prepakivanje i pregrupisanje ideja glavnih kolekcija, koje najčešće i ne stignu do produkcije. Kako bi novi komadi ušli u radnju što ranije u sezoni, proizvodnja je ubrzana do histerije. Kaputi za nadolazeću sezonu na štendere se kače krajem juna ili početkom jula, dok se u januaru, kada se takva garderoba najviše nosi, uveliko nalaze na sniženju zato što se prodajni prostor mora osloboditi za letnju kolekciju.

I opet će neko reći – šta je loše u tome što krajnji kupac željeni modni komad dobija brzo i po nižoj ceni? Pa... ima tu istine. Ali, tu strada i štošta drugo. Najviše, svakako, zanatski deo, neophodan da se „anonimnom“ komadu odeće udahne duša.



OSREDNJI SAM TIM SE DIČIM

U toj centrifugi, osim kvaliteta, iscedena je i sva čar rasprave, kritike, ocene i procene koje su podsticale modne stvaraoce na pomake i nova dostignuća. Kritična membrana, odnosno modni stručnjaci (opinion makers), ali i oni koji čine vezu između „proizvođača“ mode i kupaca, velekupci (bayers), onemogućeni su da na bilo koji način kroz svoje izbore utiču na promovisanje novih ideja. Njihova uloga se svela samo na to da što pre i što tačnije pretpostave šta je ono što publika traži. Naizgled, ovako se ukida rizik u proceni prodaje, ali nismo li bili svedoci sunovrata i potpunog gubljenja identiteta modnih kuća koje su uvedene u ovakav sistem? Na kraju, izgubile su kreativnost i autentičnost. Apsolutno merodavan postao je pretpostavljeni kupovni obrazac krajnjeg kupca, što je dovelo do poplave neukusa i jeftine estetike.

Inez van Lemsverde i Vinod Matadin, su fotografije kampanje za aktuelnu kolekciju Toma Forda snimili na istom mestu i u istom danu kada je održana revija, da bi se u štampi pojavile samo nekoliko dana nakon toga. Ovaj primer slikovito pokazuje da je, zahvaljujući novim tendencijama u modi, modna fotografija izgubila obeležje prostudiranog i režiranog procesa. Na nivou kurioziteta to je uredi. Ali, da je tako oduvek bilo, sada ne bismo imali serije umetničkih dela Helmuta Njutona, Ričarda Avedona, Eni Libovic, Brusa Vebera... Neke od tih fotografija su, podsetimo se, toliko uticale na javno mnjenje da su bile deo važnih kulturnih i socijalnih promena.

Mnoge od vas, pretpostavljamo, „poraz“ modnih stručnjaka nimalo ne pogađa, jer vam je ionako preko glave tih premršavih pojava sa prevelikim naočarima koje su sebi „dale za pravo“ da umišljaju da su gospodari života i smrti. I to je sasvim okej, ali imajte na umu da šizofrenu brzinu u koju je uvučena modna industrija tradicionalna štampa generalno veoma teško može da prati, dok samopromovisani modni gurui i njihovi blogovi, vlogovi to itekako mogu. Šta više, delimično, upravo oni i snose odgovornost za ovo ubrzanje. Pravo na mišljenje, hvala bogu, ima svako, ali, neka pitanja je tu ipak važno postaviti: Ko su oni? Odakle su došli? Šta donose? Poznavaoći će vam reći – u 99 posto slučajeva tu se radi o prečici zvanog „podilaženje osrednjosti“, što znači da nas ka osrednjosti i vode!

KO PREŽIVI, PRIČAĆE

Očigledno – jedan po jedan, od mode u poslednjih nekoliko decenija otpadaju umetnički elementi i njihovi stvaraoći: kreativni direktori, modni novinari, fotografi..., dok jača direktna veza proizvođač-kupac, u kojoj gazduje neprikosnoveni Bog – novac! Kreator se pretvara u pružaoca usluga, a kreativni proces fokusira na prezentaciju, ili još konkretnije, na vizuelmerčendajzing. Toj promeni najbolje se prilagođavaju veliki brendovi, čiji je fokus realno na prodajnoj vrednosti proizvoda, i kreatori kojima je „pakovanje“ važnije od koncepta, to jest dizajna. Uslov opstanka, odnosno uspešnosti u tom prilagođavanju, jeste veliki broj prodajnih mesta, koja su pod direktnom kontrolom kompanije, upoznavanje medija i velekupaca sa kolekcijama pre samog prikazivanja u javnosti, prezentacije u



šou-rumovima... Zbog svega toga često se potpuno menja i ceo proces proizvodnje, što je za mnoge modne kuće preveliki izazov. Nagrada za uspešno prilagođavanje jeste veća prodaja i premoć nad konkurencijom. Kazna? Nestajanje sa modne scene. Jednog dana, u ne tako dalekoj budućnosti najvažnija vest u modnoj industriji mogla bi da glasi: „Lzvršni direktori (CEO) najvećih brendova modne industrije dogovorili su se da prezentacije kolekcija od sada organizuju samo na crvenom tepihu, da u proizvodnju puste samo one modele koji prilikom direktnih prenosa dobiju najviše lajkova, te da iz proizvodnje maksimalno isključe ljudski element i produkciju zasnuju na tehničkoj supremaciji 3D printera“. Svida vam se vest? Kliknite na LIKE. Ne svida vam se? E to ne može. Onoliko najavljujavana opcija DISLIKE još ne postoji. Veliki opstaju, „srednji“ posustaju dok ne odustanu, a malima ostaje da „preživljavaju“ zahvaljujući onim ljubiteljima mode koji u želji da zaobiđu ovu histeričnu ujdurmu traže posebne komade, koji možda nisu savršeni, naročito ne u tehnološkom smislu, ali zato imaju dušu. I možda se baš u tome nalazi spas za smisao mode u bliskoj budućnosti – u onima koji je „konzumiraju“ kao sredstvo kojim mogu pre da izraze svoju ličnost nego status. Onima kojima je emotivni odnos sa komadima koje stavljaju na sebe važan koliko i estetika koju oni otelotvoruju. ■

LIKE! WHAT ELSE IS THERE TO DO, WHEN THERE IS NO DISLIKE?

Throughout the entire history, fashion was the way for a human to initiate a dialogue with time, and above all, the strongest of tools to release the eternal need to change. Its power, until recently, was based on passion, for the desire to be fed. However, nowadays, it is more and more a mere desire for novelty



Last September was the month in which, most probably forever and irrevocably, the model, based on which the fashion industry has been functioning, changed. Namely, on 17 September 2016, the fashion brand “Burberry”, has, for the first time, offered its consumers the possibility of buying the presented pieces, immediately after the show. Moreover, parts of the collection were, at the same time, presented to a specially chosen audience, at various addresses worldwide, where “Burberry” has its stores. This brand, being one of the

major players in the fashion industry, was first to embrace the fashion reality, which has been developing and present for years. Seasonal fashion shows used to be events organized solely for the fashion elite and the press. They were then the ones, who, through a process that would last for months, filter out what is to become a brand and instruct which pieces, authors and fashion brands the focus should be on. Thus, a consumer (or a client) would be “educated”, and within about six months, after the collection premiere, they would

be able to recognize the “right” ones, once faced with them. In the meantime, a small revolution took place, both in terms of the share and the means. The major players, mediators to the process, have become masters of the so called “social networks”. They would report to their followers, in real time, straight from the fashion shows, and for their eyes only, quite justifiably and competently, they would launch all that they have recognized as a trend, and very often, this would be a distorted, personal and subjective

perception of what was being presented. In order to stay in the game, large brands, such as the aforementioned “Burberry”, started using the same channels to communicate with the market. What used to be a privilege of the chosen ones, the seat in the first row during the prestigious fashion show, has now become available to everyone. Unfortunately, the positive “noise” which used to accompany events like these, disappeared as well, since the products it would linger about, hit the stores six or nine months later, and for those who started following fashion in the new manner, it was a long forgotten thing.

MAGIC GONE MISSING

Nowadays, expectation, seduction and flirtation in fashion have been replaced by instantly attainable pleasures, and the emotional relations with the raw desire for incessant and quick change. From the “object of desire” that it used to be, fashion has become the “product”. From art and industry dictating and initiating, it has turned into a process, which at all costs is to produce something that will be consumed in the largest number of pieces possible. Instead of inspiring and educating, its sole purpose seems to be to satisfy the buyer. And the more the better, it seems. The entire system, on which fashion was based, has now been questioned. The Internet has made the fashion novelties available in real time. Thus the fact that the creation of what we see “today”, took months for an entire team of people, led by creative directors (and I mean, artists – since fashion largely IS art, or at least, it USED to be), has completely been devaluated. Live streaming, posting, sharing, click and.... done. In an hour or two, day or (if lucky enough) a couple of days, all that it took the creative artists months to do, becomes old news, another 3D or 2D news steps in, but most certainly, live, right now and right here, a fashion sensation. Colors, contours, patterns ... all fade, and the digital and analogue image sharpen. It seems that those who are the first to get hold of the piece from the last night’s fashion show and put it up in their windows, are the winners of the fashion race. All of this, can, most certainly, have a positive perspective to it, since availability is the basis of the democratic idea, whereby elitism, being the faithful fashion companion, needless to say, has always been one of the shadows of its humanistic and artistic profile. But dig deeper, and in essence, the democratic idea has nothing to do with the process, given

that democratization leaves no space for an individual. It has boiled down to providing, ready-made format into which we are to fit in, since, such concept of democratic expression through the fashion medium has already thought of each and every possible option. There is no alternative to it....

RECIPE FOR SUCCESS – REPACKAGING

The instant tendencies of fashion are best suitable for the so called “copycat” brands. Moreover, they base their business philosophy on them. However, as time goes by, bit by bit they seem to be losing pace, and they seem to have started chasing “their own tail”. The speed at which they rushed to put up copies of the runway models on their shelves, seems to have backfired on them, given that the desired time frame is becoming shorter and shorter, and the buyer is becoming more demanding and more impatient. At the same time, in order to keep up with the less ethical, yet market oriented competition, the renowned fashion brands were forced to think of different ways, for postponing their presentation, for as long as possible. This is why they have started introducing inter-seasonal collections (resort, cruise, capsule...), which hide nothing else but the mere repackaging and regrouping of the ideas of the major collections, most often until they reach the actual production. In order for the new pieces to hit the stores, as early as possible in the season, the production speeds up hysterically. The coats for the upcoming seasons are placed on stands by the end of June or beginning of July, whereas in January, when such clothing is worn the most, they are already deep into

THOSE WHO ARE THE FIRST TO HAVE A RUNAWAY PIECE OF THE LAST NIGHT'S FASHION SHOW IN THEIR WINDOWS, ARE THE WINNERS OF THIS FASHION RACE



sales, because the selling area must be freed up for the summer collection. And again, you will hear someone say – what is wrong with having the end user getting the desired piece quickly and at a lower price? Well... there is truth to it. But a lot more is then sacrificed. Most often, the craftsmanship, necessary for an “anonymous” piece of clothing to be breathed life into it.

MEDIOCRE AND DAMN PROUD OF IT

And apart from the quality, this vicious circle has drained out the magic of discussion, evaluation and assessment, which used to entice the fashion creators to move forward and strive for new achievements. The critical membrane, and in particular, the opinion makers, but also the buyers who are the actual link between the “manufacturers” of fashion and the buyers, have been prevented from promoting new ideas, through their own choices. Their role merely boiled down to assuming, as quickly as possible and as precisely as possible, what it is that the audience wants. It then appears that the risk involved in sales forecast is thus avoided, but have we not been witnesses to the downfall and complete loss of identity of the fashion stores, which have been introduced to this sort of a system? Finally, they've lost creativity and authenticity. The assumed purchase pattern of the end-user has become the benchmark, which inevitably led to the flood of distaste and cheesy esthetics.

Many of you, as we assume, have not been affected by the “defeat” of the fashion experts, since you must be fed up with the skinny creatures, wearing oversized glasses, who actually feel “to have the right to” believe that they are the masters of life and death as such. And that is absolutely OK, but do have in mind that the traditional printed media can hardly keep up with the schizophrenic speed at which the fashion industry is moving, whereas the self-proclaimed fashion gurus and their blogs, vlogs and similar, most certainly can. Furthermore, they are partly to blame for this acceleration. Goes without saying that everybody is entitled to their own opinion, but, some questions need to be asked: Who are they? Where do they come from? What is it that they are bringing? The experts will tell you – in

Inez Van Lamsweerde and Vinoodh Matadin have shot the campaign photographs for the current collection of Tom Ford in the same place and on the same day, when the show took place, so that they would appear in the press, only a couple of days later. This example very vividly shows that, owing to the fashion tendencies, the fashion photography has lost the attribute of well studied and directed process. At the level of curiosity, this is ok. But had it always been like this, we would not have the series of works of art by Helmut Newton, Richard Avedon, Annie Leibovitz, Bruce Weber Let us remind ourselves that some of these photographs have had such an impact on the public opinion, that they have become an important part of the cultural and social changes.

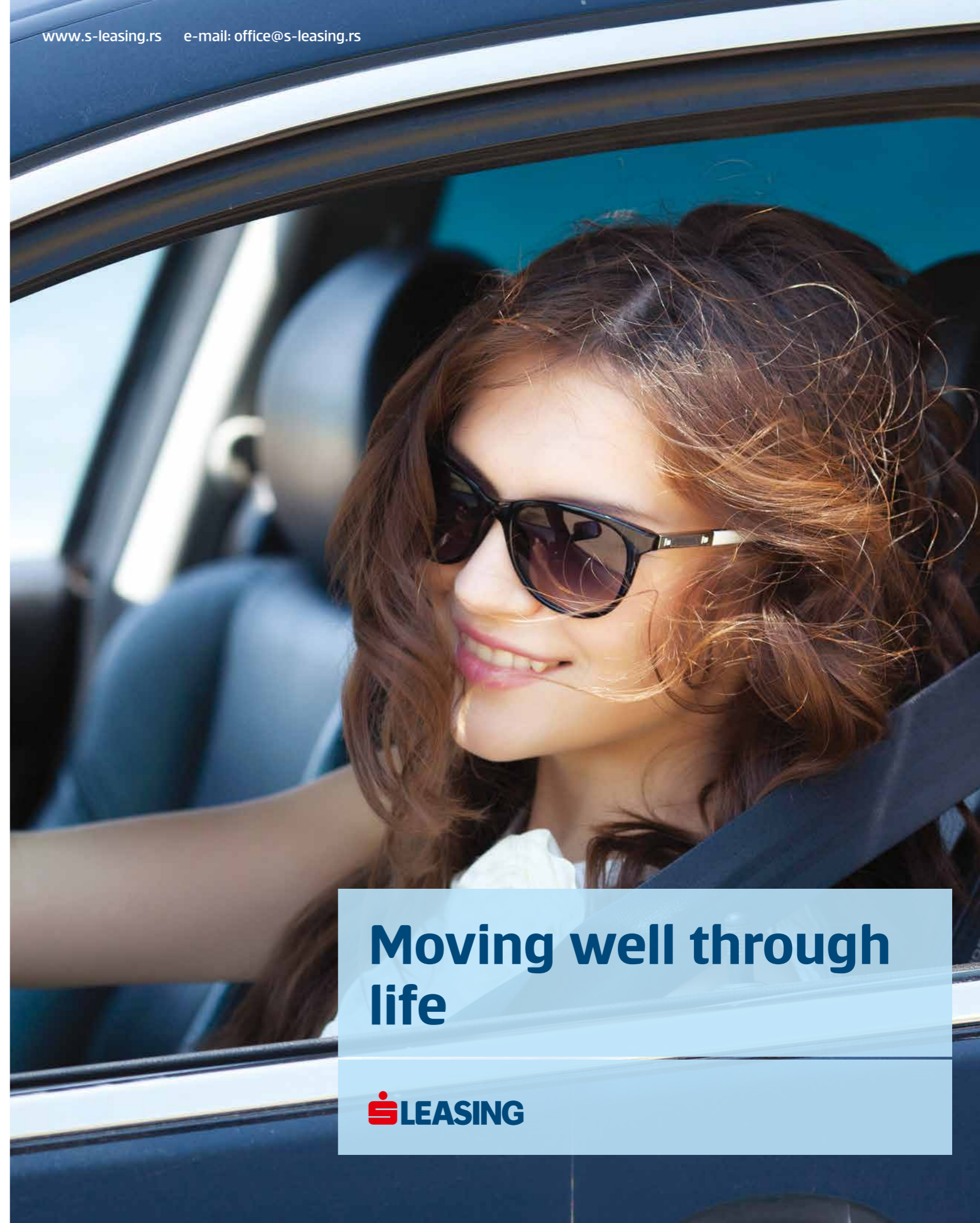
99% of cases, it's the shortcut to the so called “succumbing to mediocrity” and mediocrity is exactly where they are taking us!

THOSE TO LIVE WILL TELL THE TALE

Obviously – one by one, the artistic elements of fashion have been disappearing over the past several decades, along with their creators : the creative directors, the fashion reporters, the photographers... whereas the powerful link between the manufacturer and the buyer, where money rules, keeps on gaining strength! The creator thus becomes the service provider, and the creative process is then focused on presentation, and more specifically, the visual merchandising. Large brands have decided to play along with this change for the better, whose focus is primarily on the selling value of the product, as well as the creators, to whom “packaging” is far more important than the actual concept, i.e. design. The condition to survive, i.e. the success formula is all about adaptation, a large number of selling points, which are under direct control of the company, introducing the media and the buyers to the collections, before presenting them to the public, show-room presentations... This is why we very often see the entire production process change, which, for many fashion stores, poses a huge challenge. The award for the successful adaptation is greater sale

THE CRAFTSMANSHIP HAS BEEN SACRIFICED FOR THE SAKE OF QUICK PRODUCTION, THE SKILL NEEDED TO BREATHE LIFE INTO A PIECE OF CLOTHING

and superiority against the competition. Punishment? Disappearing from the fashion scene. Someday, in the not too distant future, the breaking news in the fashion industry could say: “CEOs of the biggest brands of the fashion industry have agreed to present the collections only on the red carpet, and to start producing only the models, which during the live streaming pick up the biggest number of likes, and to completely block out the human element from production and to base the production on the technical supremacy of 3D printers.” Do you like this sort of news? Click on LIKE. You don't like it? Can't do. The very much announced DISLIKE option still does not exist. The large ones will survive, the “mediocre” ones will grow weary, until they eventually give up, and the little ones have nothing else to do but keep on “surviving”, owing to the fashion aficionados, who wishing to avoid the shenanigans, search for special pieces, which might not be perfect, especially technology-wise, but do have their own soul. And perhaps, this is exactly where the salvation of fashion in near future lies – in those who “consume” it as means to express their own personality, rather than status. For those to whom the emotional relation with the pieces they put on themselves, is equally important as the esthetics they embody. ■



Moving well through life

 S-LEASING



PULP FICTION

Džentlmen uvek ostaje džentlmen. Gde god da krene, bez obzira na povod, on mora da izgleda tako da se ističe u masi ali nikako i da štrči. Perfektno skrojeno odelo je, dakle, logičan izbor

A gentleman always remains a gentleman. Wherever he may go, no matter what the cause is, he must look like he stands out from the crowd, but in a good way. A perfectly tailored suit is, therefore, a logical choice

Fotograf: Kosta Đuraković

Modni urednik: Ašok Murty

Šminka: Alisa Janković

Frizura: Aleksandar@ID Hair Academy

Asist. stiliste: Zorana Vujanić i Jelena Đukanović

Manekeni: Mateja i Nikola Š. @Demons Model Management

Organizacija: Nina Tarabar

Lokacija: Radisson Blu Old Mill Hotel

Manekeni nose garderobu i aksesoar brendova BOSS i Canali







J A T E V O L I M N A S V O J N A Č I N

Iako najnovija istraživanja pokazuju da je prosečni vek trajanja emotivnih partnerskih odnosa odavno mnogo kraći od poslovičnih sedam, trajna, suštinski uspešna emotivna veza i dalje je na vrhu prioriteta savremenog čoveka i pojedini parovi zaista uspeju da je ostvare. U čemu je njihov trik?

