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INTERVJU / INTERVIEW: IDRIS ELBA

LUX DESTINACIJE / LUX DESTINATION:
Ponovno otkrivanje Kipra / Rediscovering Cyprus

SUPER AUTO: Bugatti Tourbillon

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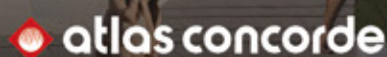


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UVODNA REČ

Nikada nisam bio snob kad je reč o putovanjima. Sasvim sam zadovoljan ležaljkom na plaži i pićem pod suncobranom. I noćnim lutanjima kroz uličice nekog drevnog grada na Mediteranu. Apsolutno mi nije važno da li su u pitanju grčka ostrva, Španija, Italija, neko od karipskih ostrva ili pak simpatično seoce negde u ruralnim oblastima Španije ili Francuske... odmor na ovim popularnim destinacijama gotovo po pravilu donosi novi nalet energije i ushićenja. Postoji nešto zaista umirujuće u tome da se neko vreme odvojite od kuće, od jednoličnog života i posla koji iako interesantan i koji daje ispunjenje, brzo zasiti - da dopustite da vas neko čudesno mesto preplavi, bez plana, bez očekivanja. U našim životima putovanja imaju svoje mesto. Ipak, uvek sam verovao da putovanje može poslužiti sasvim drugoj svrsi.

Putovanje koje ostaje u sećanju zahteva nešto malo: trud, skromnost, spremnost da se osećate malo van ravnoteže. To znači ulazak u novu kulturu i prihvatanje da nećete sve uraditi kako treba. Ponekad to čak znači i samo mali trzaj.

Bio sam sasvim običan, gotovo kliše student na fakultetu. Proveo sam 4 godine u Španiji. Siguran sam da su me mnogi lokalci smatrali samo još jednim turistom u prolazu, i u mnogim pogledima su bili u pravu. Probao sam legendarni noćni život grada. Radio sam sve stvari koje bi studenti i turisti trebalo da rade.

Ali doneo sam i još jednu važnu odluku. Posvetio sam se učenju jezika i upijao špansku kulturu. Pokušao sam da malo dublje razumem ritmove grada izvan njegovih trenutaka sa razglednice. Želeo sam da moje vreme tamo bude nešto malo više, nešto različitije od 12-mesečne zabave i učenja. Taj impuls - da idem još dublje i da se vratim sa više od pukih fotografija i jednodimenzionalnih uspomena - provlači se kroz najambicioznije priče ovog izdanja.

I u ovom broju Vašeg lajfstajl magazina putujemo. Od krajnjeg istoka Mediterana i sunčanog Kipra, preko neodoljivog Marakeša u drevnim pustinjama i oazama Maroka i egzotične Antigüe, do kosmopolitskog Sao Paula... pripremili smo neodoljive priče i svedočanstva.

Donosimo nove priče o luksuzu, glamuru, ekstravaganciji... Za početak naš sagovornik je niko drugi do harizmatični i nadasve šarmantni Idris Elba, čuveni britanski glumac afričkih korena koga većina čitalaca i ljubitelja malog i velikog ekrana pamti po nezaboravnoj ulozi Stringera Bela u seriji "Žica" sa početka ovog veka ili filmovima "Tor", "Mandela", "Američki Gangster".

Svakako ne propustite priče o vrhunskim satovima i nakitu - predstavljamo čuveni ronilački sat Panerai Luminor Marina, te novu kolekciju nakita "Blue Book" legendarnog Tifanija. Ljubitelji egzotičnih četvorotočkaša bez ikakve sumnje će uživati u vrhunskoj poslastici i predstavljanju novog ekstravagantnog Bugatti Tourbillona, našeg komšije Mate Rimca. Ukoliko imate da odvojite nešto više od 4 miliona evra ovaj lepota može biti vaš.

Kada su luksuzni enterijeri i arhitektura u pitanju donosimo pregled novih najatraktivnijih i čudesnih komada nameštaja sa milanske nedelje dizajna i sofisticiran prikaz arhitektonskog remek dela studija Artur Kasas iz Brazila - šarmantnu rezidenciju Grama House u Sao Paulu.

I ovog leta, lepšem polu je fokus na samo jednoj važnoj stvari - kako prošetati vitko, preplanulo telo na nekoj od mediteranskih plaža i odabrati savršen kupaci kostim. Stoga smo odlučili da izađemo u susret i predstavimo najnovije kolekcije kupaćih kostima najpoznatijih svetskih brendova i lepšem polu damo inspiraciju i ideju za šoping. Nismo zaboravili ni jači pol, te pripremili listu od 30-ak najbitnijih modnih komada za vrele letnje i rane, još uvek tople jesenje dane. Sasvim dovoljno da muškarcima damo kvalitetnu ideju i savet.

Nismo zaboravili ljubitelje mobilnih tehnologija i vrhunskih audio uređaja - predstavili smo nove modele top brendova Honor i Samsung, uz predloge za kupovinu najaktuelnijih audio uređaja domaćih uvoznika.

Nadam se da će vas ove priče kao i obično podstaći i dati nove ideje i, ako budete imali sreće, ostaviti makar malo znatiželjnim.

Uživajte u izdanju.

Vladimir Milovanović, urednik



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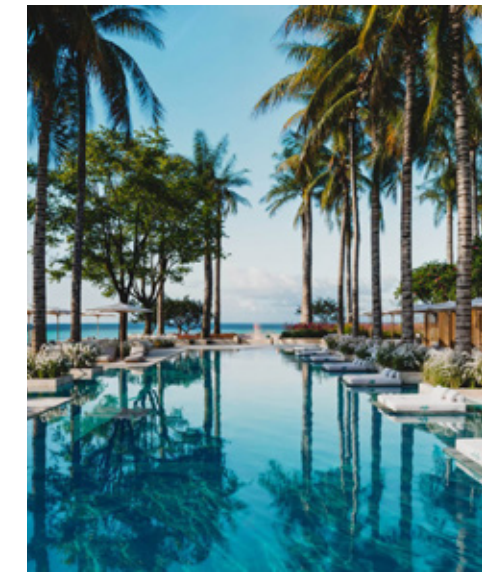
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KIPAR

PONOVNO OTKRIVANJE KIPRA: MOĆNA AFRODITA

Od obala Lemesosa do planine Trodos – povratak domu na kompleksni Kipar, divlje ostrvo ljubavi neraskidivo vezano za kopno i more

REDISCOVERING CYPRUS: MIGHTY APHRODITE

From the shores of Lemesos to the Troodos Mountains, a homecoming to complex Cyprus, the fierce isle of love tied to land and sea

By Selina Denman



Mermerna ploča čuva neverovatno precizan zapis. Natpis iz 2013. godine na grčkom jeziku glasi: "Na ovoj plaži, 9. januara pre hiljadu godina, Afrodita je kročila na obale Pafosa". Golema stenovita formacija označava mesto na obali Kipra gde je, prema predanju, grčka boginja ljubavi izronila iz morskih talasa, usred pene i kapljica vode, pozirajući naga, barem prema Botičelijevoj prikazu iz 15. veka, na džinovskoj školjki. Ona već vekovima zahteva strahopoštovanje na ovom suncem okupanom ostrvu na krajnjem istoku Mediterana, a drevni hramovi u Paleapafosu, Amatousu i Kitionu, gde su joj se nekada klanjali, tokom vekova, danas su se sveli na statue Afrodite nagih grudi koje se prodaju u prodavnicama suvenira širom zemlje. Dok sunce izranja iza dalekih brda, obasjavajući njeno rodno mesto naspram sive, izmaglicom prekrivene linije horizonta, u sebi upućujem tihi izazov ovoj ozloglašeno hirovitoj boginji: Možeš li mi pomoći da se ponovo zaljubim u ovo mesto koje sam nekada zvala domom?

Odrasla sam nedaleko odatavde, u drugom po veličini kiparskom gradu - Lemesosu ili Limasolu. Moj otac Englez i majka, indijskog porekla iz Kenije, stigli su ovde krajem sedamdesetih godina prošlog veka i više nikada nisu otišli. Kipar, ta kopnena masa u obliku tiganja, dugačka 225 i široka 99 kilometara, treće je po veličini ostrvo u Sredozemnom moru, odmah posle Sicilije i Sardinije. Međutim, u mojim srednjim dvadesetim, počeo je da me obuzima nemir, pa čak i gnev. Zato sam otišla u Dubai, što je tek fusnota jedva i vredna pomena u dugoj istoriji migracija koje su oblikovale ovo ostrvo.

The marble plaque is improbably specific. In Greek, the inscription, from 2013, reads: "On this beach, on 9 January one thousand years ago, Aphrodite stepped onto the shores of Pafos". A hulking rock formation marks the spot where the Greek goddess of love is said to have emerged off the coast of Cyprus in a flurry of sea spray and spume, posing naked, at least according to Botticelli's 15th-century rendering, on a giant scallop shell. She has long demanded deference on this sun-hardened island at the far-eastern edge of the Mediterranean—the ancient temples at Palaipafos, Amathous and Kition, where she was once worshipped, downgraded over the ages into the bare-chested Aphrodite statuettes sold in souvenir shops across the land. As the sun rises over distant hills, throwing her birthplace into relief against a grey-hazed horizon, I cast a silent challenge to the notoriously capricious deity: Can you help me fall back in love with this place I once called home?

I grew up not far from here, in Cyprus's second-largest city, Lemesos, or Limassol. My English father and Kenyan Indian mother arrived in the late 1970s and never left. A saucer-shaped mass, 225 kilometres long and 99 kilometres wide, Cyprus is the third-largest island in the Mediterranean, after Sicily and Sardinia. But by my mid 20s, it had started to feel small. Like I didn't quite belong. Surrounded by the sea, I grew restless, even resentful. So I left for Dubai, an inconsequential footnote in a long history of outward and inward migration.

Cyprus



Tokom moje mladosti, nismo dolazili u ovaj deo grada – bio je previše grub, previše zapušten, ali se generacija sufinansirana sredstvima iz EU pobrinula da ukloni prizore zapuštenosti: obnovili su prelepe građevine u britanskom stilu, kao i one neoklasične, mletačke i otomanske arhitekture, a ulice oko Tehnološkog univerziteta i srednjovekovnog zamka pretvorene su u pešačku zonu gde se danas moderni restorani, pivnice i kafići šire po pločnicima, baš poput gradske armije mačaka lotalica. Između konceptualnih radnji i poslastičarnica koje služe delato, i dalje ima dovoljno onog sirovog šarma Limasola koji sve ovo čini uzbudljivim: poneka građevina koja je još uvek zatvorena daskama ili prepuštena propadanju, a unutrašnjost od zemljane cigle se vidi spolja; ili pak buntovni ulični grafiti na zidovima, poput propalestinskih grafita sa potpisom "Eiba" koji niču gotovo svake noći.

We didn't come to this part of town in my youth—too rough, too run-down—but regeneration cofunded by the EU has swept out the air of neglect, restored the pretty British-accented, neoclassical, Venetian and Ottoman-influenced buildings and pedestrianised the streets around the University of Technology and the medieval castle, where shiny restaurants, breweries and cafés unfurl onto pavements like the city's army of stray cats. Amid the concept stores and gelato joints, there's enough of Lemesos's grit to keep things interesting: the odd building still boarded up or surrendering to decay, its mud-brick innards on show; or the snarl of street art on walls, including pro-Palestinian graffiti signed "Eiba" that appears almost nightly.

Strateški položaj Kipra vekovima je privlačio bezbroj neželjenih obožavalaca: Asirci, Egipćani, Persijanci, Arapi, Rimljani, Vizantinci, krstaši, Mlečani, Osmanlije i Britanci – svi su prošli ovuda.

Cyprus's strategic location has attracted plenty of unwanted admirers over the ages: the Assyrians, Egyptians, Persians, Arabs, Romans, Byzantines, Crusaders, Venetians, Ottomans and British all passed through.

A onda je 1974. godine Turska izvršila invaziju i do dan danas drži pod okupacijom 36 posto ostrva, čineći Lefkosiju, odnosno Nikoziju, jednom od poslednjih podeljenih prestonica na svetu. Ovo za posledicu donosi i raspolučeni identitet. Kipar je u Evropskoj uniji, ali nije u celosti evropski. Grčkoj pripada po jeziku i kulturi, ali nije deo nje. I mada mnogi to poriču, ovde se neosporno oseća duh Bliskog istoka; geografski je mnogo bliži Bejrutu ili Amanu nego Atini ili Solunu.

Then, in 1974, Turkey invaded, and continues to occupy 36 per cent of the island, rendering Lefkosia, or Nicosia, one of the last remaining divided capitals in the world. The result is a fractured identity. Cyprus is in the European Union, but not quite European. It is Greek-speaking and leaning, but not part of Greece. Though many deny it, it feels undeniably Middle Eastern, closer geographically to Beirut or Amman than Athens or Thessaloniki.

Izgleda da uzalud pokušavam da raščivijam sopstveni identitet na mestu koje se toliko muči da utvrdi sopstveni. Otkako sam se odselila pre 17 godina, redovno se vraćam, ali ovog puta sam rešila da ga istinski i duboko istražim. Počinjem od istorijskog srca Limasola, gde doručak na trgu ispred hotela "Old Port" biva praćen arhetipskim prizorom sa Kipra. U senci veličanstvene Kebir džamije iz 16. veka, dirljivog svedoka prohujalih vremena kada su grčki i turski Kiprani živeli složno, rame uz rame, stariji meštani se i danas okupljaju u starinskoj kafani - kafeneiu, i pijuckaju kafu gustu kao testo, dok se u pozadini čuje zveket tabli za tavlu i ritmično lagano prebiranje brojanica.

It is pointless, perhaps, to try to untangle my own sense of identity in a place that so struggles with its own. I have returned regularly since I moved away 17 years ago, but this time I set out to properly explore. I start in Lemesos's historical heart, where breakfast in the square in front of the Old Port Hotel comes with an archetypal Cypriot view. In the shadow of the 16th-century Kebir Mosque, a remnant of those pre-invasion days when Greek and Turkish Cypriots lived side by side, old men gather in a kafeneio, an old-school coffee shop, sipping silt-like brews, the clack of backgammon pieces echoed by the sound of prayer beads spun rhythmically around idle fingers.



KIPAR

KIPAR - CYPRUS

Kroz uski prolaz Ulice Svetog Andreja (Agiou Andreou) gde ljudi dolaze u kupovinu još od početka 20. veka, poznati kiparski šef kuhinje Hristoforos Tofaridis (Christoforos Tofaridis) i njegov poslovni partner Hristos Jaluros (Christoforos Yiallourous) pripremaju se da dočekaju prve goste u svom restoranu "Alley". Tofaridis je iskustvo stekao i gradio karijeru u londonskim kuhinjama – u prestižnom restoranu "Sketch", nagrađenom sa tri Mišelinove zvezdice, Otolenijevom restoranu "Nopi" i na čuvenom uličnom gastro-marketu "Maltby Street", ali se nakon Bregzita vratio na Kipar, bez ikakve namere da otvori sopstveni restoran. Međutim, Jaluros i ambicija da preporodi samu lokaciju ubedili su ga u suprotno, pa umesto napuštenog kafeniona koji je bio stecište narkomana, sa dvorištem koje je bilo "samo prašina i mačji posip", danas imamo jednostavnu garnituru belih stolova i stolica, zelenilo koje obavija kameni obodni zid i ukrasne lampice koje svetlucaju u sumrak. Na njegovu kulinarSKU filozofiju uticale su posete lokalnim pijacama sa ocem tokom detinjstva i ona podrazumeva jednostavna i autentična jela od lokalnih sezonskih namirnica – što je prava retkost za jedno malo ostrvo koje nema klimatsko ili poljoprivredno izobilje poput Italije ili Grčke. Dok Tofaridis priča o izazovima da nabavi sve sastojke, ja se gostim pečenim karfiolom preliveanim sosom od badema i brancinom pripremljenim na čumuru, sa salsa verde sosom od lokalno proizvedenog kapara, peršuna, limunovog soka i čili papričica. Meni restorana "Alley" deluje istovremeno i ispred svog vremena i kao povratak korenima i starim načinima pripreme hrane.

Through a narrow passageway off Agiou Andreou street, where people have come to shop since the early 20th century, Cypriot chef Christoforos Tofaridis and his business partner, Christos Yiallourous, are preparing to serve their first guests at Alley. Tofaridis cut his teeth in kitchens in London, at the Michelin-starred Sketch, Ottolenghi's Nopi and Maltby Street Market, but moved back to Cyprus after Brexit, with no intention of opening his own restaurant. Yiallourous, and this venue—a derelict kafeneio turned drug den with an outdoor space that "was just soil and cat litter", now an unpretentious collection of white chairs and tables, greenery hugging a stone perimeter wall and fairy lights twinkling in the dusk—convinced him otherwise. Childhood visits to farmers' markets with his father shaped his food philosophy: simple, honest fare that uses local, seasonal ingredients, a novelty on a smallish island that does not have the climatic or agricultural abundance of Italy or Greece. As Tofaridis talks about the challenges of sourcing the ingredients, I feast on roasted cauliflower doused in almond sauce and charcoal-cooked sea bass with a salsa verde made from local capers, parsley, lemon juice and chilli. Alley's menu feels at once forward-thinking and like a return to the old ways.



Turisti tradicionalno dolaze na Kipar zbog plaža – kristalno čiste plave vode uvala **Aja Nape** i **Protarasa** na istoku, kao i divljih uvala **Pafosa** na zapadu. Ležaljke i peškiri se bore za prostor poput figura u Tetrisu u prirodnoj veličini na vulkanskom, tamnosivom pesku plaže **Dasudi** u **Lemesosu**, a nešto dalje niz obalu, **bar i restoran na plaži Malindi** privlači goste na ručak koji obično traje još dugo nakon zalaska sunca. Ja radije biram šljunkovite plaže zaliva **Pisuri** i **Kejp Aspro** na zapadu, gde bismo svake godine, prvog januara, moj otac i ja odlazili na kupanje kako bismo uronili u novu godinu. Ali Kiprani su podjednako vezani i za planine kao i za more, a glavne stvari se upravo sada odigravaju tamo gore, u brdima. Selo **Pano Lefkara** ušuškano je u dolini na 640 metara nadmorske visine. Njegove ulice, uske poput drvceta šibice, oivičene su kućama sa krovovima od terakote, dok su im vrata i prozori obojeni u nijansu plave boje različka, koja se u kiparskom dijalektu naziva "luladži". U 15. veku, žene mletačkih dvorjana dolazile su ovamo kako bi se sklonile od letnje žege, a njihov uticaj se i danas vidi u bodovima čuvenog seoskog veza Lefkaritika. Žene sede ispred svojih kuća, na ulici, i vezu geometrijske motive na lanenim stolnjacima i salvetama, poput ukrasnog boda potamoi (grč. reka), prepoznatljivog po cik-cak trouglovima u stilu reke koja krivuda.

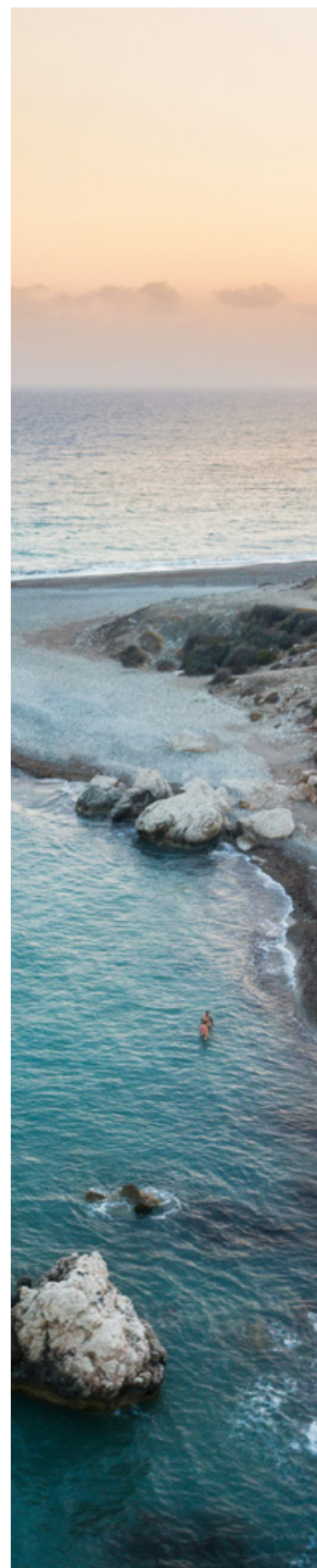
Ovo su stari zanati koje je Kristina Sokratous rešila da sačuva od zaborava. Pod senkom drveta mandarine u kući svog pokojnog dede u Lefkari, ona priča o grnčarima, pletarima, tkalčima, veziljama i drugim zanatlijama čije radove podržava i naručuje. Odevena sva u belo, od klompi do marame koja skuplja njenu kosu dugu do struka, ona je bajkolika suprotnost crnini koju tradicionalno nose udovice u kiparskim selima. Njen engleski liverpulski naglasak je pravo iznenađenje, ali rođena je u Velikoj Britaniji i studirala je na prestižnom Londonskom modnom koledžu (London College of Fashion), nakon čega se vratila na Kipar i pokrenula sopstveni brend odeće i predmeta za kuću pod nazivom "Tradition Now (Tradicija danas)". Cilj joj je bio da udahne novi život kiparskim zanatima – preoblikujući zemljano-crvene vrčve od terakote u glazirano posuđe i skulpturalne vazne, ili dodajući čuvenu čipku iz Lefkare na lanene komade odeće i torbe. Pletene korpe od trske, koje su se nekada koristile za nošenje krompira, pretvorila je u abažure za lampe koji danas vise u restoranu pri hotelu "Agora", butik-hotelu koji se nalazi u samom centru sela.

Afrodita je sigurno umešala svoje prste onog dana kada je Aleksandar Eng slučajno naišao na ovu istorijsku građevinu, obrisao prašinu sa njenih prozora, zavirio unutra i zaljubio se u njene davno zaboravljene zidine. Ovaj 36-godišnji Danac, koji je stekao bogatstvo kao rani investitor lanca "Joe & the Juice", i njegova partnerka Emili Grin Novel, pretvorili su nekadašnju seosku pijacu u hotel gde 18 soba uokviruje prelepo unutrašnje dvorište. Dizajnerski komadi iz sredine prošlog veka savršeno se uklapaju sa starinskim telefonima sa broječanicom i porodičnim nasleđem, uključujući i par malenih, izgubljenih jahaćih čizama koje je Eng nosio kao dete. To je svetlosnim godinama daleko od onih bezličnih rizorta koji su dominirali u vreme moje mladosti, kada se koktel od škampa smatrao vrhuncem sofisticiranosti.

Tourists have traditionally come to Cyprus for its beaches—the translucent-watered bays of **Ayia Napa** and **Protaras** in the east, or the wild coves of **Pafos** in the west. Sunbeds and towels jostle for space like life-sized Tetris pieces on the volcanic, slate-grey sands of **Lemesos's Dasoudi** beach; further along the coast, **Malindi beach bar and restaurant** attracts a lunchtime crowd that lingers long after the sun has set. I tend to head to the pebbly beaches of **Pissouri Bay and Cape Aspro** in the west, where on 1st of January each year, my dad and I would go for a swim to ring in the new year. But Cypriots are as connected to the mountains as they are to the sea—and things are happening up in the hills. **Pano Lefkara** is tucked into a valley 640 m above sea level. Its matchstick-thin streets are lined with terracotta-roofed houses, their doors and shutters painted a shade of cornflower blue known in Cypriot dialect as "loulladji". In the 15th century, the wives of Venetian courtiers came here to escape the heat, and their influence remains in the stitches of the village's famous Lefkaritika embroidery. Women sit outside in streets, sewing geometric motifs onto linen tablecloths or napkins, such as the potamoi, distinct for its triangular zigzags.

These are the crafts Christina Sokratous has set out to preserve. Under the shade of a mandarin tree in her late grandfather's Lefkara home, she talks about the potters, basket makers, weavers, embroiderers and other artisans she commissions. She is dressed in white, from her clogs to the headscarf holding back her waist-length hair—an ethereal antiithesis to the black-clad widows associated with Cypriot villages. The Liverpoolian accent is a surprise, but she was born in the UK and studied at London College of Fashion before returning and launching her clothing and homeware label, Tradition Now. Her aim was to reinvigorate Cyprus's crafts—reshaping earth-red terracotta jugs into glazed tableware and sculptural vases, or placing Lefkara lace on linen separates and bags. The cane baskets used to transport potatoes that she has recast as lampshades hang in the restaurant at The Agora Hotel, a boutique in the centre of the village.

Aphrodite might have been up to her old tricks on the day Aleksander Eng happened across this historical building, wiped the dust from its windows, peered inside and fell in love with its long-abandoned bones. The now 36-year-old Dane, who made his fortune as an early investor in Joe & the Juice, and his partner, Emilie Green Novél, set about converting the former village marketplace into a hotel where 18 rooms frame a courtyard. Mid-century design pieces bump up against vintage dial-up phones and heirlooms—including a tiny pair of scuffed riding boots Eng wore as a child. It's a far cry from the soulless resorts that dominated in my day when prawn cocktail was deemed the height of sophistication.



Prema Gugl mapama, vožnja od **Lefkare** do **doline Maratasa** traje sat i po. U stvarnosti je potrebno skoro tri sata dok se krivudavi put spušta, penje i pravi serpentine kroz šume bora, čempresa i kedra, prolazeći kroz sela i pored najviše tačke Kipra, planine **Olimp** visoke 1.952 metra. Putnici već vekovima dolaze u **Kalopanajotis** zbog lekovitih svojstava njegovih sumpornih izvora. Jutro provodim u spa centru "**Myrianthousa Spa**" u sklopu hotela "**Casale Panayiotis**" - u biljnoj parnoj kupaonici, snežnoj kabini i tropskim kišnim tuševima. Prepuštam se lenčarenju u hidromasažnom bazenu, upijajući pogled na dolinu. Kedrovi, eukaliptusi, hrastovi i topole lepršaju na vetru, zaklanjajući terasaste stepenike davno zaboravljenih vinograda i drveni krov **Manastira Svetog Jovana Lampadista**, koji se nalazi na Uneskovoj listi svetske baštine. Sa planine stražari zdanje nalik na tajnu bazu Džejmisa Bonda - upečatljiv i beskompromisan spoj betona i stakla u kojem je smeštena vinarija "Marathasa Wines".

Cilj joj je bio da udahne novi život kiparskim zanatima – preoblikujući zemljano – crvene vrčeve od terakote u glazirano posuđe i skulpturalne vazne, ili dodajući črvenu čipku iz Lefkare na lanene komade odeće i torbe.

Kalopanajotis je postao centar poljoprivrede i vinogradarstva, a procvat je doživeo u 19. veku kada je Kipar postao izvoznik bakra. Tokom 1950-ih i 60-ih godina prošlog veka, stanovništvo je počelo da odlazi u veće urbane centre, a turska invazija 1974. godine zadala je konačni udarac rudarskoj industriji, usled čega je potpuno i zamrla. Nakon decenija rada na Bliskom istoku, Džon Papaduris se vratio u mesto svog detinjstva i, šokiran u kolikoj meri je bilo propalo, počeo da kupuje i obnavlja stare kuće, pretvarajući ih u "Casale Panayiotis" - agroturistički hotel koji je udahnuo novi život u ovu kiparsku priču o propadanju i ponovnom rađanju.

Meni se takva prekretnica dogodila se u Pigosu, selu nadomak Limasola u kojem sam živela tokom svojih tinejdžerskih dana. Tepih od prašine vodi me do radionice vizuelne umetnice Eline Joanu (Elina Ioannou). Njene skulpture oblikovao je sam Kipar, jer, kako kaže, njen omiljeni materijal, krečnjački kamen, nastao je kada je ostrvo izronilo iz mora pre nekoliko desetina miliona godina. Novi radovi Eline Joanu slave "heroje otpora": vrste sposobne da prežive najsurovije uslove, bilo da su to indijske smokve (kaktusi opuncija) ili kopneni puževi koji se povlače u stanje mirovanja kada je previše toplo ili suvo. Dok su šumski požari zacrnili brda iznad Limasola, a višegodišnja suša uzrokovala nestašicu vode, umetnički radovi Eline Joanu - poput isklesanog ploda kaktusa koji visi na metalnom lancu ili praznih puževih kućica koje su preplavile blok belog kamena - nameću pitanja o oskudici i opstanku, pitanja koja se naročito odnose na današnji Kipar.

Od **Limasola** do skrivenih dolina **Trodosa**, na Kipru novi život buja iz starog. Elina i ja imamo dosta zajedničkog. Obe smo proizvod bezbrojnih uticaja, obe ukorenjene u zemlji i moru, i obe nesigurne u to gde zapravo pripadamo. Ali, možda ću se jednog dana zauvek vratiti, pa ćemo to zajedno rešiti.

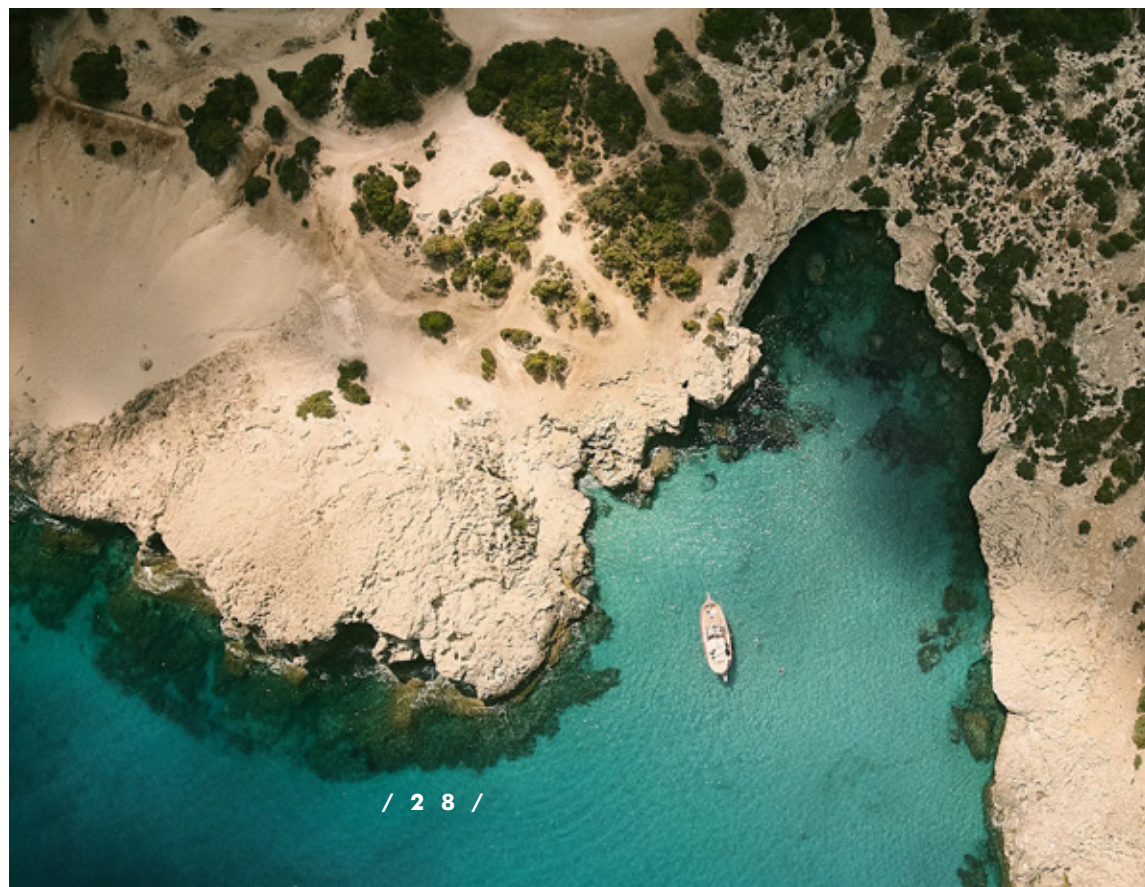
According to Google Maps, it'll take an hour and a half to drive from **Lefkara** to the **Marathasa Valley**. It takes closer to three - the winding road dipping, rising and looping amid forests of pine, cypress and cedar, through villages and past Cyprus's highest point, the 6,404-foot **Mount Olympus**. Travellers have come to **Kalopanayiotis** for centuries for the healing powers of its sulphur springs. I spend the morning in the **Myrianthousa Spa at Casale Panayiotis** - in the herbal steam room, snow cabin and tropical rain showers. I loiter in the hydrotherapy pool and take in the valley. Cedar, eucalyptus, oak and poplar trees flutter in a breeze, shrouding the terraced steps of long-forgotten vineyards and the timber roof of the Unesco-listed St John **Lampadistis monastery**. A James Bond-esque lair stands watch from up the mountain, an unapologetic slash of concrete and glass that is home to Marathasa Wines.

Her aim was to reinvigorate Cyprus's crafts – reshaping earth-red terracotta jugs into glazed tableware and sculptural vases, or placing Lefkara lace on linen separates and bags.

Kalopanayiotis became a centre of agriculture and viniculture, and thrived in the 19th century as Cyprus became an exporter of copper. In the 1950s and '60s, people started leaving for larger urban centres, and the Turkish invasion in 1974 dealt a final blow, bringing mining to a halt. After decades working in the Middle East, John Papadouris returned to the place of his childhood and, shocked by its degeneration, started buying and converting old homes into Casale Panayiotis, an agrotourism hotel bringing life to a Cypriot story of decline and resurgence.

My own turning point comes in **Pyrgos**, a village outside **Lemesos** where I lived in my teenage years. A carpet of dust leads to visual artist Elina Ioannou's workshop. Her sculptures are shaped from Cyprus itself, she says: her preferred material, calcareous stone, was formed when the island emerged from the sea tens of millions of years ago. Ioannou's new work celebrates "the heroes of resistance": species able to survive the harshest conditions, be they prickly pear cactuses or land snails that retreat into a dormant state when it's too hot or dry. With wildfires having blackened the hills above Lemesos, and years of drought causing water shortages, Ioannou's pieces—a chiselled prickly pear fruit strung from a metal chain or empty snail shells crowding a block of white rock—present questions about scarcity and survival that are pertinent to Cyprus.

From **Lemesos** to the hidden valleys of **Trodos**, new life surges from old in Cyprus. We are not so different, she and I. Both the product of myriad influences, both rooted in land and sea, both unsure where we belong. But maybe I will return for good one day, and we can work it out together.



Cyprus files

Smeštaj

U ušuškanom hotelu "**S Paul Hotel**" sa 22 sobe, koji se nalazi u starom gradu Limasola, unutar dvorišta raste drevno stablo masline, dok detalji od mesinga i metala stvaraju toplu, intimnu atmosferu i prepoznatljiv sjaj u stilu art dekoa. Hotel "**Agora**", trenutno najpopularnije mesto novijeg datuma za boravak na Kipru, nalazi se u Lefkari, mestu poznatom po vezu i izradi čipke koja je uvrštena u Uneskovu listu. Na mestu nekadašnje seoske pijace, oko dvorišta sa bazenom, raspoređeno je 18 elegantnih soba. Hotel "**Casale Panayiotis**", smešten u nedrima planine Trodos, nudi 41 sobu u etno stilu, tri restorana i spa centar, a svi ovi objekti su razasuti širom sela Kalopanajotis.

Gastronomija

U starom gradu Lemesosa nalazi se "**Alley**", restoran opuštene atmosfere u kojem čuveni kiparski šef kuhinje Hristoforos Tofaridis koristi sezone sastoje koje nabavlja od lokalnih dobavljača. Za koktele nakon večere tu je otvoreno dvorište bara "**Library Bar**", koje miriše na frangipani, ili živahna ulica Saripolu, prepuna barova.

Stay

At the compact 22-room **S Paul Hotel** in Lemesos's old town, an ancient olive tree grows in the courtyard, and brass and metal accents give the cocoon-like Lux Bar an art deco sheen. The **Agora Hotel**, Cyprus's most talked-about newish stay, is in Lefkara, known for its Unesco-listed lacemaking. In the village's old marketplace, 18 pretty rooms are arranged around a pool courtyard. Cradled in the Troodos Mountains, **Casale Panayiotis** has 41 rustic rooms, three restaurants and a spa, all dotted across Kalopanayiotis village.

Eat & Drink

In Lemesos's old town, **Alley** is a casual restaurant where Cypriot chef Christoforos Tofaridis celebrates local, seasonal ingredients. For after-dinner cocktails there's the frangipani-scented open-air courtyard of **Library Bar**; or rowdy, bar-lined Saripolou street.



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MEDITERRANEAN ESCAPE



TUMI PREDSTAVLJA "MEDITERRANEAN ESCAPE": U RITMU MEDITERANA IZMEĐU LUKSUZA I SLOBODE PUTOVANJA

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Kolekcija za proleće leto 2026. donosi nove izražajne boje i dizajn inspirisan destinacijama, hvatajući duh odmora uz TUMI.

Donoseći nove upečatljive boje, printove i teksture kroz najpoznatije TUMI siluete, kampanja prikazuje radosnu i inspirativnu viziju u kojoj se dizajn susreće sa destinacijom.

Režiju kampanje potpisuje **Piero Bressan**, a fotografije **Dario Catellani**. "Mediterranean Escape" vodi gledaoce u **Villa Fortaleza** i **Cala San Vicente** na Majorci u Španiji. Kampanja odražava osećaj bezbrižnosti, gde putovanje postaje duboko, izražajno iskustvo povezano sa duhom same destinacije.

"Mediteran predstavlja sporiji i promišljeniji ritam putovanja", izjavio je Victor Sanz, kreativni direktor kompanije TUMI.

U središtu kolekcije nalazi se nova sezonska paleta boja predstavljena kroz ključne TUMI kolekcije, uključujući i kultnu **19 Degree Polycarbonate Collection**. Bogate nijanse zelene majčine dušice, terakote obasjane suncem i blistavo žute boje daju novi izgled prepoznatljivim skulpturalnim siluetama.

Paleta se proširuje i na kolekciju proizvoda **19 Degree Aluminum**, kroz model International **Carry-On** u boji **Horizon Blue**, inspirisanoj mestom gde se nebo susreće sa morem, dodajući dubinu prepoznatljivom metalnom dizajnu.

Nova kolekcija istovremeno potvrđuje i filozofiju po kojoj je **TUMI** postao sinonim za luksuzna putovanja – vrhunski dizajn nikada ne dolazi na račun funkcionalnosti. Svaki detalj osmišljen je tako da olakša putovanje, bilo da je reč o inovativnim sistemima otvaranja, laganim ali izdržljivim materijalima ili inteligentno organizovanom prostoru za pakovanje.

"Mediterranean Escape" donosi novu dimenziju luksuza – onu koja se ne meri samo kvalitetom izrade, već emocijom koju izaziva. U vremenu kada su putovanja postala deo ličnog izraza i načina života, TUMI podseća da prava vrednost nije samo u destinaciji, već u svakom trenutku provedenom na putu.

O KOMPANIJI TUMI

Od 1975. godine TUMI kreira vrhunske luksuzne proizvode za poslovna putovanja i aktivan životni stil, dizajnirane da unaprede, pojednostave i oplemene svaki aspekt života u pokretu.

For Spring/Summer 2026, TUMI turns its gaze toward the Mediterranean — a world where time slows, light softens, and travel becomes an instinct rather than an itinerary.

Across its most iconic silhouettes, TUMI introduces a vibrant new language of travel: sun-washed hues, tactile textures, and destination-inspired tones that feel both effortless and intentional. The result is a collection that doesn't simply accompany a journey — it defines its mood.

Directed by **Piero Bressan** and photographed by **Dario Catellani**, the campaign unfolds across the cinematic landscapes of **Villa Fortaleza** and **Cala San Vicente** in **Mallorca**. Bathed in golden light and coastal ease, the narrative evokes a quiet luxury — where movement feels unhurried, personal, and deeply connected to place.

"The Mediterranean represents a slower, more thoughtful pace of travel," says Victor Sanz, Creative Director of TUMI.

The story continues through the **19 Degree Aluminum Collection**, where the International **Carry-On** in **Horizon Blue** evokes the horizon line itself — that fleeting meeting point between sky and sea. It is a study in contrast and continuity, softness and structure.

The story continues through the **19 Degree Aluminum Collection**, where the International **Carry-On** in **Horizon Blue** evokes the horizon line itself — that fleeting meeting point between sky and sea. It is a study in contrast and continuity, softness and structure.

True to its philosophy, **TUMI** remains anchored in the idea that luxury travel is defined not only by aesthetic refinement, but by intelligent function. Every detail is considered: engineered openings that move seamlessly, materials chosen for resilience without weight, and interiors designed with quiet precision for modern movement.

"Mediterranean Escape" ultimately reframes luxury as something felt rather than declared — an emotional experience carried through space and time. In an era where travel has become a reflection of identity, TUMI reminds us that the most meaningful journeys are not measured in distance, but in sensation.

ABOUT TUMI

Since 1975, TUMI has defined the intersection of luxury design and performance, creating world-class products for business travel and modern lifestyles.

IDRIS ELBA



INTERVJU: IDRIS ELBA LETI SAMOSTALNIM PUTEM

Nakon više decenija tokom kojih je igrao frajere i superheroje – od Stringera Bela u seriji "Žica" (The Wire) do Dankana (Man-At-Arms) u ovogodišnjem filmu "Gospodari svemira" (Masters of the Universe) – Idris Elba je promenio fokus i usredsredio se na ono što je njemu važno van filmskog platna. Uz titulu viteza koja mu je dodeljena za rad na borbi protiv zločina počinjenih nožem i upravljanje novim društveno korisnim projektom, Elba sada pokušava da se privikne na novu ulogu: samog sebe

INTERVIEW: IDRIS ELBA IS FLYING SOLO

After decades playing cool guys and superheroes – from The Wire's Stringer Bell to Man-At-Arms in this year's Masters of the Universe – Idris Elba has shifted his focus to what matters to him offscreen. With a knighthood for his work tackling knife crime and a new community enterprise to run, he's trying to get comfortable playing a new role: himself

*Piše / By Hayley Campbell
Fotografije / Photography by Fanny Latour-Lambert
Zabavalnost / Courtesy by Condé Nast Publications Ltd,*

Idris Elba sedi u separeu restorana svog polurenoviranog kluba otvorenog tipa na Notin Hilu, ruku raširenih poput Isusa na krstu. Oči su mu zatvorene, a lice okrenuto ka sveže okrečenoj tavanici. "Dobro, društvo", kaže, iako sam tu samo ja. Govori kao da predvodi neku vrstu meditacije: "Želim da legnete i zatvorite oči. A sada zamislite kako se iza vas oseća neka toplota, a vi se pitate: Šta je sad to?" Pauza. "Reći ću vam šta je u pitanju: ulje. Nalazite se u tiganju i vi ste jaje na oko. A sada ćete da se ispržite."

Njegovo telo kreće da pucketa i skakuće poput jajeta na velikoj toploti, prsti mu odskakuću kao balance koje cvrči dok se širi oko žumanceta (njegove glave). Na sedam sekundi ovaj čovek postaje jaje na oko.

Idris Elba is sitting in a booth in the restaurant of his half-renovated it's-not-a-members-club in Notting Hill, his arms spread like Jesus on the cross. His eyes are closed, his face turned to the freshly painted ceiling. "Right, guys," he says, though it's only me here. He speaks like he's leading a meditation: "I want you to lay down and close your eyes. Now I want you to imagine there's some heat behind you and you're like, What is that heat?" A pause. "I'll tell you what it is: it's oil. You're in a frying pan, and you are a fried egg. And you're about to go "

Elba's body starts snapping and popping like an egg over high heat, his fingers jumping like bubbling egg white fanning out from the yolk (his head). For seven seconds, the man is a fried egg.

Interview

*Postao je poznat
glumeći kul lika:
Stringera Bela
u seriji "Žica",
hladnokrvnog
narko-bosa koji
organizuje svoje
"kriminalne,
jebene zavere" kao
da su legitimni
poslovi.*

*He became famous
playing a cool
guy: Stringer Bell
in "The Wire",
an unruffled
drug kingpin
organising his
"criminal fucking
conspiracies" like
they were legit
businesses.*

Naglo prestaje i smeje se, odmahujući glavom. Pre nekoliko godina, postao je prvi pokrovitelj organizacije "Immediate Theatre" usmerene na mlade iz Heknija, gde će jednoga dana, možda, držati ovakvu vežbu iz glume. Sa mog mesta u separeu, jasno je da se šali. Mada, možda se i ne šali: upravo ga je isti ovaj glumački podsticaj i usmerio na ovaj put pre mnogo godina. Dok su drugi dečaci zazirali od toga da ispadnu glupi, sve do čega je taba Elbi bilo stalo bilo je da li je uverljiv u svojoj ulozi. "Polovina dečaka je bila u stilu: Šta kog đavola ovaj radi?!" rekao je. "A onda bih ih ja pitao, 'Kako sam vam izgledao?' 'Glupo.' 'Jel da? Ili sam ipak izgledao kao jaje na oko?' Jedino mi je to bilo važno.

"Ljudi koji su veoma samosvesni imaju problem da se toga oslobode", dodaje on o zaziranju od toga da ispadnemo glupi. "Moj sin, 11 godina ima, divan, lep dečak. Prilično je svestan sebe. Celog života mu govore kako je prelep. Nema tu ništa loše, ali čim pomisli da ga ljudi gledaju ne želi da ispadne šašavo. Mislim da ja nisam tako odrastao – nisu me obasipali komplimentima čitavog života. Nisam bio tako samosvestan, a možda ni sada nisam, u izvesnoj meri." Ponovo kreće da se mrda kao jaje na oko koje se prži i prasne u smeh (bez namere za igrom reči).

Generalno se smatra da je Elba kul lik, toliko kul da je pre nekoliko godina počelo da se šuška da je on sledeći novi Džejms Bond (kad to spomenem, on u šali prevrće očima i kreće da se spušta na stolici sve dok ne vidim samo njegovu maramu za glavu).

Međutim, Elbina karijera obuhvata sve, od duboko ozbiljne uloge umerenog vojnog kapetana plemena Hutu tokom genocida u Ruandi ("Ponekad u aprilu") i Nelsona Mandele u filmu "Mandela: dug put do slobode" do pridruživanja Marvelovom filmskom univerzumu kao Torov saveznik Hejmdal. Čak je igrao i zajedno sa Tejlor Swift u muziklu "Mačke", koji je naišao na oštre kritike. Često ga, iz razloga koji su povezani sa njegovim kul stavom i snagom karaktera koji opstaju uprkos muziklu "Mačke", vidimo u ulozi spasioca sveta: 2025. godine igrao je i premijera Ujedinjenog Kraljevstva ("Šefovi država") i predsednika SAD-a ("Kuća dinamita"). Ljudi se još uvek raspituju da li će igrati i Bonda, više od 15 godina otako je ova priča krenula. Ja sam ga samo pitala o tim govorkanjima.

"To nikada nije bilo legitimno. Uvek su to bile samo priče", rekao je Elba. Krenule su prilikom italijanske premijera filma "Zrno utehe", koja je održana dan nakon izbora za predsednika SAD-a 2008. godine; Danijel Krejg je izjavio da pobeda Baraka Obame sugerise da je došlo vreme za tamnoputog Bonda. Elba kaže da su obožavaoci jednostavno tu ideju prihvatili i razvili dalje. "Oduvek sam smatrao da to nije realno", rekao je. "Džejms Bond je napisan kako je napisan s razlogom. Ali, to je za mene bio kompliment. Mislim, takođe, sa stanovišta realnosti, da se pojedinim tržištima to jednostavno ne dopada. Bond je velika stvar u čitavom svetu. A ne bi se svoj publici svideo tamnoputi muškarac, Afroamerikanac, u ulozi Bonda. Ne vole to u svojoj kulturi. I tačka." On, takođe, smatra da nije baš neophodno da se Bond menja. "Bond je toliko nerealan da mu izvesna doza stvarnosti dobro dođe, ali nemojmo pokušavati da ga učinimo preterano politički korektnim. Mislim da morate biti načisto s tim o čemu se tu radi: o eskapizmu. Ne pokušavajmo da udovoljimo ukusu celog sveta. Neka Bond ostane Bond."

He stops abruptly and laughs, shaking his head. A few years ago, he became the first patron of Immediate Theatre, a youth-focused organisation in Hackney, where he will, maybe, one day, teach this acting exercise. From my seat in the booth, it's clear he's joking. But perhaps he's not: it was this same acting prompt that set him on his course many years ago. While the other boys in the school were afraid of looking stupid, all Elba cared about was whether or not he was believable in the role. "Half the boys were like, 'What the fuck is this guy doing?!'" he says. "And then I'd be like, 'How was that?' 'You look stupid.' 'Did I? Or did I look like a fried egg?' That was all that mattered to me.

"People that are very self-aware find it very difficult to let that part go," he adds, of the fear of looking stupid. "My son, he's 11 – a lovely, beautiful boy. He's quite aware. He's been told all his life how gorgeous he is. Nothing wrong with that, but the moment he thinks people are looking at him he does not want to look silly. I don't think I got that upbringing – I wasn't swathed with compliments all my life. I wasn't that self-aware, and perhaps I'm still not, to some degree." He starts jittering like a fried egg again, cracking himself up (no pun intended).

There is a perception that Elba is a cool guy, so cool that a rumour started, years ago that he was next in line to play James Bond (when I bring it up, he playfully rolls his eyes and slides down in the seat until all I can see is his durag).

But Elba's career has included everything from a deeply serious portrayal of a moderate Hutu military captain during the Rwandan genocide ("Sometimes in April") and Nelson Mandela in "Mandela": Long Walk to Freedom to joining the MCU as Thor's mate Heimdall. He was even in the critically mauled "Cats" with Taylor Swift. He is, for reasons of cool gravitas that still persist despite "Cats", frequently seen to be saving the world: in 2025 he played both the prime minister of the UK ("Heads of State"), and the president of the United States ("A House of Dynamite"). People still ask about the Bond rumours, over 15 years since they began. I mean, I just asked about the Bond rumours.

"It was never legit. It was always just a rumour," says Elba. It started at the Italian premiere of "Quantum of Solace", held a day after the 2008 US presidential election; Daniel Craig said that Barack Obama's victory suggested we had reached the time for a Black Bond. Elba says fans simply took it and ran with it. "I've always felt that it's not a realistic thing," he says. "James Bond was written how he was written for a reason. But I was complimented by it. And also, I think, in realistic terms, some markets just don't go for that. Bond is big all over the world. And [audiences] won't [all] go for a Black male, an African male, playing Bond. That's not what they like in their culture. Period." He also believes that changing Bond isn't really necessary. "Bond is so unrealistic, so a hint of reality is good, but let's not try and make it woke. I think you've got to be pure to what it is: escapism. Don't try and answer the world's taste. Just be Bond."



Ako i postoji zajednički imenilac u njegovoj karijeri, čak ni Elba ne bi znao da ga pronade. Mislio je da će slediti put kakav je imao Sidni Poatje – ozbiljan glumac koji je igrao samo ozbiljne uloge. To se, međutim, nije dogodilo. Ali, počeo je da režira – krimi-dramu iz 2018. godine "Jardi" i predstojeću ekranizaciju predstave "Tako to ide" u kojoj je glumio u pozorištu Donmar Warehouse 2005. godine – i kaže da upravo tu može da izgradi karijeru kakvu je mislio da će imati kada je bio na samom početku. "Kada režiranje ne bi bilo opcija za mene, ne znam koliko bih se još bavio glumom", rekao je. "Želim ponovo da osetim inspiraciju. Mislim da inspiracija dolazi iz posmatranja drugih glumaca i oblikovanja i navođenja ljudi da izgovaraju tekst drugačije." Elba takođe koristi ovu nepredvidivu karijeru u svoju korist: drugi glumci možda ne bi mogli da odrade ulogu koje se on lati čisto iz zabave, poput uloge u ekstravaganтном filmu "Gospodari svemira" – u kom igra Eternijinog brkatog zapovednika naoružanja Dankana i koju je odigrao samo zato što voli Hi-mena. "FISTO!" uzvikuje i podiže pesnicu. (On čak ni ne igra ovog lika iz Gospodara univerzuma.) Još nije video kako izgleda završeni film, ali ja jesam. "Jesam li bio smešan?" pita me, tobože ozbiljno, stavljajući ruku ravno na sto kao da nešto zahteva. (Bio je smešan. Lakne mu kada to čuje.) "To sam, brate, zbog sebe uradio. Sećam se da sam uzeo scenario, razmišljao, uhhhhh..." Zaškiljio je kao da s mukom odmerava opcije. "U ovim godinama, uz stvari koje sam radio i stvari koje trenutno radim, mogu li da glumim u ovakvom filmu i provučem se bez posledica? Pomislio sam: Dodavola, zašto da ne?

"E, to se zove promena glumačke podele", kaže on. (Dankan je u originalnoj priči ridokos.) "Zbog toga mi je bilo pomalo nelagodno. A onda sam pomislio: Ma, o čemu ti to?! Dankan može biti bilo koje boje! Pa on, pobogu, ima zelene noge!"

If there is a through-line to any of his career, even Elba can't find it. He thought he would follow a kind of Sidney Poitier trajectory – a serious actor doing only serious roles. This didn't happen. But he's started to direct – the 2018 crime drama "Yardie", and an upcoming adaptation of "This Is How it Goes", a play he performed at the Donmar Warehouse in 2005 – and says that that is where he can construct the career he thought he was going to have starting out. "If directing wasn't an option for me, I'm not sure how long I'd be acting," he says. "I want to be inspired again. I think the inspiration comes from watching other actors and moulding and getting people to say it differently." Elba also uses this unpredictable career to his advantage: other actors might not be able to do the kind of role he takes on just for fun, like in the deeply camp "Masters of the Universe" – in which he plays Eternia's moustachioed head of weaponry, Man-At-Arms, and which he did simply because he loves He-Man. "FISTO!" he shouts, raising his fist. (He doesn't even play Fisto.) He hasn't seen the finished film yet, but I have. "Was I funny?" he asks, mock-seriously, placing his hand flat on the table like he's making a demand. (He was funny. He looks relieved to hear it.) "I did that for me, man. I remember taking it, thinking, Uhhhh..." He squints, like he's painfully weighing up options. "I suppose at my age, with the kind of things I've done, and the kind of things I'm doing, can I get away with being in a film like that? I thought, Fuck it, why not?

"Talk about recasting," he says. (Man-At-Arms is canonically ginger.) "I was a bit conscious about it. But then I was like, What are you talking about?! Man-At-Arms could be any colour! He's got green legs, for God's sake!"

IDRIS ELBA



Uprkos imidžu kul tipa, Elba je u stvarnosti pomalo šašav – ili se, bar, toliko uživi u svoje šale da nimalo ne brine hoće li se izblamirati. Kaže da nikada nije imao problem s onim glumačkim zadacima poput "zamisli da si prženo jaje" (od kojih bi se ova novinarka najradije sakrila u toalet od blama) jer je kao dete mnogo vremena provodio sam. Ako ste odrasli u porodici sa mnogo dece gde svi neprestano motre jedni na druge, to se teško može zamisliti. "Imao sam bujnu maštu jer tako morate kada ste jedino dete u porodici. Igrate sve te uloge, razgovarate sa sobom, sa svojim igračkama", rekao je. Elbi je i dalje nelagodno kada je u centru pažnje on kao osoba. Kaže mi da mrzi intervjue i trebalo mu je vremena da prihvati ovaj sa mnom.

"Nemam ništa protiv ako se oblikuje kao sjajan razgovor: 'Hajde da malo prošetamo, da se zabavimo', kaže on, pokušavajući da me razuveri da mu ovo nije baš potpuno mučenje. Rukom mi daje znak ka restoranu koji kreće da mi pokazuje. To je nekadašnje mesto za žurke koje se zvalo "Laylow" u Golborn Roud-u, koje on sada pretvara u višenamenski centar namenjen lokalnoj zajednici, a koji, koliko shvatam, danas želi delimično da koristi kao taktiku za skretanje pažnje. Na zastorima je izvezena ganska pesma od 10 stihova, kao svojevrsno priznanje uličnom broju ove zgrade i novom imenu kluba: Broj 10. Skele okružuju ovu četvorospratnicu koja se nalazi u podnožju Treliek taueru, zgrade u brutalističkom stilu koja je, kako se smatra, poslužila kao inspiracija za Balardov roman "Visoki soliter": Na ovakvom mestu je i Elba odrastao – kao mali je bio di-džej i puštao muziku u lokalnom pabu Middleton Arms, koji se nalazio u senci njegove stambene zgrade u opštinskom vlasništvu, sada srušenog Sidar Korta u Hekniyu. Upravo ga je odrastanje u tako multikulturalnoj, duboko socijalnoj zajednici učinilo takvim kakav je, a on pokušava da upravo taj svet ponovo stvori ovde. Više mu se dopada da priča o klubu nego o sebi. "Ali, ako je to fazon, sedi i budi zanimljiv? Onda nemam baš ništa da kažem", kaže on, oslonjen laktovima na sto, s licem zarivenim u šake. "Ne znam šta da ti kažem! Jednostavno ne znam." Smeje se kroz prste. "Kada mi se dogodio uspeh, shvatio sam da mi ne smeta da budem prženo jaje, ali da mrzim da budem ja."

"Mogu po ceo dan da držim slovo o svemu i svačemu, nosim majcu koju onda svi žele da kupe, kakva god bila. Trebalo bi da nešto kažem."

For all his cool-guy reputation, Elba, in reality, is kind of goofy – or at least, too committed to the bit to worry about feeling embarrassed. He says he's never had an issue with the fried-egg acting-class stuff (the type of assignment which would, most likely, leave this journalist hiding in the loo) because he grew up spending a lot of time on his own. If you were brought up in the high-surveillance unit of a many-sibling family, this can be hard to imagine. "I had a big imagination because you have to when you're an only child. You play all of those parts, talk to yourself, talk to your toys," he says. Elba is still uncomfortable with the focus being on him as a person. He tells me he hates interviews, and takes a little while to warm up to the idea of this one.

"I don't mind if it's framed as a great conversation: 'Let's walk around, have fun,'" he says, trying to reassure me that this is not complete torture. He motions to the restaurant he's about to show me. It's a former party joint once known as "Laylow" on Golborne Road, which he's turning into a kind of multi-use community hub, and which, I'm gathering, he hopes to use partly as a diversion tactic today. A 10-line Ghanaian poem is embroidered on the blinds, in a nod to the building's street number and the club's new name: Number 10. Scaffolding covers the four-storey building, which sits beneath Trellick Tower, a brutalist block thought to be the inspiration for JG Ballard's High-Rise. This is the kind of place Elba grew up in – as a child, he used to DJ in a local pub, Middleton Arms, in the shadow of his own council block, the now-demolished Cedar Court, in Hackney. It was a multicultural, deeply social community upbringing that made him who he is, and he's trying to recreate that world here. Talking about the club feels better than talking about himself. "But if it's 'sit down and be interesting'? I've got fuck all to say," he says, elbows on the table, face in his hands. "I don't know what to tell you! I just don't know what to say." He laughs through his fingers. "When success hit me, I found that I didn't mind being a fried egg – but I hate being me."

"I get to stand on a soapbox all day and talk about stuff, wear a t-shirt and everyone wants to buy it, whatever it is. I should be saying something."

Sve ovo se kosi sa time gde se Elba danas nalazi u životu: proglašen je herojem, ne samo u svetskim časopisima, već je to učinio doslovno kralj Engleske. Proglašen je za viteza u okviru Novogodišnje liste počasnih odlikovanja za 2026. godinu zbog zalaganja za mlade, uključujući njegovu kampanju protiv zločina počinjenih nožem pod nazivom "Ne zaustavlja svoju budućnost" (Don't Stop Your Future). Prošle godine je na Bi-Bi-Siju objavio dokumentarni film "Naša kriza kriminala počinjenog nožem" (Our Knife Crime Crisis) u kojem je o mogućim rešenjima diskutovao sa premijerom Kirom Starmerom, kraljem Čarslom i majkama žrtava. "To je potpuno suprotno onome što sam maločas rekao", priznaje Elba. "Našao sam se na samom čelu, u centru, za govornicom". Sve je počelo njegovom objavom video-obraćanja direktno u kameru na društvenim mrežama 2019. godine, kada ga je preplavio osećaj nemoći zbog stalnih vesti o mladima koji se međusobno ubijaju. Od tada je priča dobila zamah.

"Slušao sam izveštaje svakog dana, situacija je bila beznadežna", rekao je. Sada se nalazimo na spratu u prostoriji okupanoj svetlošću u kojoj se nada da će lokalni frilenseri rado raditi na svojim laptop-računarima ("Da li biste vi radili na ovakvom mestu?" pita me, u svojevrsnom brzom ispitivanju tržišta, izvlačeći jednu stolicu kako bih mogla da sednem). Plastična folija leprša na šanku. Kutije šampanja – pošto je Elba suvlasnik brenda vina i žestokih pića Porte Noire – nalaze se složene u čošku. "Bilo je skoro kao da bih, da sam mlađi, rekao: Brate, mogao bih da nosim nož sa sobom, a da to niko ne zna. Mogao bih da izbodem nekoga, a da to niko ne zna." Jer je situacija izgledala potpuno beznadežno. A onda sam pomislio: Pa, mogu po ceo dan da držim slovo o svemu i svačemu, nosim majicu koju onda svi žele da kupe, kakva god bila, i onda, pa, trebalo bi da nešto kažem. Imam decu. Da se išta dogodi mojoj deci, bio bih slomljen", rekao je ozbiljno. "Tako se to dogodilo. Nije bilo u fazonu: Jao, hoću da vodim kampanju." Bilo je više kao: "Zar niko ništa neće da kaže?" Nazvao je samog sebe pojačalom.

Mnogo ga je pogodilo i ono što se u javnosti govorilo o zločinima počinjenim nožem: da je kriva pop-kultura. "Ja sam di-džej. Pravim muziku. Slušao sam te gluposti," kaže on, a onda, imitirajući glas neupućenog, snobovskog radio voditelja koji se besno raspravlja i zamahuje pesnicom, izgovara: "To sve muzika podstiče!" Izgleda ogorčeno. "Ne, to nije tačno. Odjebite. Nije to zbog filmova, niti zbog muzike. Muzika i umetnost su u načelu ogledalo života. Dakle, iz samog života izbija ta agresija. Ako je ima u muzici, to je zato što je ima u životu."

Masters of the Universe

All of this is at odds with where Elba is at in his life right now: being heralded as a hero, not just by this magazine, but by the literal King of England. He was knighted in the 2026 New Year Honours list for his services to young people, which include "Don't Stop Your Future", his campaign against knife crime. Last year, he released a documentary on the BBC, "Our Knife Crime Crisis", in which he discussed solutions with Prime Minister Keir Starmer, King Charles himself, and the mothers of victims. "It's a massive contradiction to what I said earlier," Elba admits. "I just found myself front and centre, speaking up." It started with a to-camera rant posted on social media in 2019, when he felt overwhelmed by the constant news of young people murdering each other. From there, it snowballed.

"Listening to the reports every day – it was hopeless," he says. We're upstairs now, in a light-filled room he hopes local freelancers will come and park their laptops in ("Would you work in a place like this?" he asks, doing light market research as he pulls out a chair for me). Plastic sheeting flutters on the bar. Boxes of Champagne – Elba co-owns the wine and spirits brand Porte Noire – are stacked in the corner. "It was almost, if I was a young person, like, 'Bruh, I could carry a knife, and no one would know. I could stab someone, and no one would know.' Because it just seemed so hopeless. And I just thought to myself, Well, I get to stand on a soapbox on Graham Norton all day and talk about stuff, wear a T-shirt and everyone wants to buy it, whatever it is, and like, I should be saying something. I've got kids. If anything happened to my kids I'd be fucking devastated," he says heavily. "So that was it. It wasn't like 'Oh I want to campaign.' It was, 'Is no one gonna say anything?'" He's called himself an amplification device.

The public discourse around knife crime also hit Elba where it hurt: pop culture. "I'm a DJ. I make music. I could hear this nonsense," he says, and assumes the voice of a clueless posh pundit on talk radio, ranting and waving his fist. "It's the music that's encouraging this!" He looks indignant. "No, it's not. Fuck off. It's not the films; it's not the music. Music and art reflect life, usually. So life is really what's popping off. If it's in the music, it's because it's in life."



"Ovi mladi ljudi gledaju u takozvane vlasti i pitaju se: ko su ovi ljudi? Jer oni gledaju preko njih, ne spuštajući se na njihov nivo. Oni se s njima ne identifikuju."

"These young people are looking at the so-called authorities and going, 'who are these people?' Because they're looking over them, not coming down. They don't relate."

Jedna od stvari kojima se nada jeste da će na ovom mestu voditi filmski klub, onakav kakav je njemu bio pokazao šta je moguće izvan njegovog kvarta – klub za klince tipa "film nedelje". Za Elbu je to bio subotnji matinee gde se prikazivao TV film "Spajdermen" u bioskopu Rio, u Kingsland High Street-u, kada je imao devet ili 10 godina. Još uvek se živo seća trenutka kada je shvatio da su preokrenuli kameru kako bi izgledalo da Spajdermen šteta po zidu zgrade: "Bio sam u fazonu..." Elba širi oči i oponaša padanje u nesvest, prisećajući se koliko je bio zapanjen ovim jednostavnim efektom. Video je da je moguće napraviti magiju. To su gluposti, ali gluposti koje mogu da naprave ljudi; to je bila magija nadohvat ruke. "Prosvetljenje", rekao je. "To je bio trenutak kada sam se zaljubio".

Ono što on želi jeste da ovo mesto bude izvor inspiracije, na prostoru gde inače ne bi bilo ničega. "Inspiracija se teško pronalazi", kaže Elba.

Sve to zahteva energiju koja se graniči sa bezgraničnim. Elba sada ima 53 godine. Njegov kolega Džon Sina i voditelja podkasta Ejmi Poler dive se njegovoj sposobnosti da noću radi kao di-džej posle celodnevnog snimanja, a da se onda sledećeg dana pojavi na setu kao da se ništa nije desilo – na stranu tek njegov rad u korist lokalne zajednice ili njegove nedavne napore da u Africi izgradi filmsku industriju. Elba čak i kija s više energije nego što je ja inače imam. ("Ne poznaješ čoveka dok ga nisi čuo kako kija", kaže on nakon iznenađujuće visokog poluvriska. "E, sad me poznaješ.") "Usporavam sada", tvrdi. "Ali pune su mi torbe. Torbe energije", kaže on, mada malo kasnije ispušta jedno hnnghhhh dok ustaje sa stolice, jer je juče jurcao na snimanje svoje hit Bi-Bi-Sijeve detektivske serije "Luter", što se nije svidelo njegovim mišićima kuka i zato što je "previše star za ovo sranje". Odakle onda sva ta energija? Doprinelo je tome što je napunio jubilarnu 50. godinu života, kaže on, mada je to krenulo i ranije. Elba zna tačno kada su se stvari promenile: pre 13 godina. Zastaje pre nego što počne o tome da priča, kao da nije sasvim siguran da želi. "Gledao sam kako mi tata umire", kaže. "To mi je, brate, promenilo život".

Bilo je to početkom 2010-ih godina kada se njegov otac Vinston razboleo od raka pluća, a Elba taj period u svojoj karijeri opisuje kao "uvrnut". Živeo je u Americi od kasnih 1990-ih godina, ali se preselio u Englesku kako bi bio uz oca: "On je bio moj čovek, znaš na šta mislim?" Vinston je godinama radio u fabrici Ford u Dngamu, sklapao je automobile; pre nego što je Idris postao poznat, i on je tamo radio. "Kao jedino dete u porodici, imate nešto drugačiji odnos sa roditeljima", kaže on. Dve sezone serije "Luter" su već bile izašle, a treća je bila u pripremi. Kako je vreme prolazilo, da bi platio za privatno lečenje svog oca Elba je prihvatio još jedan posao – "glupi film sa Šonom Penom" pod nazivom "Strelac". "Hteo sam da pokušam da spasem čaleta", rekao je. Još uvek je snimao taj film kada mu je otac umro.

One of his hopes for this space is that he can run the kind of film club that showed him what was possible beyond his neighbourhood – a "movie of the week" thing for kids. For Elba, it was a Saturday matinee screening of a Spider-Man TV movie at the Rio, on Kingsland High Street, when he was nine or 10. He remembers, vividly, the moment he realised they had flipped the camera to make Spider-Man walk up the side of a building: "I was like..." Elba's eyes widen and he starts to swoon, recalling how dazzled he was by this simple effect. He'd seen that magic could be made. It was bullshit, but bullshit achievable by human means; this was magic within reach. "Lightbulb," he says. "That was the moment when I fell in love."

What he wants is this place to be a source of inspiration, where otherwise there might be nothing. "Inspiration is hard to come by," he says.

All of this requires energy bordering on limitless. Elba is now 53. Co-star John Cena and podcast host Amy Poehler have marvelled at his ability to DJ at night, after a day's shooting, and be back on set the next day like nothing happened – and that's without mentioning the community outreach work, or his recent efforts in Africa to build the film industry. Elba even sneezes with more energy than I have. ("You don't know anyone until you hear how they sneeze," he says, after an unexpectedly high-pitched half-scream. "Now you know me.") "I am slowing down," he insists. "But I've got bags of it. Bags of energy," he says, though later he'll make a kind of hnnghhhh noise getting out of his chair, because he was running on the set of his hit BBC detective show "Luther" yesterday, his hip flexors didn't like it, and he's "too old for this shit". So where does this energy come from? The milestone of turning 50 helped, he says, but it was earlier than that. Elba can pinpoint exactly when it changed: 13 years ago. He pauses before he goes there, like he's not sure he wants to. "I saw my dad die," he says. "Changed my life, mate."

It was the early 2010s when his father, Winston, got sick with lung cancer – a time in Elba's career he describes as "weird". He'd been living in America since the late '90s, but moved back to England to be close to his dad: "He was my guy, you know what I mean?" Winston had worked at the Ford factory in Dagenham for years, assembling cars; before Idris was famous, he did too. "Only child, you have a slightly different relationship with your parents," he says. Two seasons of "Luther" had already come out, and a third was on the way. As time went on, to pay for his father's ongoing private medical care, Elba took on another job – a "stupid film with Sean Penn" called The "Gunman". "I was gonna try and save my dad," he says. He was still shooting it when his dad reached the end.



"Dok je umirao, bio je u nekoj vrsti kome. I pri poslednjem udahu, otvorio je oči. Stajao sam tačno iznad njega, ovako, držeći ga za ruku –" Elba ustaje sa stolice, pogleda okrenutog nadole ka licu koga nema. Uzdiše. "Pogledao me je pravo u oči." Seda ponovo na stolicu. "Medicinski posmatrano, verovatno nije gledao u mene. Ali, osetio sam kao da jeste." Taj trenutak kada je život napustio telo njegovog oca uticao je na promenu njegovog pogleda na svet, kao da su se tekstonske ploče pod njim pomerile. "To je to", kaže. "Svaka strepnja, svaki stres koji je imao, stvari oko kojih je brinuo, stvari koje nije mogao da ima, stvari koje je želeo, stvari koje je postigao – sve je to nestalo. Nestalo. Kao da je u pitanju bio sto", kaže on, pljesnuvši rukom o sto ispred nas. "Bio sam u fazonu: To se, znači, dešava kada umremo? To me je oduvalo. Ne volim o tome da pričam, jer me potresa, ali to je nešto što mi je apsolutno promenilo život. Eto odakle potiče ta energija. Imao sam i pre toga energije, ali kada sam video kako život nestaje..." Razrogačio je oči. "Uh!"