Jedan od suštinskih elemenata ljudskog bića jesu emocije. Potreba za emotivnim partnerstvom nikada neće izumreti, jer stvari su tako postavljene u celokupnom životinjskom svetu... Samo su neke od teza kojima se objašnjava zagonetka opstanka ljudske težnje za pronalaženjem „srodne duše“, uprkos neumoljivim prognozama statistike i ubrzanom načinu života koji za posledicu ima sveopšte otuđenje. Ali, postoji tu sigurno i nešto više od toga. Jer, težiti, želeti, sanjati je jedno, a zaista uspeti u dugoročnom emotivnom partnerstvu u savremenom svetu, nešto sasvim drugo. – Stabilnu vezu, pre svega zasnovanu na ljubavi koja kao preduslov podrazumeva razumevanje, mogu samo da ojačaju promene kroz koje dvoje prolaze zajedničkim snagama. Ovo će nekima izgledati kao fraza, ali ja o tome mogu da govorim na takav način, jer sam u stabilnom braku četrdeset dve godine. Najtragičnije vreme, devedesete godine prošlog veka, upravo su učinile da se potpuno učvrste partnerski odnosi u mom braku – u sam centar rasprava svoje iskustvo plasira Vanja Bulić, poznati novinar i pisac. Iako predstavnik „stare garde“, on i te kako razume šta se s partnerskim vezama dešava u savremenom svetu.

– Ulazak u dvadeset prvi vek doneo je promene za koje mnogi nisu bili spremni. One uglavnom nisu narušile stabilne emotivne veze, ali su generalno značajno uticale na promenu svesti kada je reč o partnerskim odnosima. Između ostalog, liberalni kapitalizam na srpski način

pospešio je proces otuđivanja. Život pod stresom koji donosi neizvesnost po pitanju posla drastično unazađuje partnerske odnose, stvarajući od ljudi robote, mogli bi reći i „robove“. Robot, naravno, može da ima gotovo sve ljudske osobine, osim emocija. A bez emocija nema zdravih partnerskih odnosa – kaže Vanja.

SUTRA NE POSTOJI

Aspekti i okolnosti koji negativno utiču na šanse opstanka partnerskih veza u savremenom svetu, koje je nabrojao naš sagovornik, mogu se dopuniti nepreglednim nizom novih izazova. Od onih koje je donela internet komunikacija (nikad lakše do flerta, a time i prevare), preko drugih koji su stigli sa razvojem ženske emancipacije, koja je žene opteretila nizom različitih uloga koje „moraju“ da ispune, a muškarce totalno zburnila u smislu definisanja njihove uloge, do sveopšte krize pojedinca i čovečanstva, koja je sve zajedno dovela u poziciju da život posmatraju kataklizmično i ponašaju se po principu „odmah i sada“, jer „sutra i ne postoji“.

O svemu tome govori i naša sagovornica Ana Đurić, alias Konstrakta, jedna od dve dame zanosnog glasa i stasa po kojima prepoznajemo popularni bend „Zemlja gruva“.

– Savremeno doba je puno instant zadovoljstava. U takvom okruženju ne podnosim da me nešto žulja, ne razmišljam o prekosutra – razmišljam o sada, ne ulažem da bih dobila već, samo koristim... Tu

ideja emotivnog kompromisa nema nekog posebnog smisla, i to je ono što bi moglo da ubije partnerstvo u obliku u kom ga poznajemo. Ipak, verujem da će tim putem, partnerstvo na kraju doći do nove-stare suštine, a to je nagon, objašnjava Ana i lagano odmotava klupko onog logičkog veza, ili bolje reći „zapetljanih niti“ promena koje istovremeno ubijaju šansu partnerskim vezama da opstanu, ali im istovremeno daju i mogućnost da kroz promenu nađu novi način da traju.

– Ako je pretpostavka da je savremeno doba donelo mogućnost ekonomske nezavisnosti, a budući da su partnerske veze zasnovane, između ostalih, i na toj ekonomskoj osnovi, onda to znači da nam je moderno vreme otvorilo mogućnost za iskrenije ili istinitije odnose. Dakle, ne moram da budem u odnosu u kome ne želim da budem jer mogu da opstanem sama. Međutim, moj utisak je da nismo baš mnogo daleko odmakli od „srednjeg veka“ i da su ekonomske nezavisnosti i razne slobode više kapitalistička iluzija i manipulacija nego stvarnost. Sve to je intenzivirano u siromašnim društvima kao što je naše, te često dobijemo vezu za ceo život, za koju bi neko rekao da je u pitanju ljubav. Ali, verujem da će ova promena u budućnosti dobiti pravi i puni zamah i da će suštinski u partnerskim vezama doći do pomeranja sa novčanog na emotivni interes – poentira Ana. S obzirom na to da naši sagovornici iza sebe imaju različita iskustva, te da ih karakterišu i razlike u godinama, polu, profesiji i



istorijskom momentu formiranja ličnosti, a da ipak dolaze do istog zaključka, šta nam drugo preostaje nego da im poverujemo da je ključ opstanka partnerskih veza i dalje u istinskim emocijama, to jest emotivnom odnosu podignutom na jedan viši, drugačiji nivo, prilagođen savremenim okolnostima, tačnije nivo koji tok istorije od partnerskih veza sada zahteva. Partneri koji to na vreme shvate opstaju zajedno, odnosno njihove veze jačaju kroz promenu.

ROK TRAJANJA

Jedan od takvih parova, koji je iz spektra promena koje im je okruženje ponudilo izabrao onu koju zahteva vrhunsko, za mnoge nedostižno uzdizanje suštine iznad forme, jesu Adrijana Lima i Marko Jarić. Apsolutno je nebitno što su slavna manekenka i košarkaš razvedeni. Jer, kao malo koji poznati ili nepoznati par, oni su par ostali i nakon formalnog razdvajanja. Neko ko nije obratio

pažnju na činjenicu da i dalje dosta vremena provode zajedno, da jedno o drugom govore samo lepo, kao i da održavaju odnose i sa njegovom i sa njenom familijom, a primetio je da i ona i on s vremena na vreme proživljavaju neke „vruće“ letnje priče, rekao bi da se radi o klasičnom razvedenom paru koji održava dobre odnose zbog dece. Međutim, stvari, definitivno, ne stoje tako. Pogledajte malo bolje. Jer, u pitanju je par koji, kao i još nekolicina poznatih, ali i parova iz našeg okruženja, utire put ka novoj formi emocionalno iskrenih partnerskih veza oslobođenih forme, spremnih na suštinu. Ovi parovi shvatili su i priznali da smo svi, produkt doba u kome živimo, a u kome sve, pa i idila zajedničkog života, ima rok trajanja.

Na početku 21. veka ljubav mnogih poznatih i nepoznatih, venčanih i nevenčanih parova traje i zahvaljujući LAT-u (Leaving Apart Together). Život zajedno, ali u odvojenim

**VANJA BULIĆ:
„LIBERALNI
KAPITALIZAM NA
SRPSKI NAČIN
POSPEŠIO JE PROCES
OTUĐIVANJA, A
NEIZVESNOST PO
PITANJU POSLA
DRASTIČNO
UNAZADILA
PARTNERSKE ODNOSNE,
STVARAJUĆI OD LJUDI
ROBOTE“**

**KONSTRAKTA:
„NISMO MNOGO
DALEKO ODMAKLI
OD SREDNJEG VEKA,
A EKONOMSKA
NEZAVISNOST I
RAZNE SLOBODE VIŠE
SU KAPITALISTIČKA
ILUZIJA I
MANIPULACIJA
NEGO STVARNOST”**

stanovima može se smatrati novitetom, iako su ga početkom prošlog veka uspešno primenjivali čuveni filozof i pisac Žan Pol Sartr i poznata feministkinja i književnica Simon de Bovoar.

Ipak, ova forma veze može se nazvati i savremenim fenomenom, jer kako podaci pokazuju, broj partnera koji se odlučuju da žive u odvojenim stanovima, a ostanu u braku ili vezi, raste. U Australiji, Kanadi i Americi procenat takvih veza, koje se nazivaju i „hodajući brak“ (walking marriage), kreće se između šest i devet posto, dok u Velikoj Britaniji LAT primenjuje njih 10 posto. Takvi brakovi u priličnoj meri prisutni su i u Saudijskoj Arabiji (gde se nazivaju „misyar marriage“), a u Pekingu postaju skoro uobičajena stvar.

SVIDELO SE VAMA ILI NE

Jedan od suštinskih uslova trajanja veze jesu autonomnost i iskrenost (pre svega prema sebi), kako u odnosu prema partneru tako i pri njegovom izboru, a novo doba daje sve više prostora tom oslobođenju. Primera je mnogo, ali možda jedan od najrečitijih u skorije vreme jeste brak francuskog predsednika Emanuela Makrona (39) i Brizit Tronjo (64). Spojila ih je ljubav prema književnosti i glumi, koje je ona predavala u školi u kojoj je on bio učenik u isto vreme kada i jedno od njene dece!? Njemu je bilo 15, njoj 39 godina i iza sebe je imala 19 godina dug brak i troje dece. U javnosti se nedavno pojavio snimak tada 15-godišnjeg Makrona kako igra glavnu ulogu u školskoj predstavi. Na kraju snimka vidi se i kako profesorka redom ljubi sve učenike, pa tako i njega. Uf... Teško vam je da prihvatite ovu verziju oslobođenja? Donekle razumljivo, ali koga ona uopšte vređa? Uostalom, Makron nam je na to već, više nego ubedljivo, odvratio: „Šta biste mislili da je moja žena 25 godina mlađa od mene?“



Savremeni čovek oblikovan je potrošačkim društvom, te mnogo brže nego pripadnici generacija pre njega kada adrenalin zaljubljenosti padne, poseže za novom „dozom“. Takođe, za razliku od prethodnih generacija, čije je stavove i mišljenja dopunjavala i menjala televizija, on svakog minuta zahvaljujući internetu ima na raspolaganju pregršt „životnih čuda“ i iskustava koja ga izazivaju da teži ispunjavanju svih svojih želja, potencijala i snova. Otuda je spreman da menja partnere ili istražuje nove forme unutar postojećeg emotivnog odnosa kako bi pronašao osobu ili način da ih ostvari.

U SOPSTVENU KORIST

I bio je u pravu. Kakvu važnost ima činjenica kako se povodom nečije veze osećate vi ili mi? U vezi su ONI. Samo će on znati kako izgleda njen PMS ili klimaks, samo će ona slušati njegovo hrkanje. Savremeno društvo sve je bliže tome da ovu činjenicu suštinski shvati i prihvati, a najhrabriji među nama u tome nas pospešuju i uspevaju da manu modernog načina života – sve je dozvoljeno – okrenu u korist sopstvenog oslobođenja i izgradnje svoje veze. Osvrnite se i uočićete mnogo takvih primera oko sebe. Uz to, primetićete i da sve više očeva vodi decu u šetnju, na letovanje, uzima porodijsko odsustvo... Njih ne zanima što to nisu radili njihovi očevi. Žele da zaista prožive i tu svoju ulogu, ostvare svoje roditeljske emotivne potencijale. Zašto? Jer ih to ispunjava. I ne sprečava ih da uveče odu na utakmicu, trening, u kafanu ili klub. Primetićete i koliko žena odustaje od trke u poslovnom svetu, ne zato što tu ne mogu pobediti, već što žele da uživaju u onome što rade, a ne da budu „ovaploćenje emancipacije“. Možemo tako do sutra... Ili do onog para u komšiluku koji poznajem decenijama, koji se zabavljao, venčao, razveo, nastavio da se druži, pa u pojedinim periodima i zabavlja, a nedavno su odlučili da ponovo žive zajedno i imaju decu. Oni pišu treću deceniju ljubavi. A vi? ■



**LAT SE MOŽE SMATRATI
NOVITETOM, IAKO
SU GA POČETKOM
PROŠLOG VEKA POD
IMENOM "SLOBODNA
LJUBAV" PRIMENJIVALI
ŽAN POL SARTR I
SIMON DE BOVOAR**

Recept za drugačiji put, ali sa istim ciljem – očuvanja „istinite“ emotivne veze, izabrali su slavni muzičar Sting i njegova supruga Trudi Stajler, koji važe za jedan od najdugovečnijih i najstabilnijih parova svetskog šou-biznisa. Nemalo puta „uhvaćeni“ kako posle više od dvadeset pet godina braka razmenjuju nežnosti poput zaljubljenih tinejdžera, njih dvoje neprestano intrigiraju javnost otvoreno govoreći o svojim aktivnostima iza zatvorenih vrata spavaće sobe. A one podrazumevaju istraživanja od primene tantričke joge pa do... nisu precizirali.

I LOVE YOU IN MY OWN WAY

Even though latest researches have shown that an average timespan of an emotional relationship is much shorter than the proverbial seven years, a lasting, essentially successful relationship is still on top of the list of priorities of a modern individual and some couples even manage to achieve that – so, how do they do it?



One of the crucial elements that make a human being is emotions. The need for the emotional partnership will never die out because that is just how things are in the entire animal world. This sort of explains the perseverance of the human desire to find a “soulmate”, despite dark prognosis provided by statistics that the consequence of living this fast lifestyle is complete alienation. Still, there is something more to it. Because, wanting, wishing, needing is one, and really achieving in having a long-lasting emotional partnership is something completely different.

– A stable relationship based on love foremost with the precondition that is understanding can only grow stronger with changes through which two people go together. This may seem like a cliché to some, but I can speak of it like that, being in a stable marriage for the past forty-two years myself. The most tragic period, the 90s, have made my marriage much stronger – Vanja Bulić, a well-known journalist, and writer expresses his experience and puts it at the epicenter of this discussion. Even though he is a part of the “more mature generation”, he understands very well what is going on with relationships in

the modern world.
– Entering the 21st century has brought some changes not everybody was prepared for. They, for the most part, didn't ruin stable emotional relationships but have in general influenced the change of thought when it comes to partnership relations. Among other things, liberal capitalism Serbian style has made the alienation process much easier. Living with this kind of stress brought by uncertainty and fear for your jobs can drastically affect relationships, turning people into robots, or “slaves”, in other words. A robot, sure, can have almost all of the human characteristics, apart from

emotions. And without emotions there are no healthy relationships – says Vanja.

THERE IS NO TOMORROW

Aspects and circumstances affecting negatively the chances for the survival of relationships in the modern era that were spoken about with our previous guest, can be supplemented by an unprecedented set of new challenges, from the ones brought to us by the Internet (flirting, and with that cheating has never been easier), to the ones which arrived with female emancipation, giving women a set of various roles they “need” to achieve, and confusing men in the sense of defining their role and all the way to the general crisis of the individual and mankind, which has put many of us in the position where we observe life in a cataclysmic way making us act by the principle of “right here, right now”, because “there is no tomorrow”.

Speaking of all of that is Ana Đurić, alias Konstrakta, one of the two ladies with stunning voice and stature that make the popular band “Zemlja gruva” so recognizable.

– The modern age is full of instant pleasures. In that sort of environment, I cannot stand being uncomfortable, thinking about what is coming the day after tomorrow – my mind is on the here and now; I don't invest to gain but only to use... In such circumstances the idea of an emotional compromise doesn't make any particular sense, and this is what could potentially kill partnership in the form we know. Still, I believe in that case, partnership will evolve into its pure essence, and that is pure instinct – explains Ana while slowly unwinding the hank of that logical set, or should we say “tangled threads” of changes which are simultaneously killing the possibility of survival for relationships, giving them at the same time options to find new ways to endure the changes.

– If we assume that modern age has brought the possibility to be financially independent, and since relationships are based, among other things, on the financial base, that should mean modern age has given us the option to have more sincere and truer relationships. Therefore, I don't need to be in a relationship I don't want to be in because I can make it on my own. Nevertheless, I feel like we haven't gone much further than the Middle Ages and that financial independence and other types of freedom are more an illusion and manipulation of capitalism rather than reality. All of that is much more intense in

poorer societies such as ours, thus giving us a lifetime relationship, which someone might confuse with love. Still, I believe this change will gain its full momentum in the future and we will see a shift in a relationship from financial to emotional interest – Ana points out.

Given that our today's guests have different experiences, and that there are differences in age, gender, profession and historical moment in which their personalities were forming, and yet they both reach the same conclusion, there's nothing else left for us but to believe them that the key to the survival of relationships still lies in true emotions, in other words, in emotional relationship elevated to a higher, different level, adjusted to modern circumstances, or a level demanded by the course of history today. Partners who realize that on time stay together and their relationships grow stronger with this change.

EXPIRATION DATE

One of such couples that chose, out of all the possible changes, the one that demands victory of essence over form, still unobtainable for many of us, is Adriana Lima and Marko Jarić. It doesn't matter at all that the famous model and basketball player are separated. Because, unlike many famous or non-famous couples, they have managed to stay a couple even after they were formally divorced. For someone who hasn't been paying attention to the fact that they are still spending a lot of time together, that they never speak ill of one another, and that they keep in touch with his and her family, but has seen them going through some summer flings, they might

VANJA BULIĆ “THE LIBERAL CAPITALISM IN SERBIAN MANNER HAS SUPPORTED THE PROCESS OF ALIENATION, AND THE EMPLOYMENT UNCERTAINTY HAS DRASTICALLY PUT BACK THE PARTNERSHIP RELATIONS, MAKING ROBOTS OUT OF PEOPLE.”



KONSTRAKTA
"WE ARE NOT THAT FAR AWAY FROM THE MIDDLE AGES, AND THE ECONOMIC INDEPENDENCE AND FREEDOMS OF VARIOUS SORTS ARE MORE THE CAPITALISTIC ILLUSION AND MANIPULATION, THAN THE ACTUAL REALITY."

say they are your typical divorced couple that remained cordial with one another. However, that is definitely not the case. Take a closer look. Because, we're talking about a couple that, like some other famous couples, as well as some couples around us, is paving the way to a new form of emotionally honest relationships liberated from the form, and ready for the essence. These couples have understood and accepted, whether we like it or not, that what our age brings is an expiration date on everything, even on the perfect idea of a lifetime spent together.

WHETHER YOU LIKE IT OR NOT

At the beginning of the 21st century many famous and non-famous, wed and non-wed couples keep on lasting thanks to LAT (Leaving Apart Together). Living together, but having your own separate apartments may seem like a novelty, even though it was successfully practiced at the beginning of the 20th century by famous philosopher and writer Jean-Paul Sartre and famous feminist and writer Simone de Beauvoir. Still, this form can also be seen as a modern phenomenon, because as the data shows, the number of partners deciding to live in separate apartments and remain together, is constantly growing. In Australia, Canada and America the percentage of such relationships, also called "walking marriage", is between six and nine percent, while in Great Britain LAT is found in ten percent of relationships. Such marriages can also be found in Saudi Arabia (where they are called "misyar marriage"), and in Beijing, they are practically a common thing nowadays.

One of the essential reasons to make a relationship last is independence and honesty (with ourselves foremost), in relationships with our partners as well as with their choices, and the new age is giving this form of liberation more and more space.

They are not running away from it and from the fact a modern person is formed by consumerism, and that he needs a new "dose" as soon as the love adrenalin is gone, much faster than the older generations. Also, they are aware that, unlike previous generations, whose opinions and thoughts were modified by television, we have at our disposal today, thanks to the Internet, an abundance of "life's miracles" and experiences challenging our minds to try and fulfill all our wishes, potentials, and dreams. And we're looking for a partner to join us on that way.

There are many examples, but perhaps one of the most telling ones lately is the marriage of the French president Emmanuel Macron (39) and Brigitte Trogneux (64). They were joined by their love for literature and acting that she was teaching in the school he was attending at the same time as one of her children. He was 15 then, she was 39, and she had a marriage of 19 years behind her as well as three children. A tape recently appeared of then 15-year-old Macron playing a leading role in the school play. At the end, you can see the teacher kissing all students, him as well. Oh... Is it hard for you to accept this version of liberation? Somewhat understandable, but who is offended by it anyway? After all, Macron replied to that, more than convincingly: "What would you think if my wife was 25 years younger than me?"

FOR ONE'S OWN BENEFIT

Macron has a point. Why should it be important what you think about somebody's relationship? Or what do we think? THEY are in this relationship. He will be the only one to know how her PMS or menopause looks like, and she will be the only one hearing him snore. Modern society is getting closer to grasping and accepting this fact, and the bravest among us speed us up and manage to turn around the flaws of the modern ways, where everything is allowed, into a benefit of their own liberation and construction of their own relationship. Turn around and you will see many similar examples around you. Also, you will see there are more fathers nowadays taking their children for walks, on vacation, taking paternity leaves... They don't care their fathers didn't do it. They want to live that role, too, to realize their parental and emotional potentials. Why? Because it fulfills them. That doesn't stop them from going to a game, practice, pub or club. You will also notice how many women decide to abandon the race in the business world, not because they cannot win but because they want to enjoy what they are doing, and not be the "empowerment of emancipation". We can go on and on like this... Or on to that couple in the neighborhood I've known for decades, who dated, married, divorced, continued to live on, and even dated other people at some point in their loves, and then recently decided to get back together and have children. They are writing the third generation of love. What about you? ■



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VIŠE OD FILMA

Kventin Tarantino

Ako ostale vrhunske reditelje volimo zbog umeća doslednosti, njega obožavamo jer je postao žanr za sebe, pa filmove čiji je autor već nakon nekoliko uvodnih kadrova prepoznamo i bez potpisa na špici



BEZ IKAKVOG FORMALNOG OBRAZOVANJA, IZUZEV NEBROJENO ODGLEDANIH FILMOVA, TARANTINO JE PREŠAO PUT OD RADNIKA U VIDEO-KLUBU DO BEZVREMENOG KLASIKA

Tačno četvrt veka od prikazivanja remek-dela Kventina Tarantina „Ulični psi“ (Reservoir Dogs) sasvim je na mestu zapitati se koliko bi danas bila zakinuta istorija kinematografije da nije bilo Harvija Kajtela? Jedan od glavnih glumaca ovog legendarnog „muškog filma“ sakupio je gro finansija za snimanje Tarantinovog debija, dok je ostatak novca, ali nedovoljan, Kventin obezbedio prodajom scenarija za filmove „Prava romansa“ (True Romance) i „Rođene ubice“ (Natural Born Killers), koji će i sami postati klasici. Odgovor na pomenuto pitanje leži u činjenici da i filmski kritičari neskloni žanrovskoj eklektici Tarantinova ostvarenja rangiraju na skali od odličnih do remek-dela. „Ja kradem od svakog filma koji je ikada napravljen“, otkrio je on svojevremeno bez ustezanja svoju kinematografsku filozofiju. Samo što će se ispostaviti da je nekim lopovima sve oprošteno.

BRUTALNOST, HUMOR I ROMANSA

Bez ikakvog formalnog obrazovanja, izuzev nebrojeno odgledanih filmova, Tarantino je prešao put od radnika u video-klubu do bezvremenog klasika. Ali, ono što ga suštinski izdvaja od svih ostalih reditelja jeste to što je u ovih četvrt veka pokazao da pravi reditelj može postati „evergreen“ isključivo na jedan način – eksperimentisanjem.

Ovaj čudesni filmski stvaralac došao je do tačke kada možete preskočiti uvodnu špicu, možda i čitavih pola sata filma, i na osnovu tek nekoliko kadrova zaključiti da ostvarenje nosi njegov potpis. Štaviše, nekada je dovoljno da čujete uvodne taktove muzike, koja je u Kventinovim delima oduvek bila zvučni kosmos i svojevrsna šetnja kroz istoriju pop muzike, pa da znate čiji film ćete gledati.

Ali, krenimo redom. Ako su „Ulični psi“ bili visokostilizovana krvava, pljačkaška saga koja je nagovestila Tarantinov potencijal, samo dve godine kasnije – 1994. filmski svet mu se i zvanično poklonio Zlatnom palmom u Kanu za „Petparačke priče“ (Pulp Fiction), u kojima se na dotad neviđen način prepliću i spajaju priče o dvojici plaćenih ubica, ženi gangsterskog bosa, bokseru i dvojici pljačkaša. Naizgled zamršeni zaplet reditelj pretvara u savršeno logičnu celinu brutalnog humora, sirovog nasilja, ali i nežne, zabranjene ljubavne romanse Vinsenta Vege (Džon Travolta) i Mije Volas (Uma Turman). Uostalom, zapitajte se da li ste upoznali nekog ko ne zna bar jednu repliku iz ovog filma? Pride, pomenuti Travolta svakako bi trebalo da



TAMAN KADA SMO POMISLILI DA TEŠKO MOŽE DA NAS IZHENADI, KVENTIN SE SPREMA DA SNIMI FILM O ČARLSU MENSONU

ustane pri pomenu Tarantinovog imena, jer će baš „Petparačke priče“ iznova oživeti njegovu karijeru do tada opasno zaglavlenu u samo jednoj ulozi – onoj u kultnom „Briljantinu“ (Grease). Ukoliko Kventinov sledeći film „Džeki Braun“ (Jackie Brown) posmatramo kao ostvarenje koje je na tragu dva prethodnika, iako je zapravo reč o adaptaciji romana Elmora Leonarda, Tarantinovog uzora i mentora, i svojevrsnom omažu takozvanim „crnačkim“ filmovima (blaxploitation) iz sedamdesetih godina prošlog veka, onda smo u dvodelnom remek-delu „Ubiti Bila“ (Kill Bill) mogli da vidimo rediteljevu fascinaciju kung-fu filmovima, japanskom kinematografijom i stripom kao neraskidivim delom njegovog poimanja filma kao umetnosti. Krvava bajka o ženi osvetnici zapravo je zajednička ideja Tarantina i Ume Turman, čiji je predlog da film počne scenom u kojoj ona leži oblivena krvlju on oberučke prihvatio. Te 2004. godine Kventin se vratio u Kan, ali ovog puta kao predsednik žirija, dakle

priznata veličina, a trosatna integralna verzija pomenutog ostvarenja koja je prikazana van konkurencije dočekana je pravim ovacijama.

FILMSKA KATARZA

Kada govorimo o Tarantinovim sineastičkim metamorfozama, najozbiljniji iskoraci svakako su načinjeni u dva naredna filma: „Prokletnici“ (Inglourious Basterds) i „Đangova osveta“ (Django Unchained). Osim što produkcijski nadmašuju prethodnike, oni odlaze korak dalje i u žanrovskom smislu. Prvi predstavlja krajnje slobodan pristup ratnom filmu, dok u „Đangovoj osveti“ prepoznamo rafinman poetike Serda Leonea i njegovih špageti vesterna. Oba ostvarenja kao zajednički motiv imaju osvetu pojedinca koji je prikazan kao žrtva epohe, te stoga nasilje u ovim delima dolazi kao logična posledica i sadrži katarzičnu crtu. Kventin čak sebi dozvoljava i prilično slobodno interpretiranje istorijskih tema kao što je Drugi svetski rat, i to radi s neponovljivim šarmom.

POVODOM 25 GODINA OD SNIMANJA „ULIČNIH PASA“ EKIPA FILMA POJAVILA SE ZAJEDNO NA CRVENOM TEPIHU TRIBEKA FILMSKOG FESTIVALA U APRILU 2017. A FOTOGRAFIJA NA KOJOJ SU STIV BUŠEMI, MAJKL MADSEN, KVENTIN TARANTINO, HARVI KAJTEL I TIM ROT „ZAPALILA“ JE DRUŠTVENE MREŽE

On će se još jednom, pre dve godine, vratiti vesternu, ali ne da bi nas ponovo uverio koliko dobro vlada postulatima tog žanra, jer je to već demonstrirao u „Đangovoj osveti“. Film „Podlih osam“ (The Hateful Eight) bavi se ozloglašanim pojedincima lakim na obaraču čije će se priče na apsurdan način ispreplesti u svratištu Vajominga gde se skrivaju od pravde ili traže njeno okrilje. Ono što istinski fascinira jeste rediteljski pristup, koji je najbliži kamernom, pozorišnom postupku. Zapravo, Tarantino, koji je i reditelj i scenarista ovog ostvarenja, uvodi nas u trosatnu ekranizovanu predstavu koju tek povremene promene lokacija i malobrojni sineastičko-tehnički efekti razlikuju od klasičnog pozorišnog komada. Dakle, Brodvej izmešten na Divlji zapad i još jedno remek-delo.

ŽANR ZA SEBE

I taman kada smo pomislili da više teško može da nas iznenadi, nekoliko uglednih holivudskih magazina prenelo je letos da se Kventin sprema da snimi film o Čarlsu Mensonu, masovnom ubici i vodi sekte čija je žrtva 1969, pored ostalih, bila i glumica Šeron Tejt, tadašnja supruga reditelja Romana Polanskog. Prema istim izvorima do sada su od glumaca kontaktirani Dženifer Lorens i Bred Pit. Nije tajna da reditelj odavno želi da se oproba i u horor filmu, a posebno zanimljivo je to što bi to bilo njegovo prvo ostvarenje zasnovano na istinitom događaju. Ova činjenica nalaže dodatni oprez i možda može sputati Tarantinovu maštu, jer je reč o pravom ubistvu i pravim ljudima, ali će i pokazati koliko je ovaj autentični filmski genije spreman da drastično odstupa od hronologije događaja i sudskih spisa. A što se tiče žanra, tu je problem mnogo manji – Tarantino je odavno postao žanr za sebe. ■



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MORE THAN JUST A MOVIE

Quentin Tarantino

If we appreciate other top-notch directors for the art of their consistency, we adore him because he became a genre of his own, making it easy for us to recognize his movies even after first few introductory frames and even before movie credits

Exactly a quarter of the century has passed since Quentin Tarantino released his masterpiece “Reservoir Dogs” and now would be a good time to ask ourselves how much would the history of cinematography have lost if it hadn’t been for Harvey Keitel? One of the leading actors in this legendary “man’s man” movie managed to find the majority of the funds to make Tarantino’s debut, while the rest of the money, still not enough, was provided by Quentin, by selling his rights to the scenarios for the movies “True Romance” and “Natural Born Killers”, which will eventually both become classics. The answer to our question lies in the fact that even those movie critics who dislike this eclectic mixture of genres rank his movies on the scale from great to masterpiece. “I steal from every movie ever made”, he revealed once his cinematographic philosophy without hesitating. Only it will turn out that some thieves can be forgiven.

BRUTALITY, HUMOR, AND ROMANCE

Without any formal education, apart from watching an insane amount of movies, Tarantino has crossed the way from a worker in video rentals to timeless classic. But, what makes him fundamentally different from other directors is that he has shown, in the last fifteen years, that you can become an evergreen director in only one way – by experimenting. This magnificent filmmaker has reached a point when you can skip the beginning of the movie, even perhaps first half an hour of it, and then assume it’s his movie just by seeing a couple of frames. In fact, sometimes it’s enough just hearing the opening beats, which, in Quentin’s movies, have always been a universe made of

sounds and a walk through the history of pop music, to know whose movie you’re about to see.

But, let’s go one by one. If “Reservoir Dogs” were a highly stylized bloody, robbery saga which only hinted at Tarantino’s potential, just two years later, in 1994, the movie world officially bowed to him with the Golden Palm in Cannes for “Pulp Fiction”, in which stories about two hired hit men, wife of a mafia boss, boxer and two robbers are intertwined and connected in an unprecedented way. A seemingly complicated plot turns into a perfectly logical whole of brutal humor, raw violence, and tender, but forbidden love romance between Vincent Vega (John Travolta) and Mia Wallace (Uma Thurman). After all, ask yourself if you’ve ever met someone who doesn’t know a single line from this movie? Also, the above mentioned Travolta should certainly have to rise and applaud whenever Tarantino’s name is mentioned, because “Pulp Fiction” was the movie that revived his career at the time dangerously stuck in one part alone – the one in the cult movie “Grease”. If we look at Quentin’s next movie, “Jackie Brown”, as a movie on the trail of its two predecessors, even if in fact it is an adaptation of the novel by Elmore Leonard, Tarantino’s role model, and mentor, and as an homage to the so-called “black” movies (Blaxploitation) from the 70s, then in a two-part masterpiece “Kill Bill” we were able to see the director’s fascination with Kung-Fu movies, Japanese cinematography and comics as an inseparable part of how he perceives art. A bloody fairy tale about a woman avenger is actually a shared idea by Tarantino and Uma Thurman, whose vision that a movie should begin with the scene in which she is lying covered in blood he took

WITHOUT ANY FORMAL EDUCATION, APART FROM WATCHING AN INSANE AMOUNT OF MOVIES, TARANTINO HAS CROSSED THE WAY FROM A WORKER IN VIDEO RENTALS TO TIMELESS CLASSIC



without giving it a second thought. In 2004 Quentin returned to Cannes, but this time as president of the jury, like the force he is, and the three-hour integral version of the movie which was shown out of competition was received with standing ovations.

PERSONAL EQUALS MOVIE CATHARSIS

When speaking of Tarantino’s cinematic metamorphoses, the most serious steps he’s taken outside his box are certainly his next two movies: “Inglorious Bastards” and “Django Unchained”. Besides the fact they surpass their predecessors production wise, they go one step further in the sense of genre. The first one represents a fairly liberal approach to war movies, while in “Django Unchained” we see the poetics of Sergio Leone and his spaghetti westerns. Both movies have a shared motive of the revenge of an individual who is shown as the victim of the time he lives in, so the violence comes as a logical consequence and has a cathartic line. Quentin even allows himself a free interpretation of historical topics such as WWII, and he does it with an unbeatable charm.

He returned to westerns once more, two years ago, but not to show us once again how good he understands the postulates of this genre, because he had already demonstrated that in “Django Unchained”. The movie “The Hateful Eight” deals with notorious individuals easy on the trigger whose stories intertwine in an absurd way in a cabin in Wyoming where they are

hiding from the justice or seek its cover. What is truly fascinating is the director’s approach, which is most similar to the chamber, theater one. In fact, Tarantino, who is both the director and screenwriter, gives us a three-hour screened play where the only difference between it and a standard theater play lies in the occasional changes of location and a few cinematic-technical effects. So, Broadway gone Wild West and another masterpiece.

A GENRE TO ITSELF

And just when we thought there is nothing left to surprise us, several reputable Hollywood magazines have reported last summer that Quentin was about to make a movie about Charles Manson, a mass murderer and cult leader whose victim in 1969, among others, was actress Sharon Tate, wife of director Roman Polanski. According to the same sources, up until now, actors Jennifer Lawrence and Brad Pitt were approached for the roles. It’s no secret the director is eager to try doing horror movies, and what is especially interesting is that his first movie in this genre would be based on a true event. This fact provokes extra caution and may potentially bind his imagination because we’re talking an actual murder and actual people, but it will also show how much this authentic movie genius is ready to step out of event chronology and court records. And as far as the genre goes, the problem is much smaller – Tarantino has long become a genre to itself. ■

AND JUST WHEN WE THOUGHT THERE IS NOTHING LEFT TO SURPRISE US, QUENTIN IS PREPPING MOVIE ABOUT CHARLES MANSON

ON THE OCCASION OF 25 YEARS SINCE THE MAKING OF “RESERVOIR DOGS” THE ENTIRE MOVIE CREW HAS SHOWN UP TOGETHER AT THE RED CARPET AT THE TRIBECA FILM FESTIVAL IN APRIL 2017, AND THE PHOTO OF STEVE BUSCEMI, MICHAEL MADSEN, QUENTIN TARANTINO, HARVEY KEITEL AND TIM ROTH HAS BLOWN UP ON SOCIAL MEDIA.



U TRENDU, ALI AUTENTIČNO

HUGO by HUGO BOSS

Unisex šarm, duh urbane mode progresivnog stila, komadi namenjeni onima koji su hrabri da eksperimentišu... Da li ste u ovom nizu prepoznali modni potpis brenda „Hugo Boss“? Ne? Onda još uvek niste upoznali liniju „HUGO by Hugo Boss“. A to nikako ne smete propustiti



Linija „HUGO“ u svetu modne marke „HUGO BOSS“ sinonim je za napredno, hrabro i urbano. Odeća, aksesoar i cipele sa potpisom „HUGO“, kao izbor za večernje ili svakodnevne prilike, u rečniku modnih znalaca simbolizuju poverenje, bez straha od promene. Uz poštovanje savremenih trendova u dizajnu, sa akcentom na individualnosti, ova linija izbor je mnogih muškaraca i žena koji modu doživljavaju kao način izražavanja svog otvorenog i optimističnog pogleda na svet.

Nošenje dragocene odeće na najjednostavniji način – modna je filozofija brenda „HUGO“ od njegovog osnivanja 1993. godine i prisutna je u svim kolekcijama. Ipak, oni koji su prisustvovali predavljanju poslednje, muške i ženske kolekcije za proleće-letu 2018, ovog proleća u Firenci, kažu da nikada do sada ta filozofija nije bila tako jasno oličena u dizajnerskom konceptu ovog brenda. Progresivnost i individualnost komada inspirisanih umetnicima poput Baskijata, kojima je svojstveno prirodno izražavanje stila, podvukao je i izbor lokacije i način predavljanja - tim umetnika je uz pomoć stotina upaljenih sveća, skica, crteža i grafitu staru fabriku u Firenci transformisao u ekspresivnu modnu pistu.

Radoznali ste i nestrpljivi da se i sami uverite u atraktivnost linije „HUGO“? Dobra vest je da će sa prvim danima jeseni kolekcija ovog brenda za jesen-zimu 2017. biti dostupna i u

Srbiji! Inspirisana aktuelizovanom estetikom Dejvida Linča i takozvanim „prepy“ ili koledž stilom, ona obuhvata komade koji se međusobno mogu kombinovati na gotovo bezbroj načina.

Ugledajući se na široko popularizovan stil drvoseče, muška kolekcija adaptira tradicionalnu američku „outdoor“ odeću. Džins i maskirna šara postaju dezeni potpisnih odela ovog brenda. Tonove sive, crne i teget boje, koji prevladavaju, akcentuje smela HUGO crvena u vidu karo šare, dok duh „HUGO by Hugo Boss“ hrabre i progresivne mode naglašavaju upečatljive aplikacije prisutne na reverima sakoa. ■



U online predavljanju kolekcije „HUGO“ za aktuelnu sezonu jesen-zima svoje mesto zauzeo je i naš sugrađanin Dušan Latinski. S obzirom na to da poslednjih godina kampanje za Facebook i Instagram postaju veoma bitan deo marketinških aktivnosti, jasno je da se našem mladom manekenu i modelu, koji je i ranije radio modne revije „HUGO BOSS“, ima na čemu čestitati. Zanimljivo je, takođe, da je deo kolekcije u čijem predavljanju učestvuje Latinski specifičan po tome što je logo „HUGO“ ispisan unazad – otuda i naziv REVERSED.