Nakon što mu je otac preminuo, Elba je zatražio odsustvo sa snimanja filma sa Šonom Penom. Hteo je da bude sa svojom porodicom, sa majkom. Odsustvo mu nije odobrena, i on kaže da je situacija loše rešena. (Produksijska kuća je, s druge strane, rekla da bi želela da se "sve drugačije odigralo". Kaže da se zalagala za odlaganje snimanja, ali da je na kraju odlučeno da to nije izvodljivo.) Tako da je Elba vraćen na snimanje usred tek preživljenog gubitka. "Najludje od svega je to što je trebalo da snimamo scenu u kojoj sam ja na groblju", kaže on. Ako pogledate neki od trejlera, u prvim kadrovima možete videti Elbin lik na groblju, među ožalošćenima i nadgrobnim spomenicima. "To je za mene bio težak period."

"Sve što od nas ostaje jeste nasleđe koje čini ono što smo uradili. To je za mene važno."

"When he was dying, he was partly in a coma before he went. The last breath, the last breath, he opened his eyes. I was standing right above him, like this, holding his hand –" Elba is out of his chair, looking down into a face that isn't there. He gasps. "He looked directly at me." He sits back in his chair. "Medically, he probably wasn't looking at me. But it felt like he was." That moment when life left his father's body shifted his perspective like tectonic plates beneath him. "That's it," he says. "Every anxiety, every stress he used to think about, things he was worried about, things he couldn't get, things he wanted, things he achieved – gone. Gone. He might as well have been a table," he says, slapping the lifeless wood in front of us. "I was like, That's what happens when you die? It was mind-blowing. I don't like talking about it, because I get emotional about it, but it is the thing that absolutely changed my life – that's where it comes from. I had energy before, but to see life gone..." His eyes bug out. "Hoo!"

After his dad died, Elba asked for time off from the film with Sean Penn. He wanted to be with his family, with his mum. His time off was denied, and he says the situation was badly handled. (The production company, for its part, tells that it wishes "things had unfolded differently". It says it advocated for postponing the shoot, but it was ultimately decided that this wasn't feasible.) So Elba was pulled back onto set in the midst of his fresh grief. "What's really crazy about it is that the scene they wanted me to be at was a funeral scene," he says. Watch one of the trailers, and the first image of Elba's character is in the graveyard, surrounded by mourners and headstones. "That was a tough time for me."

"All that's left of you is the legacy of what you've done. That's important to me."

IDRIS ELBA

Za Elbu je to bilo kao ponovno rađanje. "Njegov posljednji dah bio je moj prvi, iskreno rečeno. Znaš, ne bih da budem poetičan, ali bilo je ono kao..." Zatvara oči i sada mirno i odlučno izdahne. "Šta ću ja sa svojim životom? Jer, evo ovako ću završiti jednog dana. A ne želim da odem žaleći što nisam uradio, nisam pokušao, ili što sam proveo čitav život pretvarajući se da sam neko, mislim..." Zastane, praveći grimasu, prisativši se da mu se posao sastoji od toga da se pretvara da je neko drugi. "Ja sam glumac", kaže on. Ponovo je ozbiljan. Stvarno to misli: "Samo stvarno želim da to proživim, brate."

Čuju se udarci. Usmerava ponovo pažnju na zgradu. "Hoćeš da ti još nešto pokažem?"

Elba me pita da li sam za kafu pošto je podne; još nije doručkovao, i eto nas sada na Golborn Roud-u u potrazi za kofeinom. Usred je priče o tome kako je upoznao detektive za rešavanje ubistava dok se pripremao za ulogu u seriji "Luter", kako su, ako ste u krizi, oni upravo ljudi koje biste želeli pored sebe, jer mogu da zanemare svoja osećanja dok se bave praktičnim stvarima, bez obzira na to koliko one bile strašne, kada ugleda preko puta čuveni portugalski kafić-pekaru Lisboa Patisserie. "Jao! Pecivo!" kaže, i samo što ne krene da se provlači između automobila kada se odjednom zaustavi da bi instinktivno zaštitnički proverio da ja neću iskoračiti ispred nekog vozila. U kafiću-pekari, Elba se raspameti uzvikujući "oooo" i "aaaa" dok gleda u izloženo lisnato pecivo punjeno kremom, vanilom i čokoladom, naređano visoko iznad police sa toperima za torte za obeležavanje prve pričesti. (Elba očigledno obožava pecivo; prvobitno se kao di-džej na piratskom radiju zvao Mr Kipling, po čuvenom britanskom brendu kolača i peciva. Kasnije će mi ispričati kako mora da krene sa fizičkim treningom za Netflixov filmski serijal "Izvlačenje 3" i priznaje, skoro u očajanju, da mu je ovo poslednje pecivo koje će pojesti.) Ustremľuje se na "nekakvu pogačicu" (zapravo "bolo de arroz", vrsta mafina sa karamelizovanom šećernom koricom) i naručuje kutiju koju će odneti nekoliciini zaposlenih u klubu.

For Elba, this was a rebirth. "His last breath became my first breath, quite frankly. You know, not to be poetic, but it was just like..." He closes his eyes and breathes out now, calmly and resolutely. "What am I gonna do with my life? Because this is where I'll end up one day. And I don't want to go down wishing I did, or tried, or [having] spent my whole life pretending to be someone – I mean –" He stops himself, pulling a face, remembering he's in the business of pretending to be someone. "I'm an actor," he says. He switches back to serious. He means it: "I just really want to live it, man."

There's a beat. He shifts the focus back to the building. "Wanna see some more?"

Elba asks if I want to grab a coffee – it's midday; he hasn't had breakfast yet – and now we're out on Golborne Road in search of caffeine. He's in the middle of talking about meeting murder detectives when he was preparing for his role in Luther, how if you're in a crisis they are the kind of people you really want around – those who can park their feelings while they deal with the practicalities, no matter the scale of the horror – when he spies the Lisboa Patisserie across the road. "Ooh! Pastries!" he says, and is about to dart between cars when he stops to check, instinctively dad-like, that I'm not about to step in front of one. Inside the patisserie, he goes gaga in front of the display: oohing and aahing over the puff pastries filled with cream, custard and chocolate, all piled high above a shelf of First Communion cake toppers. (Pastries are evidently a big thing for Elba; his original DJ name on pirate radio was Mr Kipling. Later, he'll tell me he has to start physical training for Netflix's Extraction 3, and will confess, near devastated, that this was his last pastry.) He zeroes in on a "scone thing" (a bolo de arroz, a kind of muffin with a caramelised sugar crust) and starts ordering a box to take back to the handful of staff at the club.

Natrag u klubu, s pecivom razbacanim ispred nas, pitam ga o čemu najviše razmišľja. "Ne sviđa mi se što ću na to nailaziti", misli na kafić-pekaru i neplanirano fotografisanje, "i mrzim što mi se to dešava, ali istovremeno uživam u tome što se to događa svima drugima", kaže. "Mrzim to. Samo želim da sam u zenu, ni tamo ni ovde. Provodim mnogo vremena pokušavajući da prevaziđem samog sebe. Postoji taj čitav kliše o tome da su glumci takvi mučenicima"; kaže on, a crte lica mu se spuštaju nadole poput pozorišne maske s tragičnim likom. "Stalno čujem alarme u glavi čim skliznem u kliše. Eto, o tome razmišľjam. Da se toga otarasim." Počinje da čisti mrvice sa stola u ruku.

Njegov fokus na mlade je deo toga, ne iskuplenja, već nečeg drugog. "U toku je smena generacija u svetu", kaže on. "Generacijski, ljudi kojih godina stoje na izlazu. A ta nova generacija koja se danas rađa, šta ona može da očekuje? Šta želimo da im ostavimo? Za to živim. Jer kad se nađemo u toj prostoriji, kada nas budu oblačili poslednji put, sve što od nas ostaje jeste nasleđe koje čini ono što smo uradili. To je za mene važno." Onda skreće pažnju na mene. "Jel tebi to važno?"

U tome je suština. Elbu interesuje ne samo ono što on sam radi, već i mogućnost drugih da rade ono što žele da rade: da li imaju infrastrukturu za to, ili život koji je dovoljno oslobođen noževa i nasilja pa da imaju vremena da pokušaju.

Ali kaže, ničim izazvan, da mu reč "heroj" ne prija. "Ja sam samo glumac koji ima sve te ambicije", kaže on. Uspeo je da postigne to što jeste zahvaljujući slobodi da bude svoj, pa brine da bi zbog pritiska jer ga smatraju herojem, bilo da ga takvim proglašava časopis ili kralj, možda bio primoran da se uštogli, da postane manje svoj, manje šašav, odnosno da potisne tu svoju "prženo jaje" stranu. "Borim se s tim, pomalo. Odgovornost, prihvatanje odgovornosti, u fazonu: Da! Ja sam heroj za primer! Ja sam uzor! Nisam. Nisam savršen, toliko nisam savršen", kaže. "Teško je održati se na toj tankoj granici, na toj prelomnoj tački: ili si heroj, ili nisi – odluči se, šta si? A ja sam nekako u sredini. Nisam jurio za tim da postanem vitez. Niti sam se trudio da postanem heroj u očima javnosti – ja ne jurim za tim."

Ovaj klub predstavlja i posao i pokušaj da spoji sve ono što može da ponudi – čudno, hibridno mesto za čiji opis još uvek traži prave reči dok se ono postepeno oblikuje oko njega. Možda će uspeti, možda neće. Ali on ni u kom slučaju ne želi da bude maskota. On, u suštini, iskreno želi da radi za šankom. "Ne želim da budem šef", kaže Elba. "Ne želim da budem policajac. Ne želim da budem premijer. Samo želim da ponudim mogućnost. Da li me shvataš?"

Back in the club, pastries in disarray in front of us, I ask what he thinks about the most. "I don't like that I'll walk into that –" meaning the patisserie, and the impromptu photoshoot – and hate that it's happening to me, but at the same time enjoy that it's happening to everyone else," he says. "I hate that. I just want to be zen, neither here nor there. I spend a lot of time getting over myself." "There's that whole cliché about actors being so tortured," he says, his famous features turning downwards like the tragedy side of a theatre mask. "I can hear my own trope alarms going all the time. So that's what I think about. Getting rid of that." He starts scooping all the crumbs off the table into his hand.

His focus on young people is part of this – not atonement, but something else. "There's a changing of the guards in the world," he says. "Generationally, my age – we're on the way out. And that new generation that's being born today, what is it that's there for them? What do you want to leave for that? That's what I'm living for. Because when we're in that room, and someone's dressing our body, all that's left of you is the legacy of what you've done. That's important to me." He puts it back on me. "Is that important to you?"

This is the crux. Elba has an interest not only in what he's doing, but in everyone else's ability to do what they want to be doing: in whether or not they have the infrastructure to do it, or a life free enough of knives and violence that they have time to attempt it.

But he says, unbidden, that the word "hero" sits uncomfortably with him. "I'm just an actor that has got all these ambitions," he says. He got to where he is through freedom, and worries that the pressure of being considered a hero – whether by magazine or by king – might require him to button up, become less of what he is, less of the goof or the fried egg. "I struggle with it, a little bit. The responsibility, accepting it, like, Yes! I'm an upstanding hero! I'm a role model! I'm not. I'm imperfect, massively," he says. "That line, that cusp, is hard to maintain: you're either a hero, or you're not – which is it? And I sort of sit in the middle. I didn't ever chase being a knight. Or chase being a sort of public hero – that's not what I'm chasing."

This club is both a business and an attempt to merge the things he's capable of offering – a strange hybrid place that he's still working out how to describe as it's built around him. Maybe it'll work, maybe it won't. But he doesn't want to be the figurehead of any of this. In fact, he genuinely wants to work behind the bar. "I don't want to be the chief-of-staff," he says. "I don't want to be the policeman. I don't want to be the prime minister. I just want to offer an opportunity. Do you understand?"



POBEDA, OD LIVENOG GVOŽĐA MCLAREN ARTURA SPIDER MCL39 CHAMP EDITION

VICTORY, CAST IN CARBON MCLAREN ARTURA SPIDER MCL39 CHAMP EDITION

Dizajniran da obeleži Meklarenovu 10. uzastopnu titulu Svetskog šampionata konstruktora u Formuli 1, šampionsko izdanje Artura Spider MCL39 ograničeno je na 10 bolida, od kojih je svaki brižljivo kreirao tim za izradu unikatnih automobila McLaren Special Operations (MSO) kao omaž nedavnoj kampanji ovog prepoznatljivog brenda. Aluzije su direktne. Ručno oslikana grafika vozila kombinuje brendiranu nijansu narandžaste Myan Orange sa brendiranom nijansom crne Onyx Black kao priznanje osvajaču titule MCL39 za 2025. godinu. Oslikani motiv broja "10" na karoseriji uključuje 10 zvezda i konture svih Meklarenovih F1 bolida koji su odneli pobjedu na Svetskom šampionatu konstruktora. Ovakvu specifikaciju upotpunjuju paket Black Pack, iskovane 10-krake ultra-lake

felne Dynamo, Myan Orange kočione čeljusti, paket Stealth amblema i sportski izduvni sistem sa Stealth završetkom. Enterijer nastavlja sa detaljima uz izvezen broj "10", narandžastu oznaku na poziciji 12 sati na upravljaču i posebno izrađenu pločicu na centralnoj tabli. Pragovi vrata nose ručne potpise Landa Norisa i Oskara Pjastrija, dok posebna pločica beleži Meklarenove pobjede, pol-pozicije i najbrže krugove postignute tokom 2025. godine.

Created to mark McLaren Racing's 10th consecutive Formula One World Constructors' Championship, the Artura Spider MCL39 Championship Edition is limited to 10 cars, each curated by McLaren Special Operations (MSO) as a tribute to the marque's recent campaign.

The references are direct. A hand-painted livery pairs MSO Bespoke Myan Orange with Onyx Black in homage to the 2025 titlewinning MCL39. A painted '10' motif on the bodywork incorporates 10 stars and the outlines of every McLaren F1 car to have delivered a Constructors' Championship. The specification is completed with the Black Pack, 10-spoke Super-Lightweight Dynamo forged wheels, Myan Orange brake calipers, a Stealth badge pack, and a sports exhaust with stealth finisher. Inside, the detailing continues with '10' embroidery, an orange 12 o'clock steering-wheel marker, and a bespoke centre-console plaque. Sill finishers are hand-signed by Lando Norris and Oscar Piastri, while a track record plaque documents McLaren's 2025 wins, pole positions, and fastest laps.



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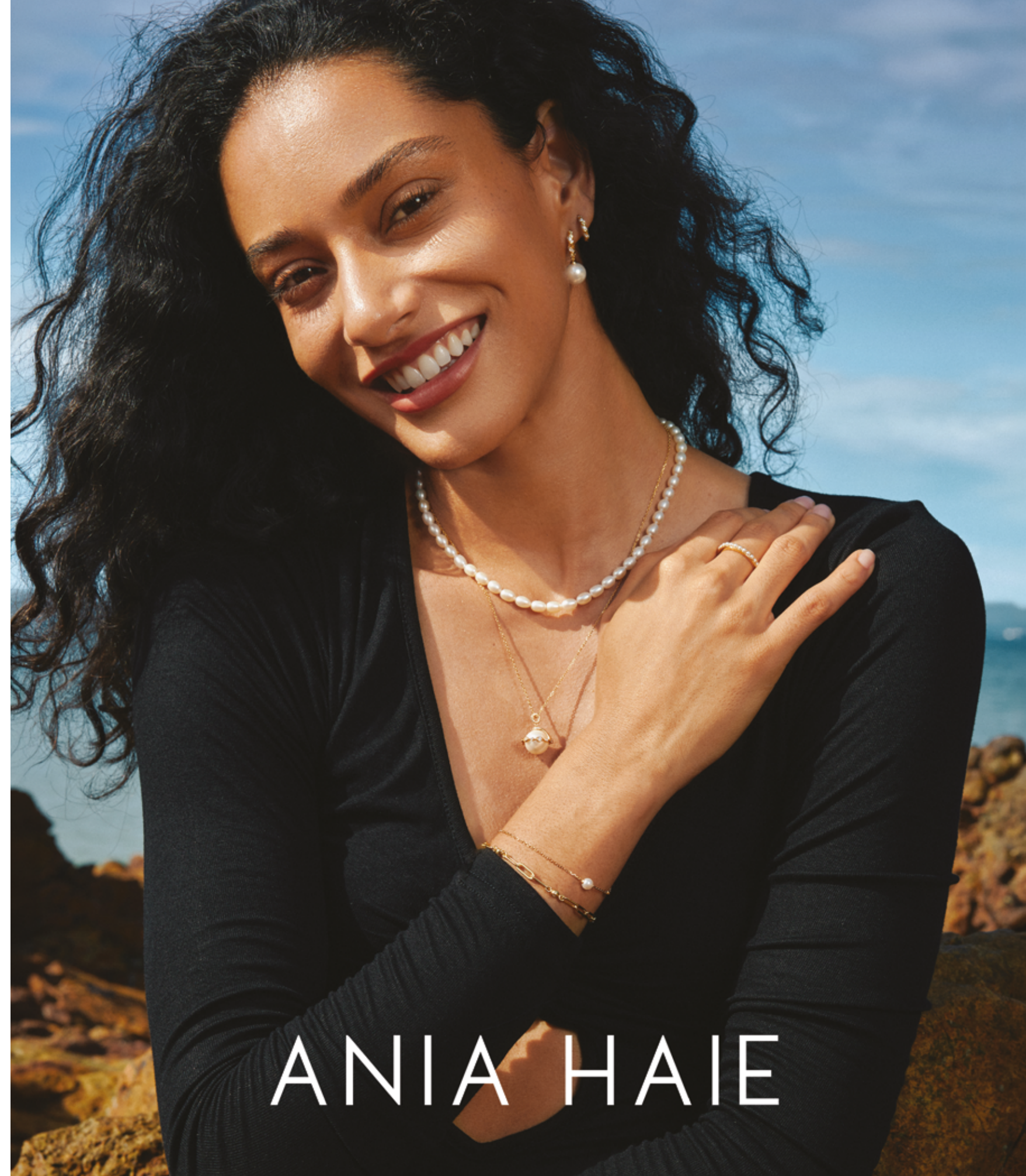
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KAD SMO VEĆ KOD DRAGULJA | KOLEKCIJA TALK TO ME JUVELIRSKJE KUĆE HERI WINSTON

SPEAKING OF JEWELS TALK TO ME COLLECTION BY HARRY WINSTON

Kolekcija Talk to Me (srp. Pričaj mi) juvelirske kuće Heri Winston sledi primer Merilin Monro, koja je u filmu "Muškarci više vole plavuše" otpevala čuveni stih "Pričaj mi, Heri Vinstone, reci mi sve o tome". Ovom kolekcijom čuveni brend predstavlja komplet jedinstvenih kreacija kojim potvrđuje svoju umetnost bogate istorije i nepogrešivi stil. Svaka kreacija oličje je istrajnosti duha Herija Vinstona, koji definišu elegancija, inventivnost i bezvremeni sjaj. Pogledajte, recimo, ovaj sat. Izrađen je od platine i optočen dijamantima i rubinima, a osmišljen je ne samo kao ukras, već i kao umetničko delo koje se nosi

The Talk to Me collection by Harry Winston takes its cue from Marilyn Monroe, who famously sang the line, 'Talk to me, Harry Winston, tell me all about it', in Diamonds Are a Girl's Best Friend. With Talk to Me, the brand unveils a suite of one-of-a-kind creations that speaks to its storied artistry and unmistakable style. Each creation reflects the enduring spirit of Harry Winston, defined by elegance, innovation, and lasting brilliance. Take this timepiece, for example. Crafted in platinum and set with diamonds and rubies, it was conceived not merely as adornment, but as wearable art.



ANIA HAIE

BERIĆ
SATOVI & NAKIT

VOJNA VELIČANSTVENOST ARES SPITFIRE

MILITARY MAGNIFICENCE ARES SPITFIRE

Superjahta Ares Spitfire duga 50,55 m po dizajnu podseća na legendarni borbeni avion Supermarine Spitfire, sa elegantnom konturom niskog profila i trupom u vojnički sivoj boji koji evociraju brzinu, preciznost i neustrašivu inventivnost. Jahta Spitfire, za čiji je enterijer i eksterijer zaslužna kompanija Bannerberg & Rowell, dok je projekat izradila kompanija Lateral Naval Architects, izgrađena je na borbeno dokazanom trupu patrolnog broda za otvoreno more Ares 150 Bold. Može da premaši brzinu od 20 čvorova i ima doplov od 6.482 km. Njen enterijer predstavlja kombinaciju dizajna inspirisanog vojničkim stilom i toplog luksuza u kom može da se živi. Perforirane metalne površine, luksuzna koža i zatamnjeno staklo daju dodatno bogatstvo tekstura enterijerima

otvorenog plana, dok prozori od poda do plafona pružaju nesmetan pogled na okean. Vlasnički apartman, prikladno nazvan "The Boss's Quarters", sadrži samostojeći krevet sa panoramskim pogledom od 270 stepeni, dok se višenamenski beach club prostor po potrebi pretvara iz bioskopskog salona u potpuno opremljenu teretanu. Spitfire, koji pokreće hibridni dizel-električni sistem, odlikuju kako ugodnost krstarenja visokih performansi, tako i skoro nečujan rad.

The 50.55m Ares Spitfire takes its design cues from the legendary Supermarine Spitfire, with a sleek, low-profile silhouette and a militarygrey hull that evoke speed, precision, and fearless innovation. Crafted inside and out by Bannerberg & Rowell and engineered by Lateral Naval Architects, Spitfire is

built upon the battle-proven hull of the Ares 150 Bold offshore patrol vessel. It is capable of exceeding 20 knots and boasts a cruising range of 6,482km. Inside, Spitfire blends military-inspired design with warm, liveable luxury. Punched metal surfaces, rich leather, and tinted glass add a tactile depth to the openplan interiors, while floor-to-ceiling windows frame uninterrupted ocean views. The owner's suite—fittingly named The Boss's Quarters—features a freestanding bed with a 270-degree panorama, while the versatile beach club transitions from a cinema lounge to a fully equipped gym. Powered by a hybrid diesel-electric system, Spitfire delivers both high-performance cruising and near-silent operation.



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Tourbillon

BUGATI TURBIJON: NOVA ERA UNAPREĐENA ZA BUDUĆNOST

Tri elektromotora. Baterije. Jedan ogroman motor sa unutrašnjim sagorevanjem. Ogromna snaga. Velika brzina.

BUGATTI TOURBILLON: A NEW ULTIMATE ERA FOR THE FUTURE

Three electric motors. Some batteries. One massive internal combustion engine. Huge power. Much speed.



Kada su Jan Šmid i njegov tim dizajnera eksterijera počeli sa oblikovanjem modela Bugati Turbijon, suočili su se sa suštinskim izazovom za ovu marku automobila: kako ispoštovati više od 115 godina umetničkog dizajna automobila a istovremeno uvesti brend u potpuno novu eru? Za glavnog dizajnera Šmida odgovor se nalazio u "pronalaženju zlatne sredine između onoga što Bugati jeste sada i onoga što može postati u budućnosti".

Rezultat je hiper-sportski automobil koji nastavlja Bugatijevu slavnu dizajnersku tradiciju dok je istovremeno pažljivo i posvećeno reinterpretira. Najnovija epizoda dokumentarne serije brenda Bugati "Nova era" istražuje ovu evoluciju prikazujući kako se tradicija i inovacija mogu spojiti i objediniti u svakom detalju.

Novi Bugati Turbijon sa 1.775 KS je potpuno novi naslednik modela Širon i ime je dobio je po turbijonu (prefinjenom mehanizmu u luksuznim satovima koji se obično vidi kroz kućište sata), a odražava i Rimčevu novu općinjenost skeletovanim mehaničkim sklopovima, a možda i novi cilj Bugatija da prkosi zakonima fizike.

Automobil je za 33 mm niži od modela Širon, ali nije duži uprkos tome što ima potpuno novi Kosvortov atmosferski V16 motor, zapremine 8,3 litra, koji se vrti do 9.000 o/min, sa radilicom dugom jedan metar i osmostepenim menjačem sa dvostrukim kvačilom pričvršćenim na stražnjoj strani. Masa mu je neznatno manja od Šironovih 1.995 kg sopstvene mase, iako nosi bateriju kapaciteta 25 kWh tešku oko 200 kg, smeštenu duž središnje ose automobila - tamo gde bi se inače nalazio menjač, dva elektromotora na prednjoj osovini i jedan na zadnjoj - a pritom koristi prednost te uže centralne konzole kako bi se suzila kabina, smanjila prednja površina vozila, a samim tim i aerodinamički otpor.

Lakši, snažniji i aerodinamičniji od automobila koji razvija brzine daleko iznad 480 km/h, Turbijon (ovo je nemoguće izgovoriti bez francuskog akcenta, baš kao i reč "kroasan") nikako nije za šalu.

Kad je reč o dizajnu, svaki ugao Turbijona ima svoju priču. Prepoznatljiva potkovičasta maska hladnjaka dublja je i šira nego na bilo kom prethodnom Bugatiju i daje prednjem delu oblik kao da stremi napred. Međutim, ne radi se samo o dizajnu. Šmid i njegov tim minuciozno su oblikovali svaki milimetar. Potkovičasti oblik dopunjuju naglašeni trup i centralna središnja linija koja se proteže duž celog automobila, inspirisana zakovicama na legendarnom modelu Tip 57 SC Atlantik. Na Turbijonu, ta centralna linija ide od prednjeg do zadnjeg dela vozila i završava se trećim stop-svetlom koje je integrisano u samu liniju.

Karakteristična Bugatijeva linija, koja se proteže od A-stuba, obavlja kabinu vozača i vraća se tačno prema prednjem delu vozila ispod vrata, prema rečima Jana Šmida stvara "utisak skoka unapred". Ova karakteristična linija naglašava i ističe bočni profil automobila, čije površine odišu dinamikom i kao da su u svakom trenutku spremne za ubrzanje. Duž Bugatijeve linije izdvaja se granica za prepoznatljivu dvobojnu šemu farbanja koja podseća na rane Bugatijevu modele i predstavlja specifičan element ove marke automobila.

When Jan Schmid and his team of exterior designers began shaping the Bugatti Tourbillon, they faced a fundamental challenge for the brand: how to honor more than 115 years of automotive artistry while simultaneously ushering the brand into a new era? For Chief Designer Schmid, the answer lay in "finding the sweet spot between what a Bugatti is and what a Bugatti can be in the future."

The result is a hyper sports car that carries on Bugatti's renowned design language while reinterpreting it with meticulous care and dedication. The latest chapter of the Bugatti documentary series "A New Era" explores this evolution, revealing how tradition and innovation converge in every detail.

The new 1,775bhp Bugatti Tourbillon – an all-new Chiron successor named after a (usually exposed) mechanism is a nod to Rimac's new obsession with skeletonised mechanical engineering and possibly the new Bug's commitment to picking a fight with physics.

It's a car that's 33mm lower and no longer than a Chiron, despite harbouring an all-new Cosworth-developed, 9,000rpm 8.3-litre naturally-aspirated V16 engine with a metre-long crankshaft and an 8spd dual-clutch gearbox bolted to the back. It weighs fractionally less than the Chiron's 1,995kg kerbweight - despite packing a 200kg 25kWh battery down the spine where the gearbox would normally be, two electric motors on the front axle, another on the rear - and takes advantage of that slimmer centre console to pinch the glasshouse and reduce frontal area and therefore drag.



Lighter, more powerful and more slippery than a car capable of well over 300mph... the Tourbillon (impossible say without a French accent, much like 'croissant') is not cocking about.

Speaking of design, every angle of the Tourbillon tells a story. The iconic horseshoe grille, deeper and wider than any Bugatti before it, gives the front end a forward-leaning expression. But it's not just about design. Schmid and his team meticulously shaped every millimeter. The horseshoe shape is complemented by the accentuated fuselage and the central center line – a design element that harks back to the riveted center line of the Type 57 SC Atlantic. On the Tourbillon, this line, also known as the center line, runs from the bow to the stern and culminates in the third brake light, which is integrated into the center line itself.

The distinctive Bugatti line, which extends from the A-pillar around the driver's cabin and then precisely returns to the front of the vehicle below the door, creates "the impression of a forward leap," according to Jan Schmid. This characteristic line emphasizes and underscores the car's side profile, whose surfaces exude dynamism and are poised for acceleration. Along the Bugatti line, the separation for the brand's signature two-tone paint scheme also defines a distinctive element that harks back to the brand's early creations.



*Maksimalna
brzina je
ograničena
na 445 km/h,
što je dovoljno
za svaki dan,
ali auto može
mnogo više.
Da li juri
novi svetski
rekord?
"Videćemo",
kaže Mate
Rimac, što
zapravo znači
"da".*

Bočni profil Turbijona svojom pojavom ostavlja jak utisak. Karakteriše ga izražena "Koka-kola" kriva koja se sužava otprilike na sredini vozila, a zatim ponovo širi preko zadnjih blatobrana i daje automobilu dramatičnu pojavu. Ovaj skulpturalni dizajn naglašava proporcije automobila i stvara jedinstven spoj elegancije i snage.

Na pitanje da li bi automobil koji ima samo električni pogon bio jednostavnije rešenje, izvršni direktor kompanije Bugatti Rimac, Mate Rimac, odgovara: "Naravno, [Rimac] Nevera bi mogla da postane Bugati uz novi dizajn karoserije. Finansijski gledano, to bi bilo logično rešenje, ali potpuno pogrešno i zato sam se toliko žestoko protivio toj ideji. Marka Bugati podrazumeva nasleđe, zanatstvo, kvalitet i performanse, ali je otmenija i fokusirana je na povezanost sa analognim svetom", kaže Rimac.

"Onda sam pomislio: OK, hajde da uzmemo Širon i pretvorimo ga u hibridni automobil. Ali i to je loša zamisao jer bi postao super teško vozilo i sve bi bilo kompromitovano. I tako sam došao do ludog predloga da razvijemo potpuno novi model automobila."

Do sada ste verovatno već primetili da Turbijon izgleda pomalo kao nabilđovani Širon i da deluje agresivno, a mi vam oko toga nećemo protivurečiti. Na prvi pogled, model deluje kao već viđeno, ali kada se malo više udubite, primetićete plutajuće farove koji vise na aerodinamičnim karoserijskim lukovima, dizajniranim tako da ubace što je više moguće dragocenih molekula vazduha u proždrljivi motor. Primetićete kako uža staklena površina kabine naglašava ramena automobila i da su vrata pravi futuristički spektakl – otvaraju se nagore pod uglom i na električni su pogon, što je dvostruki prvenac za Bugati.

U ovoj fazi, o performansama se može govoriti uglavnom teoretski (ozbiljna testiranja u stvarnim uslovima su tek počela), ali su, kao što smo i očekivali, nepojmive. Obećano nam je ukupno 1.775 konjskih snaga: 986 ks iz motora, 789 ks iz tri elektromotora, što znači da čak i bez buđenja uspavane zveri od motora V16 imate pogon na sva četiri točka, domet od 60 km samo na struju, nivo snage u rangu modela Ferrari 812 Superfast... i zadovoljne komšije jer je vaš auto tih.



The Tourbillon's side profile makes a clear statement in its form. Its pronounced "Coke bottle" curve, which curves inward approximately at the midpoint of the vehicle before sweeping outward again over the rear fenders, lends the car a dramatic presence. This sculptural design celebrates proportions and offers a unique interplay between elegance and power.

We ask Mate Rimac, the new CEO of Bugatti Rimac, wouldn't a pure-EV have been... easier? "Sure, the [Rimac] Nevera could be a Bugatti if you re-skin it. Financially it's the obvious choice, but it's absolutely the wrong decision, which is why I fought against it so hard. Bugatti is all about heritage, craftsmanship, quality and performance, but it's more aristocratic, it's about staying in the analogue world," he says.

"Then I thought, OK, let's take the Chiron and make it hybrid. But that's also bad because it would be super heavy, everything would be compromised. So I came up with a crazy proposal to make a completely new car."

By now, you may well have remarked that the Tourbillon looks a bit like a ripped Chiron with anger issues, and we don't disagree. First glance is tainted with familiarity, but take a beat, notice the floating headlights hanging on flying buttresses designed to feed as many precious air molecules as possible into the ravenous engine. Notice how the narrower glasshouse accentuates the shoulders and that the doors are pure theatre – dihedral and electrically operated, a double Bugatti first.

Performance is largely theoretical at this stage (real-world testing has only just begun in earnest) but reliably incomprehensible. We're promised a total of 1,775bhp: 986bhp from the engine, 789bhp from the three e-motors, meaning without even waking the V16 from its slumber you have 4WD, a 60km EV-only range, Ferrari 812 Superfast levels of grunt... and happy neighbours.



Endi Volis, čovek koji će ga verovatno odvesti do još neistraženih granica sveta brzine, ističe da ovaj model onaj "dosadni deo, do 400 km/h" postiže toliko brže od Širona (oko 25 sekundi u odnosu na 32,6) da će im to ostaviti mnogo više prostora na raspolaganju na poligonskoj stazi Era-Lesijen, dugoj 8,7 kilometara, kada budu probijali granicu od 480 km/h. Na drugom kraju krive, ubrzanje od 0 do 100 km/h traje manje od dve sekunde (Šironu je potrebno 2,4 s), od 0 do 200 km/h manje od 5 s (Širon 6,1 s), a od 0 do 300 km/h manje od 10 s (Širon 13,1 s).

Dakle, prava raketa, ali sa pažnjom posvećenom detaljima kakvu je teško videti igde izvan Paganija.

"Obično imate dizajn eksterijera i dizajn enterijera, ali mi želimo da ovaj automobil izgleda posebno čak i kada je ogoljen kao skelet, pa smo angažovali dizajnera za kotrljajuću šasiju", priča nam Mate uz osmeh – izvršni direktor: 1, odeljenje za finansije: 0.

Pažljiviji pogled na prednji deo Turbijona otkriva pravo tehničko remek-delo. Iako zauzima gotovo istu površinu na putu kao i Širon, ovaj model nudi više prtljažnog prostora, dok istovremeno integriše električnu prednju osovinu i složene aerodinamičke kanale, a sve ovo uz nižu siluetu. Tajna je u besprekornoj saradnji dizajnera i inženjera, koji su jednu puku funkciju pretvorili u skulpturu.

"Važno je da Bugati bude već na prvi pogled prepoznatljiv kao automobil marke Bugati i to iz svakog ugla. Ovo postizemo ugrađivanjem ključnih elemenata koji su zaštitni znak našeg dizajnerskog DNK."

- Jan Šmid, glavni dizajner Bugatija

Andy Wallace, the man who'll probably pilot it into uncharted territory, points out that it gets the "boring bit, up to 250mph" done so much faster than the Chiron (around 25 seconds versus 32.6) that it'll give them so much more of the 5.4-mile Ehra-Lessien straight to play with when pushing beyond 300mph. At the other end of the curve 0-62mph takes less than two seconds (a Chiron takes 2.4s), 0-124mph takes less than 5s (Chiron 6.1s) and 0-186mph less than 10s (13.1s).

A veritable missile then, but one with an attention to detail I'm not sure we've seen this side of a Pagani.