TRENDY, YET AUTHENTIC

HUGO by HUGO BOSS

The unisex charm, the spirit of the urban, progressive fashion style, runway pieces intended for those bold enough to experiment.... Did you by any chance recognize the fashion style of the Hugo Boss brand? No? Then you haven't met the HUGO by Hugo Boss collection. And this is something you are not to miss.



Dušan Latinski, our fellow citizen, was also part of the online presentation of the HUGO collection for the current Fall/Winter season. Given that the Facebook and Instagram campaign have been an important part of the marketing activities in the past few years, it is quite clear that our young model, who had the opportunity to take part at the HUGO BOSS fashion shows, does have something to be congratulated on. It is also interesting to notice that the part of the collection, which Latinski was part of, is specific by the fact that the HUGO logo is actually written backwards – hence the name REVERSED.

In the world of the HUGO BOSS, the HUGO collection is a synonymous for advanced, brave and urban. By definition of fashion experts, the HUGO clothing, accessories and shoes, either as choice for an evening or every day occasion, symbolizes trust, without the fear of change. While abiding by the contemporary tendencies in the realm of design, and accentuating individuality, this collection is a choice made by many men and women, who see fashion as a way to

express their free-minded and optimistic take of the world. Wearing precious clothes in the simplest way possible is the actual fashion philosophy of the HUGO brand that has been present in all of the collections, since its foundation, back in 1993. However, those who attended the presentation of the last, menswear and womenswear HUGO collection for Spring/Summer 2018, this spring in Florence, say that never before has the philosophy been so clearly

embodied in the designer concept of this brand. Progressiveness and individuality of runway pieces inspired by artists such as Basquiat, and their natural expression of style, inspired the choice of location and the manner of its presentation – using hundreds of candles, sketches, drawings and graffiti, a team of artists transformed an old factory in Florence, into a striking runway. Are you curious and impatient to see for yourself how attractive the HUGO collection is? The good news is that with the first days of the fall, the HUGO collection for Fall/Winter 2017 will be available in Serbia as well! Inspired by the projected aesthetics of David Lynch and the so called „prepy“ or college style, it encompasses runway pieces which can be combined in a number of ways. Looking to the style of the lumberjack, the menswear collection adapts the traditional American, „outdoor“ clothing. Denim and camouflage are reworked for the brand's signature suits. The grey, black and ultramarine tones, predominant in this collection are accentuated by the bold HUGO red color, appearing as an all-over blanket design, emphasizing the bold trims on jackets and tuxedo. ■

KAO I U ŽIVOTU, I U MODI UVEK POSTOJE IZBORI

Ostvarenje sna mnogih dizajnera iz Srbije predstavlja to da svoju kreativnost dokažu radeći za premijum brendove poput „HUGO by Hugo Boss“, što je pošlo za rukom Aleksandri Žiravac, a njena formula uspeha glasi – srpska upornost, nemačka posvećenost i malo francuskog akcenta

Možda nije prikladno tako početi tekst o uspehu, ali jeste tačno – kada neko u Srbiji odluči da se bavi modnim dizajnom, pre ćete čuti izraze saučesća nego čestitke. Ali, kao i u životu, i u izboru karijere u jednom momentu pokaže se da nije bitno šta, nego kako. Čak i kada potičete iz Srbije. Ili, možda baš tada. Aleksandra Žiravac (alias Alek Zira) potvrđuje to pravilo. Poreklom iz Čačka, studentkinja Fakulteta primenjenih umetnosti, na kome je diplomirala savremeno odevanje, odgovor na svoje pitanje „kako“, nakon rada u modnoj industriji u Srbiji, potražila je u inostranstvu. Najpre dopunjujući stečeno znanje na uglednom „Institut Français de la Mode“ u Parizu, a zatim stičući iskustvo u modnim kompanijama u Njujorku, Štutgartu... Poslednja, ali ne konačna stanica na tom putu jeste pozicija senior dizajnera muške linije odela i sakoa za brend „HUGO by Hugo Boss“.

Šta treba da se dogodi, ili šta se dogodilo, da devojčica iz Čačka, Srbije, sredine u kojoj je svaki modni kreativni „istup“ istovremeno i društveni prestup, posebno kada se radi o muškarcima, nađe svoje mesto u kreiranju muške mode i na tom putu stigne u samo „srce“ tog sveta, što „Hugo Boss“ svakako jeste?

– Mora da se dogodi da si dovoljno tvrdoglava glava da ne odustaješ, dovoljno skromna da priznaš kada ne znaš i treba da naučiš, dovoljno feministički i optimista. Stanje u društvu u Srbiji je trenutno takvo da je za devojčice najbitnije da su lepe i da imaju dečka. U svemu drugom što pokušate da uradite van toga neće vas ohrabriti.

Kako biste objasnili činjenicu da ste napredovali tako brzo i stigli visoko?

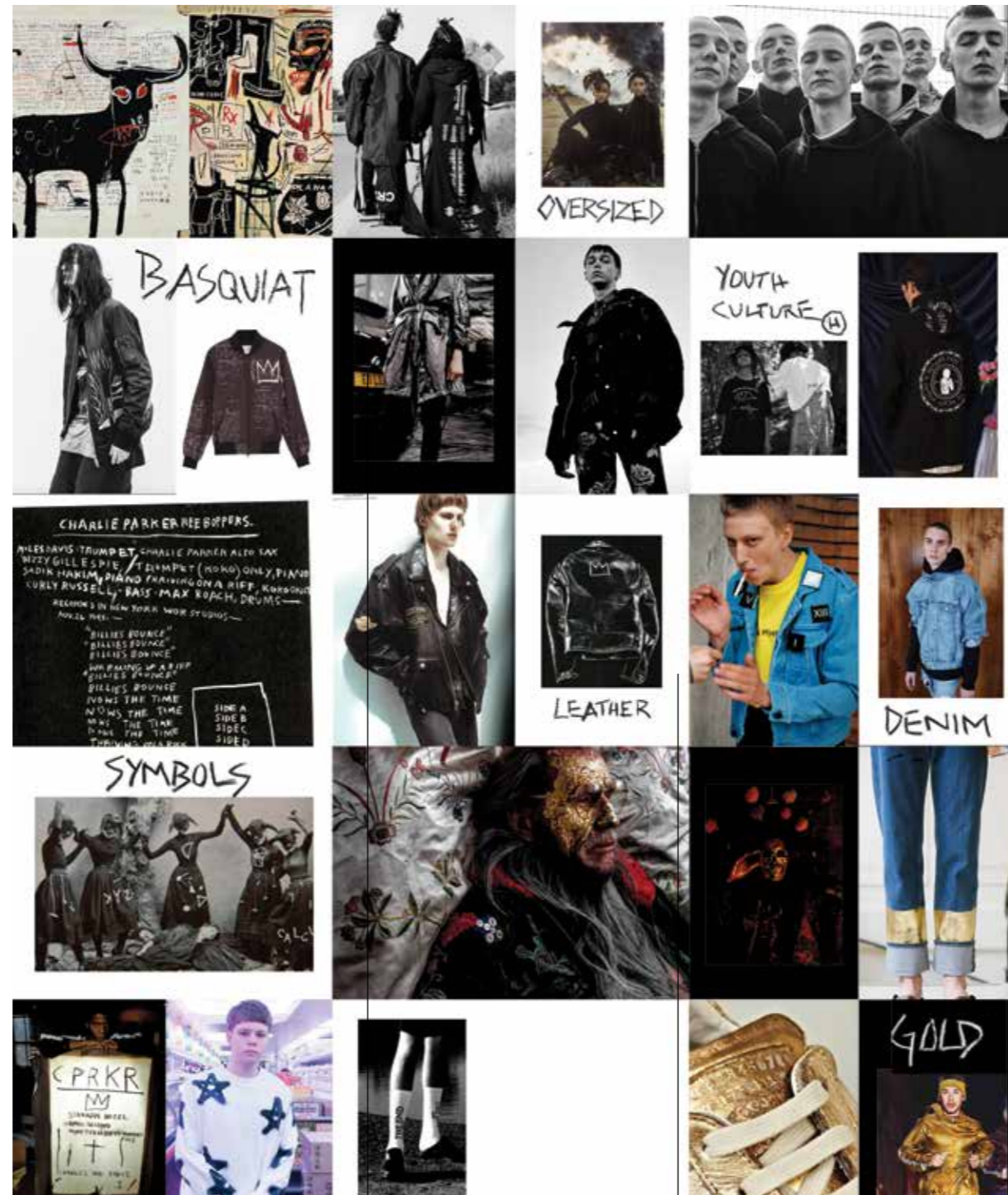
– Nije se to desilo tako brzo. U kreativni tim „HUGO“ došla sam radom i sticanjem iskustva, najpre za brend „TFY“, to jest „Tiffany“, u Srbiji, a kasnije i za nekoliko američkih kompanija. Nakon konkurisanja za senior poziciju prvi intervju sam imala u Njujorku, a zatim, u kampusu u Mecingenu, u Nemačkoj, finalni razgovor sa ljudima koji su osnovali ovaj brend pod okriljem „Hugo Bossa“. Mislim da su za takve šanse najbitniji lični kontakti sa kolegama iz branše. Naravno, podrazumeva se da imate dobar portfolio i da ste vredni.

Šta vam je u profesionalnom smislu dao FPU, a šta „Institut Français de la Mode“ u Parizu? Koliko uopšte ono što određena škola može da ponudi utiče na potencijale kreativca u oblasti mode?

– Fakultet primenjenih umetnosti, a pod tim podrazumevam i profesore i kolege, formirao me je kao osobu koja se bavi vizuelnom kulturom, a „Institut Français de la Mode“ me je pripremio za ono što se od mene kao profesionalnog dizajnera očekuje u modnoj industriji u svetu. Modna škola može da ponudi vrhunsko treniranje kreativnih veština, inspirativne kolege koji su investicija u budućnost, možda neke dobre kontakte u industriji i svakako referencu za nekoga ko će vas zaposliti.

Da li ste nekada u toku inostrane karijere osetili da vas poreklo, bez obzira na jednaku kreativnost ili sposobnost, sputava, stavlja u neravnopravnu poziciju?

– Nisam osetila da me poreklo sputava. Međutim, definitivno postoje prednosti ako



MOJ OMILJENI DEO RADA ZA „HUGO“ BIO JE ONAJ SA KONSTRUKTORIMA ZBOG NJIHOVE NEVEROVATNE PRECIZNOSTI, POSVEĆENOSTI DETALJIMA I ENTUZIJAZMU

ste iz Italije, Francuske ili Belgije. Svaka moja reč sa francuskim akcentom izmamiće više osmeha bilo gde u modnom svetu.

Menjali ste poslove, što je u duhu savremenih tendencija da kreativni timovi, a posebno direktori ne ostaju dugo na tim pozicijama u određenim modnim kućama. Je li ta „nomadska“ tendencija dobra ili loša?

– Način na koji funkcioniše društvo jako brzo se menja i moda je pokušala da isprati taj tempo senzacije i novog u svakom trenutku. Individua, a u ovom slučaju vizija kreativnog direktora, više nije element koji je u fokusu, i zato vidimo sve više kolaboracija. Teško je reći da li je to dobro ili loše, jer to je, jednostavno, proces u kome se nalazimo. Odgovor je delom u industriji, koja bi trebalo da promeni svoju organizaciju i ciljeve, ali takođe i u konzumentima, koji treba da budu svesniji svog posrednog uticaja.

Da li u tom kratkoročnom poslovnom odnosu između kreativca i brenda kreativac uopšte može da ostavi svoj pečat?

– Ne mislim da je brzo menjanje kreativaca dobra stvar, zato što je za razumevanje funkcionisanja jednog brenda, a zatim i za kreativni doprinos, potrebno bar dve-tri godine. Bart de Baker, kreativni direktor brenda „HUGO“, na toj poziciji je već osam godina. To je jedan od primera kako kreativni i brend menadžment saraduju na dobar način, sa dugoročnom vizijom. Glavni tim se nije menjao već deceniju i predstavlja skelet na kome rastu svi mikroticajni novih dizajnera u timu, „freelance“ konsultanata i trendova.



Aleksandra Žiravac rođena je 1979. godine u Čačku. Završila je savremeno odevanje na Fakultetu primenjenih umetnosti u Beogradu i program „Fashion Design Postgraduate“ na „Institut Français de la Mode“ u Parizu. „Freelance“ projektima se bavi od 2006. godine. Od 2008. radi u modnoj industriji kao dizajner muške odeće, a od maja 2011. ima iskustvo i kao produkt menadžer.

Postoji li detalj ili momenat u „HUGO Menswear“ liniji za koji možete da kažete: „Da! To sam bila ja!“, u smislu da ste u kreativni proces utisnuli deo svoje modne vizije?

– U kreativnom timu „HUGO“ bila sam relativno kratko, i to na poziciji Senior Creative Manager. Gledajući „Spring Summer 18 Menswear Show“ na „Pitti Uomo“, mogla sam da vidim tragove uticaja svoje estetike – „oversized“ siluete i grafički pristup.

Kako ste pre dolaska u kreativni tim „HUGO“ gledali na „Hugo Boss“, a kako ste ga doživeli iznutra? Kako ga vidite u budućnosti?

– U Americi „Hugo Boss“ je sinonim za kvalitetno muško odelo i jedan od glavnih konkurenata brenda „Calvin Klein“. Te odrednice su suštinski i bile osnova mog pogleda na ovaj brend. Onog momenta kada sam počela da radim u timu „HUGO“, otkrila

sam koliko je inicijalna kreativna slika ovog brenda široka, i to pre svega zahvaljujući progresivnom koncept dizajneru. Moj omiljeni deo bio je rad sa konstruktorima, zbog njihove neverovatne preciznosti, posvećenosti detaljima i entuzijazmu sa kojim prihvataju izazov, i putovanja sa mojom timom u region Bjela u Italiji, gde smo radili sa dizajnerima tekstila. „HUGO“ je u modnom smislu progresivniji i duhom mlađi brend. To je i pravac u kom će se i dalje razvijati.

Za kakvog muškarca ste kreirali radeći za ovaj brend?

– Za muškarca za koga važi upravo ono što sam prethodno pomenula – duhom slobodnog i mladog, nekog ko se drži svojih ideja. Jedan od nosilaca kampanje „HUGO“ je lepo rekao: „My philosophy on life is ‚start‘. Whatever you wanna do, just start it“.

Za kakvog muškarca biste želeli da kreirate kada biste imali apsolutnu slobodu izbora?

– Za kreativnog muškarca koji je vrlo svestan svoje životne okoline.

VERUJEM DA JE VAŽNO TRUDITI SE DA BUDETE VIZUELNO UGODNI SVOJOJ OKOLINI. TO ĆE VAM SE UVEK DOBRIM VRATITI

Kako bi bio obučen muškarac koga biste primetili na ulici?

– U Milanu sam videla muškarca od, recimo, 50 godina koji bi mogao da posluži kao primer u odgovoru na ovo pitanje: žilava konstitucija, kratka obrijana seda kosa, crna rolka i nepretenciozne tanke naočare. Moped kacigu opušteno je nosio u ruci. On je verovatno godinama kultivisao svoju siluetu.

Postoji li komad garderobe, ili detalj, ili modni pristup koji, prema vašem mišljenju, savremeni muškarac nikada ne bi trebalo da ponese ili primeni, i onaj koji nikada ne bi trebalo da zanemari?

– Ako tražite lake formule, one ne postoje. Kao i u životu, i u modi uvek postoje izbori. Jedino što bih mogla sa sigurnošću da kažem jeste – izaberite kvalitet u odnosu na kvantitet. Verujem da je važno truditi se da budete vizuelno ugodni svojoj okolini. To će vam se uvek dobrim vratiti.

U kom smeru vodite svoju karijeru? Gde želite da stignete, trajete i ostanete?

– Moja ultimativna želja bi bila da izgradim nešto poput osnivača brenda „Patagonia“ Ivona Šuinara, a to je etički odgovoran dizajn, i tome dodam kolaboracije sa mladim dizajnerima i proizvođačima iz regiona bivše Jugoslavije. ■



Ovo je osoba koja je u trendu, ali prati svoja pravila, baš kao HUGO – govori svaki komad kolekcije „HUGO“ za proleće-letno 2018, u kojoj su na muškim majicama i ženskim haljinama od organze svoje mesto pronašli umetnički printovi stvoreni u saradnji sa dizajnerom Čarlsom Džefrijem. Poput prve kolekcije iz 1993. godine, krojevi i linije ove „HUGO“ kolekcije su lagani i opuštani, sa uskim bodi haljinama do kolena, „oversize“ jaknama i jednostavnim pantalonama, dok su forme odela provučene kroz drugačiji objektiv, sa konstrukcijama sa prugama na leđima i preuveličanim proporcijama. Balans kolekciji vraćaju sakoi i majice ravnih linija koje prate oblik tela.



JUST LIKE LIFE, FASHION OFFERS CHOICES AS WELL

A dream come true for many of the Serbian designers is to have their creativity proven by working for the premium brands such as “HUGO by Hugo Boss”, which Aleksandra Žiravac did succeed in doing, and her formula to success implies - Serbian persistence, German dedication and a touch of French

Perhaps it is not appropriate to kick off a success story like this, but it is true – when somebody in Serbia decides to go into fashion design, you are more likely to receive condolences rather than praise. But, just as in life, at one point, the career choice is not about “What you do”, but rather “How you do it”. Even if coming from Serbia. And perhaps, then, more than ever. Aleksandra Žiravac (alias Alek Zira) is living proof of it. Coming from Čačak, a student at the Faculty of Applied Arts, where she graduated from the department of contemporary clothing and having worked in the fashion industry of Serbia, she sought her answer to “HOW you do it”, abroad. Having upgraded the knowledge she gained at the renowned “Institute Francais de la Mode” in Paris, and having gained experience in fashion companies in New York, Stuttgart... her last, but not the final stop on this journey of hers, was the position of the Senior Designer for men’s suits and jackets, for the “HUGO by Hugo Boss” brand.

What does need to happen, or what did happen, when a girl from Čačak, Serbia, an environment where each fashion creative “incident” is at the same time deemed a social offense, especially when talking about men, does find her place in designing men’s fashion and on her way there, reaches the “heart” of this world, what “Hugo Boss” most certainly is?

You have to be stubborn enough not to give up, modest enough to admit when you don’t know something and that you need to learn, and a feminist and an optimist as well. The current social situation in Serbia is such that girls are better off being pretty and having a boyfriend. Anything else that you might have a go at, you will find no one to encourage you.

How would you explain the fact that you have advanced so quickly and got so high up?

It did not actually go that fast. I became part of the “HUGO” creative team, having worked hard and having gained experience, primarily with the “TFY” brand, i.e. “Tiffany” in Serbia, and later on, for several other American companies. Having applied for the Senior position, I had my first interview in New York, and later on, at the campus in Metzingen, in Germany, the final interview with the people who have founded this brand, under the auspices of “Hugo Boss”. I believe that the chances for this primarily rely on one’s personal contacts with the colleagues from

THE PART I ENJOYED THE BEST WHILE WORKING FOR “HUGO” WAS DEFINITELY THE ONE INVOLVING CONSTRUCTORS, DUE TO THEIR UNBELIEVABLE PRECISION, DEDICATION TO DETAIL AND ENTHUSIASM

this line of industry. Of course, it goes without saying that you are to have a good portfolio and that you are hard-working.