"Normally you have exterior design and interior design, but even when this car's naked we want it to look special, so we employed a rolling chassis designer," Mate tells us with a grin – CEO: 1, finance department: 0.

A closer look at the front of the Tourbillon reveals a technical masterpiece. Although it has almost the same footprint as the Chiron, it offers more storage space while integrating an electric front axle and complex aerodynamic channels, all while sitting lower. The secret lies in the seamless collaboration between designers and engineers, who transformed a function into a sculpture.

"It's important that a Bugatti is instantly recognizable as a Bugatti from every angle. We achieve this by incorporating our core design DNA elements."

- Jan Schmid, Chief Designer, Bugatti

*Top speed
is limited to
445km/h
(277mph),
which should
keep you
covered day
to day, but
clearly there's
more to give.
Will they go
after a new
top speed
record? "Let's
see," says
Mate, which
means 'yes'.*



Najbolji primer ovakvog pristupa su farovi. Kompaktniji su nego ikada ranije i montirani na takozvane "leteće blatobrane" koji imaju dvostruku namenu, a ipak se vidi da nesumnjivo pripadaju Bugatiju. Vizuelno, ovakvi farovi naglašavaju snažan jurišnički stav karoserije prema napred. Funkcionalno, oni usmeravaju vazduh ispod blatobrana ka A-stubu, odakle on struji duž vozila i na kraju snabdeva bočne hladnjake i usisnike svežim vazduhom. Pogled iz profila prikazuje dinamičnu igru između precizno izvanog prednjeg blatobrana – sa dugom oštrom linijom koja se proteže sve do bočnog usisnika – i mišićavog, isklesanog zadnjeg blatobrana.

Zadnji blatobran Turbija se neprimetno uliva u zadnji deo vozila, gde se aktivno zadnje krilo izvlači samo kada je to potrebno kako bi služilo kao vazдушna kočnica. Ispred njega, otvoreni prostor motora ponosno ističe impresivni V16 motor sa prirodnim usisavanjem.

Više od 124 pojedinačna LED elementa formiraju jedinstveni i neprekidni svetlosni niz koji prati konturu zadnjeg dela od jedne do druge ivice, sa logotipom brenda Bugatti koji jarko sija u samom centru. Ispod ovoga, otvori za vazduh izvlače vrelo vazduh iz bočno postavljenih hladnjaka. Zadnji točkovi, čiji je skelet delimično vidljiv, i visoko postavljeni tunel difuzora, koji počinje odmah iza sedišta, kreiraju lagan i dinamičan izgled i efikasno usmeravaju vazduh ka zadnjem delu.

Upitan koji mu je omiljeni detalj, Šmid nije oklevao.

"Posebno bih želeo da istaknem oblik zadnjeg blatobrana. On je zapravo inspirisan proporcijama zadnjeg blatobrana modela Veyron, sa velikom i sjajnom površinom koja je poput ogledala i ispučenim elementima. Naročito sam zadovoljan kako je ovaj blatobran ispao i kako značajno pojačava snagu i mišićavost automobila, čineći boljim njegov kompletan stav i proporcije."

Pustite vrata da se sama otvore i iskoristite trenutak da se divite opipljivim mehaničkim čudima gde god da vam pogled padne. Skeletizovanu instrument tablu suštinski čine uveličani švajcarski satovi – gde se vide svaki zupčanik i dragi kamen. Dve kazaljke na centralnom satu zadužene su za broj obrtaja (sat ide do 10.000 o/min) i za brzinu (sve do 550 km/h). Na levoj strani se nalaze analogni pokazatelji baterije, temperature ulja i nivoa goriva, a na desnoj su dve kazaljke na istoj osovini koje prikazuju trenutnu isporuku snage iz elektromotora i iz motora sa unutrašnjim sagorevanjem – jednostavno ih saberite i saznate koliko ste hrabri kada pritisnete papučicu za gas.

Ipak, pravi spektakl je volan sa dva kraka koji kruži oko nepomičnog centralnog dela i instrumenata, dok su polugice menjača pričvršćene za sam obruč. To izgleda očaravajuće, sve dok ne primetim da je Citroen C4 imao nešto slično, što prilično kvari raspoloženje.

When asked about his favorite element, Schmid doesn't hesitate.

"I'd especially like to highlight the shape of the rear fender. It's actually inspired by the proportions of the Veyron's rear fender, with its large, reflective expanse and the raised surface. I'm particularly pleased with how this fender turned out and how it significantly enhances the car's power and muscularity, improving its overall stance and proportions."

Allow the door to open itself and take a moment to marvel at the tactile mechanical wonders wherever you look. The skeletonised instrument dials are essentially Swiss watches scaled up – every cog and jewel on view. Two needles on the centre dial take care of revs (the dial goes to 10,000rpm) and speed (all the way to 550km/h - 342mph). On the left there's analogue battery, oil temp and fuel gauges, on the right dual needles showing real-time power draw from the motors and ICE engine – simply add them together to find out how brave your right foot is.

The real showstopper though is a two-spoke wheel that orbits the stationary centre boss and instruments, with the paddle shifters hinged from the rim. It's mesmerising, until I point out the Citroen C4 had something similar, which rather kills the mood.

Niz prekidača na centralnoj konzoli od mašinski obrađenog kristalnog stakla, kao i komanda za podešavanje sedišta na vratima, takođe imaju skeletno ogoljenu unutrašnjost mehanizama, a tu je i fenomenalan taktilni doživljaj pokretanja motora – povlačenjem poluge koja podseća na registre na orguljama, a koja štrči iz instrument table. Sedišta su fiksirana po dužini (ovo je važan potez u cilju smanjenja ukupne dužine automobila), ali se mogu podizati i nagib naslona se može podešavati, ali zato možete da pomerate kutiju sa pedalama kako vam odgovara.

A šta je ovo? Nema ekrana? Skoro da nema... pritisnite dugme i vertikalno orijentisani displej se podiže sa vrha instrument table pre nego što se rotira u horizontalni položaj i spusti nazad, u ovoj čarobnoj i elegantnoj izvedbi mehaničkog baleta.

Ekran je obavezna stavka kada je u pitanju kamera za vožnju unazad na pojedinim tržištima, ali i Mate takođe mrzi kada vozači moraju da prate uputstva za navigaciju sa svojih telefona koje nestabilno drže u krilu i tako balansiraju dok voze. Ovde imate izuzetno jednostavan interfejs sa Apple CarPlay i Android Auto povezivanjem.

A strip of dials on the machined crystal glass centre console, plus the seat adjustment knob on the door, also have exposed internal organs, and there's a delightfully tactile way of firing up the engine, by pulling an organ stop lever that protrudes from the dash. The seats are fixed longitudinally (an important move to keep the car's overall length down) but they can be raised and the back angle adjusted, you then move the pedal box to suit.

And what's this? No screens? Almost... hit a button and a portrait orientated display rises from the top of the dash before rotating to landscape and settling back down in an outrageously satisfying piece of mechanical ballet.

A must-have for the reversing camera in some markets, but Mate also hates drivers having to follow sat-nav instruction on their phones, balanced precariously on their lap. Here you get a super-simple interface with Apple CarPlay and Android Auto connectivity.



The headlights exemplify this approach. They are more compact than ever before, yet unmistakably Bugatti, mounted on the so-called "flying fenders," which serve a dual purpose. Visually, they emphasize the forward thrust of the body. Functionally, they channel air under the fenders toward the A-pillar, where it flows along the vehicle and ultimately supplies the side radiators and air intakes with fresh air. The side view reveals a dynamic interplay between the precisely sculpted front fender with its long crease extending to the side air intake and the muscular, sculpted rear fender.

The Tourbillon's rear fender flows seamlessly into the rear, where an active rear wing extends only when needed to act as an airbrake. Ahead of this, the open engine compartment showcases the impressive naturally aspirated V16 engine.

More than 124 individual LED elements form a single, one-piece taillight that traces the contour of the rear from side to side, with the Bugatti logo shining brightly in the center. Below, air outlets draw hot air from the side-mounted radiators. The partially exposed rear wheels and the high-mounted diffuser channel, which begins behind the seats, create a light, dynamic appearance and efficiently channel air to the rear.



Gde god da pogledate i šta god da dodirnete, pred vama je praznik za oči od ručno izrađenih, mehanički obrađenih ili štampanih elemenata od "nenabavljivijuma". Skupoceni materijali, pažljivo osmišljeni detalji i osećaj nečega što se približava pravoj vrednosti za vaših 3,8 miliona evra plus porez... što sa nekoliko probranih opcija dostiže cifru od preko 4 miliona evra. Bugati će u početku proizvesti 250 primeraka ovog kupea, tempom od oko 80 automobila godišnje, dok će se izvedene verzije naći na proizvodnoj traci od 2029. godine pa nadalje.

Ključ uspeha ovog automobila, za razliku od Veyrona, leži u Rimčevoj spremnosti da sarađuje sa vrhunskim spoljnim dobavljačima tamo gde je to svrsishodno, umesto da primeni radikalni pristup poput Kenigsega i apsolutno sve proizvodi unutar sopstvene fabrike i tako: Brembo je zadužen za kočnice, Concepto za instrument satove, Cosworth za motor, Divergent 3D za sisteme oslanjanja, a Rimac Technology, naravno... za elektroniku.

Turbijon je svedočanstvo postojane filozofije ovog brenda: stvaranje lepote kroz simbiotsku igru snažnih grafičkih elemenata dizajnerskog DNK, koji neprimetno uzajamno deluju sa raskošnim, izvajanim površinama. Rezultat je forma koja je nepogrešivo Bugati. Prema tome, Turbijon nije samo novo merilo performansi, već i pobeda motora sa unutrašnjim sagorevanjem i analogne mehaničke kompleksnosti u svetu koji je na silu nateran da koristi električne automobile ili kako Mate kaže: "To je hiperautomobil koji kaže "da" progresu, ali ne nauštrb emocija."

Everywhere you look and feel then, a feast of handcrafted, milled or printed unobtainium. Exotic materials, thoughtful touches, a sense of something approaching value for your 3.8m (£3.2m) plus tax... that's over £4m with a few choice options. Bugatti will build 250 of these coupes initially, at a rate of around 80 a year, with derivatives hitting the production line from 2029 onwards.

The key to this car, unlike the Veyron, seems to be Rimac's willingness to work with top-tier suppliers where appropriate, rather than going the full-Koenigsegg and making absolutely everything in-house: Brembo for brakes, Concepto for the instrument dials, Cosworth for the engine, Divergent 3D for the suspension, Rimac Technology for the electronics... naturally.

The tourbillon is a testament to the brand's enduring philosophy: creating beauty through the symbiotic interplay of strong graphic DNA elements that interact seamlessly with expansive, sculptural surfaces. The result is a form that is unmistakably Bugatti. The Tourbillon then isn't just a new performance benchmark, it's a victory for combustion and analogue mechanical complexity in a world being frog-marched towards EVs, or as Mate puts it: "a hypercar that says yes to progress, but not at the expense of emotion."



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METROPAL PALACE
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HOTEL JNANE RUMI

Marrakeš

**BEKSTVO U SVET PROŽET
KULTUROM, DALEKO OD
UŽURBANOG ŽIVOTA I GUŽVI
NA BAZARIMA MAROKA**

U spokoju marakeške Palmeraje (Palmeraie), legendarne oaze palmi, "Jnane Rumi" oživljava bogatu i živopisnu istoriju marokanske umetnosti, zanatstva i dizajna.

**HOTEL JNANE RUMI MARRAKECH
A CULTURE-FUELLED ESCAPE AWAY
FROM MOROCCO'S BUSTLING BAZAARS**

In the quiet tranquillity of Marrakech's Palmeraie, legendary palm oasis, Jnane Rumi evokes a rich and colourful tapestry of Moroccan art, craftsmanship and design



Smešten na samoj ivici pustinje, Marakeš je, koliko god to neverovatno zvučalo, grad vrtova. Njegova medina predstavlja složeni mozaik dvorišta unutar rijada (riad), koja odražavaju duboko ukorenjena islamska verovanja o vodi, svetlosti i umetnost koja odlikava život u harmoniji čoveka i prirode. Marakeš je od pamtiveka izvor inspiracije za kreativce, pa stoga ne čudi što je postao i stecište dizajnerskih hotela koji savršeno odlikavaju koloritni stil ovog grada. "Jnane Rumi", smešten u arhitektonski značajnoj vili u mirnom okruženju Palmeraje, je najnoviji hotel koji je otvorio svoja vrata za turiste.

Ovaj hotel ima sva obeležja najboljih hotela u Marakešu – mavarske lukove, apartmane obložene tadelakt malterom, bazen obložen ručno radenim pločicama poređanim u "chevron" stilu. Ipak, ono što ga čini nezaboravnim jeste njegova dinamična, rotirajuća postavka zbirke vrhunske severnoafričke umetnosti, koja uključuje radove lokalnih velikana kao što su Sami Snusi (Samy Snoussi), Amina Rezki i Margo Deri (Margaux Derhy).

Kada su holandski advokat Gert-Jan van den Berg i njegova supruga Korin (Corinne) prvi put ugledali "Jnane Rumi", nisu se zaljubili u građevinu, već u vekovima stara stabla palmi, maslina i pistača. Kuća je zapravo dobila ime po svom idiličnom vrtu ("Jnane" na arapskom) i reči "Rumi", što na arapskom znači "rimski" ili "evropski", kao posveta njenim vlasnicima iz Evrope. Ovaj bračni par, koji je prvobitno tražio vikendicu, pogledao je više od dvadeset objekata pre nego što je konačno pronašao prostor sa kojim se povezao na emotivnom nivou: Reč je o jednoj od pet najstarijih kuća u čitavoj Palmeraji, legendarnoj marokanskoj oazi palmi koju je projektovao Šarl Bokara (Charles Boccara), čuveni tuniski arhitekta koji je takođe autor zgrade Kraljevskog pozorišta (Théâtre Royal) u Marakešu, kao i nekoliko najpoznatijih hotela u gradu.



Perched at the edge of the desert, Marrakech is improbably a garden city, its medina an intricate jigsaw of riad courtyards that reflect deeply held Islamic beliefs about water, light, and the art of living harmoniously with the natural world. Marrakech has long been a source of inspiration for creatives, and so it's no surprise it has also become a hub for design hotels, which embody so well the city's colourful style. Jnane Rumi is the latest to open its doors, housed in an architecturally significant villa in the tranquillity of the Palmeraie.

Jnane Rumi has all the hallmarks of the best hotels in Marrakech – Moorish plastered suites, a swimming pool lined with artisanal tiles laid chevron style – but its revolving collection of outstanding North African art, featuring local stalwarts such as Samy Snoussi, Amina Rezki and Margaux Derhy, is what makes it so memorable.

When Dutch lawyer Gert-Jan van den Bergh and his wife Corinne first saw Jnane Rumi, it was not the building, but the century-old palm, olive and pistachio trees that they fell in love with. The house is indeed named after its idyllic garden (Jnane in Arabic) and 'Rumi', the Arabic for Roman, a nod to its European ownership. The couple, initially looking for a second home, had viewed more than twenty properties before they finally found something they connected with emotionally: One of the five oldest houses in the whole of Palmeraie, Morocco's legendary palm oasis, it was designed by Charles Boccara, a famous Tunisian architect who was also responsible for Marrakech's Theatre Royal as well as several of the city's most distinctive hotels.

Over the years, many artists and intellectuals would call it home, including the Moroccan sociologist Paul Pascon, and the building would welcome them all with open arms. To keep a connection with the building's past, van den Bergh tapped architect Nicolas Bodé, a student of Boccara's, alongside painter and sculptor Jacques van Nieuwerburgh to add a second floor to the house in the same style as the original build.



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Godinama su mnogi umetnici i intelektualci nazivali ovu kuću svojim domom, uključujući i marokanskog sociologa Pola Paskona (Paul Pascon), a zdanje ih je sve dočekivalo otvorenog srca. Kako bi očuvao vezu sa prošlošću ove građevine, Van den Berg je angažovao arhitektu Nikolasa Bodea (Nicolas Bodé), Bokarinog učenika, zajedno sa slikarom i vajarom Žakom van Njuverburgom (Jacques van Nieuwerburgh), kako bi kući dodali drugi sprat u potpunosti prateći stil izvorne gradnje.

Prvobitno zdanje "Jnane Rumi" iz sredine 20. veka sa četiri spavaće sobe, vizijom novih vlasnika, preraslo je u sedmogodišnji projekat renoviranja i to kao zajednički poduhvat Bokarinog sledbenika Nikolasa Bodea, belgijskog kreativca Žaka van Njuverburga i samog Gerta-Jana. Njihova misija bila je da stvore jednu "rezidenciju koja odiše kulturom" kao utočište za pažljivo osmišljena i intelektualno stimulativna okupljanja i boravke - od joge, holističkih radionica i kulinarskih nedelja, pa sve do promocija knjiga i događaja posvećenih umetnosti.

Korinina želja da "Jnane Rumi" pozicionira negde između privatne luksuzne vile i butik-hotela – koncept koji do tada nije postojao u u Marakešu u ovakvom obliku – proistekla je iz duboke posvećenosti ovog para Marakešu kao centru savremene umetnosti, muzike i književnosti.

ARHITEKTURA

Prostorne odlike glavne kuće i dalje nose Bokarin pečat: ritam njegovih lukova, prelazak iz spoljašnje svetlosti u unutrašnju senku, kao i izbor materijala za zgradu koji uključuje pločice, malter i drvo ne kao puku dekoraciju, već kao strukturne elemente. Kupatila predstavljaju jedan od najupečatljivijih arhitektonskih momenata u kući, sa kupolastim plafonom visokim devet metara koji privatnu prostoriju transformiše u prostor za koji je potrebno vreme da bi se u potpunosti doživeo i razumeo.

SOBE

Svrstan među najbolje hotele u Marakešu, ovaj kutak Maroka nudi ukupno jedanaest spavaćih soba, raspoređenih između glavne kuće, tri baštenska paviljona i privatnog aneksa sa sopstvenim bazenom. Za enterijer se pobrinula holandsko-marokanska dizajnerka Mina Abuzahra (Mina Abouzahra) spajajući prošlost i savremenost dekorativnim komadima koji su nabavljeni iz privatnih magacina Mustafe Blauija (Mustapha Blaoui), harizmatičnog vlasnika "Trésors des Nomades", kulne prodavnice nameštaja u prometnoj i živahnoj marakeškoj medini.

Originally a four-bedroom property from the mid-20th century, its new owners' vision for Jnane Rumi evolved a seven-year renovation project; a collaboration between Boccarra's disciple Nicolas Bode, Belgian creative Jacques van Nieuwerburgh and Gert-Jan. Their mission was to create a 'cultural residence', a place for curated, intellectually stimulating retreats and gatherings, ranging from yoga, holistic retreats and culinary weeks, to book launches and art-related events.

Corrine's desire to position Jnane Rumi somewhere between a private luxury villa and a boutique hotel – something that didn't yet exist in quite the same way in Marrakech – stemmed from the couple's deep appreciation for Marrakech as a hub for contemporary art, music and literature.

THE ARCHITECTURE

The spatial signature of the main house remains Boccarra's: the rhythm of his arches, the transition from exterior brightness to interior shadow, the materiality of a building that uses tile and plaster and wood not as decoration but as structure. The bathrooms carry one of the house's most specific architectural moments, a nine-meter domed ceiling that redistributes a private room into something requiring time to read.

THE ROOMS

Listed among the best hotels in Marrakech, this Moroccan getaway has eleven bedrooms in total, split between the main house, three garden pavilions and a private annexe with its own pool. The Dutch-Moroccan designer Mina Abouzahra has overseen the interiors, bridging the old and the new with decor sourced from the private warehouses of tastemaker Mustapha Blaoui, the ebullient owner of Tresors des Nomades, a legendary interiors store in Marrakech's buzzing medina. There is in every room a sense of excitement, the placement of textiles, tapestries, furniture and art curated but not contrived. For example, in the loggia a traditional Moroccan lamp hangs above graceful woven rattan armchairs by Rotin Ameublement and in the dining room, a bold red-painted display case frames ceramics crafted by regional names.

The seven bedrooms in the main house each open toward a private terrace or balcony, less a provision of views and more a condition of belonging to a garden that extends in every direction. A private annex with its own pool, enclosed garden, and salon operates as a residence within the residence. Three smaller pavilions complete the eleven-suite configuration, each positioned at a distance from the main house that allows the garden its full scale.

CORRINE'S DESIRE TO POSITION JNANE RUMI SOMEWHERE BETWEEN A PRIVATE LUXURY VILLA AND A BOUTIQUE HOTEL – STEMMED FROM THE COUPLE'S DEEP APPRECIATION FOR MARRAKECH AS A HUB FOR CONTEMPORARY ART, MUSIC AND LITERATURE.

Svaka soba je uzbudljiva na svoj način; raspored tekstila, tapiserija, nameštaja i umetnina je pažljivo postavljen, ali ne deluje usiljeno. U lođi, na primer, tradicionalna marokanska lampa visi iznad elegantnih fotelja od pletenog ratana brenda "Rotin Ameublement", dok u trpezariji jarkocrvena vitrina uokviruje keramiku koju su izradili lokalni majstori.

Sedam spavaćih soba u glavnoj kući ima izlaz na privatnu terasu ili balkon, što ne služi samo za uživanje u lepom pogledu, već budi osećaj pripadnosti vrtu koji se širi u svim pravcima. Privatni aneks sa sopstvenim bazenom, ogradenim vrtom i salonom funkcioniše kao rezidencija unutar rezidencije. Tri manja paviljona upotpunjuju konfiguraciju od jedanaest apartmana, a svaki je postavljen na dovoljnoj udaljenosti od glavne kuće kako bi vrt zadržao svoj puni obim i raskoš.

KORININA ŽELJA DA "JNANE RUMI" POZICIONIRA NEGDE IZMEĐU PRIVATNE LUKSUZNE VILE I BUTIK-HOTELA – PROISTEKLA JE IZ DUBOKE POSVEĆENOSTI OVOG PARA MARAKEŠU KAO CENTRU SAVREMENE UMETNOSTI, MUZIKE I KNJIŽEVNOSTI.

Sobe pod nazivom "Shams" i "Konya" imaju spektakularno oslikane plafone – prva u amaziškoj tradiciji sa organskim, kružnim simbolima, a druga sa prelepom cvetnom kompozicijom u arapskoj zuak (zouak) tradiciji. Soba "Kimya" u prizemlju



ROOMS

Skromnijih su dimenzija, ali ni slučajno nisu mali. Urađeni su u efektnim bojama – mažorel plavoj, boji lavande, žalfija-zelenoj i ružičastoj – i opremljeni su prostranim krevetima, lepim popločanim kupatilima i istaknutim umetničkim delima, poput rada umetnika Binbina (Binebine) u apartmanu "Baha". Među njima se izdvaja aneks "Rabia", koji u suštini predstavlja izdvojenu privatnu kuću sa ogradenim vrtom, sopstvenim bazenom, spavaćom sobom i odvojenim dnevnim boravkom. Tu se nalazi retko, tradicionalno oslikano uzglavlje kreveta koje je samo po sebi već umetničko delo. Pored dizajna koji privlači pažnju, tu je i udobnost doma: mekane papuče, bademantili sa kapuljačom i kafa koju vam donose do vrata na srebrnom poslužavniku.

U jednom od apartmana sa spavaćom sobom, par stolica, dizajniranim u stilu sredine prošlog veka i presvučenih tradicionalnom kuba tkaninom, stoji pored pločica sa menta-zelenim cik-cak uzorkom na podu i modernih plafonskih lampi koje je dizajnirao Kadaudeniya (Kada Oudainia). Centralni deo kuće krase pomenuti kupolasti plafon od devet metara – skulpturalna centralna tačka koja, uz arapske lukove i fluidan dizajn koji briše granicu između enterijera i eksterijera, savršeno balansira arhitektonsku dramatičnost i ležerni šarm.

UMETNOST

"Jnane Rumi" ima sve odlike veličanstvenog odmorišta u Marakešu – mavarske lukove, apartmane sa tadelakt malterom, bazen obložen ručno rađenim pločicama – ali ono po čemu se izdvaja jeste kolekcija vrhunskih severnoafričkih umetničkih dela, čiju je postavku koja se smenjuje priredio slikar i vajar Sami Snusi (Samy Snoussi) koji živi i stvara u Marakešu. U jednom od manjih salona nalazi se umetničko delo Samira Tumija (Samir Toumi), koji je odrastao u Kazablanki, izvajano od sapuna; na drugom mestu, pažnju privlači mapa Afrike koja je ukrašena kitnjastim pismom i ugrađena u okrugli ram. U sledećoj prostoriji, sa obe strane velikog kamina vise dve tapiserije: jednu potpisuje Luj Bartelmi (Louis Barthelemy), dizajner iz Pariza i Maroka, i ona je namenski naručena za "Jnane Rumi".

ISTOVREMENO, PET PAVILJONA SMEŠTENO JE U PRIVATNOM DELU VRTA I ODIŠU ATMOSFEROM SEOSKE KUĆICE.





Druga tapiserija je rad Margo Deri (Margaux Derhy), francuske umetnice koja sada živi na jugu Maroka, a reč je o vezu koji su ona i još pet vezilja vezle više od šest meseci. Među ostalim radovima istaknutih umetnika i autora u usponu nalaze se dela koja potpisuju Mus Lamrabat, M'Barek Buhčiči (M'Barek Bouhchichi), Mo Bala (Mo Baala) i Amina Rezki. Poznata evropska imena, poput Roberta Ruspolija, koji je naslikao tri freske u trpezariji, pridružice se listi umetnika čiji će radovi biti deo postavke koja se stalno smenjuje u hotelu "Jnane Rumi".

Evolucija od privatne rezidencije do prostora za povezivanje i kreativnost odigrala se sasvim prirodno, dok su priče iz života prethodnih stanara magično utkane u samu bit kuće. Ovo je zdanje u kojem vas na svakom koraku čeka knjiga koju možete prelistati, šolja čaja od nane koja se pojavljuje baš kada poželite, i popodne koje bezbrižno prolazi pored bazena, za nekim od stolova u senci drveća.

Kao deo svog redovnog programa, ovaj dizajnerski hotel organizuje posete umetničkim ateljeima i arhitektonske ture, što je potez koji odražava uvreženo shvatanje da kuća sa ovakvom kulturnom istorijom zaslužuje kulturnu nadgradnju i da nije sama po sebi svrha boravka.

GASTRONOMIJA

Holandanka Karin Gasterland (Karin Gaasterland), šefica kuhinje koja je prethodno vodila kulinarsku rezidenciju u čuvenom marakeškom hotelu "El Fenn", osmislila je jelovnik koji tradicionalnom tadžinu daje prepoznatljiv evropski šmek, a talentovani šef kuhinje Abdelmula Eraisi (Abdelmoula Erraissi) predvodi tim

Rooms named "Shams" and "Konya" have spectacular painted ceilings, the former from the Amazigh tradition with organic circular symbols, and the latter a beautiful floral composition from the Arab zouak tradition. "Kimya" downstairs has a series of Roberto Ruspoli wall murals that meander into a rose pink marble bathroom. Traditional techniques beloved by Boccara, such as brick, tadelakt (polished plaster), and zellij, are everywhere, but in unusual colors—we loved the mustard-colored zellij in the bathroom of Suite "Attar" that created an intense contrast with the teal-colored antique muqarnas lintel framing the shower. The brick dome in "Sanai" is spectacular, too. All the rooms have fireplaces and artful Studio Lid rugs, creating the effect of a warm cocoon on cold nights.

The five pavilions, meanwhile, are located in a private corner of the garden and have a cottage vibe.

They are more modest in size but hardly small. They come in punchy colors—Majorelle blue, lavender, sage green, and pink—have generous beds, pretty tiled shower rooms, and notable artworks like the Binebine in the Baha suite. Among them is the Rabia Annexe, essentially a secluded private house with a walled garden, private pool, bedroom, and separate living room. It has a rare, traditional painted bedhead, which is an artwork in itself. Aside from eye-catching design, there are home comforts, too: soft slippers and hooded robes, and coffee delivered to the door on a silver tray.

In one of the bedroom suites, a pair of mid-century style chairs upholstered in a kuba cloth sit alongside mint coloured chevron patterned tiles on the floor and modern ceiling lamps by Kada Oudainia. Central to the house is a nine-metre domed ceiling, a sculptural focal point that, in addition to Arabic archways and a fluid indoor-outdoor design, balances architectural drama with an easy charm.

THE ART

Jnane Rumi has all the hallmarks of a glorious Marrakech getaway – Moorish archways, tadelakt-plastered suites, a swimming pool lined with artisanal tiles – but its revolving collection of outstanding North African art curated by the Marrakech-based painter and sculptor Samy Snoussi that sets it apart. In one of the smaller sitting areas an artwork by Samir Toumi, who grew up in Casablanca, is sculpted from soap; elsewhere, a striking map of Africa is decorated with elaborate script and set into a circular panel. In yet another room are two tapestries hanging on either side of a large fireplace, one by the Moroccan and Paris-based designer Louis Barthelemy, which was commissioned for Jnane Rumi. The other piece by the Margaux Derhy, a French artist now based in southern Morocco, is an embroidery that took her and five embroiderers over six months to complete. Other works by emerging and established artists include pieces by Mous Lamrabat, M'Barek Bouhchichi, Mo Baala and Amina Rezki. Well-known European names such as Roberto Ruspoli, who has created three frescoes in the dining room, will join a roster of artists whose work will be on rotation at Jnane Rumi.

The evolution from a private home to a place for connection and creativity happened naturally with the lives of previous occupants magically weaving their stories into the fabric of the house. It is a house where,



od sedam članova, od kojih je većina prošla obuku u kulinarskoj školi "Um Mami" u Marakešu, koju je osnovao Klaus Mejer (Claus Meyer), suosnivač čuvenog restorana "Noma".

Principi održivosti koje neguju ove kuhinje duboko prožimaju i Eraisijevu laganu, sezonsku hranu, koja uključuje popularne marokanske sastojke, ali na jedan prefinjeniji i kreativniji način. Izvanredan primer za to su neodoljivi ragu od sardina na fokači, kao i berberski omlet za doručak, koji se ne služi u glinenoj posudi, već dolazi kao vazdušasti, rolovani omlet preliven jakim aromatičnim sosom od paradajza, paprike i kima. Za ručak se služe deljene porcije u kojima dominira povrće – lubija pasulj sa slatkom crvenom paprikom, salata od kuskusa sa grožđem i maslinama, mini kofta burgeri – dok večera podiže obrok na viši nivo elegantnim tanjirima poput sous-vide piletine u beurre blanc sosu od senfa sa dimljenim prokeljom.

Naravno, ne izostaju ni klasici kulinarstva – Eraisijeva pastilja sa golubijim mesom se nikako ne sme propustiti – a predusretljivi tim će sa velikim zadovoljstvom organizovati i spontani čas kuvanja na licu mesta.

Poklopci se podižu tik ispred gostiju za stolom, otkrivajući ne dugo krčkani gulaš, već fine komade jagnjetine i merguez kobasice, celu ribu prelivenu incunima, pistačima i harisom od korijandera, kao i minijaturne petit poussin piliće umočene u sos od limuna, estragona i crnih maslina.

Koncept je osmišljen tako da naručite nekoliko specijaliteta koje će zajedno jesti više ljudi, premda će jedno jelo sasvim odgovarati i onima koji putuju sami, uz prilog od kremastog pirea sa puterom pripremljenog u tadžinu. Gostima je na raspolaganju svedena selekcija vrhunskih vina i šampanjaca, ali su čaj od nane, ledeni čaj i sveže ceđeni zeleni sokovi toliko dobri da vas lako mogu navesti na pomisao da krenete sa detoksom. Doručak je pravi mali praznik marokanskih ukusa: jaja začinjena kimom, tradicionalni msemmen hleb, lokalni sirevi i jogurt zaslađen bademima, medom i suvim voćem. Baš kao i večera, doručak se služi gde god poželite da započnete svoj dan, ali boravak pored bazena na ranom jutarnjem suncu ima sasvim posebnu čar.

at every turn, there is a book to pick up, a cup of mint tea appears, and the afternoon can pass by the pool at one of the tables under the trees.

The property hosts studio visits and architectural tours as part of its programming, a gesture that reflects the understanding that a house with this cultural history should continue rather than conclude it.

FOOD AND DRINK

Dutch chef Karin Gaasterland, who previously did a residency at Marrakech's El Fenn, has designed the menu to give a European twist to the traditional tagine, and talented chef Abdelmoula Erraissi leads a team of seven, many of whom trained at Um Mami, a Marrakech culinary school established by Claus Meyer, co-founder of Noma. Their sustainable practices are embedded in Erraissi's light seasonal food, which showcases popular Moroccan ingredients in a more refined, creative manner. A good case in point is the moreish sardine ragout on focaccia and the Berber omelette at breakfast, which comes, not in a tagine, but as a fluffy rolled omelette topped with an intensely flavorful tomato, pepper, and cumin relish. Lunch offers vegetable-forward sharing plates—loubia beans with sweet red peppers, grape, and olive couscous salad, mini kofta burgers—while dinner steps up a notch with elegant plates such as sous-vide chicken in a mustard beurre blanc with smoked Brussels sprouts.

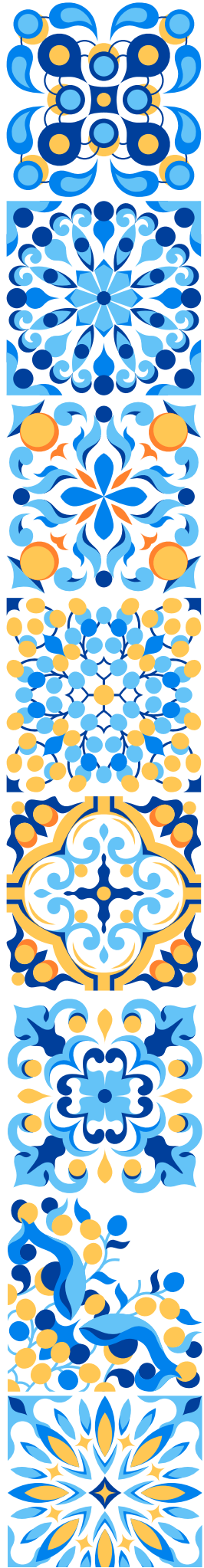
Of course, the classics are there—Erraissi's pigeon pastilla is not to be missed—and the friendly team are more than happy to host an impromptu cooking class.

Lids are lifted tableside to reveal not a slow-cooked stew, but slices of lamb and merguez sausages, whole fish topped with anchovies, pistachio, coriander harissa, and tiny petit poussin chickens bathed in a lemon, tarragon, and black olive sauce.

The idea is to order a few and share, but one will suit solo travellers along with a side of buttery, tajine mashed potato. There is a small menu of wine and champagne, but the mint tea, iced tea, and fresh green juices are so good you might be convinced to try a detox. Breakfast is a small feast of Moroccan-style eggs spiced with cumin, msemmen bread, local cheese, and yoghurt sweetened with almonds, honey, and dried fruits. Like dinner, it's served wherever you wish to start your day, although poolside in the early morning sun was very special.

THE SPA

The spa is in a quiet corner of the garden beside a fountain and has a traditional high-domed hammam clad in the prettiest pink marble from Meknes. Otherwise, there's a choice of various face and body treatments inspired by Moroccan traditions, such as an Argan oil facial or a detoxifying cedar oil massage. All are based on organic products from the local brand Botanika. Currently, there's just one treatment room (so booking ahead is advised), but plans are afoot to add another this summer.





SPA CENTAR

Spa centar je smešten u mirnom kutku vrta tik uz fontanu i poseduje tradicionalni hamam sa visokom kupolom, obložen najlepšim ružičastim mermerom iz Meknesa. Pored toga, gostima je na raspolaganju izbor različitih tretmana lica i tela inspirisanih marokanskom tradicijom, poput nege lica organovim uljem ili detoks masaže kedrovim uljem. Svi tretmani se baziraju na organskim proizvodima lokalnog brenda "Botanika". Trenutno je dostupna samo jedna prostorija za tretmane (zbog čega se preporučuje rezervacija unapred), ali tokom predstojećeg leta u planu je otvaranje još jednog salona.

OKRUŽENJE

Istorijska oaza palmi u Marakešu (Palmeraie) nalazi se na svega 20 minuta vožnje severoistočno od medine. Prema predanju, upravo na ovom mestu se osnivač Marakeša, Jusef ben Tašfin (Youssef ben Tachfine), prvi put ulogorio pored male oaze, a vremenom su koštice datula koje je njegova vojska bacala izrasle u današnji gaj sa preko 100.000 palmi. Danas je to tiha i privilegovana izolovana oaza imanja opasanih visokim zidinama, koja su u vlasništvu članova različitih kraljevskih porodica, evropske aristokratije, umetnika i javnih ličnosti. Osim jednog ili dva hotela, u blizini nema drugih značajnih sadržaja, pa kuća ima sopstveni vojni park spreman da goste preveze do medine ili do restorana u Gelizu, modernom urbanom delu iz francuske ere tj. četvrti poznate kao "Novi grad".

Marakeš ima mnoštvo prelepih hotela, ali "Jnane Rumi" je uspeo da se potpuno izdvoji svojom originalnošću. U pitanju je zajednica koja povezuje goste i lokalno stanovništvo, kreativce i umetnike, u ambijentu koji je tako blisko povezan sa bujnim vrtovima koji ga okružuju. "Jnane Rumi" poseduje sve atribute hotela, besprekornu concierge uslugu i nudi personalizovana iskustva koja uključuju posete umetničkim ateljeima i privatne arhitektonske ture, dok istovremeno zadržava tihi, opuštajući šarm privatnog doma u kojem poželite samo da pronađete tihi i zaklonjen kutak, i uživate se uz dobru knjigu.

Boravak na ovom mestu pruža mnogo više od pukog odsedanja u najboljim hotelima Marakeša.

THE AREA

Marrakech's historic palmeraie sits just 20 minutes' drive north-east of the medina. According to folklore, it's where Marrakech founder Youssef ben Tachfine first pitched his camp near a small oasis and, over time, the discarded date stones of his army flourished into the present grove of over 100,000 palms. These days, it is a tranquil and privileged enclave of high-walled estates owned by members of various royal families, European aristocrats, artists, and celebrities. Other than one or two other hotels, there's little of note nearby, so the house has a fleet of cars ready to ferry guests into the medina or to restaurants in Gueliz, the French-era "New Town."

Marrakesh has many beautiful hotels, but Jnane Rumi has carved a space that is very much its own. Here is a community that links both guests and locals, creatives and artists in a space that is also rooted in the lush gardens that surround it. It has all the trappings of a hotel, a bespoke concierge service and tailored experiences that include artist studio visits and private architectural tours, but it also has the quiet, relaxing charm of a private home where you might just want to find a quiet, shaded corner and curl up with a book.

A stay here is much more than just checking into the best hotels in Marrakech.



Jnane Rumi

ej group Spajanje tradicije i kreativnosti u susret budućnosti

Rosewood Courchevel, Francuska

Enterijer Janković

Rosewood Courchevel - spoj vrhunskog dizajna, precizne izrade i pravog planinskog luksuza

Na jednoj od najprestižnijih lokacija francuskih Alpa, u ekskluzivnom delu skijališta Courchevel 1850, nastaje projekat koji postavlja nove standarde planinskog luksuza. Rosewood Courchevel zamišljen je kao ultra-luksuzni ski-in/ski-out hotel, koji će svojim gostima ponuditi jedinstven spoj vrhunskog komfora, sofisticiranog dizajna i autentičnog alpskog ambijenta.

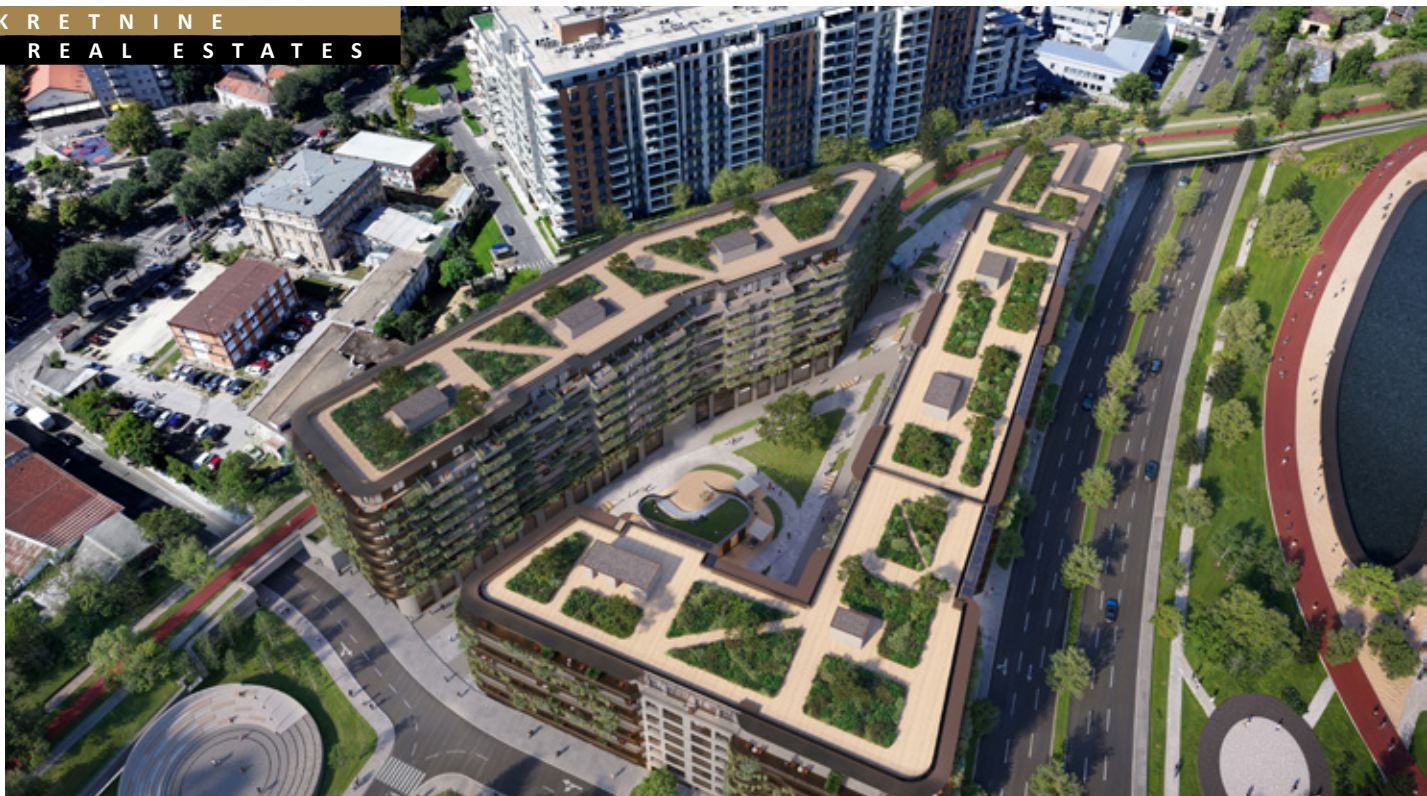
Kompaniji Enterijer Janković iz Novog Sada poverena je realizacija opremanja hotelskih spratova i apartmana, u saradnji sa cenjenim partnerom Meunier Enterprise. Učešće na ovako prestižnom projektu predstavlja potvrdu stručnosti kompanije Enterijer Janković i EJ grupacije u realizaciji kompleksnih međunarodnih projekata luksuznog enterijera, gde se od prvog koncepta do završne izvedbe zahtevaju najviši standardi kvaliteta i preciznosti.

Za realizaciju ovog projekta koristili su se izuzetno zahtevni i specifični materijali, među kojima su nerđajući čelik sa PVD obradom, dielektrična ogledala i bakar sa posebnom tehnikom jetkanja. Njihova primena zahteva visok nivo tehničkog znanja, preciznosti i iskustva u obradi materijala, što predstavlja jedan od ključnih segmenata stručnosti EJ Group. Svaki detalj, od izbora materijala do završne obrade, realizuje se sa maksimalnom preciznošću kako bi se ostvarila vizija dizajnera i arhitektonskog koncepta projekta.

Pod kreativnim vođstvom renomiranog francuskog dizajnera Tristan Auer, svaki element prostora pažljivo je osmišljen kako bi spojio savremeni luksuz sa karakterom planinskog okruženja. Rosewood Courchevel obuhvata četiri ekskluzivna apartmana i 46 soba, pri čemu je svaki detalj projektovan sa posebnom pažnjom prema materijalima, teksturama i završnoj obradi.

Kompanija Enterijer Janković je međunarodno prepoznat partner u oblasti projektovanja, proizvodnje i montaže luksuznih i visokokvalitetnih enterijera. Sa više od 700 zaposlenih, preko 5.000 realizovanih projekata, više od 1.000 zadovoljnih klijenata i proizvodnim kapacitetima većim od 40.000 m², kompanija kontinuirano razvija standarde izvrsnosti u industriji enterijera.

Rosewood Courchevel predstavlja još jedan primer kako se vizija svetskih dizajnera, inovativni materijali i vrhunski proizvodnja mogu povezati u prostor koji prevazilazi funkcionalnost i postaje iskustvo.



THE DORCOL RESIDENCE NOVI CENTAR URBANIH DEŠAVANJA

THE DORCOL RESIDENCE A NEW CENTER OF URBAN EVENTS

Adresa koja se ne zaboravlja. Mesto kojem se uvek vraćaš.

Na uglu Dunavske i Knežopoljske, istorija Beograda dobija svoju najelegantniju adresu. Brixwell Investment predstavlja The Dorcol Residence — projekat koji redefiniše šta znači živeti u Beogradu, na način koji savremeni svet prepoznaje kao vrhunski kvalitet i osećaj lakoće življenja.

Potpisano u Londonu. Ukorenjeno u Beogradu

Arhitektonski potpis dolazi iz Londona, iz studija MAWD | March and White Design, poznatog po preciznom, savremenom jeziku prefinjene arhitekture.

Inspiracija je Beograd — njegov priobalni sloj, ritam Dunava i kontrast istorije i budućnosti. Rezultat nije reinterpretacija grada. To je njegova nova arhitektonska logika.

Kompleks čini 459 ekskluzivnih rezidencija — od diskretno oblikovanih jednosobnih jedinica do penthauza koji pripadaju najvišoj zoni grada i pogleda. Sve je smešteno pažljivo komponovan ambijent koji funkcioniše kao autonomna urbana celina — skladna, komforna i potpuno planski osmišljena. Svakom kvadratu je posvećana puna pažnja, svaki kvadrat je svojevrsna kombinacija estetike i funkcionalnosti.

Materijali koji razumeju visoki standard življenja

Enterijeri su oblikovani kroz dijalog prirodnih materijala, savremenih tehnologija i vrhunske obrade. Svaki detalj govori jezikom trajnosti i sofisticiranosti. Saradnja sa vodećim evropskim brendovima kao što su **Listone Giordano, Atlas Concorde, Schüco, Antolini i Samsung**, pozicionira The Dorcol Residence u sam vrh evropskog premijum stanovanja.

Budućnost. Mir.

Vođen idejom da se prava privilegija danas ogleda u vremenu, funkcionalnosti i kvalitetu iskustva življenja, The Dorcol Residence osmišljen je kao prostor koji odgovara potrebama savremenog urbanog života. U neposrednoj blizini nalaze se sadržaji koji svakodnevicu čine praktičnijom — od restorana i kafića, preko vrtića i wellness sadržaja, kao i 24/7 konsijerž uslugu i recepciju. Pametna kućna tehnologija, energetska efikasnost klase A, biophilic dizajn i trostruka stolarija nisu tehnički detalji — već osnova jednog novog načina života.

The Dorcol Residence omogućava i servisi su dostupne na klik za različite vrste potreba savremenog čoveka, kao i pažljivo odabrane retail i poslovne prostore u prizemlju koji omogućavaju da svakodnevica teče bez prekida i kompromisa.

Beograd koji prepoznaje vrednost

Prvih 100 stanova prodato je u samo 47 dana — rezultat koji postavlja novi standard na tržištu luksuznih nekretnina u regionu. Direktn pristup Linijskom parku, koji pokriva površinu veću od čak 48 hektara, dodatno povezuje rezidenciju sa zelenom budućnošću grada, stvarajući jedinstvenu ravnotežu između urbanog i prirodnog. Završetak najprestižnijeg kompanije Brixwell Investment planiran je za 2029. godinu. Neke adrese definišu grad. The Dorcol Residence Beograd unapređuje.

Neke adrese definišu grad. The Dorcol Residence Beograd unapređuje.



THE DORCOL RESIDENCE

The Dorcol Residence a new center of urban events

An address that is never forgotten. A place you always return to. At the corner of Dunavska and Knežopoljska streets, Belgrade's history is gaining its most elegant address. Brixwell Investment presents The Dorcol Residence — a development that redefines living in Belgrade, setting a new standard for top-tier quality and harmonious urban life.

Designed in London. Rooted in Belgrade.

The architectural signature comes from London, from the studio MAWD | March and White Design, known for its precise, contemporary language of refined architecture. The inspiration is Belgrade itself — its riverfront character, the rhythm of the Danube, and the contrast between history and the future. The result is not a reinterpretation of the city. It is its new architectural logic.

The development comprises 459 exclusive residences, ranging from elegantly designed one-bedroom apartments to penthouses occupying the city's most privileged vantage points. Every residence is set within a carefully composed environment that functions as a self-contained urban community — harmonious, comfortable, and meticulously planned. Every square meter has been thoughtfully designed, representing a seamless balance between aesthetics and functionality.

Materials that understand a world-class standard of living

The interiors are shaped through a dialogue between natural materials, advanced technologies, and exceptional craftsmanship. Every detail speaks the language of permanence, refinement, and sophistication.

Collaboration with leading European brands such as Listone Giordano, Atlas Concorde, Schüco, Antolini, and Samsung positions The Dorcol Residence among the most prestigious luxury residential developments in Europe.

Future. Calm.

Guided by the idea that true privilege today is reflected in time, functionality, and the quality of the living experience, The Dorcol Residence has been conceived as a space that responds to the needs of contemporary urban life. In the immediate vicinity, residents have access to amenities that make everyday life more convenient — from restaurants and cafés to kindergartens, wellness facilities, as well as a 24/7 concierge service and reception. Smart home technology, A-class energy efficiency, biophilic design principles, and triple-glazed windows are not merely technical specifications — they form the foundation of a new standard of living. The Dorcol Residence also offers on-demand services tailored to the diverse needs of contemporary residents, alongside carefully curated retail and commercial spaces on the ground floor, ensuring that everyday life flows seamlessly and without compromise.

A Belgrade that recognizes value

The first 100 apartments were sold within just 47 days — a result that sets a new benchmark in the regional luxury real estate market. Direct access to the Linear Park, spanning more than 48 hectares, further connects the residence to the city's green future, creating a unique balance between urban energy and nature. Completion of Brixwell Investment's flagship and most prestigious development is planned for 2029.

Some addresses define a city. The Dorcol Residence elevates Belgrade

Prodajni tim The Dorcol Residence možete da kontaktirate putem broja telefona:
+381 63 224 224
thedorcolresidence.com



NIKKI BEACH ANTIGUA

Resort & Spa

doživite svoj
opetven i
ostrvski život
experience
your own
island life

NIKKI BEACH RESORT & SPA ANTIGUA POZIVA KUĆI SVE NAUTIČKE NOMADE

Generacije se okupljaju da bi stvorile nezaboravne uspomene uz pozadinu suncem obasjanog peska i kristalno čiste vode. Vrhunski luksuz je otkriće – buđenje čula i duha koje šapuće: "Nismo imali pojma da nam je ovo upravo potrebno." Neka vas Antigua dočeka kući.

NIKKI BEACH RESORT & SPA ANTIGUA IS CALLING ALL NAUTICAL NOMADS HOME

Generations gather to forge unforgettable memories against the backdrop of sun-washed sands and crystalline waters. The ultimate luxury is discovery – an awakening of the senses and spirit that whispers, "We had no idea this was exactly what we needed." Let Antigua welcome you home.

Luksuz, prestiž, ekskluzivnost, izvanredni sadržaji – to su neke od atrakcija života u brendiranoj rezidenciji, iako se specifičnosti veoma razlikuju. Neke od potencijalnih vlasnika nekretnine može privući lokacija definisana umetničkom kreativnošću. Drugi mogu tražiti okruženje odmarališta na suncu i pesku.

Mogućnost života u privatnom, prestižnom odmaralištu može biti ključna, ili je možda to šansa da se tokom cele godine bave svojim hobiem, nečim što nije dostupno baš nigde drugde. Kakva god da je motivacija, vlasnici će otkriti da ove saradnje u oblasti nekretnina nude elegantne, prostrane enterijere dizajnirane po najvišim standardima, sa pažljivom uslugom, sofisticiranim restoranima i velnes sadržajima, i fokusom na lagodan, uzvišeni život.

Luxury, cachet, exclusivity, extraordinary amenities—these are some of the attractions of living in a branded residence, though the specifics range widely. Some owners may be drawn to a location defined by artistic creativity. Others may seek a sun-and-sand resort setting.

The opportunity to live in a private, prestigious getaway may be the key, or perhaps it's the chance to pursue a pastime year-round, something that's unavailable anywhere else. Whatever the motivation, owners will find that these real estate collaborations offer elegant, spacious interiors designed to the highest standards, with meticulous service, extraordinary dining and wellness facilities, and a focus on easeful, elevated living.

Caribbean



Rezidencije u Niki Bič Resortu i Spa Antigva, smeštene u Džoli Biču (Jolly Beach), redefinisace život na ostrvu spajanjem bogate tapiserije ukusa, kulture i zadržujuće prirodne lepote ostrva sa kulturnim etosom Niki Biča.

Kao prva brendirana stambena destinacija na ostrvu, Rezidencije u Niki Bič Resortu i Spa Antigva su izraz umetnosti postojanja. Mesto redefiniše luksuzni život kroz nenadmašnu fuziju lake elegancije, lokalne kulture, svetski poznatih sadržaja i izuzetne hrane.

Rezort otelotvoruje nezaboravno iskustvo Niki Biča, sa direktnim pristupom plaži, bazenima na obali okeana, klubom na plaži u okviru objekta - sa sopstvenim pristaništem za čamce za besprekoran dolazak - i restoranom Escape, koji nudi opuštenu probalnu kuhinju i ambijent pored vode. Umetnost velnesa definiše Niki Spa i Fitnes centar, utočište od 1200 m2 gde se najsavremeniji fitnes sadržaji, prefinjeni tretmani lepote i restorativne terapije spajaju u izvanredno iskustvo.

Rezidencije u Niki Bič Resortu i Spa Antigva su prethodno odobreni objekat u okviru prestižnog Programa državljanstva putem investicija (CIP) Antigve i Barbude, koji kupcima nudi put do drugog državljanstva sa pristupom bez vize ili sa vizom po dolasku u više od 150 zemalja. Ovo je destinacija koju ne definiše samo vlasništvo, već i osećaj pripadnosti - gde želja za putovanjima pronalazi dom i gde svaki nautički nomad može biti ukorenjen na mestu, a zauvek inspirisan horizontom. Sa lansiranjem prodaje početkom ove godine, brendirane rezidencije nude se od 1,2 miliona dolara, a privatne vile na plaži od 5,5 miliona dolara.

nikkibeachresidencesantigua.com

NIKKI BEACH RESORT & SPA ANTIGUA

nudi ubedljiv predlog: privlačnost života neočekivanog na jednoj od poslednjih pravih granica Kariba na plaži. Sa 82 hotelske sobe i apartmana i 134 rezidencije po sistemu "ključ u ruke", uključujući sedam privatnih vila na plaži, nekretnina je spremna da postane jedna od najpoželjnijih investicionih prilika vođenih životnim stilom na Karibima.



Nomade

NIKKI BEACH RESORT & SPA ANTIGUA

offers a compelling proposition: the allure of a life unscripted in one of the Caribbean's last true beachfront frontiers. With 82 hotel rooms and suites and 134 turnkey residences, including seven private beachfront villas, the property is poised to become one of the most desirable lifestyle-led investment opportunities in the Caribbean.

The Residences at Nikki Beach Resort & Spa Antigva, located in Jolly Beach, will redefine island living by blending the island's rich tapestry of flavors, culture, and breathtaking natural beauty with Nikki Beach's iconic ethos.

As the island's first branded residential destination, The Residences at Nikki Beach Resort & Spa Antigva are an expression of the art of being. The place redefines luxury living through an unparalleled fusion of effortless elegance, local culture, worldclass amenities, and exceptional dining.

The resort epitomizes the unforgettable Nikki Beach experience, with direct beach access, oceanfront pools, an on-site beach club—with its own boat-tender docking for seamless arrival—and the Escape Restaurant, which offers relaxed coastal cuisine and waterside ambiance. The art of wellness is defined by the Nikki Spa and Fitness Center, an 11,000-square-foot sanctuary where cutting-edge fitness facilities, refined beauty treatments, and restorative therapies come together for an extraordinary experience.

The Residences at Nikki Beach Resort & Spa Antigva is a pre-approved development under Antigua & Barbuda's prestigious Citizenship by Investment Program (CIP), offering buyers a gateway to second citizenship with visa-free or visa-on-arrival access to more than 150 countries.

This is a destination defined not by ownership alone, but by a sense of belonging—where wanderlust finds a home and every nautical nomad can be rooted in place yet forever inspired by the horizon. With a sales launch early this year, branded residences are offered from \$1.2 million and private beachfront villas from \$5.5 million.



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NOVI SIMBOL NOVOG BEOGRADA

THE NEW LANDMARK OF NEW BELGRADE

Na jednoj od najtraženijih lokacija Novog Beograda, u Bulevaru heroja sa Košara, nastaje Belgrade Arbor – stambeno-poslovni kompleks osmišljen za sve one koji žele više od dobre adrese. Spoj kvalitetne arhitekture, pažljivo planiranih sadržaja i lokacije koja iz godine u godinu dobija na vrednosti, čini ga jednim od zanimljivijih novih projekata u Beogradu.

Belgrade Arbor nalazi se u neposrednoj blizini poslovnih i stambenih zona koje su poslednjih godina oblikovale lice Novog Beograda. Zahvaljujući takvom dinamičnom okruženju, ova lokacija postala je podjednako privlačna porodicama, mladim profesionalcima i investitorima koji prepoznaju potencijal rastućeg tržišta.

Iza projekta stoji arhitektonski studio Bureau Cube Partners, autor brojnih započetih ostvarenja u Srbiji, među kojima je i novi Muzej Nikole Tesle u Beogradu, realizovan u saradnji sa studiom Zaha Hadid Architects. Njihov pristup, zasnovan na funkcionalnosti, savremenom dizajnu i dugotrajnoj vrednosti prostora, prepoznaje se i u konceptu Belgrade Arbora.

Arhitekturu projekta karakteriše elegantna fasada inspirisana krošnjom drveta, motivom koji simbolizuje rast, stabilnost i povezanost. Dve lamele objedinjene su staklenim atrijumom koji vodi ka poslovnom delu objekta,

stvarajući prirodan balans između privatnog i poslovnog dela zgrade.

Posebna pažnja posvećena je stanovima, od kojih je većina orijentisana ka južnoj strani, a velike staklene površine omogućavaju da sunčeva svetlost ispuni prostor tokom većeg dela dana.

Funkcionalni rasporedi pružaju svakodnevni komfor, a pažljivo odabrani materijali dodatno naglašavaju kvalitet prostora. Stanarima će biti dostupne dve privatne teretane, dva krovna parka namenjena isključivo njima i njihovim gostima, kao i kafe-restoran na poslednjem spratu sa pogledom na grad. U prizemlju su planirani lokali, dok su garažna mesta raspoređena na tri podzemne etaže.

Dodatnu vrednost lokaciji daju blizina Savremene osnovne škole, vrtića i Savskog keja, kao i odlična saobraćajna povezanost sa aerodromom Nikola Tesla i železničkom stanicom Tošin bunar.

U delu grada koji se kontinuirano razvija i privlači nove stanovnike i kompanije, Belgrade Arbor predstavlja promišljenu kombinaciju kvaliteta života i investicionog potencijala. To je adresa koja odgovara potrebama današnjeg grada, ali i projekat čija će vrednost rasti u godinama koje dolaze.

Belgrade
Arbor

Set on Bulevar heroja sa Košara, in one of New Belgrade's most sought-after locations, Belgrade Arbor is taking shape as a contemporary mixed-use development created for those who expect more than just a prestigious address. Combining high-quality architecture, carefully planned amenities, and a location that continues to gain value year after year, it stands out as one of the most compelling new developments in Belgrade.

Belgrade Arbor is surrounded by the business and residential districts that have reshaped New Belgrade over the past decade. This dynamic setting makes it equally attractive to families, young professionals, and investors who recognize the long-term potential of one of the city's fastest-growing areas.

The project is designed by the renowned architectural studio Bureau Cube Partners, known for a number of landmark projects in Serbia, including the new Nikola Tesla Museum in Belgrade, developed in collaboration with Zaha Hadid Architects. Their approach, rooted in functionality, contemporary design, and lasting architectural value, is also reflected throughout the concept of Belgrade Arbor.

The building's architectural identity is defined by an elegant facade inspired by the form of a tree canopy, symbolizing growth, stability, and harmony. A striking glass atrium connects the two residential wings to the office spaces, creating a natural balance between residential and business areas.

Designed with everyday living in mind, most apartments enjoy a south-facing orientation and expansive glazed surfaces, allowing natural light to flood the interiors for most of the day. Functional layouts and carefully selected materials further enhance comfort and quality. Residents will also enjoy two private gyms, two exclusive rooftop parks, and a café-restaurant on the top floor overlooking the city. The ground floor is reserved for retail, while parking is organized across three underground levels.

The location is further enhanced by its proximity to Savremena Elementary School, kindergartens, the Sava River promenade, as well as excellent connections to Belgrade Nikola Tesla Airport and Tošin Bunar railway station.

Situated in one of Belgrade's fastest-growing neighborhoods, Belgrade Arbor brings together quality living and strong investment potential. It's an address that meets the needs of today's city, while offering value that will continue to grow over time.

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PREDSTAVLJAMO

PANERAI LUMINOR MARINA PAM03312: NEPRIKOSNOVENI KRALJ MORSKIH DUBINA

Panerai je redefinirao svoju kulturnu liniju Luminor Marina. Dobili smo bazični model još koncentrisanijeg dizajna koji je estetski svedeniji, elegantnijih linija i sa suptilno unapređenim performansama

PANERAI LUMINOR MARINA PAM03312: INVIOLEABLE KING OF THE DEEP SEA

Panerai has revised its Luminor Marina. The result is an even more focused and puristic basic model, with slimmer lines and slightly improved performance



Luminor Marina stoji kao istinski čuvar istorijskog dizajnerskog potpisa brenda Panerai. Sa svojim kućištem u obliku jastučeta, jedinstvenim, patentiranim štitnikom krunice sa polugom, crnim "sendvič" brojačnikom i diskretnim prikazom sekundi na poziciji 9 sati, ovaj model prati prepoznatljive estetske smernice koje se mogu videti još na prvim Luminor modelima s početka četrdesetih godina prošlog veka.

Ovako prestižna ikona zahteva posebnu pažnju prilikom izrade. Obaveza svakog časovničarskog brenda jeste da tokom decenija očuva svoj vizuelni identitet, dok ga istovremeno, u manje-više pravilnim vremenskim razmacima, usklađuje sa savremenim potrebama i estetskim afinitetima. To je izuzetno delikatan zadatak jer svaka promena, ili odsustvo iste, neizbežno oblikuje samu percepciju brenda na tržištu.

Panerai je hrabro odgovorio na ovaj izazov i u proleće 2025. godine predstavio novu kolekciju Luminor Marina u pet svežih varijacija. Pored testiranog modela PAM03312 sa crnim brojačnikom, ponudu čine PAM03313 sa plavim i PAM03314 sa belim brojačnikom, kao i model PAM03323 sa narukvicom od nerđajućeg čelika, a svi imaju zaštitnu školjku od nerđajućeg čelika, dok je model PAM03325 izrađen od titanijuma. Kada je reč o časovniku koji tako posvećeno poštuje istorijski dizajn, ne treba očekivati revolucionarne promene. Upravo to čini iskustvo ispitivanja detalja na ovom modelu interesantnijim jer on pruža toliko toga što treba primetiti.

The Luminor Marina is a kind of guardian of Panerai's historic design language. With its cushion-shaped case, unique crown-protecting bridge with lever, black sandwich dial, and small seconds at 9 o'clock, it follows the defining design cues already found on the first Luminor models of the early 1940s.

An icon of this stature must be developed with care. A watch brand must preserve its visual identity over decades while updating it at more or less regular intervals to suit contemporary needs and aesthetic tastes. This is no easy task, because every change made (or not made) inevitably affects how the brand itself is perceived.

Panerai recently took on this challenge, and in spring 2025, introduced the new Luminor Marina in five fresh variants. In addition to our test watch, the PAM03312 with black dial, there is the PAM03313 with blue dial, the PAM03314 with white dial, the PAM03323 with stainless-steel bracelet - all housed in stainless-steel cases - as well as the PAM03325 in titanium. With a watch that so closely follows a historic design, no revolutionary changes are to be expected. That makes it all the more interesting to take a closer look at the details and there is plenty to discover.



SUPTILNA UNAPREĐENJA BROJČANIKA

U poređenju sa svojim prethodnikom, modelom Luminor Marina PAM01312, na brojčaniku su odmah uočljive dve promene, od kojih obe doprinose svedenijem izgledu. Izostavljanje reči "Automatic" svodi naziv na apsolutni minimum: ostali su samo naziv brenda i naziv modela. Pored toga, sekundara na podbrojčaniku za prikaz sekundi više nije izrađena u plavoj boji, već je presvučena rodijumom, čime se slaže sa kazaljka za sate i minute. Jedna boja manje donosi veći vizuelni sklad.

Istovremeno, prozor za datum sada ima stepenasti okvir, što je jedva primetan detalj u varijanti "crno na crno", koji, međutim suptilno ističe eleganciju brojčanika. Preglednost je maksimalna, s obzirom na to da je 48 od 60 oznaka za minute namerno izostavljeno: brojčanik je jednostavnog dizajna i oslanja se na jake kontraste, te je izuzetno čitljiv čak i noću. Za donji sloj "sendvič" brojčanika i kazaljke, Panerai koristi Super-LumiNova X2. U poređenju sa modelom X1, ova nova generacija pruža svetlije i dugotrajnije svetlo u mraku. Blago zakrivljeno safirno staklo prekriva brojčanik i uobičajeno predstavlja važan deo ukupnog dizajna, ali je, kao i polirana luneta, osetljivo na otiske prstiju.

SUBTLE REFINEMENTS TO THE DIAL

Compared with its predecessor, the Luminor Marina PAM01312, two changes to the dial are immediately apparent, both contributing to a more puristic appearance. The omission of the word "Automatic" reduces the text to an absolute minimum: Only the brand name and the model name remain. In addition, the small-seconds hand is no longer blue but is rhodium-plated, matching the hour and minute hands. One color less brings greater visual harmony.

At the same time, the date window now features a stepped frame a detail that is barely noticeable in black-on-black, but which subtly enhances the dial's elegance. Legibility is as good as it can be when 48 of the 60 minute markers are deliberately omitted: The dial is clean and relies on strong contrasts, remaining highly readable even at night. For the lower layer of the sandwich dial and the hands, Panerai uses Super-LumiNova X2. Compared with X1, this new generation offers brighter and longer-lasting luminescence. A gently domed sapphire crystal spans the dial, as usual an important part of the overall design, but like the polished bezel, it is prone to fingerprints.

The Luminor Marina originated as a robust tool watch developed for naval combat divers. In its latest generations it is now more elegant than ever and could even pass as a dress watch.

Luminor Marina je nastao kao robusni sat namenjen profesionalnoj upotrebi, razvijen za potrebe vojnih ronilaca. U svojim najnovijim generacijama, sada je elegantniji nego ikada i mogao bi čak da prođe i kao elegantni sat za formalne prilike.



TANJI PROFIL

Gledano iz profila, Luminor Marina deluje još elegantnije od svog prethodnika. Kućište je znatno tanje: umesto ukupne visine od 15,45 mm, zvanična dimenzija sada iznosi 13,4 mm. Ovo ni najmanje ne umanjuje njegov istorijat sata za profesionalnu upotrebu, s obzirom na činjenicu da potiče od satova koje su nekada nosili vojni ronjoci, ali satu daje uravnoteženije proporcije i čini ga приметно udobnijim na ruci.

Za model PAM03312, Panerai koristi nerđajući čelik koji se odlikuje povećanom otpornošću na koroziju u poređenju sa čelicima koji se najčešće koriste u industriji satova, što je prednost koja posebno dolazi do izražaja u slanoj vodi. Ovaj čelik AISI 316L iz grupe materijala 1.4441 sadrži veći udeo nikla i molibdena od čelika 316L iz grupe 1.4404 koji se uobičajeno koristi. On omogućava još sjajnije poliranje, ali je skuplji i teži za obradu, što doprinosi višoj ukupnoj ceni. S obzirom na istoriju brenda Panerai u proizvodnji satova i instrumenata za mornaricu, izbor ovog ekskluzivnijeg čelika, posebno otpornog na slanu vodu, potpuno je razumljiv.

Panerai je takođe preradio ušice kućišta. Gledano spređu, one su sada duže; posmatrano iz profila, njihov suptilni, aerodinamični oblik savija se više nadole. U teoriji, ovo bi trebalo da poboljša udobnost. U praksi, međutim, sat bi trebalo nositi što je moguće priljubljenije uz zglobove. Ako razmak između rupica na kaišu to onemogućava, glava sata može imati tendenciju da klizi ka spoljnoj ivici zgloba.

TRODNEVNA REZERVA SNAGE SA NOVIM MEHANIZMOM

U unutrašnjem delu sata, Panerai se oslanja na novi mehanizam. Novi Panerai Kalibar P.980, koji je zamenio prethodno korišćeni P.9010, takođe je automatski mehanizam sa centralnim rotorom, koji je razvio Rišmonov (Richemont) proizvođač mehanizama Valfleurije (Valfleurier) unutar kompanije. Kao i njegov prethodnik, P.980 obezbeđuje trodnevnu rezervu snage po kojoj su Panerai satovi čuveni. Međutim, za razliku od P.9010, novi mehanizam to postiže pomoću samo jednog burenceta, baš kao i dobro poznati P.900.

Sa ukupnom visinom od samo 4,2 mm, P.980 je znatno tanji od mehanizma P.9010 debljine 6 mm. Ovo ima dve prednosti: prvo, gore opisani tanji profil kućišta, i drugo, Panerai je uspeo da ojača zaptivke, povećavajući vodootpornost sa 300 na 500 metara.

Takođe, novo kod modela Luminor Marina je i poledina kućišta koja je izrađena od safirnog stakla. Takav mehanizam vredi videti. Iako ne skriva svoje industrijsko poreklo (nema ručno rađenog poliranja do visokog sjaja, kao ni gravura), deluje manje pretrpano od ranijih Panerai kalibara. Delimično skeletinizovani rotor i kompaktni automatski most stvaraju osećaj dubine, dok su matirani mostovi upotpunjeni oborenim ivicama i poliranim glavama vijaka.