Profession –wise, what did the Faculty of Applied Arts give you, and what did the “Institute Francais de la Mode” in Paris? To what extent can a certain school impact the potentials of a creative individual in the world of fashion?

Aleksandra Žiravac was born in 1979, in Čačak. She graduated from the department of Contemporary Clothing at the Faculty of Applied Arts, in Belgrade, and a program of “Fashion Design Postgraduate” at the “Institute Francais de la Mode” in Paris.



She has been part of the “Freelance” projects since 2006. Since 2008 she has been working in the fashion industry, as a menswear designer, and as of May 2011, she has been gaining experience at the position of a product manager.

The Faculty of Applied Arts, and by this, I mean, the professors and the colleagues, have formed me as a person, dealing with visual culture, whereas the “Insitute Francais de la Mode” has prepared me for what is to be expected of me as a professional designer in the world’s fashion industry. A fashion school can provide top training for creative skills, inspirational colleagues who pose an investment for the future, and perhaps some good contacts in the industry, and most certainly a reference for anyone who is to employ you.

I DO BELIEVE THAT IT IS HIGHLY IMPORTANT TO STRIVE TO BE VISUALLY SUITABLE FOR YOUR ENVIRONMENT. IT IS BOUND TO HAVE A POSITIVE EFFECT

Have you ever, at any point of your international career, felt that your origin, despite the obvious creativity and capability, is inhibiting you, and putting you in an unfavorable position?

No, I haven’t. However, those from Italy do have certain advantages at their hand, as well as those from France and Belgium. Each word I utter with French accent will coax a smile just about anywhere in the world of fashion.

You’ve been changing jobs, which goes hand in hand with the contemporary tendencies of not having the creative teams, and directors especially, for too long at their positions, in certain fashion stores. Is this “nomadic” tendency, good or bad?

The manner in which the society is functioning is changing quickly and fashion has attempted to keep up with this tempo of sensation and novelty, in each and every moment. An individual, and in this case, the vision of a creative director, is no longer a focal element, but we are more often witnesses of collaborations. It is hard to say whether it is good or bad, it simply is a process that we are currently part of. The answer is partly in the industry itself, which should be changing its organization and goals, but in consumers as well, who should be better aware of its mediate influence.

Does this short-term relationship between a creative individual and a brand, leave enough space for the creative individual to leave his/her own final touch?

No, I don’t think that quick changing of creative professionals is a good thing,

because, in order to understand the functioning of a brand, and in order to make a creative contribution, it takes at least two or three years. Bart de Backer, the creative director of the “HUGO” brand has been at this position for eight years. It is just one of the examples as to how the creative and brand management can cooperate to the mutual benefit, following a long-term vision. The main team has not changed for the past decade and it poses a backbone for the growth of all of the micro impacts of the new designers within the team, the “freelance” consultants and trends.

Is there a detail, or perhaps a moment of “HUGO Menswear” collection, where you would be able to say: “Yes! That was me!” in a sense that you were able to embed you part of the fashion vision in the creative process?

I was part of the “HUGO” creative team, for a relatively short period of time, at the position of the Senior Creative Manager. While watching the “Spring Summer 18 Menswear Show” at “Pitti Uomo”, I was able to discern traces of my own esthetics – “oversized” silhouettes and the graphic approach.

Though she tends to follow fashion, she has rules of her own, and just like HUGO –each piece of collection has a story of its own to tell, the “HUGO” for spring/summer 2018, in which artistic prints have found their way to the men’s T-shirts and women’s organza dresses, all in cooperation with the designer Charles Jeffrey. Just like the first collection from 1993, the cuts and the lines of this “HUGO” collection were light and relaxed, with tight, body, knee-length dresses, oversize jackets and plain trousers, whereas the forms of the suits were designed from a different aspect, structures with back stripes and exaggerated proportions. The balance of the collection is struck through jackets and T-shirts of straight lines, which follow the body shape.

Before becoming part of the “HUGO” creative team, what was your impression of “Hugo Boss”, and how did this impression change, once you got inside? How do you see it in the future?

In America, “Hugo Boss” is a synonym for quality menswear and one of the major competitors to “Calvin Klein”. And these determinants were, in essence, the basis of my opinion of this brand. From the moment I stepped into the “HUGO” team,

I discovered to what extent the initial creative image of this brand actually goes, and primarily owing to the designer’s progressive concept. My favorite part was working with the constructors, due to their amazing precision, dedication to detail and enthusiasm with which they embrace a challenge and the trips with my team to the Biella region in Italy, where we worked side by side with the textile designers. Fashion-wise, “HUGO” is a more progressive and a younger brand. And it is a direction it will continue to develop further.

For what kind of man would you want to create, while working for this brand?

For the kind of man, I have just described – a free minded one, young, and the one who stick to his guns. It was one of the leaders of the “HUGO” campaign, who put it nicely: „My philosophy on life is ,start’. Whatever you wanna do, just start it”.

And if you were to have the freedom to choose, for what kind of man would you choose to create?

A creative one, well aware of his environment.

How would a man, you noticed on the street, be dressed?

In Milan, I saw a man, of about, 50, who could serve as an example when answering this question: agile constitution, short, shaved grey hair, black turtle neck, and unpretentious, thin glasses. A moped helmet, swaying in his hand. He has probably been cultivating his silhouette for years.

Is there perhaps a piece of clothing, or a detail, or even approach to fashion, that, in your opinion, a modern man should never wear or apply, as well as the one which he should never neglect?

If you are looking for simple formulas, there are none. Just as in life, fashion always offers choices. The only thing that I could say with certainty – choose quality over quantity. I believe that it is important to strive to be visually appropriate for your environment. This is bound to have a positive effect.

At what direction will you be taking your career? Where is it that you want to get, last and stay?

-My ultimate desire is to build something like the brand founder of “Patagonia, Ivona Šuinara did, and this is the ethically responsible design, and add to that, collaborations with young designers and manufacturers from the ex-Yugoslav region. ■



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Manekenka nosi garderobu i
aksoar brenda BOSS

NIKOLA DROBNJAKOVIC

FROM DUSK TILL DAWN

Svaka od vas može iskoristiti priliku da zaigra na filmu koji sama režira. A kao što znamo, izabrani kostim često mnogo više govori o karakteru od izgovorenih replika. Dakle, pažljivo birajte odevnu kombinaciju kada krenete u potragu za sadašnjim i prošlim ljubavima...

Each of us may seize the opportunity to play in a movie directed by us. And, as we know, the costume we choose may reveal a lot more about a character than the words coming out of our mouths. So, when you go searching for loves, both past and present, make sure you choose your outfit wisely...

Fotograf: Sever Zolak

Modni urednik: Ašok Murty

Šminka: Branislava Kostić

Frizura: Ivan@ID Hair Academy

Asist. stiliste: Zorana Vujanić i Jelena Đukanović

Manekenka: Zorana Adžić @Supermoda Management

Organizacija: Nina Tarabar





TRAJANJE KROZ PROMENE

Canali

Od 1934. godine svetski poznati brend „Canali“ učestvuje u stvaranju muške italijanske mode, i to one najčuvanije – krojene po meri, posebno je cenjen zbog luksuznih odela koja podrazumevaju najfiniju ručnu izradu i majstorstvo, a kroz svoju istoriju dugu više od 80 godina postao je paradigma etikete „Made in Italy“



1934.

„Canali“ je osnovan kao porodična firma. Tridesete godine prošlog veka bile su dobar trenutak za mušku modu, koji se poklopio sa dolaskom i sve većom popularnošću ležernog odela i pojavom čistog, estetski oštrog, modernističkog dizajna.

PEDESETE

Vlasništvo nad kompanijom je preneto na drugu generaciju. Ona ojačava prisustvo kuće na rastućem italijanskom modnom tržištu, čiji uticaj postaje sve veći na međunarodnom nivou.

ŠEZDESETE

Sledeći najstrože proizvodne standarde, kako bi stvorio odeću najfinijeg kvaliteta, „Canali“ polako širi svoj asortiman muške garderobe.

SEDAMDESETE

Odelo „Canali“ počinju da se izvoze u SAD, Veliku Britaniju, Francusku i Švajcarsku,



čime se brzo stvara krug pasioniranih obožavalaca i pratilaca ovog brenda.

OSAMDESETE

U duhu sveširećeg optimizma karakterističnog za ovu dekadu, garderoba „Canali“ postaje dostupna širom sveta - od Evrope, preko Bliskog istoka do Kanade. Da bi brend išao u korak sa velikom potražnjom za vrhunski krojenim odelima, čiji su kupci bili prepoznatljivi muškarci osvešćenog stila, investira se u nove proizvodne centre u Italiji.

DEVEDESETE

Nakon uspešnog lansiranja kolekcija aksesoara „Canali“ konsoliduje svoja postignuća otvaranjem prvog, najpoznatijeg, butika u Milanu.

DVEHILJADITE

Predvođen trećom generacijom, „Canali“ nastavlja da se širi i u Rusiju, Kinu, Indiju i Okeaniju. U ovoj dekadi lansirani su



sportski asortiman brenda, kao i ikonski, nestrukturirani „KEY“ sako.

Porodična kompanija prerasla je u modernu grupaciju sa sopstvenim proizvodnim centrima smeštenim širom Italije. Pored 250 butika „Canali“, brend je dostupan i u više od 1000 prodajnih mesta širom sveta.

Kroz sve dekade od 1934. pa do danas „Canali“ se prilagođavao zahtevima i pravilima igre lokalnog i svetskog modnog tržišta, u isto vreme verodostojno promovirajući vrednosti etikete „Made in Italy“. Primenjujući svoje zanatski „know-how“ i kontinuirano obnavljajući sopstvene stilove pažljivo osmišljavanjem detaljima i upotrebom premium tkanina, ova poznata modna kuća je sve ove godine stvarala krojačka remek-dela izuzetne udobnosti, koja predstavljaju savršeni spoj kulture i istorije sa stilom i ukusom. ■

CONTINUITY THROUGH CHANGES

Canali

Since 1934 the world-renowned brand “Canali” has been involved in creating Italian menswear, the one they are most known for – custom tailored. The brand is especially appreciated for its luxurious suits because of the finest craftsmanship and mastery that blends culture and history into them. For more than 80 years it has become and still is the paradigm of the “Made in Italy” label



1934

„Canali“ was founded as a family-run business. The 30s of the last century were the perfect timing for men's fashion, which coincided with the arrival of the ever-growing popularity of the casual suit and the birth of a clean, aesthetically sharp, modernist design.

50s

The ownership of the company passes on to the second generation of the family. It solidified the presence of the brand in the rising Italian fashion market, whose

influence was becoming increasingly important internationally.

60s

By following the strictest manufacturing standards to create finest quality clothes, „Canali“ was slowly expanding its range of menswear.

70s

„Canali“ takes its Italian-made suits to the USA, Great Britain, France and Switzerland, thus creating a circle of passionate fans and followers of the brand.

80s

In the spirit of the ever-expanding optimism of the decade, „Canali“ becomes available worldwide – from Europe, through the Middle East to Canada. In order to keep the brand up-to-date with high demand for the top-quality tailoring, whose buyers are well recognizable, style-conscious men, investments are being made in new production centers in Italy.

90s

After the successful launch of the collection of accessories „Canali“ consolidates its achievements by opening its first flagship store in Milan.

00s

Lead by the third generation of the family, „Canali“ continues to spread to new markets, like Russia, China, India, and Oceania. In this decade „Canali“ launched a sportswear range, as well as the iconic, unstructured „KEI“ jacket. The family business nowadays has grown into a modern group with its own production centers located throughout Italy. In addition to 250 „Canali“ stores, the brand is available in over 1000 retail stores around the globe. Through all decades since 1934 up until today, „Canali“ has managed to adjust to the demands and rules of the game set by local and global fashion market, at the same time promoting the values of the „Made in Italy“ label. By applying its „know-how“ in craftsmanship and by continuously renewing its own styles with carefully designed details and usage of premium fabrics, this world famous fashion house has continued to create tailored masterpieces of extreme comfort, which represents a perfect mixture of culture and history with style and taste. ■

ŠTA BI SADA REKAO DEJVIS MAJLS? A TEK BAH?

Do početka novog milenijuma džez muzika je uglavnom bila rezervisana za zadimljeni prostor jednog ili dva lokala u većim gradovima, dok je uspomena na klasičnu bila zatvorena u svečanu atmosferu koncertnih dvorana i filharmonija. No danas su stvari, na sreću, mnogo drugačije. Brojni vrsni svetski umetnici dali su ovim muzičkim pravcima novi zamah i šansu za trajanje



Nema tome mnogo, u to vreme džez klub „Ptica“ još je bio na Gundulićevom vencu, jedan moj poznanik postao je deo inventara u Šantićevoj. Šta god da se sviralo i ko god da je svirao, niste ga mogli promašiti. Znao sam da o tome ne zna ništa, ali baš nekako u to vreme je u gradu postalo „in“ slušati tu „muziku pametnih“. Priznajem da je zlobno, ali jednom prilikom se nisam uzdržao, znajući unapred ishod: „Je li, majke ti, što se taj klub zove „Ptica“, pitao sam tobož naivno. „Otkud znam, brate, pitaj gazdu“, odbrusio je iznerviran glupim pitanjem. Ni do danas mu nisam ispričao da je Čarli Parker, otac bi-bapa, čitavog života nosio nadimak Ptica. Kao što mu nisam rekao ni da u džezu nema ničeg pametnog. Obe stvari otkrivajte sami kao

neku vrstu inicijacije. Svejedno, računao sam da će se nekako naučiti i da je ta vrsta demokratizacije dobra. Nikada se nije inficirao, ali sam siguran da je bar neko iz tog plemena ostao trajno zaražen džezom. Zašto ovo pričam? Zato što je džez prevalio put od ropske tuge afričkih naroda s plantaža Nju Orleansa koji su deo svoje domovine pokušali da sačuvaju u novom obliku, kazujući svetu muzikom ono o čemu su čitale generacije pre njih, i stigao do planetarnog fenomena. Zato što je džez od „Storivila“, kluba u Nju Orleansu, razume se rezervisanog samo za „obojene“, u kome se početkom 20. veka dogodio prvi javni nastup, razvalio vrata najvećih koncertnih dvorana sveta i muzičkih akademija. Zato što nema ničeg poetičnijeg i otmeno dekadentnijeg

**DŽEZ JE PREVALIO PUT OD
ROPSKE TUGE AFRIČKIH
NARODA S PLANTAŽA
NJU ORLEANSA DO
PLANETARNOG FENOMENA**



ZAHTEVNA ALI BLAGOTVORNA **ORGANSKA** PROIZVODNJA

Vinarija Jokić nalazi se između planine Velebit i Jadranskog mora u Dalmaciji, gde su se stvorili idealni mikroklimatski uslovi za **organski** uzgoj vinove loze i vina.

Ovom prilikom Vam predstavljamo autohtonu sortu **Pošip**. Na šahovskoj tabli bio bi "beli kralj", a takav je Pošip i za trpezom. Snažan, raskošan i jakog karaktera, istovremeno i zreo i poletan.

Idealno - uz romantični zalazak sunca, celovečernji parti sa društvom, ozbiljna životna razmišljanja i duboku koncentraciju. Pošip Vinarije Jokić iz berbe 2015, osvojio je srebro

na međunarodnom takmičenju

Decanter 2017.



**MOCARTOVA SIMFONIJA
BROJ 40 POTPUNO
OČARAVAJUĆE ZVUČI U
MAMBO RITMU, DOK JE
BETOVENOVA ČUVENA
PETA SIMFONIJA DOBILA
FANK VERZIJU**

od činjenice da se u vreme prohibicije u skrivenim, zadimljenim barovima točio zabranjeni viski i slušala prokazana muzika. Zato što je džez učinio više na ukidanju rasne segregacije nego bilo koji pojedinac ili pokret koga slavi „crna kultura“. Naposljetku, zato što je evoluirao i razgranao se u toliko pravaca da je nemoguće ne naći nešto za sebe.

Skoro da je besmisleno nabrajati sve te rukavce – od diksija, swinga, bi-bapa, kul džeza, hard-bopa, latino džeza, fjužna, smut džeza, do esida, nju džeza i rep džeza. Jednostavno je – u ovu široku lepezu staje zaista skoro sve na šta pomislite. Ako su vam Luj Armstrong i Flečer Henderson previše tradicionalni, možda će vam se svideti Kaunt Bejzi, Djuk Elington ili Lajnoj Hampton. Ukoliko vam truba bezvremenog Majlsa Dejvisa zvuči previše inovativno, pokušajte sa paletom savršenih harmonija njegovog savremenog brata po instrumentu Krisa Botija. Teške su vam improvizacije Čika Korije, ali sigurno će vam se dopasti Paganini na kontrabasu – francuski virtuoz Reno Garsija-Fons, koji trenutno osvaja planetu.

Znam da volite crnog labuda džeza Bili Holidej, ali svakako će vas zavesti i Niki Parot svojim kontrabasom i andeoskim glasom. Konstantno osluškujući dinamiku vremena i nova shvatanja publike, džez nam je ponudio i Bjork, Portišhed, Šade, Džamirokvaj, Moloko, a u novom milenijumu Noru Džons, Majkla Bublea, Džil Skot, Zaz, Džejni Kalum, Eriku Badu... Sigurno nešto od ovog već volite. I zato džez sada slušaju svi. Čak i kada nisu svesni toga.

Mnogo sporiju, ali jednako radikalnu metamorfozu doživela je i klasična muzika. U ovom slučaju nije sasvim lako odrediti nastanak žanra, jer bi to zahtevalo povratak do praistorijske muzike, rimskog ili vizantijskog zvuka, ali kao polazišna tačka klasike uzima se pojava orgulja u crkvenoj muzici, iz koje će se tokom renesanse pojaviti i prvi kompozitori. Elitisti bi na ovom mestu sigurno pozvali na činjenicu da je klasična muzika procvat doživela na evropskim dvorovima i rekli da je bila jedna od ključnih stvari za razvoj zapadne civilizacije. Svakako ne bi propustili ni da natuknu da je reč o

antitezi popularnom i tradicionalnom (narodnom) zvuku za koju je potrebno i određeno muzičko predznanje. U ovom poslednjem ne bi pogrešili samo da nije činjenice da sami izvođači klasične muzike, znatno pre tehnološke eksplozije, nisu poželeti da improvizuju i izađu iz statičnih, zadatih okvira. Ne bi trebalo da bude spora oko toga da publika lakše prihvata dela Filipa Glasa, Erika Satija ili Majkla Najmana nego Brama, Betovena ili Hajdna. Jednostavno, to je muzika koja lakše komunicira sa vremenom u kome živimo. Osim toga, čućete je i u mnogim filmovima, reklamama, mnogo više je prepoznatljiva nego barokna, klasičarska, romantičarska ili modernistička muzika, koju prosečan slušalac nema gde da čuje sem na koncertima.