A SLIMMER PROFILE

Viewed from the side, the Luminor Marina appears even more elegant than its predecessor. The case is significantly thinner: Instead of a total height of 15.45 mm, the official figure is now 13.4 mm. This does nothing to diminish its tool-watch heritage - rooted in watches once worn by naval combat divers but it gives the watch more balanced proportions and makes it noticeably more comfortable on the wrist.

For the PAM03312, Panerai uses a stainless steel distinguished by enhanced corrosion resistance compared with the steels most commonly used in the watch industry an advantage that is particularly noticeable in saltwater. This AISI 316L steel of material group 1.4441 contains higher levels of nickel and molybdenum than the more common 316L steel of group 1.4404. It allows for even brighter polishing but is more expensive and harder to machine, contributing to a higher overall price. Given Panerai's history of producing watches and instruments for the navy, the choice of this more exclusive, especially saltwater-resistant steel is entirely understandable.

Panerai has also reworked the lugs. Seen from the front, they are now longer; from the side, their subtle, streamlined shape curves further downward. In theory, this should improve comfort. In practice, however, the watch should be worn as snugly as possible. If the strap's hole spacing prevents this, the head of the watch may tend to slide toward the outside of the wrist.

A 3-DAY POWER RESERVE WITH A NEW MOVEMENT

Inside, Panerai relies on a new movement. Replacing the previously used P.9010, the new Panerai Caliber P.980 is also an automatic movement with central rotor, developed by Richemont's in-house movement manufacturer Valfleurier. Like its predecessor, the P.980 delivers a 3-day power reserve, for which Panerai watches are known. Unlike the P.9010, however, the new movement achieves this with a single barrel, as does the well-known P.900.

With an overall height of just 4.2 mm, the P.980 is significantly slimmer than the 6-mm-thick P.9010. This offers two advantages: First, the slimmer case profile described above and second, Panerai was able to reinforce the seals, increasing water resistance from 300 to 500 meters.

Also new to the Luminor Marina is the sapphire crystal caseback. The movement is worth seeing. While it does not conceal its industrial origins (there are no hand-executed mirror polishes or engravings), it appears less packed than earlier Panerai calibers. The partially skeletonized rotor and compact automatic bridge create a sense of depth, while the matte-finished bridges are complemented by chamfered edges and polished screw heads.



LAKA ZAMENA KAIŠA

Kao i model PAM01312, PAM03312 se isporučuje sa dva kaiša: crnim kaišem od aligatorske kože i crnim gumenim kaišem. Tako ovaj model jednog dana može da se nosi kao elegantan sat uz odela, a već sledećeg kao sportski sat namenjen profesionalnoj upotrebi. Kaiš od aligatorske kože ima velike, pravilne šare, a to je upravo ono što se i očekuje od luksuznog sata.

Panerai je po prvi put opremio model Luminor Marina sistemom za brzu zamenu kaiša. Za to nije potreban nikakav alat, a za razliku od mnogih feder iglica za brzu zamenu, kod ovog modela ćete sačuvati nokte. Umesto toga, u kaiš je integrisan sistem sa dugmetom: pritiskom na označeno mesto uvlači se klin za zaključavanje koji inače osigurava feder iglicu, te se tako omogućava uklanjanje kaiša. Sistem je jednostavan i praktičan, iako je potrebno nekoliko pokušaja da se savlada, jer se iglica prvo mora pomeriti u stranu, pa tek onda unapred. Međutim, ponovno postavljanje kaiša je sasvim jednostavno, čak i za početnike. Oba kaiša su osigurana karakterističnom Panerai trapezoidnom kopčom, koja je izrađena od saten-matiranog nerđajućeg čelika kako bi se slagala s kućištem.

ZAKLJUČAK

Panerai je modelu Luminor Marina podario diskretno, ali efektno osveženje. Vizuelno, promene su suptilne ali korisne, a sa tehničkog aspekta, kupac dobija poboljšanja kao što su tanje kućište, povećana vodootpornost, jača iluminacija i praktičan sistem za zamenu kaiša. Istovremeno, Panerai donekle ućutkuje kritičare koji su zaključili da je model PAM01312 preskup. Uprkos unapređenjima, cena ostaje nepromenjena, iako je, realno gledano, i dalje prilično visoka.

EASY STRAP CHANGES

Like the PAM01312, the PAM03312 is delivered with two straps: a black alligator leather strap and a black rubber strap. This allows the watch to be worn as an elegant dress watch one day and as a sporty tool watch the next. The alligator strap features large, well-defined scales, exactly what one expects from a luxury watch.

For the first time, Panerai has equipped the Luminor Marina with a quick-release strap system. No tools are required, and - unlike many quick-release spring bars - your fingernails are spared. Instead, the strap integrates a push-button system: Pressing the designated area retracts a locking pin that normally secures the spring bar, allowing it to be removed. The system is simple and convenient, though it takes a couple of tries to master, as the spring bar must first be moved sideways and then forward. Reattaching the strap, however, is effortless, even for beginners. Both straps are secured by Panerai's signature trapezoidal buckle, finished in satin-brushed stainless steel to match the case.

CONCLUSION

Panerai has given the Luminor Marina a gentle but effective refresh. Visually, the changes are subtle but beneficial, and technically, the buyer will gain improvements such as a slimmer case, increased water resistance, brighter lume, and a convenient strap-change system. At the same time, Panerai takes some of the wind out of the sails of critics who found the PAM01312 too expensive. Despite the upgrades, the price remains unchanged even if, in absolute terms, it is still on the high side.



CENA / PRICE:

8.900 EUR
kožni kaiš /
leather strap

9.900 EUR
čelična narukvica /
steel bracelet



SPECIFIKACIJE / SPECS

FUNKCIJE / FUNCTIONS:

Sati, minuti, podbrojčani za prikaz sekundi, prozor za datum, zaustavljanje sekunde /
Hours, minutes, small seconds, calendar aperture, hacking seconds

KUĆIŠTE / CASE:

prečnik 44 mm – čelik AISI 316LVM, brušen i poliran – safirno staklo iznad brojčanika, providna poledina kućišta od safirnog stakla – Luminor sistem za zaštitu krunice – vodootpornost do 500 m /
AISI 316L stainless steel (1.4441), satin finished with polished bezel, sapphire crystal, crown protecting bridge with lever, screw down caseback with sapphire window, water resistant up to 50 m

Brojčani / DIAL:

4 opcije: mat crni, plavi sa efektom sunčevih zraka, mat beli i novi svetloplavi sendvič brojčanici sa efektom sunčevih zraka – arapski brojevi, oznake za sate i kazaljke sa Super-LumiNova X2 premazom – podbrojčani za prikaz sekundi na poziciji 9 sati – prozorčić za datum oborenih ivica u boji istog tona na poziciji 3 sata /
4 choices: matte black, blue sun-brushed, matte white and new light blue sun-brushed sandwich dials - Arabic numerals, hour markers and hands with Super-LumiNova X2 - small seconds at 9 o'clock - bevelled, tone-on-tone date window at 3 o'clock

MEHANIZAM / MOVEMENT:

kalibar P.890 (proizveden od strane Rišmon grupe) - automatski - debljina 4,3 mm - 28.800 vph (vibracija po satu) - Incabloc zaštita od udaraca - 3 dana rezerve snage - sati, minuti, podbrojčani za prikaz sekundi (sa funkcijom zaustavljanja) i datum /
calibre P.890 (Richemont Group manufacture) - automatic - 4.3mm thick - 28,800vph - Incabloc anti-shock - 3-day power reserve - hours, minutes, small seconds (hacking) and date

KAIŠ / STRAP AND CLASP:

beli i crni brojčanici dolaze sa crnim kaišem od aligatorske kože, a plavi brojčanici sa plavim kaišem od aligatorske kože; svi sa PAM sistemom za brzu zamenu kaiša (na klik) i čeličnom kopčom, dok svetloplavi brojčanici dolaze sa čeličnom narukvicom, poliranom i matiranom, PAM sistemom za brzu zamenu kaiša i funkcijom brzog podešavanja dužine (bez upotrebe alata) /
Black alligator leather strap plus additional black rubber strap with PAM click Release system and stainless-steel pin buckle

DIMENZIJU / DIMENSIONS:

Prečnik: 44 mm, visina: 13,6 mm, dužina (od ušice do ušice): 54 mm, širina između ušica: 23,7 mm, težina: 128g /
Diameter: 44 mm, height: 13.6 mm, lug-to-lug: 54 mm, lug width 23.7 mm, weight: 128g

PREDNOSTI I MANE PROS AND CONS

+ Kulni dizajn
+ Dugotrajna iluminacija (svetlo u mraku)
+ Izuzetan stepen vodootpornosti
+ Odlični rezultati na testu preciznosti
+ Sistem za brzu zamenu kaiša

- Glava sata ima tendenciju da klizi ka spoljnoj strani zgloba.
- Mehanizam se teško podešava.

+ Iconic design
+ Long-lasting luminescence
+ Exceptional water resistance
+ Strong rate results
+ Quick-release strap system

- The watch head tends to slide toward the outside of the wrist.
- The movement is difficult to regulate





Profesionalni standard Sava Centra, gde god da se održava vaš događaj.

Sava Centar Catering pruža kompletnu uslugu kateringa u Sava Centru i na eksternim lokacijama. Naš tim kreira prilagođene menije i besprekornu uslugu za događaje svih formata i veličina, uz kapacitet pripreme preko 4.000 obroka dnevno.



Katering tim Sava Centra predvodi šef Zoran Mišković, predsednik Kulinarske federacije Srbije i jedan od najuglednijih kuvara na domaćoj i međunarodnoj sceni.

Šef Mišković, prepoznat po istančanom ukusu i bogatom iskustvu, lično kreira menije koji spajaju eleganciju, tradiciju i savremene kulinarske trendove.



Vrhunska gastronomija prilagođena svakom zahtevu



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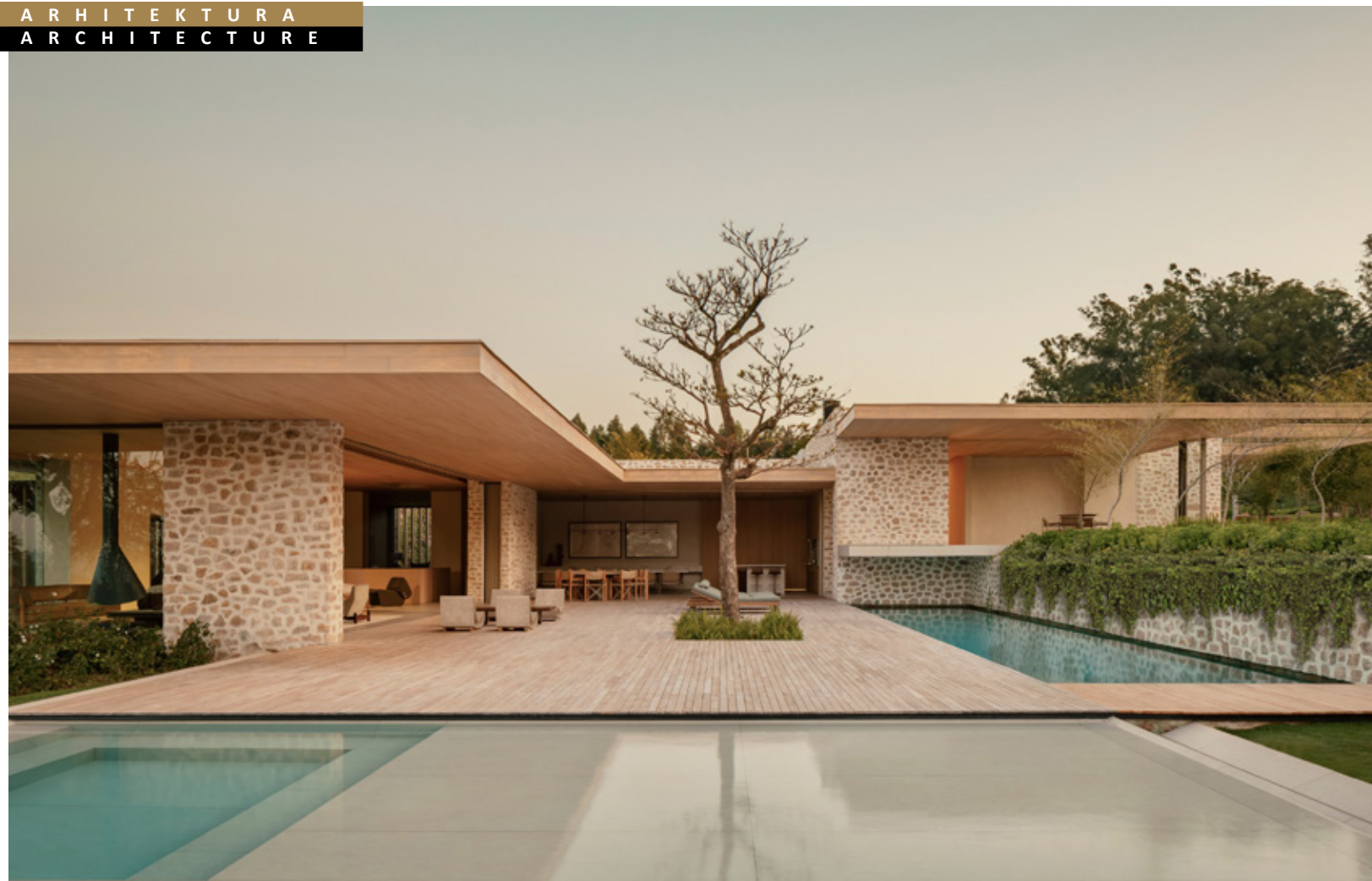
GRAMA HOUSE

São Paulo

**HORIZONTI U POKRETU:
GRAMA HOUSE KAO PEJZAŽ
ŽIVOTA, BRAZILSKOG
STUDIJA ARTUR KASAS**

**HORIZONS IN MOTION:
GRAMA HOUSE AS A
LANDSCAPE OF LIVING BY
STUDIO ARTHUR CASAS**





BRAZIL

Lokalni arhitektonski studio "Studio Artur Kazas" iskoristio je smeke konzolne prepuste i nadstrešnice kako bi proširio volumen kuće sa naglašenim elementima od drveta i kamena, koja se prostire širom parcele u Sao Paulu u Brazilu. Kuća "Grama" (Grama House), koja je završena 2025. godine, prostire se na ugaonoj parceli od oko pola hektara, sa nazubljenim ivicama koje omogućavaju da se projektovane celine vizuelno povlače i prate teren.

Smeštena u talasastom krajoliku rezidencijalnog kompleksa "Fazenda da Grama" u Itupevi, Sao Paulo, kuća "Grama" je porodična rezidencija koju je "Studio Artur Kazas" projektovao za bračni par sa troje dece. Ova kuća redefiniše stambeni prostor – ne kao statičan objekat, već kao živi sistem koji se širi, diše i prilagođava krajoliku u kojem se nalazi. Kuća "Grama" ne predstavlja toliko jedinstven volumen koliko konstelaciju ravni i arhitektonskih gestova, diskretno raspoređenih tako da uokviruju svetlost, vazduh i svakodnevne rituale porodičnog života.

Ležeći na prostranoj ugaonoj parceli unutar kompleksa, rezidencija u potpunosti koristi prednosti otvorenosti koju ima – vizuelno je ne ometaju susedne kuće. Umesto nametanja dominantne strukture, kuća je građena horizontalno, pri čemu se njeni volumeni šire ka spolja u niskom, ekspandirajućem profilu koji prati blagi nagib terena. Rezultat ovakvog pristupa je kuća koja ne dominira svojim okruženjem, već se stapa sa njim.

Vođeni idejom o maksimalnom iskorišćavanju provetravanja, prirodnog svetla i prožimanja sa eksterijerom, projektanti su kuću osmislili tako da prati blagi nagib zemljišta i prednosti ugaone parcele, i potpuno je zaštićena od vizuelnih smetnji koje čine susedna imanja.

Local architecture practice Studio Arthur Casas has used dramatic cantilevers and overhangs to extend the volume of a house with wood and stone accents across a site in São Paulo, Brazil. Completed in 2025, Grama House spreads across an acre corner lot with a sawtooth edge that allows the program to recede across the site.

Located in the rolling countryside at Fazenda da Grama, a residential condominium in Itupeva, S o Paulo, Grama House is a single-family residence designed by Studio Arthur Casas for a couple and their three children. House reimagines domestic space not as a static object, but as a living system that stretches, breathes, and adapts to the land it inhabits. Grama house is less a singular volume than a constellation of planes and gestures, quietly choreographed to frame light, air, and everyday rituals of family life.

Set on the generous corner plot within Fazanda de Grama, the residence takes full advantage of its openness – free from neighboring visual interference. Rather than imposing a dominant structure, the house unfolds horizontally, its volumes extending outward in a low, expansive profile that mirrors the gentle slope of the terrain. The result is a house that does not dominate its site, it inhabits it.

With the optimization of ventilation, natural lighting, and integration with the outdoors as its central premise, the house was conceived by exploring the gently sloping topography of the site and its corner-lot condition, free from visual interference from neighboring properties.



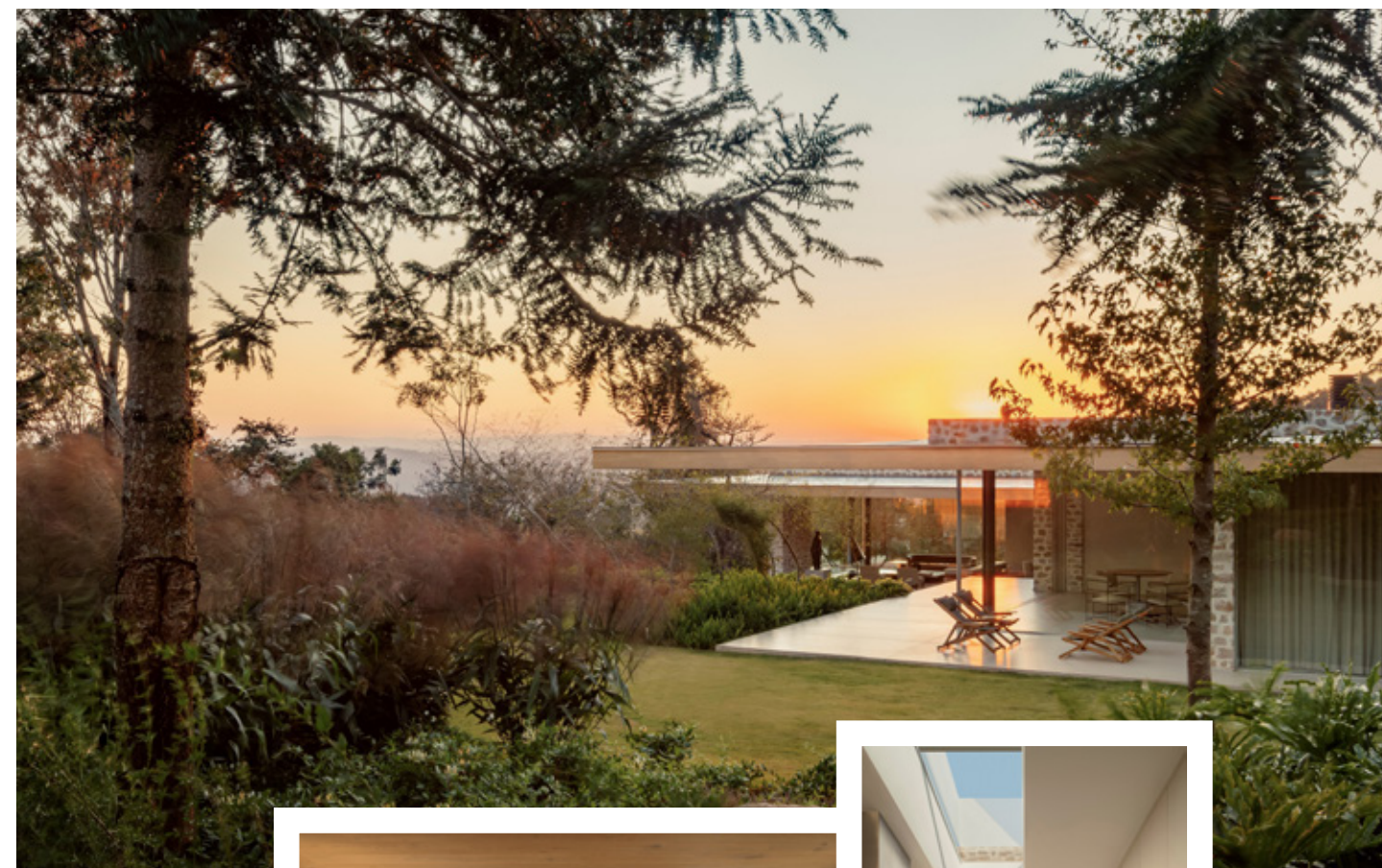


Arhitektonski koncept je pretežno fokusiran na prizemlje i artikulisan kroz polunivo (kaskade), što ima za rezultat razudenu osnovu koja se prilagođava terenu i intenzivira kontakt sa okolinom. Ovakva strategija omogućava postojanje brojnih otvora, često filtriranih motorizovanim brisolejima koji kontrolišu prodor prirodne svetlosti i unapređuju toplotni i vizuelni komfor. Unakrsno provetravanje i prirodno osvetljenje imaju vodeću ulogu u donošenju odluka o organizaciji prostora i pozicioniranju objekata.

Ekstenzivni arhitektonski program – ukupne površine od 1.800 kvadratnih metara – obuhvata prizemlje gde su smeštene uslužne i tehničke prostorije, uključujući i veliku garažu za klijentovu kolekciju automobila. Gornji nivo sadrži spavaće sobe, zonu za odmor i radni kabinet koji se u vidu konzole nadnosi punih 11 metara iznad ulaza u kuću, oblikujući tako natkriveni prilaz za vozila.

Funkcionalni program je raspoređen na dve etaže, dovodeći u prvi plan fluidnost među prostornim segmentima. Na nivou prizemlja nalaze se glavni ulaz, garaže – uključujući i pomenutu garažu za kolekciju vozila vlasnika – i servisne prostorije. Glavni stambeni prostori nalaze se na gornjem spratu i organizovani su u polunivoima: donji nivo objedinjuje zone za boravak, kao što su dnevna soba, trpezarija, kuhinja, gurmanski prostor (letnja kuhinja / prostor za druženje) i bazen, dok su na gornjem nivou smešteni apartmani (spavaće sobe sa kupatilom) i prostor za pilates.

"Inspiracija za ovu kuću potekla je iz same lokacije – ugaone parcele sa otvorenim pogledom i bez neposrednih vizuelnih barijera – kao i iz želje da se stvori arhitektura koja se širi i diše", izjavio je osnivač studija, Artur Kazas. „Radili smo sa horizontalnim ravnima i prepletenim volumenima koji se pružaju ka pejzažu, omogućavajući kući da se prirodno uklopi u okruženje."



"In this house, the inspiration came from the site itself – a corner lot with open views and no immediate visual obstructions – and from the desire to create an architecture that spreads out and breathes," said studio principal Arthur Casas. "We worked with horizontal planes and interlocking volumes that extend toward the landscape, allowing the house to settle naturally into the terrain."



The architectural concept is predominantly organized on the ground level and articulated through split levels, resulting in a spread-out floor plan that adapts to the terrain and enhances contact with the exterior. This strategy allows for multiple openings, often filtered by motorized brise-soleils that control the incidence of natural light and reinforce thermal and visual comfort. Cross ventilation and natural lighting guide layout and site-planning decisions.

The expansive program – totalling 1,800 square metres – features a ground floor that holds service spaces which includes the large garage to house the client's car collection. The upper level contains the sleeping suites, lounge area and an office that cantilevers 11 meters over the home's entrance to form a porte-cochere.



The program is distributed over two floors, favoring fluidity between spaces. On the ground level are the social entrance, garages—including one dedicated to the homeowner's vehicle collection—and service areas. The main living spaces are located on the upper floor, organized through split levels: the lower level concentrates the social areas, such as the living room, dining room, kitchen, gourmet space, and swimming pool; the upper level houses the suites and a pilates area.

The office occupies a singular position, projecting in an 11-meter cantilever over the social entrance and also functioning as the roof of the porte-cochere. This space constitutes the project's main structural gesture. In addition to acting as a symbolic formal element of the house, it required a precise structural solution, with steel trusses fixed into 50 x 50 cm columns. The technical complexity was heightened by the fact that the greatest live load is concentrated at the cantilever's extremity, where fixed millwork is located, demanding rigor in both detailing and execution.



Radni kabinet zauzima specifičnu poziciju i projektovan je u obliku konzole od 11 metara iznad glavnog ulaza, gde ujedno služi i kao krov za prilaz vozilima. Ovaj prostor predstavlja ključni strukturalni gest arhitektonski projekta. Osim što funkcioniše kao simbolički formalni element kuće, zahtevao je i precizno konstruktivno rešenje, sa čeličnim rešetkama fiksiranim u stubove dimenzija 50 x 50 cm. Tehnička kompleksnost bila je dodatno naglašena činjenicom da je najveće korisno opterećenje koncentrisano na samom kraju konzolnog prepusta, gde se nalazi ugradni drveni nameštaj rađen po meri, što je zahtevalo izuzetnu rigoroznost kako u detaljnom dizajniranju, tako i u izvođenju.

"Tehnička kompleksnost bila je dodatno naglašena činjenicom da je najveće korisno opterećenje koncentrisano na samom kraju konzolnog prepusta, gde se nalazi ugradni drveni nameštaj rađen po meri, što je zahtevalo izuzetnu rigoroznost kako u detaljnom dizajniranju, tako i u izvođenju."

Izbor materijala za objekat omogućava kontinuitet između eksterijera i enterijera. Na fasadi su iskombinovani grubi kamen, malter, drvo i metal, dok unutrašnjost karakterišu drveni paneli, teksturirana boja i isti sistem kamena i maltera koji je primenjen spolja, u eksterijeru. Ovakav izbor naglašava materijalno jedinstvo i konstruktivnu koherentnost širom objekta, stvarajući balans između strukturalne robusnosti i komfora za uživanje.

Dizajn enterijera prati istu logiku u pogledu izbora materijala i dizajniranja prostora kao i arhitektura. U dnevnoj sobi se posebno izdvajaju sofe "Rest" i "Ela", pomoćni stočić "Mistral" i klub-stolovi "Tiles" — koje je dizajnirao Artur Kazas — kao i vintidž fotelje "Vronka" od dizajnera Serhija Rodriguesa (Sérgio Rodrigues) i fotelje "Ondine" Žorža Zalsupina (Jorge Zalsupin). Na stepeništu se nalaze umetnička dela Žermane Monte-Mor (Germana Monte-Mór) i keramička skulptura koju je izradio Ediltrudis Nogueira (Ediltrudis Nogueira).

U radnom kabinetu, u prvom planu je sofa "Pan Am" (brenda 55design), koju je takođe dizajnirao Artur Kazas, u kombinaciji sa foteljama "M1" Karlosa Milana (Carlos Milan). Trpezarijski prostor je organizovan oko komada nameštaja koje je takođe projektovao Artur Kazas, poput trpezarijskog stola "Lourdes" i barskih stolica "Disco", uz stolice "Senior Metal" Žorža Zalsupina (Jorge Zalsupin), a prostor je upotpunjen umetničkim delima Vika Muniza i skulpturama Zea Bezere (Zé Bezerra). U prostoru koji je napolje nalaze se ležaljke "Ripas" i stolice "Diretor" Artura Kazasa, fotelje "Loop" Vilija Gula (Willy Guhl) i vintidž sto iz 19. veka iz regije Minas Žerais. U prostoriji za doručak i dečijem boravku nalaze se sofa "Match" i tabure "Arraia", zajedno sa umetničkim delom Meštra Nikole (Mestre Nicola).



"The technical complexity was heightened by the fact that the greatest live load is concentrated at the cantilever's extremity, where fixed millwork is located, demanding rigor in both detailing and execution."

The materiality of the residence establishes continuity between exterior and interior. The facade combines rough stone with plaster, wood, and metal, while the interiors feature wood panels, textured paint, and the same stone-and-plaster system used outdoors. This choice reinforces material unity and constructive coherence throughout the residence, while creating a balance between structural robustness and sensory comfort.

The interior design follows the same material and spatial logic as the architecture. In the living room, highlights include the Rest and Ela sofas, the Mistral side table, and the Tiles coffee tables—all designed by Arthur Casas—alongside the Vronka Vintage armchairs by Sérgio Rodrigues and the Ondine armchairs by Jorge Zalsupin. The staircase features artwork by Germana Monte-Mór and a ceramic sculpture by Ediltrudis Nogueira.

In the office, the highlight is the Pan Am sofa (55design), also designed by Arthur Casas, combined with M1 armchairs by Carlos Milan. The dining area is structured around additional pieces designed by Arthur Casas, such as the Lourdes dining table and Disco stools, along with Senior Metal chairs by Jorge Zalsupin, complemented by artworks by Vik Muniz and sculptures by Zé Bezerra. Outdoor areas include Ripas sun loungers and Diretor chairs by Arthur Casas, Loop armchairs by Willy Guhl, and a 19th-century vintage table from Minas Gerais. The breakfast room and children's area incorporate the Match sofa and Arraia pouf, along with an artwork by Mestre Nicola.



From a technical standpoint, the project incorporates specific technological solutions. The house features lighting automation integrated with natural light sensors, remote control via mobile devices, photovoltaic panels for energy generation, and passive environmental comfort strategies. The landscape design respects the site's topography and surrounding vegetation, integrating circulation paths and areas of permanence with the architecture, offering a sensitive reading of the terrain and the way greenery structures the spatial experience of the residence.

Sa tehničke tačke gledišta, ovaj projekat uključuje napredna tehnološka rešenja. Kuća poseduje automatizovano osvetljenje integrisano sa senzorima prirodne svetlosti, mogućnost daljinskog upravljanja putem mobilnih uređaja, fotonaponske panele za proizvodnju električne energije, kao i strategije pasivnog ekološkog komfora tj. strategije pasivne bioklimatske udobnosti bez upotrebe aparata. Pejzažna arhitektura poštuje topografiju terena i vegetaciju koja okružuje objekat integrišući staze za kretanje i zone zadržavanja sa arhitekturom i tako omogućava suptilan i nenametljiv odnos prema pejzažu i načina na koji zelenilo oblikuje prostorni doživljaj objekta.

Kuća "Grama" objedinjuje arhitektonski pristup koji spaja strukturalnu jasnoću, tehničku preciznost i usklađenost objekta sa prirodnim ambijentom. Objekat je takođe organizovan kao kontinuirani sistem ravni, kaskadnih polunivoa i otvora, sa konzolnim volumenom (ispustom) kao ključnim elementom arhitektonskog izraza. Rezultat ovakvog pristupa je kuća u kojoj arhitektura, inženjerstvo i svakodnevna upotreba funkcionišu besprekorno i koja objedinjuje konstrukciju, izbor materijala i ekološku udobnost, dok okolni pejzaž postaje aktivni element u organizaciji unutrašnjih prostora.

To je kuća koju ne definiše neki posebno izdvojeni gest, već neprekidni dijalog između zemljišta, svetlosti i prirode. I upravo u tom tihom dijalogu sa prirodnim okruženjem ona pronalazi svoju najtrajniju vrlinu: sposobnost da u istom trenutku deluje i prostrano i duboko lično.

Arhitekta / Architects:

Studio Arthur Casas

Lokacija / Location:

Avenida Fazenda da Grama - Residencial Fazenda Da Grama, Itupeva - State of Sao Paulo, Brazil

Godina izgradnje / Project year: **2025**

Glavni gradivni material / Primary Building Material:

kamen, drvo / stone, wood

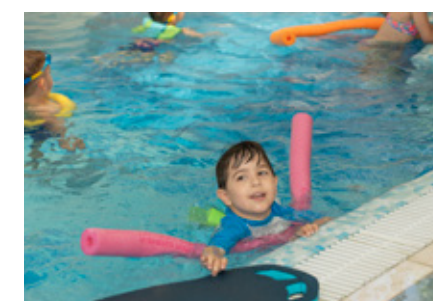
Površina / Building Area: **1800 m2**

Grama House synthesizes an architectural approach that combines structural clarity, technical precision, and environmental integration. It is also organized as a continuous system of planes, split levels, and openings, with the cantilevered volume as a key element of architectural expression. The result is a house in which architecture, engineering, and everyday use operate seamlessly, integrating structure, materiality, and environmental comfort, while making the landscape an active element in the organization of interior spaces.

It is a house defined not by a single gesture, but by a continuous negotiation between land, light and living. And it that quiet negotiation, it finds its most enduring quality: the ability to feel both expansive and deeply personal, all at once.



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U obrazovnom pejzažu Beograda, prava vrednost se ogleda u zajednici kojoj vaše dete pripada. U Brook Hill-u se deca iz citavog sveta susreću u četiri bezbedna kampusa, stvarajući autentičan internacionalni mikrokosmos. Ovde deca ne uče samo o svetu — ona ga žive svakog dana. Različitost kod nas nije lekcija, već njihova stvarnost.

Naši učenici postaju istinski bilingvalni, usvajajući engleski kao drugi maternji jezik. Dok prestižni Cambridge (CIE) program garantuje akademsku izvrsnost, naša najveća snaga je u socijalnom kapitalu koji deca stiču. Uz podršku vrhunskog internacionalnog kadra, oni razvijaju samopouzdanje da budu lideri u bilo kom svetskom okruženju.

Mudre porodice razumeju da je obrazovanje, kao deo nasleđa najnaprednijeg dela sveta, temelj vrednosti i poznanstava koja deca nose i nadograđuju kroz čitav svoj privatni i poslovni život.

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NEDELJA DIZAJNA U MILANU: TRENUCI KOJI SU OBELEŽILI MANIFESTACIJU

MILAN DESIGN WEEK: THE MOMENTS THAT MATTER

Sa hiljadama lansiranih proizvoda i upečatljivim primerima saradnje kako širom grada tako i na sajmu nameštaja "Salone del Mobile", Nedelja dizajna u Milanu (od 20. do 26. aprila 2026.) uvek diktira trendove u svom domenu. Napravili smo selekciju komada nameštaja o kojima će se pričati mesecima koji su pred nama i razgovarali sa dizajnerima koji stoje iza najupečatljivijih događaja...

With thousands of product launches and standout collaborations both across the city and at the Salone del Mobile furniture fair, Milan design week (20–26 April 2026.) always sets the design agenda. We've curated the pieces everyone will be talking about for months to come, and chatted to the designers behind the most memorable events...



SOFA "ANYWHERE" | EDRA

Ključni novitet Nedelje dizajna u Milanu 2026. godine jeste sofa "Anywhere" dizajnera Frančeska Binfarea (Francesco Binfaré). Noseći u sebi iskustvo proisteklo iz dugotrajnih i temeljnih istraživanja, Edra ostaje dosledna svojoj jasnoj viziji kreiranja komada nameštaja u kojoj su vrhunska udobnost, prefinjenost i funkcionalnost uvek na prvom mestu. Sofa "Anywhere" proširuje portfolio brenda Edra, a nastala je kao rezultat naprednog istraživačkog procesa, a ne sa namerom da se tek tako popuni praznina na tržištu.

Ovakav originalni dizajn prkosi uobičajenim rešenjima i redefiniše doživljaj udobnosti. Ovaj komad, koji je dizajnirao Frančesko Binfare, karakteriše tzv. "pametni jastuk" (Smart Cushion) – tehnologija koju je patentirao brend Edra – koja omogućava naginjanje i rotiranje naslona oko sopstvene ose (okretnog zgloba), tako da se dubina sedišta i fleksibilnost naslona mogu po potrebi prilagođavati unutar ovog pokretnog elementa. Pored toga, sofa funkcioniše kao dinamičan element u prostoru i može se uklapati u različite rasporede nameštaja zahvaljujući svom modularnom sistemu sklapanja i rasklapanja.

edra.com

ANYWHERE SOFA | EDRA

The 2026 key feature of Milan Design Week 2026 is the Anywhere sofa by Francesco Binfaré. From a path rooted in a condensed line of research, Edra maintains its clear vision in creating furniture pieces that prioritize the highest quality in comfort, refinement, and performance. The Anywhere sofa expands Edra's portfolio, emerging from an advanced research process rather than filling a market space. This original design overturns common sense, rethinking how comfort can be experienced. Designed by Francesco Binfaré, this piece features the Smart Cushion – Edra's patented technology – which allows the inclination and rotation of its backrest on a pivot so its seat depth and fluid leaning can be shaped as needed within a mobile element. Additionally, the sofa acts as a dynamic piece in any space, able to be settled in different configurations through its modular system.



SOFA "CRAIG" | CATTELAN ITALIA

Sa ciljem da ovu popularnu sofu dugogodišnjeg saradnika Mauricija Manconija (Maurizio Manzoni) učini još udobnijom, kompanija Cattelan Italia dodatno je unapredila naslon, dajući ovom komadu raskošnu i privlačnu krivinu. Dodatna prednost veće udobnosti jeste to što prirodno olakšava druženje – zamislite prostor za sedenje prilagođen razgovoru (tzv. conversation pit), ali bez skupih troškova montaže.

cattelanitalia.com

CRAIG SOFA | CATTELAN ITALIA

On a mission to make this popular sofa by longtime collaborator Maurizio Manzoni even more comfortable, Cattelan Italia has further enhanced the backrest, giving the lounge piece a generous, inviting curve. An additional benefit of the increased comfort is that it naturally makes socialising easier – think conversation pit, but without the hefty installation costs.

KREKET "LANAI" | POLIFORM

Već duže vreme pratimo i dokumentujemo promene u dizajnu nameštaja za spavaće sobe, podstaknute sve većom popularnošću imerzivnih instalacija kreveta. Sa modelom "Lanai", dizajnerski studio Jabu - Pušelberg (Yabu Pushelberg) odgovara na ovu promenu, prepoznajući da spavaća soba više nije rezervisana samo za odmor.

poliform.it



BAŠTENSKA SOFA "FORMENTERA" | ROCHE BOBOIS

Posetioci izložbenog salona ovog raskošnog francuskog brenda nameštaja imali su priliku da ekskluzivno uživaju u komadima iz njihove nove kolekcije za otvorene prostore, koja je nastala u saradnji sa američkim dizajnerom Stivenom Berkсом (Stephen Burks). U dizajnerskoj industriji, njegovo ime je izuzetno cenjeno i prepoznatljivo je po svom inkluzivnom pristupu kreativnosti, a njegovom stolu "Catalina" sa keramičkom pločom pridružuje se i ova sofa autora Filipa Buiksa (Philippe Bouix), koja kroz prepoznatljive Missoni mebl-štofove unosi istinsku vedrinu u prostor.

roche-bobois.com

FORMENTERA OUTDOOR SOFA | ROCHE BOBOIS

Visitors to this exuberant French furniture brand's showroom were treated to a look at the pieces in its new outdoor collection, which has been created in collaboration with American designer Stephen Burks. He is an industry name renowned for his inclusive approach to creativity, and his own ceramic-topped 'Catalina' table is joined by this sofa by Philippe Bouix, which embodies cheerfulness with its Missoni upholstery.



LANAI BED | POLIFORM

We've been documenting the changing bedroom-furniture landscape for some time, spurred on by the rise of immersive bed installations. With 'Lanai', Yabu Pushelberg responds to this shift, recognising that the bedroom is no longer reserved for rest alone.



SOFA "BELT" | TURRI

Sam naziv ove sofe govori sve (eng. belt – kaiš) – na njoj se nalazi kožni kaiš koji čvrsto obavlja rukonaslone (završen kopčom na kojoj je ugraviran, ni manje ni više nego, prepoznatljivi monogram brenda slovo "T"). Dizajn potpisuje Mateo Nuncijati (Matteo Nunziati), a model nudi širok izbor vrhunskih tekstila za tapaciranje.

BELT SOFA | TURRI

The clue is in the name with this sofa, which has a leather belt (finished by a buckle engraved with the brand's distinctive 'T' monogram, no less) that wraps around the armrests in a tight embrace. The design by Matteo Nunziati features a range of premium textiles for upholstery.

turri.it



SOFA "LOOP" | ETHIMO

Ovaj maštoviti komad baštenskog nameštaja dizajnerke Elene Salmistraro sazdan je isključivo od fluidnih linija i organskih volumena dok izgleda poput nečega na šta biste mogli naići kilometrima ispod površine vode tokom ronjenja u morskim dubinama. Izrađena iz jedne neprekidne, obavijajuće forme koja podstiče na "slobodno, spontano korišćenje", ova sofa predstavlja jasan otklon od tradicionalnih garnitura za sedenje u bašti koje se mogu naći na tržištu.

LOOP SOFA | ETHIMO

Looking like something you might find miles underwater while on a deep-sea dive, Elena Salmistraro's playful outdoor design is all fluid lines and organic volumes. Made from one continuous, embracing form that encourages 'free, spontaneous use', it's a clear departure from traditional garden-seating options on the market.

ethimo.com

MILANO
DESIGN
WEEK

IZLOŽBENI PROSTOR "THE GALLERY" | RH

Nakon otvaranja svoje galerije u Parizu (dok se ona u Londonu uskoro očekuje), američki brend nameštaja RH nastavlja da osvaja Evropu otvaranjem svoje prve lokacije u Italiji. Bravo! Smeštena na sedam nivoa u monumentalnoj, obnovljenoj neoklasičnoj palati na aveniji Corso Venezia, ova lokacija je bila nezaobilazna tačka tokom Nedelje dizajna, a ostaće to i nakon što se gužve razidu. Pored kolekcija unutrašnjeg i baštenskog nameštaja brenda RH, kupci mogu premijerno da vide i "RH Estates", koncept koji prikazuje saradnju sa vodećim imenima dizajnerske industrije kao što su Anouska Hempel i Richard Hallberg.

THE GALLERY | RH

Following the opening of its Paris gallery (and with the London one coming soon), American furniture brand RH is continuing its European takeover with its first Italian destination. Bravo! Set within a monumental restored neoclassical palace on Corso Venezia, the seven-level space was a destination during design week, and will continue to be one once the crowds leave. Alongside RH's interiors and outdoor collections, shoppers can preview RH Estates, a concept showcasing partnerships with industry icons, such as Anouska Hempel and Richard Hallberg.

rh.com

MILANO
DESIGN
WEEK

IZLOŽBENI PROSTOR "THE GALLERY" | RH

The Gallery | RH

THE GALLERY

INSULATOR TABLE LAMP |
NOVOCASTRIAN

For its debut exhibition at Alcova, this collective of designers and craftspeople presented a lighting range informed by one of Britain's most prized inventions: the railway. They shone a light specifically on the glass-pin insulators suspended above the UK's railway tracks, a feat of engineering from the industrial revolution. Handcrafted in northern England, the collection includes table lamps and pendants in three finishes, each featuring ribbed glass that casts dynamic patterns of light.

STONA LAMPA
"INSULATOR" |
NOVOCASTRIAN

Za svoju debitantsku izložbu na platformi Alcova, ovaj kolektiv dizajnera i zanatlija predstavio je seriju rasvete inspirisanu jednim od najcenjenijih britanskih izuma: železnicom. Oni su stavili poseban akcenat na staklene izolatore sa navojem koji su visili iznad britanskih železničkih pruga — što je predstavljalo pravo inženjersko dostignuće iz doba Industrijske revolucije. Ova kolekcija je ručno izrađena u severnoj Engleskoj i obuhvata ston i viseće lampe u tri završne obrade, od kojih svaka ima rebrasto staklo koje proizvodi dinamične svetlosne šare.

novocastrian.coMILANO
DESIGN
WEEKFOTELJA "PEEKACHILL" |
FENDI CASA

Kao novi komad u svetu nameštaja ove luksuzne modne kuće, fotelja crpi inspiraciju za dizajn iz kulture torbe "Peekaboo", pretajući njen prepoznatljivi vizuelni jezik u kompaktan, intiman komad za sedenje. Osmišljena kao manja i simpatičnija verzija modela "Peekasit" (lansiranog 2023. godine), fotelja se odlikuje krivudavim linijama, izbalansiranim proporcijama i karakterističnim metalnim detaljima.

PEEKACHILL CHAIR | FENDI
CASA

Joining the luxury fashion house's furniture universe, this armchair takes design notes from the iconic 'Peekaboo' bag, translating its signature design language into a compact, intimate seating piece. Conceived as a smaller, cuter counterpart to the 'Peekasit' (launched back in 2023), it features sinuous lines, balanced proportions and distinctive metal detailing.

fendicasa.comSISTEM ZA SEDENJE
"QUINCY" | FLEXFORM

Kao deo njihove postavke pod nazivom "Privatni životi predmeta (Private Lives of Objects)", koja je bila podeljena između glavnog salona brenda Flexform u ulici Via della Moscova i dvorišta obližnjeg samostana Chiosstro Sant'Angelo, ova nova sofa je prosto blistala zahvaljujući svom promišljenom dizajnu. Prema rečima njenog dizajnera Antonija Citerija (Antonio Citterio), ona odlikava "promišljanje o ulozi sofe u savremenim prostorima".

QUINCY SEATING SYSTEM,
FLEXFORM

As part of its 'Private Lives of Objects' presentation, which was split between Flexform's flagship store on Via della Moscova and the grounds of the nearby Chiosstro Sant'Angelo, this new sofa shone thanks to its thoughtful design. It is, says its designer Antonio Citterio, 'a reflection on the role of the sofa in contemporary spaces'.

flexform.itWINE CART | OFFICINE
GULLO

This accessory, launched at Eurocucine, is dedicated to good times. Designed for home wine tastings, its creation was inspired by Marchesi Antinori, a Florentine winemaking family whose roots go back 26 generations. There's space to store red, whites and sparkling varieties, as well as room for glasses and tools, plus a removable ice bucket to bring to the table.

officinegullo.comKOLICA ZA VINO |
OFFICINE GULLO

Ovaj luksuzni dodatak, predstavljen na Evropskom sajmu kuhinja (EuroCucina), posvećen je trenutima istinskog uživanja. Dizajniran za kućne degustacije vina, ovaj komad je nastao inspirisan porodicom Markezi Antinori (Marchesi Antinori), firentinskom vinarskom dinastijom sa tradicijom koja obuhvata čak 26 generacija. Unutar kolica obezbeđen je prostor za odlaganje crvenih, belih i penušavih sorti vina, mesta za čaše i somelijerski pribor, kao i prenosiva posuda za led koju možete doneti direktno do stola



STO "ZAHO" | BAXTER

Ponekad je samo jedan upečatljiv akcentni element sve što vam treba da biste potpuno transformisali svoju trpezariju. Monolitni kameni trpezarijski sto dizajnera Kristofa Delkura (Christophe Delcourt) nesumnjivo uspeva da ostvari baš takav efekat. Ovaj sto u prvi plan ističe prirodnu lepotu i jedinstvenu teksturu kamenih šara, a na slici je prikazan okružen stolicama "T" Federika Perija (Federico Peri), koje su na Milanskoj nedelji dizajna predstavljene u novim završnim obradama. Oslonjen na skulpturalnu bazu u obliku cvetne čašice, ovaj sto postiže savršenu ravnotežu između masivne stabilnosti i suptilne cvetne maštovitosti.

ZAHO TABLE | BAXTER

Sometimes, all you need to transform your dining room is one statement item. Christophe Delcourt's monolithic stone dining table doesn't fail to deliver. Pictured here surrounded by Federico Peri's 'T' chair (which was presented at Milan design week in new finishes), it highlights the natural beauty and unique veining of the stone. Anchored by a sculptural, corolla-shaped base, the table balances solidity with a touch of floral fancy.

baxter.itSOFA "JULIEN" | MOLteni & C
JULIEN SOFA | MOLteni & C

Jedna od suptilnijih tema koja se prožimala kroz ovogodišnje novitete u Milanu jeste redefinisane načina na koji koristimo nameštaj za opuštanje. Ovo je interpretacija Vinsenta Van Dajsen (Vincent Van Duysen), premijerno prikazana povodom njegove desete godišnjice na mestu kreativnog direktora brenda Molteni & C. "Svaki detalj je pažljivo osmišljen, vođen idejom da se oko ove sofe krećete kao oko skulpture", kaže Van Dajsen o ovom komadu, koji uključuje i sjajne lakirane module na rukonaslonima koji služe za odlaganje stvari.

One of the more subtle themes running through this year's Milan design week launches has been a rethinking of how we lounge. This is Vincent Van Duysen's interpretation, launched on what is his 10th anniversary as creative director of Molteni & C. 'Every detail has been carefully considered, guided by the idea that one moves around this sofa as one would around a sculpture,' he says of the piece, which includes glossy lacquered armrest modules that serve as storage.

molteni.it

STO "SADDLE" | PORADA

Prepoznatljiv po bazi od masivnog kanaleo oraha, koja se iz centralnog stuba grana u tri elegantna oslonca, ovaj trpezarijski sto ističe veliko znanje i vrhunsku stručnost ovog brenda u obradi drveta. Što je najvažnije, personalizacija je sastavni deo dizajna – na raspolaganju je mnoštvo taktilnih završnih obrada, kao i izbor stakla, mermera, drveta ili kamena za gornju ploču.

SADDLE TABLE | PORADA

Defined by its solid-canaletto-walnut base that branches out from a central column into three elegant supports, this dining table highlights the brand's profound expertise in woodworking. Best of all, customisation is an integral part of the design, with a variety of tactile finishes available and the choice of either glass, marble, wood or stone for the top.

porada.it

ALIVAR | Portofino sofa
Cena: na upit
Nitea
www.nitea.rs



MOLTENI & C | stočić Louisa
Cena: na upit
IDC
idc.rs



POLIFORM | Attimo ležaljka
Cena: na upit
Lusso
www.lusso.rs



TACCHINI | sofa Solar XL
Cena: na upit
K41
k41.rs



LEMA | Francis Coffee Table
Cena: na upit
NORMA CONCEPT
norma.rs



PAPADATOS | sofa Moon
Cena: na upit
NORMA CONCEPT
norma.rs



POLTRONA FRAU | sofa Archibald
Cena: na upit
Artefacto
artefacto.rs

LIVING DIVANI | sofa Sumo
Cena: na upit
IDC
idc.rs



B&B ITALIA | fotelja Serie Up 2000
Cena: na upit
Artefacto
artefacto.rs



DEDON | Atolo Lounge Chair
Cena: na upit
Lusso
www.lusso.rs



BONALDO | sofa Grant
Cena: na upit
NORMA CONCEPT
norma.rs



MICADONI | sofa Chris
Cena: 1899 EUR
Soba23
soba23.com



101 COPENHAGEN | Foku Lounge Chair
Cena: na upit
Nitea
www.nitea.rs

CIERRE1972 | ležaljka Chandelier
Cena: na upit
K41
k41.rs

HONOR 600 PRO

HONOR 600 PRO: PRAVI LUKSUZ JE ŽIVETI U TRENUTKU

HONOR 600 PRO: THE TRUE LUXURY IS LIVING IN THE MOMENT

Postoje uređaji koje koristimo svakodnevno i postoje oni koji se toliko prirodno uklape u naš život da gotovo zaboravimo da su tu. Upravo takav utisak ostavlja novi HONOR 600 Pro – pametni telefon koji ne pokušava da privuče pažnju glasnim obećanjima, već iskustvom koje postaje očigledno iz dana u dan.

Živimo u vremenu u kojem beležimo gotovo sve. Jutarnju kafu na omiljenoj terasi, vikend putovanja, večere sa prijateljima, spontane trenutke koji često postanu najlepše uspomene. Zato više nije dovoljno da telefon jednostavno napravi fotografiju. Potrebno je da razume trenutak.

OD TRENUTKA DO REMEK-DELA

HONOR 600 Pro upravo tu pokazuje svoju najveću snagu. Opremljen impresivnom kamerom od 200 MP i naprednim AI funkcijama, omogućava da svaki kadar izgleda prirodno, detaljno i autentično, čak i kada svetla nisu idealna. Noćni gradski pejzaži, osvetljene fasade, atmosfera restorana ili koncert pod otvorenim nebom, sve ostaje zabeleženo sa jasnoćom koja se nekada vezivala isključivo za profesionalnu opremu.

Posebno zanimljiva funkcija je AI Image to Video 2.0, koja fotografije pretvara u kratke, dinamične video zapise. Jedna uspomena tako postaje mala filmska scena, spremna za društvene mreže ili privatnu kolekciju dragih trenutaka. Umesto komplikovanog editovanja i dodatnih aplikacija, dovoljno je nekoliko dodira ekrana da obična fotografija dobije potpuno novu dimenziju.

Ljubitelji estetike ceniće i dizajn uređaja. Tanak profil, elegantna završna obrada i sofisticirani detalji čine da HONOR 600 Pro izgleda jednako dobro na poslovnom sastanku kao i na večernjem izlasku.

SNAGA KOJA PRATI VAŠ RITAM

Naravno, luksuz danas ne znači samo lep izgled. Pravi luksuz je kada ne morate da razmišljate o bateriji usred dana ili da tražite utičnicu pre kraja večeri. Sa baterijom velikog kapaciteta i inteligentnim upravljanjem energijom, HONOR 600 Pro dizajniran je da prati dinamičan ritam modernog života bez kompromisa.

I možda je upravo u tome njegova najveća vrednost. Veštačka inteligencija ovde nije trik niti funkcija koju ćete koristiti jednom da biste je pokazali prijateljima. Ona radi diskretno, u pozadini, pomažući kameri da napravi bolju fotografiju, uređaju da radi brže i bateriji da traje duže. Nije alat ni prečica, već „nevidljiv motor“, a rezultat je telefon koji jednostavno razume šta vam je potrebno pre nego što o tome razmišljate.

U svetu u kojem svakodnevno jurimo između obaveza, sastanaka, putovanja i trenutaka koje želimo da sačuvamo, HONOR 600 Pro ne pokušava da promeni vaš život. On ga samo čini jednostavnijim, lepšim i spremnim za svaki novi kadar



There are devices we use every day, and then there are those that blend so naturally into our lives that we almost forget they are there. That is exactly the impression left by the new HONOR 600 Pro – a smartphone that doesn't rely on bold promises to attract attention, but rather on an experience that becomes more evident with every passing day.

We live in a time when we capture almost everything: a morning coffee on a favorite terrace, a weekend getaway, dinner with friends, or those spontaneous moments that often become our most cherished memories. That is why it is no longer enough for a smartphone to simply take a photo. It needs to understand the moment.

FROM A MOMENT TO A MASTERPIECE

This is where the HONOR 600 Pro truly shines. Equipped with an impressive 200MP camera and advanced AI capabilities, it allows every shot to look natural, detailed, and authentic, even when lighting conditions are far from perfect. Nighttime cityscapes, illuminated architecture, the atmosphere of a fine restaurant, or an open-air concert – everything is captured with a level of clarity once associated only with professional equipment.

Particularly fascinating is AI Image to Video 2.0, a feature that transforms still photos into short, dynamic video clips. A single memory can become a cinematic scene, ready to be shared on social media or preserved as part of a personal collection of meaningful moments. Instead of relying on complex editing tools and multiple apps, just a few taps are enough to give an ordinary photograph an entirely new dimension.

Design enthusiasts will appreciate the device's aesthetics as well. Its slim profile, refined finish, and sophisticated details make the HONOR 600 Pro look equally at home in a boardroom as it does at an evening event.

POWER THAT KEEPS UP WITH YOUR LIFESTYLE

Luxury today is about much more than appearance. True luxury is not having to think about your battery in the middle of the day or search for a charger before the evening is over. With a high-capacity battery and intelligent power management, the HONOR 600 Pro is designed to keep pace with the demands of modern life without compromise.

And perhaps that is its greatest strength. Artificial intelligence here is not a gimmick or a feature you use once just to impress your friends. It works quietly in the background, helping the camera capture better images, ensuring smoother performance, and extending battery life. It is neither a shortcut nor a tool for show, but rather an “invisible engine” that understands what you need before you even think about it.

In a world where we constantly move between meetings, travel, responsibilities, and the moments we want to preserve, the HONOR 600 Pro does not try to change your life. It simply makes it easier, more beautiful, and ready for every new frame.

honor.com/rs



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Gemma Clinic in Belgrade, Serbia, is a specialized gynecological hospital dedicated to comprehensive reproductive healthcare for women and girls throughout all stages of life. The clinic has state-of-the-art facilities, including two operating theaters and an embryological laboratory built to GMP standards, supported by a highly motivated team of 28 specialists across various fields, all trained at renowned international institutions.



Our services cover a broad spectrum, including general gynecological examinations, advanced imaging (ultrasound, colposcopy), and detailed laboratory analyses. Gemma Clinic offers extensive gynecological surgery, encompassing both endoscopic (hysteroscopic and laparoscopic) and classic procedures for conditions like fibroids, endometriosis, and congenital anomalies.

Gemma Clinic is a leader in infertility treatment, providing diagnostics, IUI-AIH, and a highly successful IVF program, along with cryopreservation and reproductive material donation.

Additionally, we specialize in aesthetic and functional gynecology using technologies like laser therapy for vaginal rejuvenation and incontinence treatment. We place special emphasis on the challenges of perimenopause and menopause, carefully assessing and supporting the endocrine, hematological, cardiovascular, and psychological health of women during this sensitive and transformative stage of life. The clinic also offers comprehensive pregnancy care, including advanced fetal monitoring and delivery planning, all delivered with a focus on personalized patient care and a compassionate approach.



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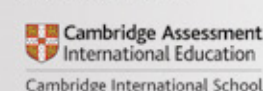


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GREEN SCHOOL: WHERE ACADEMIC EXCELLENCE MEETS REAL-WORLD LEARNING

Green School is an International School based on the British school system, following the Cambridge Primary and Lower Secondary programme.

In that respect, we have availability for children of ages 5-14. Upon completing year 9, our students continue their journey at Chartwell International School where they transition confidently into IGCSE and A Level grades.

At Green School, Cambridge curriculum serves as the foundation for a rich and balanced educational experience. What sets us apart is our commitment to integrating this academic excellence with hands-on, experiential learning that extends far beyond traditional classroom settings. Through inquiry-based projects, collaborative learning, and real-world engagement, our students develop not only knowledge and critical thinking skills, but also creativity, resilience, and emotional intelligence.

Our small class sizes enable our teachers to adopt a personalised approach to teaching and learning, ensuring that every student is appropriately challenged and supported. This structure allows us to nurture individual talents and interests, helping each child reach their full potential in a safe, inclusive, and stimulating environment. Our team of teachers and assistants is composed of highly qualified professionals from diverse educational and cultural backgrounds. What unites them is their shared passion for teaching, their empathetic and student-centered approach, and their unwavering dedication to inspiring young minds.

The school's newly-built campus, nestled in the greenest part of Belgrade at Ada Ciganlija, provides a peaceful and stimulating setting, an ideal escape from the bustle of city life. Designed to support both academic achievement and personal growth, our school grounds include state-of-the-art facilities such as eco-tech laboratory, a student-run garden, kitchen, greenhouse and a recycling centre for hands-on learning; outdoor classrooms, a yoga studio, and an open-air theatre that foster creativity and connection with the natural world; a swimming pool, sports courts, and a jungle gym for physical development and active play.

In addition, with full access to the broader Ada area, students can enjoy a wide range of outdoor activities including golf, rowing, rollerblading, and cycling, often as part of their daily school experience.

School events and trips are frequent. Many interesting and exciting expeditions are planned for the students to experience the challenges and the rewards of Serbia's wonderful regions where children can learn about their wider natural environment, learn to cooperate in outdoor activities and enjoy themselves. In addition, regular visits are made to the theatres, museums, art galleries, archaeological sites, and a lot more. Different kinds of celebrations, sports days, charity bazaars are all part of our annual timetable as well, making sure the time our students spend at our school is unforgettable.

All these elements come together to create a truly holistic educational experience.

www.greenschool.edu.rs



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KAKO NAPRAVITI SAVRŠEN GARDEROBER ZA TOPLE LETNJE I JESENJE DANE

*Definitivan vodič kroz 33 ključnih komada odeće koji su svakom muškarcu
potrebni u životu za tople mesece – leto i početak jeseni*

HOW TO BUILD THE PERFECT CLOSET FOR WARM SUMMER AND AUTUMN DAYS

*A definitive guide to the 33 key pieces of clothing every man needs in his
life for the warm weather months – summer and early fall*

Ovo je fantazija koju smo svi imali u nekom trenutku: šta ako biste jednostavno izbacili ceo svoj ormar sa garderobom na ulicu i počeli od nule? Koji odevni predmeti bi bili najvažniji za postavljanje temelja duboko stilskog, potpuno funkcionalnog garderobera? I koji elementi čine savršene verzije svakog od njih?

To je bio misaoni eksperiment kroz koji smo prošli dok smo sastavljali listu od 50 osnovnih muških komada odeće za tople mesece – kraj proleća, leto i početak jeseni. Mnogi od ovih komada su pažljivo odabrani da se međusobno kombinuju, u gotovo beskonačnom broju kombinacija odeće. Drugim rečima: slobodno koristite komade predstavljene ovde, ili neku njihovu verziju, i imaćete gotovo sve što vam je potrebno da se besprekorno oblačite svaki dan. Srećna potraga.

It's a fantasy we've all had at some point or another: what if you just tossed your entire closet out into the street and started from scratch? Which garments would be most crucial for establishing the foundations of a deeply stylish, wholly functional wardrobe? And what elements make up the perfect versions of each?

That was the thought experiment we ran through while compiling the list of 50 menswear essentials for warm months – late spring, summer and early fall. Many of these pieces were carefully selected to work in concert with one another, in near-infinite outfit combinations. In other words: work with the pieces featured here, or some version of them, and you've got pretty much everything you need to dress impeccably every day. Happy hunting.



TEKSAS JAKNA — LEE, VINTIDŽ

Teksas jakna je univerzalni donator vaše letnje i jesenje garderobe, esencijalni modni komad oko kojeg se može graditi izgled u svakoj situaciji.

TDENIM JACKET — LEE, VINTAGE

The denim trucker is the universal donor of your summer and autumn wardrobe, a essential piece to build around in any situation.



PUTNA TORBA — LOUIS VUITTON

Ostavljajući po strani svu istoriju i prestiž, niko ne pravi bolju i trajniju torbu za vikend putovanja. „Znanje o izradi kovčega [prenosi se] s generacije na generaciju“, kaže Pjer-Luj Viton, glavni savoir faire brenda, zanata koji je održao kulni dizajn monograma u životu, 130 godina nakon što je prvi put stvoren.

DUFFLE BAG — LOUIS VUITTON

All history and prestige aside, nobody makes a better and more enduring weekend travel bag. “The knowledge of trunk making [has been] transmitted from generation to generation,” says Pierre-Louis Vuitton, the brand's head of savoir faire, of the craft that has kept the iconic Monogram design alive, 130 years after it was first created.



TAMNOPLAVO ODELO — J. MUESER

Krojači su ovde usavršili teget odelo koje će vas odvesti od razgovora za posao do vašeg sopstvenog venčanja.

DARK NAVY SUIT — J. MUESER

The tailors here have perfected the navy suit that'll take you from job interviews to your own wedding.



ACETATNE NAOČARE ZA SUNCE — ŽAK MARI MAŽ

Maestro naočara iz Los Anđelesa osvojio je tržište naočara za sunce koje su proslavile Holivudske filmske zvezde.

ACETATE SUNGLASSES — JACQUES MARIE MAGE

The LA eyewear maestro has cornered the market on Hollywood movie-star shades.



KAIŠ — ARTEMA'S QUIBBLE

Počistite svoj struk, zaslužuje zanatsku kopču i kožu dostojnu porodičnog nasleđa.

DRESS BELT — ARTEMAS QUIBBLE

Treat your waistline, it deserves an artisanal buckle and heirloom-worthy hide.

FARMERKE — LEVIS 501

Više od 150 godina kasnije, legendarni 501 je i dalje jedini broj koji je važan kod teksasa.

JEANS — LEVI'S 501

More than 150 years in, legendary 501 is still the only number that matters in denim.



KOŽNI BLUZON — SELIN

Savršena letnja kožna jakna nije ništa manje elegantna (ili neophodna) od izdržljive moto jakne — samo je mekša i lakša.

LEATHER BLOUSON — CELINE

The perfect summer leather jacket isn't any less badass (or essential) than a tough moto—it's just softer and lighter.

*from michael
rider's workout
celine debut.*



KOŽNE MOKASINE POL SMIT, VINTIDŽ

Vaše svakodnevne mokasine treba da budu crne (ne smeđe) i elastične (ali ne previše mekane).

LEATHER LOAFERS

PAUL SMITH, VINTAGE

Your everyday loafers should be black (not brown) and supple (but not too soft).



PLAVI BLEJZER SA DVOSTRUKIM KOPČANJEM - VINTIDŽ

Klasični komad iz Yacht Club-a dobio je novu svestranost.

DOUBLE BREASTED BLUE BLAZER - VINTAGE

The yacht club classic has taken on a newfound versatility.



DŽEMPER OD LANA, SVILE I KAŠMIRA- LORO PIANA

Apsolutno odličan za hladnije letnje noći za izlaske u pozorište ili restoran.

LINEN, SILK, CASHMERE SWEATER - LORO PIANA

Absolutely great for colder summer nights at the theater or restaurant.



OKSFORDSKA KOŠULJA SA DUGMIČIMA — BROOKS BROTHERS, VINTAGE

Najsvestranija košulja za svaku situaciju u bilo kom uzrastu.

OXFORD CLOTH BUTTON-DOWN — BROOKS BROTHERS, VINTAGE

The most versatile shirt for any situation at any age.

KUPAĆI ŠORTS - VILEBREQUIN

Savršen za plivanje, skokove sa litica i povremeno kasnonočno trčanje po grickalice. Za leto 2026. godine, Vilebrequin pokreće prvu od tri „Swiminteractions“ sa francuskim umetnikom Fabrisom Iberom, pretvarajući njegove bujne crteže sa prirodom u dva slikarska otiska: ribe razbacane poput crteža u prazničnoj skic bloku i mehurici koji se množe u providnim prelivima boja. To je šorts koji ćete zauvek čuvati.

SWIMMING TRUNKS - VILEBREQUIN

Perfect for swimming, cliff dives, and the occasional late-night snack run. For summer 2026, Vilebrequin launches the first of three “Swimteractions” with the French artist Fabrice Hyber, translating his exuberant, nature-inflected drawings into two painterly prints: fish scattered like doodles in a holiday sketchbook, and bubbles multiplying in translucent washes of colour. They’re trunks to treasure for ever.



POLO MAJICA — POLO RALF LOREN

Ništa ne otelotvoruje bezvremenost kao polo majica. Kupite sada, nosite zauvek.

POLO SHIRT — POLO RALPH LAUREN

Nothing epitomises timelessness quite like the Polo shirt. Buy now, wear forever.



SAT ZA RONJENJE – SEIKO PROSPEX SPB325J1

Za plivanje ili ronjenje, ali i večernje izlaske ne možete pogrešiti sa legendarnom Seiko Prospex serijom. Za profesionalne ronioce i amatere. Jednostavno odličan izbor.

DIVING WATCH – SEIKO PROSPEX SPB325J1

For swimming or diving, or for the night out, you can’t go wrong with the legendary Seiko Prospex series. For divers and amateurs. Simply great choice.



BELA KOŠULJA — TURNBULL & ASSER

Nijedan muškarac nikada nije žalio što je investirao u prelepu, ostru belu košulju.

WHITE DRESS SHIRT — TURNBULL & ASSER

No man has ever regretted investing in a beautiful crisp white dress shirt.



BRODARICE — SPERRY

Za slučajeve kada patika nije dovoljna, ali mokasine deluju previše uredno i pristojno.

BOAT SHOES — SPERRY

For when a sneaker won’t do but a loafer feels just a little too prim and proper.

PAMUČNE PANTALONE – TOD’S

Odličan komad letnje odeće za one savršene, ali i obične prilike.

COTTON TROUSERS - TOD’S

An excellent piece of summer clothing for those perfect, but also ordinary occasions.



KLOMPE — BIRKENSTOCK

Upečatljive, varljivo lepe klompe koje podjednako dobro funkcionišu u parku u 7 ujutru kao i na branču sa rodbinom nekoliko sati kasnije.

MULES — BIRKENSTOCK

Knockabout, deceptively handsome slip-ons that work as well at the park at 7 a.m. as they will at brunch with the in-laws a few hours later.



KARGO ŠORC, VINTAGE

Ako uživate u letu, svi ti džepovi će vam dobro doći.

CARGO SHORTS VINTAGE:

If you’re doing summer right, all those pockets will come in handy.



SVILENA KRAVATA - HERMES

Uredno vezana kravata odmah čini da se svaki ansambl oseća 10% dostojanstvenije — a Herm s-ovi štampani svileni komadi ostaju neuporedivi po eleganciji i energiji.

SILK TIE - HERMES:

A neatly knotted tie instantly makes any ensemble feel 10 percent more dignified—and Herm s’s printed silks remain unmatched in elegance and verve.

GORE-TEX JAKNA — ARC’TERYX

Odrasli se ne daju uhvatiti bez kabanice. Savršena za one dosadne letnje ili jesenje pljuskove. Arc’teryx ostaje najbolji u klasi.

GORE-TEX JACKET — ARC’TERYX

Adults don’t get caught without a raincoat. Prefect for that summer and autumn rain. Arc’teryx remains the best in class.



PATIKE — ADIDAS X WALES BONNER

Ove patike za trčanje inspirisane 70-im godinama su besprekorno dizajnirane, beskrajno raznovrsne i imune na cikluse hajpa.

TRAINERS — ADIDAS X WALES BONNER

These ’70s-inspired running shoes tend to be unimpeachably designed, endlessly versatile, and immune to hype cycles.



SMOKING — SEN LORAN OD ENTONIJA VAKARELA

Kada jednom nabavite odličan smoking, pozivnice za prijeme će se nizati jedna za drugom.

TUXEDO — SAINT LAURENT BY ANTHONY VACCARELLO

Once you get a great tuxedo, black-tie invites have a way of pouring in.



MAJICA SA DŽEPOM — VELVA ŠIN

Svi izgledaju bolje — i mlađe — u pamučnoj majici u stilu 50-ih, a Velva Šin je pravi sa autentičnim Brando-ovim krojem.

POCKET TEE — VELVA SHEEN

Everyone looks better—and younger—in a '50s-style cotton tee, and Velva Sheen makes one with an authentic Brando-esque fit.



ELEGANTNI SAT — CARTIER TANK

Izgleda dobro uz smoking; izgleda neverovatno uz majicu i farmerke.

DRESS WATCH — CARTIER TANK

Looks right with a tux; looks incredible with a tee and jeans.



NARUKVICA SA KARIKAMA — TIFFANY & CO

Sav bljesak lepog sata, ali bez brige o grebanju kristalnog stakla ili kvarenju mehanizma na satu.

LINK BRACELET — TIFFANY & CO.

All the flash of a nice watch, none of the worry over scratching the crystal or spoiling the movement



SPORTSKA JAKNA - PUMA, VINTIDŽ

Tajno oružje sezone lagane gornje odeće. Puma ipak to čini najbolje.