Posmatrajući stvari kroz prizmu pojedinca, izgleda da je Bah bio najveća inspiracija, pa su tako njegova dela obrađivali u džez i swing maniru zajedno Đango Rajnhard, Stefan Grapeli i Edi Saut. Dupli Bahov violinski koncert obrađen je u samba ritmu, a slavnom kompozitoru

nije odoleo ni čuveni kapela sastav Svingl singers, kao ni bend Džetro tal, inače poznat po svojim eksperimentima sa klasičnom, rok i elektronskom muzikom. Još jedan velikan našao je mesto u modernoj formi. Potpuno ocharavajuće zvuči Mocartova Simfonija broj 40 u mambo ritmu i izvođenju sastava Klac braders. Betovenova čuvena Peta simfonija dobila je fank verziju. Ni opera nije bila pošteđena, pa je jedna arija iz komada „Lučija de Lamermur“ elektronski obrađena za potrebe filmskog blokastera „Peti element“ Lika Besona. Mogli bismo ovako unedogled, sve do slovenačko-hrvatske senzacije 2Cellos, koji su otišli korak dalje i u sasvim novom aranžmanu svetu ponudili pop, rok, filmsku, ali i klasičnu muziku. Razume se, uvek ćete čuti negodovanje čistunaca, ali, lično, spadam u one koji nepopravljivo veruju u muzički populizam. Zato me je iskreno obradovao nedavni slučajni susret s poznanikom s početka priče. Ushićeno mi je pričao o koncertu Beogradske filharmonije na Ušću pred skoro 30.000 ljudi. Valjda će mu ovaj put uspeti. ■



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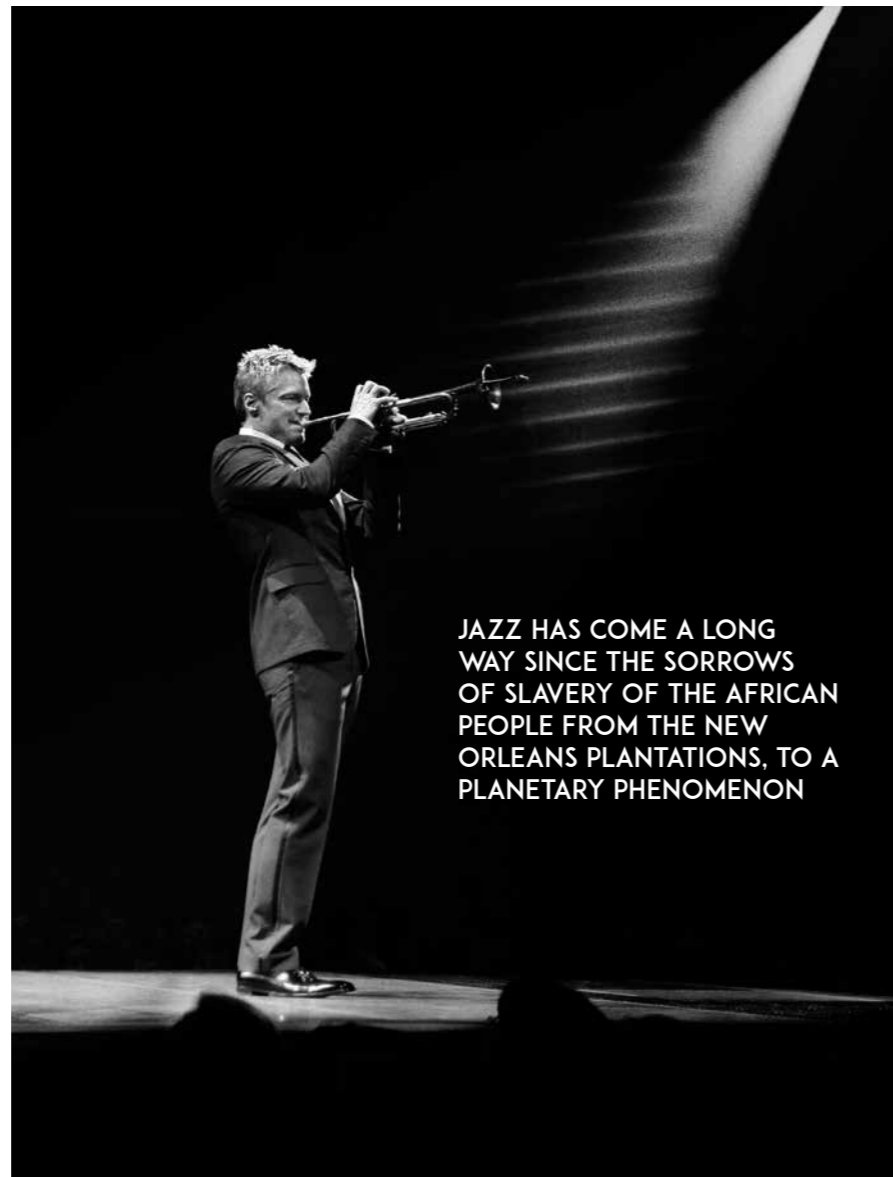
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WHAT WOULD DAVIS MILES SAY NOW? AND WHAT ABOUT BACH?

By the beginning of the new millennium, jazz music was predominantly reserved for smoky spaces of one or two places in bigger cities, while the memory of the classical music was being kept in the solemn atmosphere of concert halls and philharmonic orchestras, but nowadays, fortunately, times have changed since numerous world's top artists have given these musical genres a new momentum and a chance to persist

Not so long ago, when jazz club "Ptica" was still located at Gundulić Square, one of my acquaintances has become a part of the inventory of the club in Šantić Street. Whatever was playing, or whoever was playing, you couldn't have missed him there. I knew he knew nothing about it, but precisely at that time it became quite fashionable to listen to this "smart music". I admit this may sound a bit mean, but one time I just couldn't hold myself, because I knew the outcome in advance: "Hey, why is this club called "Ptica"?", I asked trying to sound naïve. "How do I know, dude, ask the owner", he replied irritated by my stupid question. To this day I haven't told him that Charlie Parker, the father of Bebop, had a nickname Bird throughout his whole life. Like I haven't told him there was nothing smart about jazz. You tend to discover both of those things on your own like some kind of initiation. Nonetheless, I was counting on him getting somehow addicted to it and on the fact that this kind of democratization was a good one. He never did, but I'm sure at least someone from that tribe remained permanently infected with jazz.



JAZZ HAS COME A LONG WAY SINCE THE SORROWS OF SLAVERY OF THE AFRICAN PEOPLE FROM THE NEW ORLEANS PLANTATIONS, TO A PLANETARY PHENOMENON



Why am I telling you this? Because jazz has come a long way since the sorrows of slavery of the African people from the New Orleans plantations who tried to preserve a part of their homeland in this new form, by telling the world with music about things prior generations didn't, to today's status of world phenomenon. Because jazz from "Storyville", a club in New Orleans, reserved only for "colored" people, where the first public performance took place at the beginning of the 20th century, has opened the doors of world's biggest concert halls and music academies. Because there is nothing more poetic and just so decadent than the fact that during Prohibition whiskey was being poured and forbidden music was being listened to in hidden, smoky bars. Because jazz has done more to abolish racial segregation than any individual or movement celebrated by the black culture. And finally, because it has evolved and spread in so many directions that it's virtually impossible not to find one you enjoy.

It's almost pointless naming all those genres – from Dixie, Swing, Bebop, Cool jazz, Hard bop, Latin jazz, Fusion, Smooth jazz, to Acid, New jazz and Rap jazz. It's that simple – this wide range includes almost everything you could think about. If Louis Armstrong and Fletcher Henderson are too traditional for you, you may like Count Basie, Duke Ellington or Lainey Hampton. If the sound of the trumpet by timeless Miles Davis doesn't sound innovative enough for you, try the palette of perfect harmonies by his contemporary brother-by-instrument, Chris Botti. If you find Chick Corea's improvisations difficult, you may like hearing Paganini on contrabass – check out French virtuoso Renaud Garcia-Fons, who is currently conquering the planet. I know you love the black swan of jazz, Billie Holiday, but you will be equally seduced by Nicki Parrott with her contra bass and

angelic voice. By constantly listening to the dynamics of times and audience's changing views, jazz has offered us Björk, Portishead, Sade, Jamiroquai, Moloko, and in the new millennium Norah Jones, Michel Bublé, Jill Scott, Zaz, Jamie Cullum, Erykah Badu... You must like some of them. So jazz is in fact listened to by everybody. Even when they're not aware of it. Much slower, yet equally radical metamorphosis was experienced by classical music as well. In this case dating the birth of the genre isn't as easy, because it would

MOZART SYMPHONY #40 SOUNDS COMPLETELY DELIGHTFUL IN MAMBO RHYTHM, WHEREAS THE BEETHOVEN'S MOST FAMOUS FIFTH SYMPHONY HAS ITS FUNK VERSION

imply going all the way to prehistoric music, Roman or Byzantine sound, but usually, we consider the appearance of the organ in church music as a starting point, which will eventually lead to first composers during the Renaissance period. At this point, the elitists would certainly point out that classical music had flourished at European courts by implying this music was essential for the development of the Western civilization. They surely wouldn't miss the opportunity to add that classical music was an antithesis to the popular and traditional (folk) sound and that it required certain musical knowledge. The last point could have been true if it weren't for the fact that classical music performers themselves, well before the technological explosion, wanted to improvise and get out of the static, given frames. It shouldn't be disputed that the audience accepts the work of Philip Glass, Eric Satie

or Michael Nyman easier than Brahms, Beethoven or Haydn. Simply put, this music is more connected to the times we're living in. Besides, you'll hear it in many movies, commercials, and it's far more recognizable than baroque, classicist, romanticist, or modernist music, which the average person has nowhere to hear but in concerts.

When observing things through the prism of an individual, seems like Bach was the biggest inspiration, and so his works were covered in jazz and swing arrangements by Django Reinhardt, Stephane Grappelli, and Eddie South combined. Bach Double Violin Concerto was covered in the samba rhythm and not even the famous Swingle Singers could resist the composer, as well as Jethro Tull, the band known by their experiments with classical, rock and electronic music. Another musical genius has found his place in the modern form. Mozart Symphony #40 sounds completely delightful in mambo rhythm performed by the Klazz Brothers. Beethoven's most famous Fifth Symphony has its funk version. Opera wasn't spared either, so one of the arias from "Lucia di Lammermoor" was electronically modified for the needs of the blockbuster "Fifth Element" by Luc Besson. We could go on and on like this, up until the Slovenian-Croatian sensation 2Cellos, who took it one step further and offered pop, rock, movie, and classical music to the world in brand new arrangements. Of course, there will always be some eyes rolling by musical purists, but, as far as I'm concerned, I'm one of those who firmly believe in musical populism.

That is why I enjoyed accidentally bumping into my acquaintance from the beginning of this story. He was telling me all thrilled about the concert by the Belgrade Philharmonic Orchestra held at Ušće in front of almost 30,000 people. I'm hoping he'll get it this time around. ■

brosway
I T A L I A



NATURAL BORN KILLERS

Mladost je doba kojem opraštamo mnogo toga. Osim pogrešnog izbora komada odeće... I momci odlučnog pogleda koji su spremni da postanu ozbiljni igrači moraju da odgovaraju za sopstvene modne izbore...

Youth is a time in which we forgive a lot. Apart from making a wrong outfit choice... And guys with a determined look in their eyes, ready to become serious players must be held accountable for their own fashion choices...

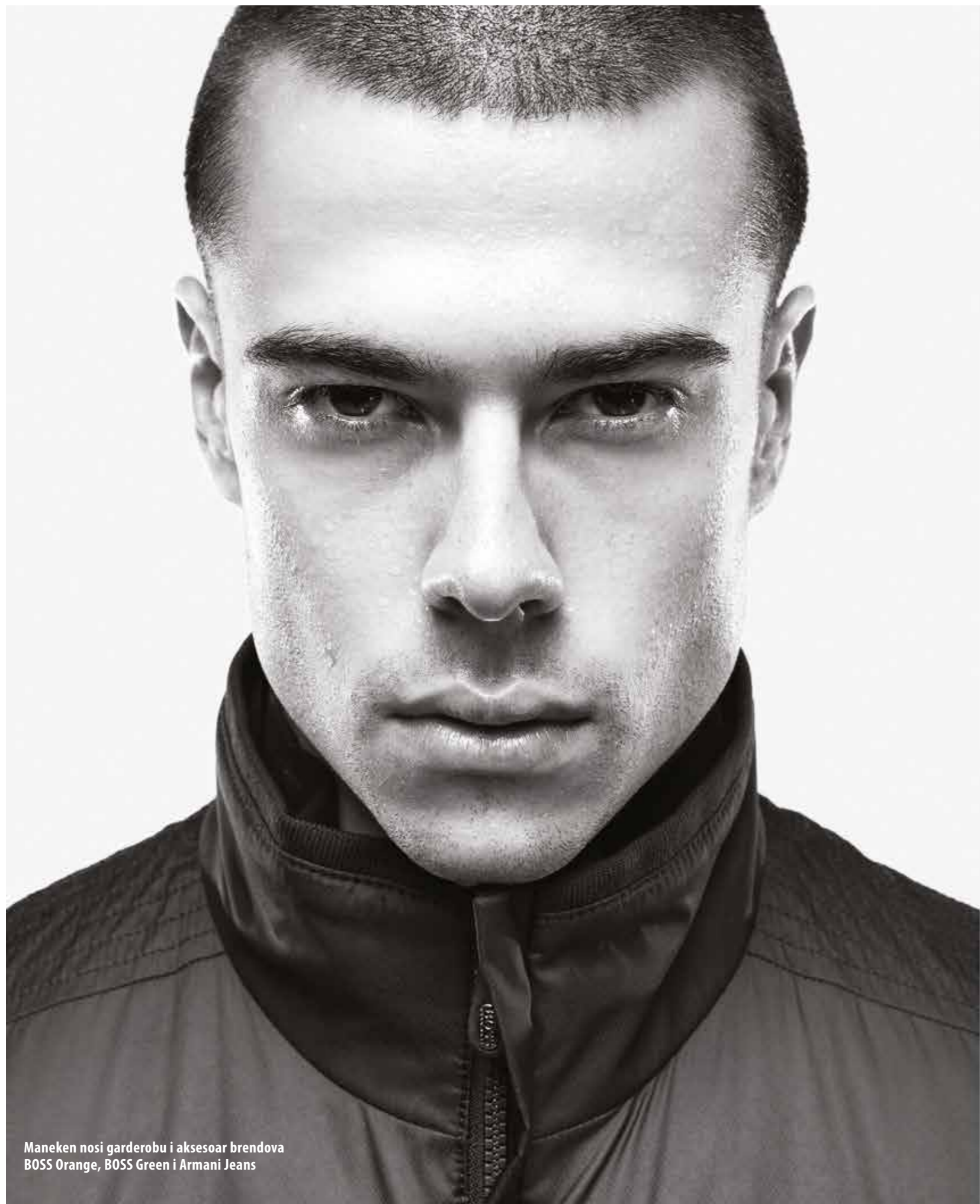
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Modni urednik: Ašok Murty

Asist. stiliste: Jelena Đukanović i Vanja Vujanović

Maneken: Strahinja@Demons Model Management

Organizacija: Nina Reljić

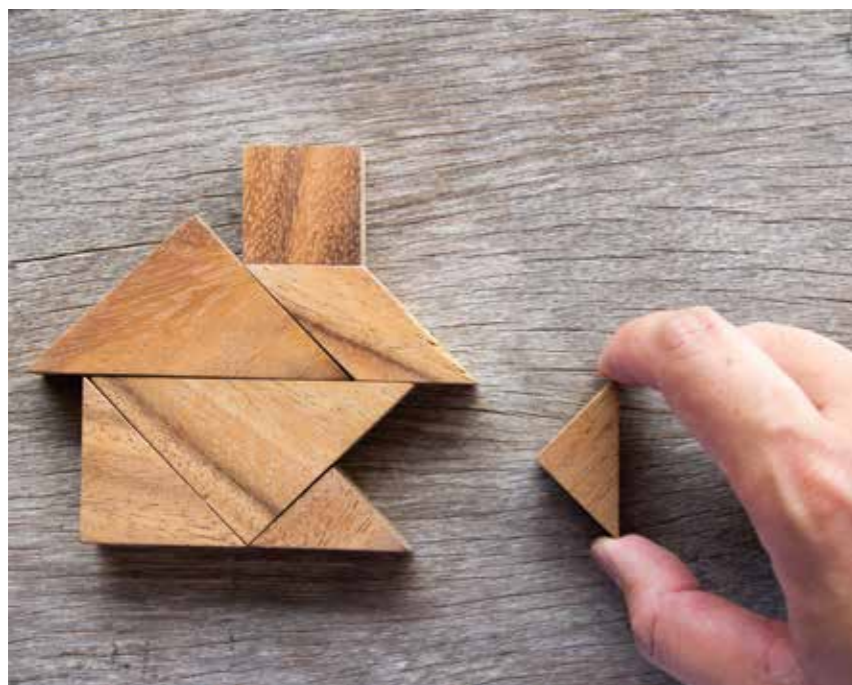


Maneken nosi garderobu i aksesuar brendova
BOSS Orange, BOSS Green i Armani Jeans





KOJE SU NAJBOLJE GODINE ZA PODIZANJE STAMBENOG KREDITA?



Da li ste bili, ili ste možda još uvek podstanar? Podstanarska iskustva sigurno mogu biti dobra građa za zbirku priča. Da li vam je dosadilo da ulažete u tuđe stanove, u popravke kvarova za koje niste krivi, krečenja, čišćenja ili iseljavanja iz stana usred radne nedelje? Život podstanara može da postane posebno naporan uz zahtevan posao, ili po zasnivanju porodice, a u takvim prilikama se obično češće razmišlja o potencijalnoj kupovini sopstvenog stana. Upravo su tridesete godine doba kada građani Srbije najčešće podižu stambene kredite, pokazuju podaci Erste Banke. Naime, procenat klijenata koji je podneo zahtev za stambeni kredit u četvrtoj deceniji je približno 53 odsto.

Prosek godina muškaraca i žena kojima su odobreni stambeni krediti ove godine je, doduše, bliži četrdesetoj – 38,5, odnosno 39. U tom dobu se naši sugrađani odlučuju da konačno reše pitanje životnog prostora, a među

razloge za donošenje ovakve odluke u tridesetim godinama spada i činjenica, da oni koji tad podižu kredite imaju veća mesečna primanja nego oni koji su to učinili ranije, što takođe pokazuju podaci banke. Ništa manje ne motivišu ni činjenica da su kamatne stope trenutno na rekordno niskom nivou. Kad je reč o Erste Banci, efektivna kamatna stopa za stambene kredite pala je za trećinu, a inicijalni troškovi su minimalni. Za periode otplate do 20 godina nudi se i mogućnost fiksnih kamatnih stopa, a sve bez troškova osiguranja i obrade zahteva. Aktuelna ponuda važi do kraja 2017. godine.

I dok je tačno da je najbolje životno doba uvek ono u kojem smo trenutno, nema boljeg trenutka da razmislimo o kupovini nekretnine od onog u kome najviše zarađujemo, ali i onom u kome nama ili našoj porodici najviše treba životni prostor u kome ćemo biti zadovoljni – i što je najbitnije, svoji na svome. ■



WHAT IS THE BEST AGE TO TAKE A HOUSING LOAN?

Have you been or are you still renting an apartment? Experience of people who rent apartments can be the basis for a lot of different stories. Have you been bored with investing in someone else's apartments, in fixing problems which are not your fault, painting, cleaning or movement from the apartment in the middle of a business week?

The life of people who rent apartments can become especially annoying with a hard job, upon establishing a family, and those are the moments when they usually think of buying their own apartment. 30s are the age when citizens of Serbia usually take housing loans, according to the data of Erste Bank. Namely, the percentage of clients who have applied for a housing loan in the fourth decade of their lives is almost 53%. Average age of men and women who have been approved housing loans this year is closer to 40 - 38.5 and 39. According to the data, this is the age when our citizens decide to finally solve the housing problem, and one of the reasons for this decision in the 30s is also the fact that those who apply for the loan have higher monthly income than those who have done that earlier. They are also motivated by the fact that interest rates are currently at a record low level. When it comes to Erste Bank, effective interest rate for housing loans has decreased for one third, and initial costs are at a minimum. For repayment periods of up to 20 years, there is the possibility of fixed interest rates, without insurance and management fees. Current offer is valid until the end of 2017.

While it is true that the best age is always the one we are currently in, there is no better moment for thinking about a real-estate purchase than the one in which we earn the most, but also the one in which we, or our family, need a space to live in which we will be satisfied - and, most importantly, feel like home. ■



Da budete svoji na svome.
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- ✓ **Bez troškova osiguranja kredita**
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Nama ste uvek prvi.

MOVEM FASHION OUTLET



Kompanija Movem&Co. davno je zauzela lidersku poziciju u segmentu luksuzne i premium garderobe u Srbiji. Brendovi koje smo izabrali da predstavljamo nalaze se tu s ciljem da zadovolje svakodnevne potrebe modernog poslovnog muškarca.

Movem Fashion Outlet, smešten u okviru Fashion Park Outlet centra Indija, u svojoj ponudi ima brendove Hugo Boss, Canali, Trussardi, JOOP, ZZegna, Armani Jeans, Enrico Coveri, Soldini i Emanuele Curci.

Renomirani italijanski brend ENRICO COVERI pravljen je po meri modernog, urbanog muškarca koji je uvek u pokretu. Ovakav muškarac nikada ne zaboravlja da je prvi utisak najvažniji. Sa ovom idejom kao vodiljom, on je uvek obučen sa stilom i stavom, a prednost daje udobnosti. Najnovije kolekcije brenda Enrico Coveri dostupne su u Movem Outlet radnji i u ponudi se nalazi kompletan asortiman odela, sakoa i košulja, u rasponu veličina od 46 do 60.

Ponudeni primeri su samo ilustracija idealnog stajlinga koji možete odabrati uz kupovinu po specijalnim outlet cenama. ■

The Movem&Co company has taken the leading position a long time ago, in the realm of luxurious and premium clothing in Serbia. The brands we have chosen to present are here with the aim of satisfying the daily needs of a modern businessman.

The Movem Fashion Outlet, located within the Fashion Park Outlet center Indija, offers brands such as Hugo Boss, Canali, Trussardi, JOOP, ZZegna, Armani Jeans, Enrico Coveri, Soldini and Emanuele Curci.

The renowned Italian brand ENRICO COVERI was tailored made for a modern, urban man, always on the move. This man never forgets that the first impression is the most important one. Having this mind, he is always dressed with style and an attitude, and comfort has an advantage. The latest collections of the Enrico Coveri brands are available at the Movem Outlet store and offer a complete range of suits, jackets and shirts, in sizes ranging from 46 to 60. The examples here presented are only an illustration of the ideal styling, which you can choose while buying at special outlet prices. ■

NOVO MAPIRANJE ABU DABIJA

Raskoš i megalomanija jesu učinili dva grada u UAE interesantnim, ali, za razliku od Dubaija, čelnici Abu Dabija na vreme su shvatili da skupe hotelske sobe i kese pune brendirane garderobe nisu dovoljni da bi na turističkoj mapi ostao relevantna destinacija na duže staze



Najveći ručno izradeni tepih na svetu, najbrži rolerkoster, zgrada sa najvećim nagibom, najveći luster, najveća kupola na džamiji, najveća grupa zgrada posvećenih kulturi... Ovo je tek delić atrakcija koje će vas sačekati u prestonici Ujedinjenih Arapskih Emirata. Abu Dabi i njegovi zvaničnici nemaju problem sa obaranjem svetskih rekorda i ne boje se da nam to i pokažu. Od 1971. godine, kada je šejk Zajed, čovek čiji ćete lik videti na svakom koraku u gradu, zbog čega će i vama ostati duboko urezan u

DISTRIKT „SAADIYAT“ U PRESTONICI EMIRATA BIĆE JEDINO MESTO NA SVETU NA KOJEM ĆE SE NAĆI ZDANJA ČAK PET DOBITNIKA PRICKEROVE NAGRADE, NAJPRESTIŽNIJEG PRIZNANJA U OBLASTI ARHITEKTURE

sećanju, ujedinio Emirate, a ekonomija počela da se bazira na proizvodnji nafte, ova zemlja postala je simbol naglog, brzog i efikasnog razvoja. Fotografije dva najveća centra Emirata, Abu Dabija i Dubaija, na kojima je uporedno prikazan njihov izgled sa početka 70-ih godina prošlog veka i sada, postale su deo viralne istorije interneta.

Zaista, budete impresionirani kada vidite šta je za samo nekoliko decenija nastalo od jednog ribarskog sela sa nimalo povoljnim vremenskim uslovima. Upravo ta klima, koja diktira da nema šetnji, pešačkih tura niti višerasovnih

Modna scena Abu Dabija mogla bi biti tema posebnog teksta. Bilo mi je veoma drago što sam imala priliku da na licu mesta nosim jednu od kreacija domaćeg brenda „Iskon mode“, čiju ponudu karakterišu ručno rađeni, unikatni modeli od izuzetno kvalitetnih,

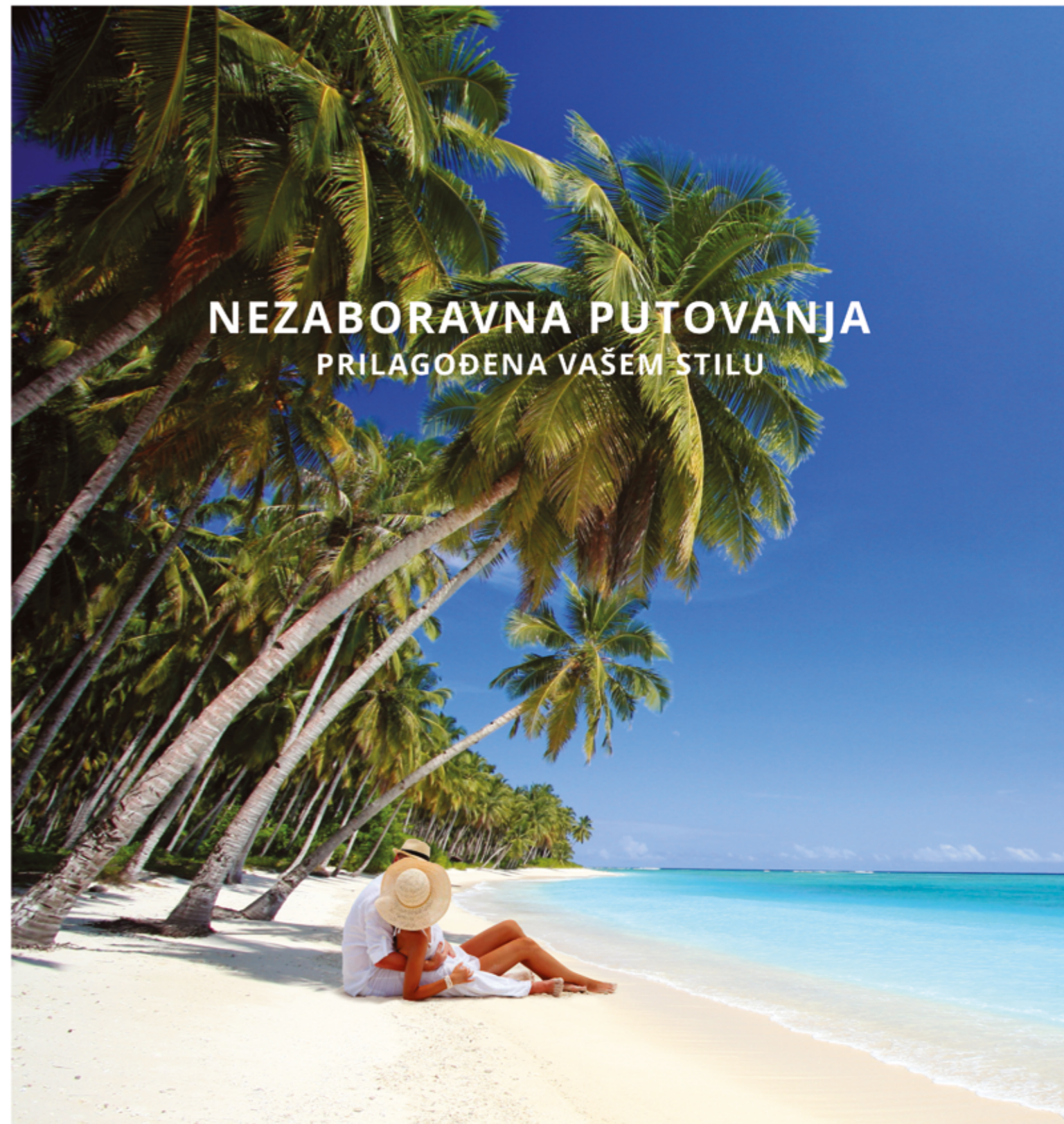
prirodnih materijala. Jaknica koju sam imala na sebi u celosti je ručno ukrašena, svaki bod šara na rukavima i ramenima delo je neke od vrednih gospođa koje rade za ovu našu modnu kuću, a koje bih ja bez ikakve dileme nazvala umetnicama.



razgledanja, glavni je razlog zbog kojeg je Abu Dabi grad hotela i tržnih centara, bez infrastrukture za pomenute aktivnosti. Kada se nađete na otvorenom, ovde vam je jedino na pameti da se rashladite, pa tražite ili vodu ili klimatizovane prostore, a tu nastupaju upravo hoteli i tržni centri. I jedni i drugi su brojni, ogromni, velelepni i predstavljaju definiciju luksuza. No, ta priča je poznata i mnogo puta ispričana. Toga su postali svesni i sami čelnici Abu Dabija, otud se u poslednjih nekoliko godina pojavio veliki broj inicijativa za realizaciju nešto drugačijeg sadržaja. Raskoš i megalomanija jesu učinili ovaj deo sveta interesantnim, ali, reklo bi se, to interesovanje uglavnom ne doseže dalje od skupih hotelskih soba i kesa punih brendirane garderobe, što nije dovoljno da bi na turističkoj mapi ove destinacije ostale relevantne na duže staze. Zbog toga je jedan od najvećih skorašnjih projekata u prestonici Emirata transformacija ostrva Saadiyat i izgradnja kulturnog distrikta „Saadiyat“ koji će, između ostalog, obuhvatati muzeje Louvre Abu Dabi i Gugenhajm Abu Dabi. Za projekat

muzeja Louvre angažovan je Žan Nuvel, a za Gugenhajmov njegov kolega Frenk Geri. Ovo je važno jer su obojica dobitnici Prickerove nagrade, najpriznatijeg dostignuća u oblasti arhitekture. Međutim, ako ste mislili da će zdanja ovih velikana biti usamljena u kulturnom distriktu „Saadiyat“, prevarili ste se. Društvo će im praviti Nacionalni muzej Zajed koji je projektovao Norman Foster, zatim Centar scenskih umetnosti, građevina koju je osmislila Zaha Hadid, a svoj pečat će ostaviti i Tadao Ando. U prevodu, biće ovo jedino mesto na svetu na kojem će se u neposrednoj blizini naći zdanja čak pet dobitnika najvažnije arhitektonske nagrade. Za one koji pored arhitekture preferiraju klasičnu muziku i operu program „Abu Dhabi Classic“ u svoj repertoar uvrštava najveća muzička imena današnjice. Od istaknutih pojedinaca iz arapskog i zapadnog sveta do najpoznatijih simfonijskih orkestara – svi su se makar jednom poklonili pred publikom Abu Dabija. A kako to nije bilo dovoljno, grad je sklopio partnerstva sa najprestižnijim svetskim muzičkim institucijama, čime

su njegovi studenti muzike u školama i na fakultetima dobili priliku da uče i saraduju sa najboljima. Nisu zaboravljeni ni ljubitelji sedme umetnosti, za koje se organizuje Abu Dabi Filmski festival. Ovaj događaj traje čitavih deset dana a učesnici se takmiče za nagradu „Crni biser“ koja vredi čak milion dolara. Jedan od najpoznatijih i najvažnijih kulturnih događaja u regionu jeste i Abu Dabi Art, nekada znan kao Art Paris Abu Dhabi, koji se od 2007. godine održava svakog novembra. Sve navedeno dokazuje da čelnici Abu Dabija jesu voljni da privuku drugačiji profil turista i da svoj grad upišu na još koju turističku mapu, pored onih sa odrednicama „šoping“ i „luksuz“ u nazivu. Hoće li im uspeti, pokazala bliska budućnost. Kažemo bliska jer verujemo da se neće čekati predugo da se eventualno neuspeli projekti zamene onim koji će dati bolji i vidljiviji rezultat. Ipak, nameće se pitanje hoće li ti novi projekti Abu Dabi učiniti zvaničnom prestonicom kulture arapskog sveta, ili će se, poput zaraze, kriza iz susjednog Dubajja proširiti južnije. ■



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NEW MAPPING OF ABU DHABI

The display of wealth and megalomania have made two neighboring cities in the UAE interesting, but, unlike Dubai, the Abu Dhabi officials have realized on time that expensive hotel rooms and bags full of goods from high-end brands aren't enough to make it relevant for tourists in the long run

The largest hand-made carpet in the world, the fastest roller-coaster, the building with the biggest tilt, the largest chandelier, the biggest dome in a mosque, the largest group of buildings dedicated to culture... This is just a fraction of attractions waiting for you in the capital of the United Arab Emirates. Abu Dhabi and its officials don't have any problems when it comes to breaking world records and aren't afraid to show it to us. Since 1971, when Sheikh Zayed, the man whose face you will see wherever you turn in the city, making him easily recognizable, is also the man who united the Emirates. Not only that, he started to base the country's economy on oil production, thus making the Emirates the symbol of sudden, fast and efficient growth. The photographs of the two of the Emirate's largest centers, Abu Dhabi and Dubai, showing you side by side their appearances from the beginning of the 70s and now, have become a part of Internet's viral history.

Indeed, you must be impressed when you see what has become of a fishermen's village with no favorable weather conditions in a matter of decades. And it is that climate, forbidding you to take any walks, hiking tours or sightseeing for hours, that is the main reason Abu Dhabi is the city of hotels and malls, with no infrastructure for those activities we've just mentioned. When you find yourself in open air, the only thing you can think about is cooling down, so you go look for water or air-conditioned spaces. That's where hotels and malls come in handy. Still, that story is well known and has been told so many times before. The Abu Dhabi officials became well aware of it, which is why there have been so many various initiatives for different types of content. The display of wealth and megalomania have made this part of the world



Abu Dhabi's fashion scene can be a whole separate topic. I was honored to have been given the opportunity to wear one of the creations by a domestic brand called "Iskon mode", whose offer is characterized by hand-made, one-of-a-kind models made of extremely high-quality,

natural materials. The jacket I was wearing was embroidered by hand, and every bodice on the sleeve and shoulders is the work of art of hard working ladies behind this Serbian brand, who I would call, without any doubt, true artists.

interesting, but, one would say, that interest doesn't go much further than expensive hotel rooms and bags full of goods from high-end brands, which isn't enough to make these destinations relevant for tourists in the long run. Therefore, one of the most recent and biggest project in the Emirates' capital recently has been the transformation of the Saadiyat Island and the construction of the Saadiyat cultural district, which will include, among other things, the museums of the Louvre Abu Dhabi and the Guggenheim Abu Dhabi. The person behind the Louvre project is Jean Nouvel and behind Guggenheim Abu Dhabi is his colleague Frank Gehry. This is an important fact since they both received the Pritzker Prize, the most prestigious one in the realm of architecture.

However, if you thought the buildings of these geniuses will stand alone in the Saadiyat cultural district, you were wrong. They will be accompanied by the Zayed National Museum projected by Norman Foster, then the Performing Arts Center, building by Zaha Hadid, and Tadao Ando will also leave his mark there.

For those who prefer classical music and opera rather than architecture, the Abu Dhabi Classic Program includes in its repertoire the biggest names in music today. From distinguished individuals from the Arabic and Western world to

THE SAADIYAT DISTRICT, IN THE CAPITAL OF EMIRATES WILL BE THE ONLY PLACE IN THE WORLD, WHERE THE LAST FIVE WINNERS OF THE PRITZKER PRIZE WILL BE FOUND, THE MOST PRESTIGIOUS ACKNOWLEDGMENT IN THE REALM OF ARCHITECTURE

the most famous symphonic orchestras – they've all bowed at least once in front of the Abu Dhabi audience. And as if all that wasn't enough, the city has made partnerships with the most prestigious musical institutions, giving

the opportunity for their music students in schools and faculties to learn and play with the best.

The fans of the seventh art aren't forgotten either, as there is the Abu Dhabi Film Festival. It lasts for ten days, and the contestants are competing for the Black Pearl award, valued at one million dollars. One of the most famous and important cultural events of the region is the Abu Dhabi Art, once known as Art Paris Abu Dhabi, taking place every November since 2007.

All of the above proves that the Abu Dhabi officials want to attract a different type of tourists and to include their city in tourist maps other than those labeled as shopping and luxury ones. Will they succeed, time will tell, and soon. We say soon because we believe we won't have to wait that long for not so successful projects to be replaced with those that will give better and more visible results. Still, the question imposing itself is whether those new projects will make Abu Dhabi the official cultural capital of the Arabic world, or will the crisis from the neighboring Dubai spread, like an infection, down south. ■

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OBOŽAVANI OKUPATOR NAŠIH TANJIRA

Italijanska kuhinja

U mnoštvu različitih pravaca ishrane i sve raznovrsnije ponude, za stolom je sve primetnije pravilo „koliko ljudi, toliko čudi“, ali svako neslaganje prestaje kada se na sto iznesu pica, pasta, rižoto...



Postoje velike podele kada je hrana u pitanju. U jednom momentu bićete u društvu vatrenog ljubitelja sušija, mada je tek juče prvi put probao ovaj japanski specijalitet, a preko puta vas će sedeti neko kome je nezamislivo da dotakne živu ribu. Na sledećem skupu ekipa će tamaniti roštilj, dok će jedna osoba biti izolovana u drugom kraju prostorije jer ne želi da bude za stolom na kome je posluženo meso. Još jedan vegan ubeđen da su salame od soje bolji izbor – premda je soja ušla u ishranu zapadnjaka tek oko 1930. godine!

Kada je o italijanskoj kuhinji reč, ove podele skoro da ne postoje. Popularna je do te mere da zaslužuje odrednicu „svetskog fenomena“. U srži tog fenomena stoji koliko kombinatorika sastojaka, toliko i sama ideja da je obedovanje s puno strasti deo kulture italijanskog naroda. Ali, upravo ta reč „svet“ reklo bi se i jeste ključna – recepte za italijanska jela satkali su različiti narodi koji su prolazili teritorije Rimskog carstva, neki kao pokoreni, neki kao osvajači. Mešali su se kulinarski uticaji, a kasnije u luke stizali novi začini i neobične namirnice s novootkrivenih kontinenata. Zato, koliko god italijanska kuhinja bila različita u svakom regionu, taj uticaj ostaje ono što je svakoj njenoj varijanti, svakako, zajedničko.

Zapravo, kako je italijanska kuhinja jedna od najvoljenijih na svetu – iznenađuje činjenica da nešto što se naziva „italijanska kuhinja“ i ne postoji! Prava i tradicionalna Italijanska hrana se, u skladu sa istorijom i geografskim karakteristikama, razlikuje od regiona do regiona i od grada do grada. A razlike između regiona u Italiji su neverovatno velike.

**PORED SVEGA ŠTO
ITALIJANSKA KUHINJA
PODRAZUMEVA,
PROGLAŠENA JE I ZA
JEDNU OD NAJZDRAVIJIH
NA SVETU**



Na severu vas kuhinja može podsetiti na austrijsku, a negde specijaliteti kao što je „osso buco“ uvek imaju prednost nad čuvenim picama. Šarenolikost neupućene može da zgrane, tim pre što neka od najčuvanijih jela poput „paste primavero“ ili „fettuccini alfredo“ – zapravo nisu ni spremana u Italiji.

Kako su ova jela postala poznata i šta se to desilo sa izvornom kuhinjom, punom regionalnih obeležja? Zašto kada pričamo o italijanskoj kuhinji, koju ceo svet voli, u stvari govorimo o novitetima? Od originalnih domaćih delicija do Američkog fast fuda.

Pasta? Pica? Bolonjeze? Rižoto? Pa, zapravo, ne. Ovo nisu nikakvi drevni recepti sa poluostrva u obliku čizme. Neke od namirnica danas tipičnih za ovu kuhinju stigle su – tek kasnije. Priča da je Marko Polo u 13. veku doneo testeninu iz Kine je netačna. Doneo je samo informaciju da je kultura ishrane razvijenija u Kini u poređenju sa Evropom. I pomenuo da Kinezi jedu testeninu, baš onako kako je već vekovima jedu i Italijani. Da budemo još precizniji – doneo je i pirinač. Dakle, za glavni sastojak rižota – hvala Marku!

Šta su nadalje stanovnici „Čizmice“ stavljali na testeninu i u rižoto ostaje nejasno, ali to svakako nije bio paradajz sos. Do 17. veka većina Italijana nije ni probala paradajz. Kada ga je početkom 16. veka Kolumbo iz Amerike doneo u Evropu (uz krompir i kukuruz) – mislili su da je paradajz otrovan! Zato je korišćen samo na jugu Italije, i dugo je tako i ostalo.

**IAKO JE JEDNA OD NAJVOLJENIJIH
KUHINJA NA PLANETI, ONO ŠTO SE NAZIVA
„ITALIJANSKOM KUHINJOM“
ZAPRAVO I NE POSTOJI!**

Oko 1880. godine ka američkom kontinentu zaputila se prva grupa od pet miliona italijanskih emigranata, od kojih je većina bila s juga: sa Sicilije i iz Napulja. Upravo ti južnjaci, koji su koristili paradajz, kreirali su nešto što se danas naziva „italijansko-američka kuhinja“. Bazu ove kuhinje činili su paradajz sos, testenina, maslinovo ulje, pršuta i parmezan. Ipak, daleko od domovine, nisu sebi mogli da priušte orginalne sastojke, pa počinje doba manje kvalitetnih zamena.

Takođe, siromašni emigranti mogli su imati jedino sirotinjsku kuhinju - jela sa samo nekoliko sastojaka. Minestrone se pravila od ostataka hrane, a „pica napolitana“ nastala je u vremenu bez frižidera – i zato se spremala sa tada najjeftinijim ribama koje se ne kvare: inćunima.

Prva predstava o italijanskoj kuhinji u Americi 19. i 20. veka bila je velika porodica s mnogo dece i punačka mama koja ih hrani testeninom. Buka za stolom, dugotrajni obroci s puno jela i, naravno, neki član familije neizostavno povezan s mafijom. Od siromašnih emigranata – do aktuelnog trenda.



A onda se nešto promenilo. Zemlja pregažena nakon Drugog svetskog rata se oporavlja, a iz fontane izlazi prelepa Anita Ekberg u Felinijevoj „La dolce viti“. Ona i druge zanosne italijanske lepotice s velikom platna na najbolji način promovišu ovu destinaciju. U to vreme kreću i jeftiniji letovi i javlja se mogućnost da ljudi lako putuju iz zemlje u zemlju, s kontinenta na kontinent. Tada dobijaju priliku i da probaju pravu italijansku hranu! Potpuno drugačiju od onoga što su mogli da jedu u Americi. Kako je putovanje ljudi bivalo dostupnije, tako je postalo moguće i da se originalni italijanski sastojci lako dopreme u Ameriku. Restorandžije prate novi trend i uvoze pršute, vina, ulja i sireve. Recepture se menjaju. Od picerija i špageterija koje su simbolizovale mafiju, porodicu, italijanske mame, stiže se do finih restorancića sa specijalitetima od originalnih namirnica. Primetna je i tendencija da se dašak Italije s filmova prenese na mesta na kojima je do tada vladala „italijansko-američka kuhinja“.

Da sumiramo. Prvo je to bila jednostavna i ukusna hrana koju su svi voleli. Zatim je to postala hrana koja se sprema od originalnih sastojaka i simbolizuje određeni životni stil sa „Starog kontinenta“ – romantičan, opušten, lep, umetnički. A onda je Italija ušla u modu. Ili, bolje rečeno, Italija je postala moda! Sredinom osamdesetih modni trendovi i revije se iz Francuske sele u Italiju. Dizajneri iz Francuske nisu bili zanimljivi te decenije, ali Misoni, Versaće, Kavali, Dolče i Gabana i Armani jesu.

Revije u Milanu. Božanstveni supermodeli u svetlucavim haljinicama koji krstare na vespicama i pijuckaju kapučino ili zavodljivo ližu „gelato“ nakon tanjira pršute i sireva. Svi uživaju i nigde ne žure. Dođu na reviju, a onda su do jutra u divnim restoranima. Prelepe žene, moderni muškarci, nezaboravna muzika i fantastična vina.

Dotadašnja hrana srednje klase postaje obavezan šik koji jednostavno ne možete da ne poželite. Čak i ako imate najdublji džep. Italijanska kuhinja – ili bolje reći stil obedovanja i sve što uz tu kuhinju ide – imala je svet pod nogama.

Ukusna. Šik. Omiljena. Popularna.
U modi. Ma šta biste više?!
Zar ima više?
Ima!

Tokom 1999. godine stručnjaci iz oblasti zdravlja širom sveta počinju da pričaju o „Mediterskoj dijeti“ kao o stilu ishrane najzdravijem za srce. Pored svega što je italijanska kuhinja dobila, od tih dana ona biva proglašena i za jednu od najzdravijih na svetu. Bio je to momenat krunisanja!

Čak i danas, potpuno fascinantna kakva jeste, italijanska kuhinja nastavlja da se menja. Poznati šefovi, kao što je čuveni Mario Batali, spajaju klasična italijanska jela sa tradicionalnim američkim. Kreira se neka nova i modernija verzija „američko-italijanske kuhinje“, koja ne liči na onu prvu, emigrantsku i sirotinjsku. Pojavljuju se i nove fuzije, poput neobičnih italijansko-azijskih restorana. Gastronomski znalci uzimaju ono najbolje iz različitih kulinarskih tradicija i to kombinuju na nove načine. I jasno je da će nas i dalje osvajati novim ukusima.

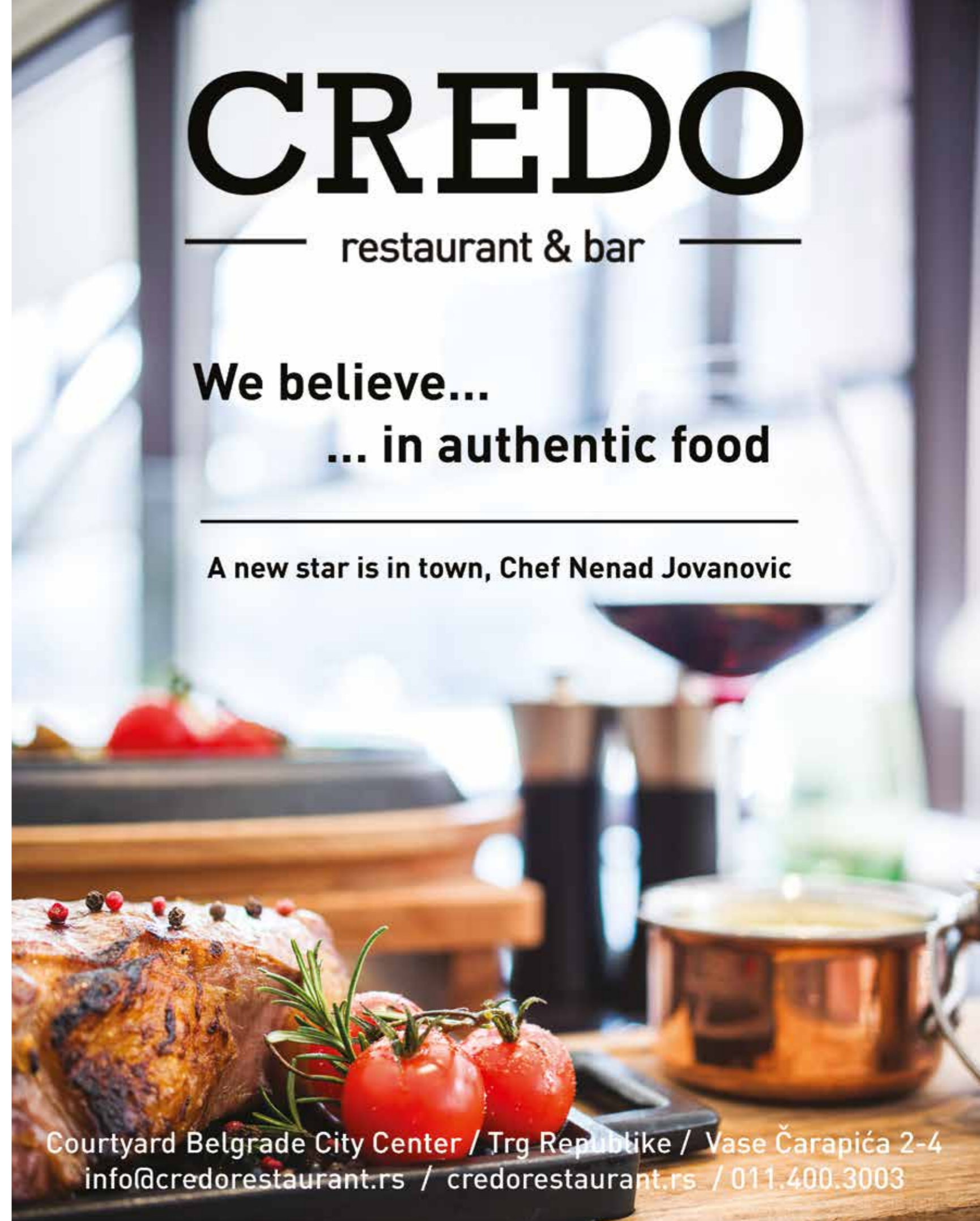
A tako je malo vremena prošlo od dana kada su Italijani živeli u ubeđenju da je paradajz otrovan i kada pica kakvu danas znamo nije postojala. ■

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THE BELOVED OCCUPANT OF OUR PLATES

Italian cuisine

With the multitude of various food types and more diverse offers surrounding us, the rule “It takes all sorts (to make the world)” is noticeable as always, but any disagreement stops when there is some pizza, pasta, or risotto at the table...



There is a great lot of disagreement when it comes to food. At one point you will find yourself in the presence of an immense sushi lover, although it was just the day before he had tasted the Japanese specialty for the first time, and across from you there will be someone who will find it unthinkable to even touch live fish. At the next social gathering, some will eat grilled meat and love it, while others will keep to themselves in the other corner of the room not wanting to be close to the table where meat is served. Another vegan will be convinced soy sausages are a far better choice – even though we didn't start using soy in Western cuisine until 1930! When it comes to Italian cuisine, there are hardly any disagreements. It is popular to the extent where it deserves to be called a “world phenomenon”. At the core of this phenomenon lies not just the mixture of ingredients, but the idea itself that eating with passion is the Italian way of life. Still, the word “world” seems to be the key one – recipes for Italian dishes were made by different nations that once passed through the territories of the Roman Empire, some as conquerors, and some as the conquered ones. Culinary influences were mixed and later on new spices and unusual foods started arriving in Italian ports from newly discovered continents. Therefore, no matter how much Italian cuisine may vary from one region to another, this vast influence still remains the same all over. Actually, if we keep in mind that the Italian cuisine is one of the most beloved ones in the world, it comes as a surprising fact that there is no such thing as the “Italian cuisine”! True and traditional Italian food differs from region to region and from one city to another, in accordance with the history and geographical characteristics. And there are great differences between Italian regions. Up in the North, the food can remind you of the Austrian one, and somewhere

IN ADDITION TO EVERYTHING ITALIAN CUISINE HAS GAINED, AT THE TIME IT WAS DEEMED ONE OF THE HEALTHIEST IN THE WORLD.

else specialties like “osso buco” are always ahead of the famous pizza. This colorfulness may seem strange to the uninformed ones, especially given the fact that dishes such as “pasta primavera” or “fettuccini Alfredo” weren't even created in Italy.

So, how did these dishes become so famous and what happened to the original cuisine, full of regional characteristics? Why, when we talk about Italian cuisine, loved by the entire world, we actually speak of novelties? From original homemade delicacies to American fast food.

Pasta? Pizza? Bolognese? Risotto? Well, actually no. These aren't some ancient recipes from the peninsula in the shape of a boot. Some of the ingredients typical of this cuisine were brought to Italy much later. The story of Marco Polo bringing pasta from China in the 13th century just isn't true. The only thing he brought was the information that food culture was far more developed in China compared to Europe. And he mentioned Chinese people ate pasta the same way the Italians had been eating it for centuries. And to be even more precise – he brought rice, too. So, who to thank for the main risotto ingredient? Marco!

What did the inhabitants of the “Boot” use to put on top of the pasta and the risotto remains unclear, but it certainly wasn't tomato sauce. Up until the 17th century, most Italians hadn't even tried tomato. When Columbus brought tomato from America to Europe in the 16th century (together with potato and corn) – people thought tomato was poisonous! It was therefore used only in southern Italy, and for a long time, it remained so.

Around 1880 the first group of five million Italian immigrants traveled to the American continent, with most of them coming from the South: Sicily and Naples. And it was precisely those southerners, who had been using tomato, who created what we today call the “Italian-American cuisine”. The base of this cuisine were tomato sauce, pasta, olive oil, prosciutto and parmesan cheese. However, being away from their homeland, they couldn't find the original ingredients, and so the era of using low-quality ingredients began. Also, poor immigrants could only have poor cuisine – dishes with only a few ingredients. So, they made minestrone of leftovers, and the famous “pizza Napoletana” was created in the times before the fridge – that's why it was first made with the cheapest fish that doesn't rot: anchovies.

First idea about the Italian cuisine in the States in the 19th and 20th century was the one including a large family with many children and a buxom mom feeding them pasta. Large noise around the table, meals that lasted for hours with many dishes and, of course, at least one family member with mafia ties. From poor immigrants to current trends.

And then something changed. The country run down after WWII started to recover, and the beautiful Anita Ekberg emerged from the fountain in Fellini's “La Dolce Vita”. She and other beautiful big screen Italian women were promoting this destination in the best way possible. At the time cheaper flights first appeared and people had the possibility to easily travel from one country to another and from one continent to another. And so, they got the chance to try real Italian food! Completely different from the one they were used to eating in the States.

As traveling was becoming more accessible, so was getting the original Italian ingredients to the States. Restaurant owners were keeping up with this trend by importing prosciutto, wine, olive oil, and cheeses. The recipes were changing. From pizzerias and spaghetterias symbolizing the mafia, family, Italian mothers, to nice little restaurants with specialties made with original ingredients. There was also a noticeable tendency to bring the feel of Italy from movie theaters to places once ruled by the “Italian-American cuisine”. So, to sum it up. First, it was simple and delicious food loved by everyone. Then it was the food made from original ingredients which symbolized a certain “Old World” lifestyle – romantic, relaxed, beautiful, artistic.

THOUGH THE ITALIAN CUISINE IS ONE OF THE MOST BELOVED ONES IN THE WORLD, IT COMES AS A SURPRISING FACT THAT THERE IS NO SUCH THING AS THE “ITALIAN CUISINE”!

And then Italy came to style. Or, in better words, Italy became style and fashion! In the mid-80s fashion trends and shows moved from France to Italy. French designers weren't the thing of the decade, but Missoni, Versace, Cavalli, Dolce e Gabbana, and Armani were. Fashion shows in Milan. Gorgeous supermodels in sparkly dresses riding Vespas and drinking cappuccino or seductively licking a gelato after a plate of prosciutto and cheese. Everybody is enjoying and nobody is in a hurry. They attend the shows, and then don't leave beautiful restaurants before dawn. Beautiful women, fashionable men, unforgettable music and fantastic wine. Considered middle-class food up until then it became a must-have chic you simply need. Even for those with the deepest pockets. Italian cuisine – or should we say the way of anything and everything else that goes with it – had the world at its feet.

Tasteful. Chic. Loved. Popular. Fashionable. Could there be anything more?! Is there anything more? Yes, it is!

In 1999 health experts around the world began talking about the “Mediterranean diet” being the healthiest for the heart. So, in addition to everything Italian cuisine has gained, at the time it was deemed one of the healthiest in the world. It was a crowning moment! Even today, as fascinating as it is, Italian cuisine is still evolving. Famous chefs, like Mario Batali, combine traditional Italian dishes with traditional American ones. A new and more modern version of the “Italian-American cuisine” is being created, much different than the original, immigrant one. New fusions are emerging, such as the unusual Italian-Asian restaurants. Gastronomical connoisseurs take what's best from different culinary traditions and find new ways to combine them. And it's clear they'll keep wowing us with new flavors. And yet, oh so little time has passed since when Italians thought tomato was poisonous and the pizza we know and love today was even invented. ■

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Iskustvo stečeno širom sveta tim edukatora akademije želeo je da podeli sa svojim studentima i na taj način stvori frizere novog doba, koji u isto vreme treba da budu psiholozi, filozofi, dijagnostičari i stručnjaci za marketing, a u sve to i da unesu ličnu kreativnost. Nov metod izučavanja frizerskog zanata, kroz edukaciju, dinamičan rad, individualni pristup svakom polazniku i kreativnost, pokazao je odlične rezultate,

tako da je ID HAIR ACADEMY sa velikim uspehom iškolovala više od 500 profesionalnih frizera, kroz 17 generacija.

U okviru akademije nalazi se frizerski salon koji za klijente predstavlja pravu oazu mira i lepote gde neizmerno uživaju. Svakom od njih prilazi se individualno, na osnovu karaktera, godina, navika i stila života, i kroz spoj klasičnog, elegantnog, modernog i avangardnog na jednostavan način ističe se ono najlepše na njima.

Profesionalni tim ID HAIR ACADEMY svakodnevno osmišljava nove kreacije dajući im živost i pokret, stvarajući novu formu umetnosti. ■

YOUR HAIRSTYLE - YOUR ID

Way back in 2001, the hairdressing academy ID-HAIR ACADEMY (then called REDKEN) has opened its doors wide, to all the young people who wanted to learn more than the mere hairdressing trade.

The experience gained worldwide, the team of the academy educators wanted to share with their students and thus create new-age hairdressers, who at the same time should be psychologists, philosophers, diagnosticians as well as marketing experts, and add a touch of their personal creativity to it.

The new method of studying the hairdressing trade, through education, dynamic work, individual approach for each attendee and creativity, has given excellent results, whereby the ID HAIR ACADEMY successfully educated more than 500 professional hairdressers, through 17 different generations. The academy also offers a hairdressing saloon, an oasis of peace and beauty for its clients, where they can truly enjoy themselves. Each of them is approached individually, based on their character, age, habits and lifestyle, and through the link of the classic, elegant, modern and avantgarde, it simply emphasizes the most beautiful in them.

The professional team of the ID HAIR ACADEMY comes up with new creations on a daily basis, both vivacious and volitant, thus creating a new form of art. ■



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