TRACK JACKET - PUMA, VINTAGE

The secret weapon of light-outerwear season. Puma does it best though



POLO MAJICA DUGIH RUKAVA OD VUNE - TOM SVINI

Izuzetan izbor kada je napolju prohladno, a želite da izgledate najelegantnije u društvu. Izbor za sve prilike...

VIRGIN WOOL LONGSLEEVE SKIPPER POLO SHIRT - THOM SWEENEY

An exceptional choice when it's chilly outside, and you want to look the most elegant in a company of friends. A choice for all occasions...



BOKSERICE — CALVIN KLEIN

Prostrane, prozirne bokserice su dar s neba kada je vreme još uvek toplo.

BOXER SHORTS — CALVIN KLEIN

Roomy, airy skivvies are a godsend when the weather's still warm.



PLATNENE PATIKE - PRADA

Nijedna letnja garderoba nije potpuna bez para patika koje se slažu sa svime.

CANVAS SNEAKERS - PRADA

No summer wardrobe is complete without a pair of beater goes-with-everything sneakers.

LANENO ODELO — STOFFA.

Uverite se da je vaš kroj za topliju klimu lagan i bez strukture.

LINEN SUIT — STOFFA

Make sure your warmer-climate tailoring is breezy and structure-free.

RAGBI MAJICA — VINTIDŽ

Toliko bez napora kul da bi mogla biti i šifra za prolećnu i jesenju garderobu.

RUGBY SHIRT — VINTAGE

So effortlessly cool it might as well be a spring / autumn - wardrobe cheat code.



REBRASTI TOP BEZ RUKAVA

— LEFT FILD NJUJORK

Vaša majica nikada ne bi trebalo da bude sporedna misao.

RIBBED TANK TOP — LEFT FIELD NYC

Your undershirt should never be an afterthought.



1. Dugačka drapirana haljina, žoržet svila / Long draped dress, Georgette silk | 9.900 EUR | **Giambattista Valli** – 2. Naočare za sunce Buttercup, ružičasti acetat i plava stakla / Buttercup sunglasses, pink acetate and blue lenses | 364 EUR | **Andy Wolf** – 3. Mini klasična torba, prošivena akva zelena koža / Mini classic bag, quilted aqua green leather | 4.750 EUR | **Chanel** – 4. Narukvica Dulcis, smola i kristali / Dulcis bracelet, resin and crystals | 159 EUR | **Swarovski** – 5. Dvostrana ogrlica sa pom-pom tačkama, ružičasto zlato, tirkiz i dijamanti / Reversible Pom Pom Dot necklace, rose gold, turquoise and diamonds | 3.190 EUR | **Pomellato** – 6. Sat Zenith Defy Skyline / **Zenith Defy Skyline watch** | od 7.000 EUR – 7. Japanke, koža i tvid, ukrašene metalnim cvećem / Flip Flops sandals, leather and tweed, adorned with metal flowers | 59 EUR | **Melissa** – 8. Slojevita haljina, štampana svila / Layered dress, printed silk | 1.895 EUR | **Pucci sur net-a-porter.com** – 9. Freja papuče, koža i šljokice / Freja mules, leather and sequins | 895 EUR | **Jimmy Choo** – 10. Kupaći kostim / Swimsuit | **Beach Riot**



Sandro
Kožna ženska jakna sa dugmićima i resama

Sandro
Bež ženska košulja sa talasastim porubom

Sandro
Plava asimetrična haljina sa V izrezom i aplikacijom na ramenu

Sandro
Svetloplave ženske farmerke sa ravnim nogavicama

Sandro
Plavi ženski top sa kvadratnim izrezom i kontrastnom ivicom

Sandro
braon ženske mokasine sa ukrasnim kaišem

Sandro
pletena ženska torba sa duplim ručkama

Sandro
Zelena maxi haljina sa talasastim detaljima i heklanom teksturom

Sandro
Cvetne ženske pantalone sa čipkanim dezenom

NAJVAŽNIJI BIKINI TRENDovi ZA LETO 2026: OD SKULPTURALNIH KROJEVA DO MINIMALIZMA SPREMNOG ZA SUNCE

Leto 2026. se oblikuje kao sezona u kojoj bikini zauzima centralno mesto sa novim osećajem namere, senzualnosti i sofisticiranosti.

TOP BIKINI TRENDS FOR SUMMER 2026: FROM SCULPTED CUTS TO SUN-READY MINIMALISM

Summer 2026 is shaping up to be the season where the bikini takes centre stage with a new sense of intention, sensuality, and sophistication.

Tokom proteklih nekoliko godina, skulpturalni kupaci kostimi dominirali su modnim razgovorima - arhitektonski jednodelni kostimi, krojevi inspirisani korsetima i siluete koje oblikuju telo, izgledale su izvanredno na pistama i u editorijalima. Bili su moćni, moderni i vizuelno privlačni. Ali to su takođe bili komadi dizajnirani za utisak, a ne za sunce.

Istina je jednostavna: kada želimo da pocrnimo, kada želimo da osetimo toplinu na koži, kada želimo slobodu, a ne strukturu, posežemo za bikinijom. I ove godine, dizajneri prihvataju tu stvarnost sa obnovljenom kreativnom energijom. Bikini postaje ključni komad sezone ne zato što je minimalan, već zato što je svrshodan. Slavi telo bez da ga zatvara, balansirajući senzualnost sa lakoćom, samopouzdanje sa udobnošću.

Dizajneri pomeraju granice kroja, tkanine i siluete, transformišući bikini u izjavu identiteta. To više nije samo komad odeće koji nosite na plažu; to je komad koji postavlja ton celom vašem letu - prva stvar koju spakujete, prva stvar koju zamislite, prva stvar koja definiše raspoloženje vašeg odmora.

Sezona samoizražavanja i oblačenja za odredište

Ono što definiše leto 2026. nije jedna silueta, boja ili materijal. To je sloboda da izaberete bikini koji odražava ko ste — i kuda idete. Jer danas, bikini nije samo komad kupaćeg kostima; to je deo rituala dolaska. Bikini postaje oblik oblačenja za odredište, način usklađivanja vašeg raspoloženja sa energijom kluba na plaži, obale, letnje fantazije u koju ulazite. Ovo je leto kada kupaci kostim prestaje da bude funkcionalan i postaje emotivan, proslava tela, sunca i radosti što vas vide, tačno onakvi kakvi jeste, tačno tamo gde želite da budete.

Over the past few years, sculptural swimsuits dominated the fashion conversation — architectural one-pieces, corset-inspired cuts, and body-moulding silhouettes that looked extraordinary on runways and in editorial shoots. They were powerful, modern, and visually arresting. But they were also pieces designed for impact, not for sun.

The truth is simple: when we want to tan, when we want to feel the warmth on our skin, when we want freedom rather than structure, we reach for a bikini. And this year, designers are embracing that reality with a renewed creative energy. The bikini becomes the defining piece of the season not because it is minimal, but because it is purposeful. It celebrates the body without enclosing it, balancing sensuality with ease, confidence with comfort.

Designers are pushing the boundaries of cut, fabric, and silhouette, transforming the bikini into a statement of identity. It is no longer just what you wear to the beach; it is the piece that sets the tone for your entire summer — the first thing you pack, the first thing you imagine, the first thing that defines the mood of your holiday.

A season of self-expression and destination dressing

What defines Summer 2026 is not a single silhouette, colour, or fabric. It's the freedom to choose a bikini that reflects who you are — and where you are going. Because today, the bikini is not just a piece of swimwear; it is part of the ritual of arrival. The bikini becomes a form of destination dressing a way of matching your mood to the energy of the beach club, the coastline, the summer fantasy you're stepping into. This is the summer where swimwear stops being functional and becomes emotional a celebration of the body, the sun, and the joy of being seen exactly as you are, exactly where you want to be.

aguabendita



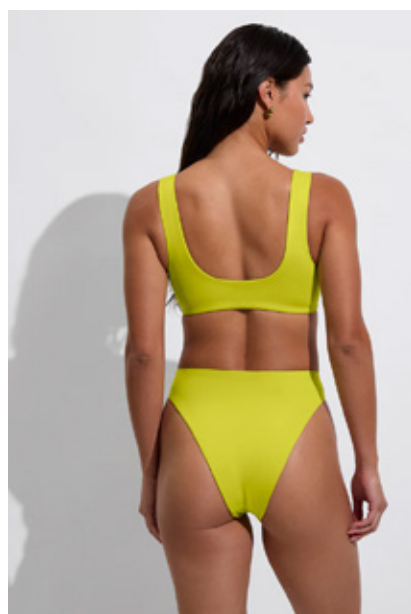
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Summer 2026

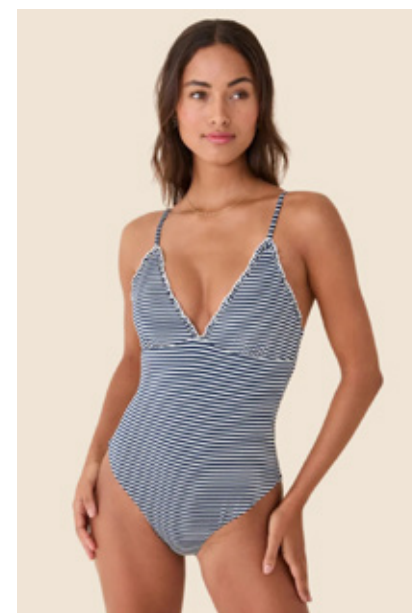
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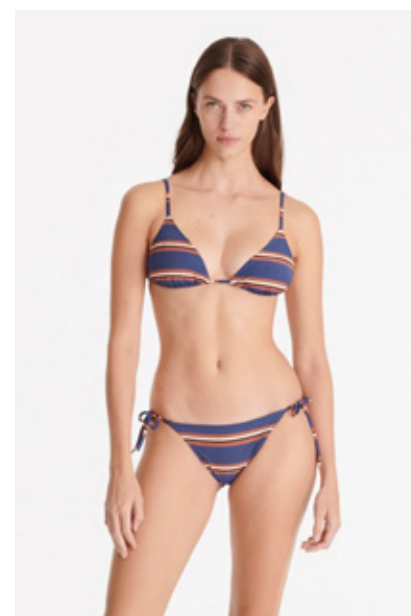
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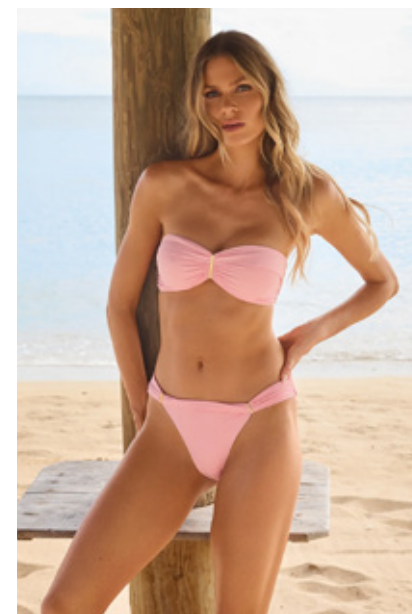
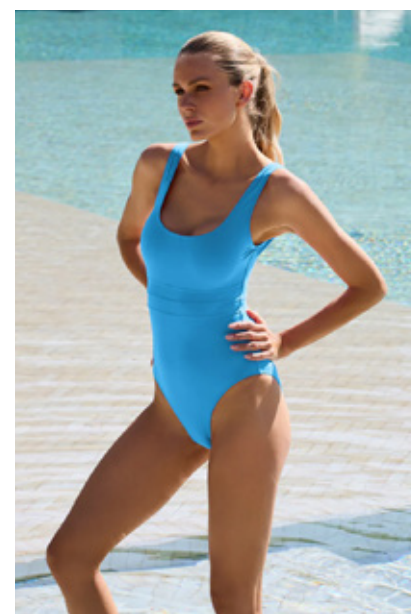
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ERES



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FARM RIO



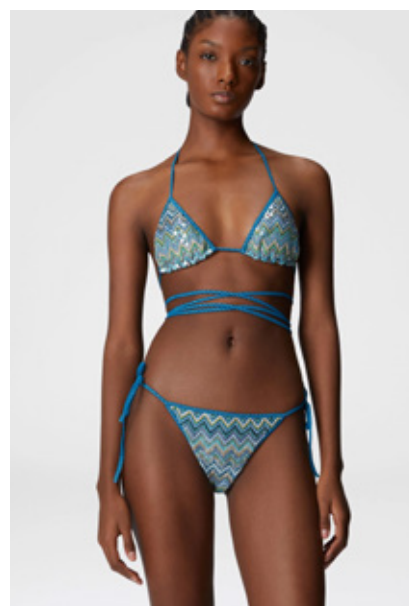
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RIOT



MISSONI



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Jewelry 2026

TIFFANY & CO. PREDSTAVLJA PROLEĆNU INTERPRETACIJU KOLEKCIJE BLUE BOOK 2026: HIDDEN GARDEN, PUTOVANJE KROZ NEOČEKIVANA ČUDA PRIRODE

Tiffany & Co. predstavlja prolećno izdanje Blue Book 2026: Hidden Garden, nesvakidašnje kolekcije nakita visokog kvaliteta koja istražuje najčarobnije tajne svetove prirode.

TIFFANY & CO. UNVEILS THE SPRING EXPRESSION
OF BLUE BOOK 2026:
HIDDEN GARDEN, A JOURNEY THROUGH THE
UNSEEN WONDERS OF NATURE

Tiffany & Co. unveils the spring launch of Blue Book 2026: Hidden Garden, an extraordinary high jewelry collection that explores nature's most enchanting secret worlds.

Ova kolekcija, koju je dizajnirala Natali Verdaj (Nathalie Verdeille), viša potpredsednica i glavna umetnička direktorka juvelirske kuće Tiffany & Co. zajedno sa Tiffany Design Studio, ispituje tihe, gotovo neuočljive transformacije iz sveta prirode. Svaka priča iznova tumači umetničku veštinu legendarnog dizajnera kuće Tiffany & Co. Žana Šlamberžea, preoblikujući floru i faunu u siluete nalik skulpturama, oživljene kroz savršeno uklopljeno drago kamenje i izvanredno umeće.

"Kolekcija Blue Book 2026: Hidden Garden" oličje je naše stalne posvećenosti kreativnosti, zanatskom umeću i najvišim standardima gemologije"; izjavio je Antoni Lerdu (Anthony Ledru), generalni direktor juvelirske kuće Tiffany & Co. "Ova kolekcija, jedna od najvažnijih tradicija kuće Tiffany & Co. u više od jednog veka, odaje počast nasleđu Žana Šlamberžea, istovremeno pokazujući kako se i dalje razvijamo za potrebe savremenih kupaca nakita visokog kvaliteta. Pod kreativnim vođstvom Natali Verdaj i blisko sarađujući sa gemolozima i zanatlijama, mi pomeramo granice dizajna i tehničke izuzetnosti".



Designed by Nathalie Verdeille, Senior Vice President - Chief Artistic Officer, Tiffany & Co., alongside the Tiffany Design Studio, the collection explores the quiet, almost imperceptible transformations of the natural world. Each story reinterprets the artistry of legendary Tiffany & Co. designer Jean Schlumberger, transforming flora and fauna into sculptural silhouettes brought to life through exceptionally matched gemstones and extraordinary savoir-faire.

"Blue Book 2026: Hidden Garden reflects our continued commitment to creativity, craft and the highest standards of gemology," said Anthony Ledru, Chief Executive Officer, Tiffany & Co. "This collection - one of Tiffany & Co.'s most important traditions for over a century - honors the legacy of Jean Schlumberger while demonstrating how we continue to evolve it for today's high jewelry client. Under Nathalie Verdeille's creative leadership, and in close collaboration with our gemologists and artisans, we are pushing the boundaries of design and technical excellence."



Prolećno izdanje kolekcije uvodi teme transformacije i obnavljanja; narativom rukovode prirodni ciklusi, uz organski rast i pokret koji su izraz našli u ručno rađenoj zlatnoj vinovoj lozi, platinastom lišću i geometrijskim strukturama. Prva priča, "Butterfly", istražuje ovaj voljeni motiv kroz istoriju juvelirske kuće Tiffany & Co. Neobrađeni padparadža i montana safiri stvaraju fini spoj roze-narandžastih i teksas plavih tonova koji asociraju na krhku, efemernu lepotu krila. Paralelno teku dve dijamantske priče: jedna koja formira apstraktnog leptira kroz izuzetno uklopljene Fancy Vivid žute dijamante i druga koju čine ovalni beli dijamanti koji dočaravaju kristalnu lakoću ovog krilatog bića. Evocirajući temu metamorfoze ove kolekcije, ekskluzivni privesci se mogu nositi kao broševi, odražavajući istrajnu tradiciju ove juvelirske kuće koju čini dizajn sposoban da se transformiše.

The spring launch introduces themes of transformation and renewal; nature's cycles guide the narrative, with organic growth and movement expressed through hand-formed gold vines, platinum leaves and geometric structures. The first story, "Butterfly", explores a beloved motif in Tiffany & Co.'s history. Unenhanced padparadscha and Montana sapphires create a delicate interplay of pink-orange and denim-blue hues that echo the fragile, ephemeral beauty of wings. In parallel, two diamond stories emerge: one forming an abstract butterfly through exceptionally matched Fancy Vivid Yellow diamonds and another composed of oval white diamonds that capture the crystalline lightness of the winged creature. Echoing the collection's theme of metamorphosis, select pendants can be worn as brooches, reflecting the House's enduring tradition of transformable design.

Paradise Bird broš sa ovalnim spesartinom brušenim u obliku kabošona, težine 66,60 karata iz kolekcije Blue Book 2026: Hidden Garden / Paradise bird brooch featuring an oval-shaped cabochon spessartine of 66.60 carats from the Blue Book 2026: Hidden Garden Collection

Priča "Monarh" inspiraciju pronalazi u slojevitoj ogrlici Zana Šlamberžea (Jean Schlumberger) koju krase skriveni monarh leptir, sa uvijenim grančicama vinove loze i izvajanim listovima koji su iznova osmišljeni kroz ručno izrađene elemente od platine, 18-karatnog žutog zlata i pavé dijamantata. U složeno izrađenom lišću smešteni su izuzetno uklopljeni, neobrađeni jastučasto brušeni safiri sa Šri Lanke i Madagaskara. U paralelnoj interpretaciji, lišće postaje platno za izvanredne dijamante, uključujući upečatljivi par minđuša sa smaragdno brušenim dijamantima tipa Ila, D boje i unutrašnje besprekornosti, ukupne težine veće od 10 karata. Bimetal u primercima ovog dizajna odražava nasleđe ove juvelirske kuće u okviru kog se vešto prepliću platina i zlato.

U priči "Bird on a Rock", sugestivni dizajn juvelirske kuće Tiffany and Co. još jednom hvata zalet i gnezdi se na vrhu veličanstvenih jastučasto brušenih Santa Maria akvamarina iz Brazila.

Unikatno brušene perlice hrizoprasa stvaraju raskošnu zelenu sliku, pojačavajući energičnost intenzivno plave boje akvamarina. Ogrlica koja se može transformisati sadrži par živahnih ptica i akvamarin težine preko 22 karata, a može se nositi i kao broš.

Priča "Paradise Bird" nastavlja ovaj narativ o pticama kroz niz maštovitih broševa koji slave boju i kreativnu slobodu. Svaku od razigranih kreacija čini neka fantastična ptica na izuzetnom dragom kamenu - meksičkom vatrenom opalu, crvenom turmalinu, etiopskom plavom kalcedonu ili madagaskarskom spesartinu - koji je izabran imajući u vidu njegov treperav karakter i ekspresivnu nijansu. Perje se razgranava u poentilističkim nizovima bogato obojenog dragog kamenja koje odražava nijansu centralnog dragulja, dok neočekivane kombinacije, poput smaragda sa tirkizom i tsavoritom ili rezbarenih dragulja uparenih sa dijamantima, udahnuju život svakom stvorenju.

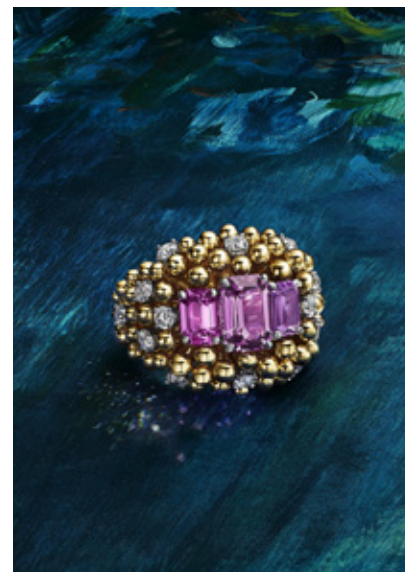
Priča "Parrot" inspiraciju crpi iz Šlamberževih fantastičnih broševa sa motivima papagaja kreiranim 1960-ih godina za juvelirsku kuću Tiffany & Co. Neobrađeni plavi i ljubičasti safiri naglašavaju maštoviti mozaik motiva perja, dok su dijamanti upareni sa izuzetnim paillonné emajlom u slikarskoj paleti tamnoplave, pačje zelene i Tiffany Blue® nijanse. Ručno naneta sa izuzetnom



preciznošću, titrava paleta boja perja u emajlu evocira raznobojni pokret krila u letu, stvarajući zadivljujuću pa ipak harmoničnu siluetu, uravnoteženu izvajanim perjem od platine i prefinjenim detaljima od 18-karatnog žutog zlata.

Priča "Bee", inspirisana Šlamberževim ikoničnim prstenom Two Bees, istražuje sofisticirani spoj rešetki poput saća i organskog pokreta. Izuzetni ovalni dijamanti postavljeni su unutar geometrijskih heksagona naglašenih 18-karatnim žutim zlatom, a vrhunac predstavlja izvanredan prsten čiji je centralni kamen ovalni dijamant tipa Ila, D boje i unutrašnje besprekornosti, težine veće od 10 karata, nežno uokviren skrivenim figurativnim motivima pčela.

Cvetni motivi krase čitavu kolekciju. "Jasmine" iznova tumači Šlamberžev dizajn iz 1961-1962. godine kroz složenu mrežu od platine i motiv rešetke ukrašen jastučasto brušenim dijamantom tipa Ila, D boje i unutrašnje besprekornosti, težine veće od 18 karata. U okviru zasebne kolekcije, jastučasto brušeni kunziti, jedan od "naslednih dragih kamenova" kuće Tiffany & Co, osvežavaju komade nakita, prefinjeno naglašavajući cvetni motiv jasmína u pojedinim kreacijama. "Marguerite" iznova osmišljava cvet bele rade kroz izvajane latice od platine u dve različite interpretacije: jedna kolekcija je sa neobrađenim roze



safirima, koji uobličavaju nežan, a ipak treperav obris, a druga se sastoji od smaragdno brušenih dijamantata koji razlažu oblik cveta margarete, igrajući se negativnim prostorom čime se stvara neočekivano odvažan dizajn. "Bloom" dočarava trenutak neposredno pre nego što se cvet otvori, kroz nežne ružičaste i ljubičaste safire naglašene dijamantima, što predstavlja neočekivan izraz u okviru kolekcije, budući da su ovi komadi izrađeni u potpunosti od 18-karatnog žutog zlata, dok ostatak kolekcije obuhvata kreacije od platine ili kombinacije platine i zlata.

"The Monarch" story draws from a storied Jean Schlumberger necklace featuring a hidden monarch butterfly, where twisting vines and sculpted foliage are reimagined through handcrafted platinum, 18k yellow gold and pave diamond elements. Nestled within intricate leaves are exceptionally matched, unenhanced cushion-cut sapphires from Sri Lanka and Madagascar. In a parallel expression, the foliage becomes a canvas for extraordinary diamonds, including a striking pair of earrings featuring D-color, internally flawless Type II a emerald-cut diamonds of over 10 total carats. The bimetal seen in these designs reflects the House's legacy of artfully weaving together platinum and gold.

In the "Bird on a Rock" story, Tiffany & Co.'s emblematic design takes flight once more, perched atop magnificent cushion-cut Santa Maria-hued aquamarines from Brazil.

Custom-cut chrysoprase beads create a lush green tableau, amplifying the vibrancy of the aquamarines' deeply saturated blues. A transformable necklace featuring a pair of animated birds and an aquamarine of over 22 carats may also be worn as a brooch.

"The Paradise Bird" story continues this avian narrative through a series of imaginative brooches that celebrate color and creative freedom. Each playful creation features a fantastical bird poised atop an exceptional gemstone-Mexican fire opal, Brazilian rubellite, Ethiopian blue chalcedony or Madagascan spessartine-selected for its vibrant character and expressive hue. Feathers unfold through pointillist arrangements of richly colored gemstones that echo the tone of the center stone, while unexpected combinations, such as emeralds with turquoise and tsavorite, or carved gemstones paired with diamonds, bring each creature to life.



"The Parrot" story draws inspiration from Schlumberger's fantastical parrot brooches created for Tiffany & Co. in the 1960s. Unenhanced blue and purple sapphires punctuate a whimsical mosaic of feather motifs, while diamonds are paired with exceptional paillonné enamel in a painterly palette of dark blue, duck green and Tiffany Blue®. Hand-applied with extraordinary precision, the vivid color palette of the enamel feathers evokes the iridescent movement of wings in flight, creating a striking yet harmonious silhouette, balanced by sculptural platinum feathers and delicate accents of 18k yellow gold.

"The Bee" story, inspired by Schlumberger's iconic Two Bees ring, explores a sophisticated interplay of honeycomb-inspired lattices and organic movement. Exceptional oval diamonds are set within geometric hexagons accented in 18k yellow gold, culminating in a remarkable ring centered on a D-color, internally flawless Type II a oval diamond of over 10 carats, delicately framed by hidden figural bees.

Floral expressions bloom throughout the collection. "Jasmine" reinterprets a 1961-1962 Schlumberger design through intricate platinum braiding and a trellis motif set with a D-color, internally flawless Type II a cushion cut diamond of over 18 carats. In a separate suite, cushion-cut kunzites-one of Tiffany & Co.'s "legacy gemstones" - illuminate the pieces, delicately uplifting the jasmine floral motif in some of its creations.

"Marguerite" reimagines the daisy through sculpted platinum petals in two distinct interpretations: one suite set with unenhanced pink sapphires, embodying a delicate yet vibrant silhouette, and another composed of emerald cut diamonds that deconstruct the marguerite form, playing with negative space to create an unexpectedly bold design. "Bloom" captures the moment before a flower unfurls through soft pink and purple sapphires accented with diamonds-an unexpected expression within the collection, as the pieces are crafted entirely in 18k yellow gold, while the rest of the collection features platinum or platinum-and-gold creations.



"The Twin Bud" story reinterprets Schlumberger's archival motif through meticulously articulated platinum vines that twist and intersect. Rendered in vivid unenhanced Zambian emeralds and a luminous diamond suite, twin buds appear suspended in a fleeting moment. In the emerald suite, perfectly matched pear shaped and cabochon emeralds form vibrant buds along sculptural vines accented with bright-cut and cut-down diamonds and touches of 18k yellow gold, providing texture and creating dimension. In the "diamond suite", sinuous platinum vines trace graceful pathways across the skin, punctuated by gold-tipped buds culminating in pear-shaped diamonds.

"Palm" completes the launch phase with twisting leaves revealing unenhanced oval rubies from Mozambique, expertly matched for their vivid hue and fluorescence, an example of Tiffany & Co.'s legacy of sourcing exceptionally matched gemstones. In a "parallel suite", radiant diamonds cascade as they capture the movement and brilliance of sunlit foliage.

Nathalie Verdeille's fourth Blue Book collection will launch in three phases: spring, summer and fall. The spring expression debuted on 16 April 2026 at a private gala.

Jasmine ogrlica sa jastučasto brušenim dijamantom težine 18,80 karata iz kolekcije Blue Book 2026: Hidden Garden / Jasmine necklace featuring a cushion-cut diamond of 18.80 carats from the Blue Book 2026: Hidden Garden Collection



Priča "Twin Bud" iznova tumači Šlamberžev arhivski motiv kroz besprekorno oblikovane grančice vinove loze koje se uvijaju i prepliću. Stiče se utisak da dvostruki pupoljci, izrađeni u treperavim neobrađenim zambijskim smaragdima i svetlucavim dijamantima, lebde u neuhvatljivom trenutku. U okviru "smaragdne kolekcije", savršeno usklađeni kabošon brušeni smaragdi u obliku kruške formiraju treperave pupoljke duž izvajanih grančica vinove loze naglašenih bright-cut i cut-down dijamantima, sa detaljima od 18-karatnog žutog zlata, koji daju teksturu i stvaraju novu dimenziju. U okviru "dijamantske kolekcije", krivudave grančice vinove loze od platine slede ljupke stazice preko kože, naglašene popoljcima zlatnih vrhova koji vrhunac dostižu u dijamantima u obliku kruške.



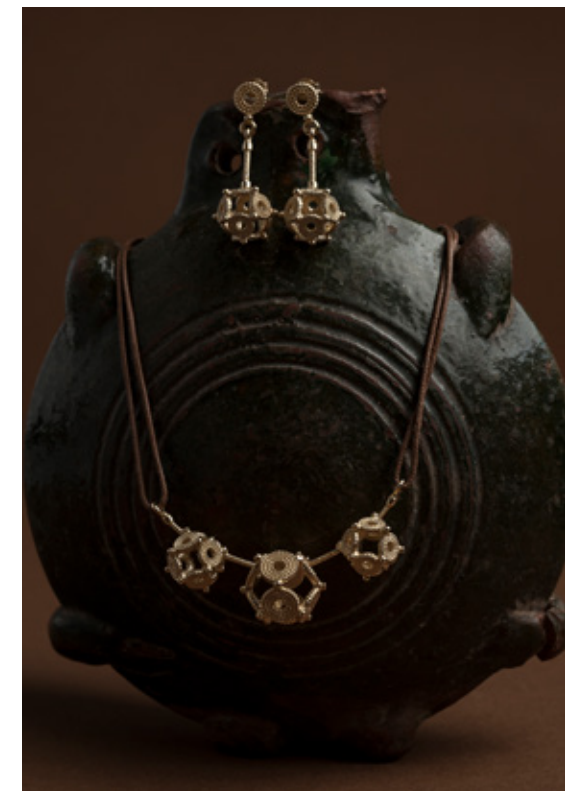
"Palm" upotpunjava početnu fazu predstavljanja ove kolekcije uvijenim listovima koji otkrivaju neobrađene ovalne rubine iz Mozambika, iskusno usklađene po svojoj intenzivnoj boji i fluorescenciji, što predstavlja primer nasleđa juvelirske kuće Tiffany & Co. izraženog kroz nabavku izuzetno usklađenog dragog kamenja. U okviru "paralelne kolekcije", blistavi dijamanti se spuštaju u kaskadama dočaravajući pokret i sjaj lišća obasjanog suncem.

Četvrta kolekcija Blue Book Natali Verdaj će biti predstavljena u tri faze: proleće, leto i jesen. Prolećno izdanje je prvi put predstavljeno 16. aprila 2026. godine u okviru privatne gala večere.

tiffany.com

MAGIONI

Fine Jewellery



VIŠE OD ESTETIKE. NASLEĐE ZAPISANO U ZLATU.

HERITAGE WOVEN IN GOLD. MORE THAN AESTHETICS.

U svetu u kojem je svaki detalj odraz identiteta, nakit nosi mnogo dublju simboliku od same estetike. Magioni nastaje iz spoja umetnosti, tradicije i dugog poštovanja prema zlatarskom zanatu, u kojem se vekovna istorija oblikuje u savremene komade nakita.

Nalazimo se u srcu Beograda, u ulici Vuka Karadžića 4. Ono što nas inspiriše nije samo lepota materijala, već i želja da se kroz nakit ponovo povežemo sa sopstvenom kulturom i ljudima koji su je stvarali. Naša istorija nije nastala sama od sebe — gradile su je generacije majstora, umetnika i običnih ljudi koji su vekovima čuvali tradiciju, običaje i simboliku koja nas i danas oblikuje.

U ornamentima, motivima i formama koje koristimo nalaze se tragovi tog nasleđa. Oni su deo kolektivnog pamćenja — motiva koji su se prenosili kroz vreme, sa generacije na generaciju, kroz umetnost, rukotvorine i predmete svakodnevnog života. Kroz savremeni nakit pokušavamo da tu priču nastavimo i damo joj novo mesto u današnjem vremenu.

Posebnu pažnju posvećujemo ručnoj izradi. Koristimo plemenite materijale najvišeg kvaliteta — 18-karatno zlato, dragoceno kamenje i starinske tehnike zlatarske obrade. Svaki komad nastaje pažljivo, u malim serijama ili kao unikatni primerak.

Pored kolekcija inspirisanih vekovnom srpskom kulturom, motivima iz dinastija, rukotvorina i bogatom nasleđu pravoslavlja, arheološkim nasleđem i ornamentima pirotkih čilima — razvijamo i savremene linije nakita: jednostavne, svedene forme prilagođene svakodnevnici savremene žene.

Verujemo da nakit ima najveću vrednost kada nosi ličnu priču. Zato nudimo i izradu po meri, prema željama naših klijenata, kako bi svaki komad postao deo nečijeg ličnog nasleđa.

In a world where every detail reflects identity, jewelry carries a meaning far deeper than mere aesthetics. Magioni is born from the union of art, tradition, and a long-standing respect for the goldsmith's craft, where centuries of heritage are transformed into contemporary pieces of jewelry.

We are located in the heart of Belgrade, at Vuka Karadžića 4. What inspires us is not just the beauty of the materials, but the desire to reconnect through jewelry with our own culture and the people who shaped it. Our history did not form by itself — it was built by generations of craftsmen, artists, and everyday people who for centuries preserved traditions, customs, and symbols that continue to shape us today.

In the ornaments, motifs, and forms we create, traces of this heritage live on. They are part of our collective memory — designs passed down through time, from generation to generation, through art, handmade crafts, and everyday objects. Through contemporary jewelry, we aim to continue this story and give it a new place in today's world.

We pay special attention to handcrafted production. We use only the highest-quality precious materials — 18-karat gold, gemstones, and traditional goldsmith techniques. Each piece is carefully made in small series or as a unique creation.

Alongside collections inspired by centuries of Serbian culture — including motifs from dynasties, handcrafted works, and the rich heritage of Orthodox tradition, archaeological heritage, and Pirot rug ornaments — we also develop modern jewelry lines: simple, refined forms adapted to the everyday life of the contemporary woman.

We believe that jewelry holds its greatest value when it tells a personal story. That is why we offer custom-made pieces, crafted according to our clients' wishes, so that every piece can become part of someone's personal heritage.

Magioni Fine Jewellery

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www.magioni.rs

Galaxy S26
Ultra

USAVRŠEN DO DETALJA

Da li je Samsung napravio najbolji Android telefon na svetu?

FINESSED

Has Samsung made the ultimate Android phone?



SAMSUNG



Pogledajte pametni telefon Galaxy S26 Ultra i zapitajte se: "Šta je to Samsung ove godine doneo na tržište?" Kada je reč o vrhunskim Android telefonima, napredak se ne dešava preko noći, ali je dodatna tehnička prefinjenost uočljiva na vodećem modelu ovog korejskog giganta za 2026. godinu, uz estetska doterivanja dizajna i manja unapređenja kamere u odnosu na prethodni model S25 Ultra.

Najveći iskorak napred za model S26 Ultra jeste uvođenje potpuno nove tehnologije ekrana pod nazivom Privacy Display, odnosno ekran za zaštitu privatnosti. Trenutno, nijedan drugi telefon ne može da ponudi ovu funkciju, koja donosi mogućnost ograničavanja uglova vidljivosti kako bi se sprečilo da potencijalni radoznalci vide šta se nalazi na vašem ekranu. Ova funkcija se može primeniti pojedinačno po aplikaciji ili čak samo na iskačuća "pop-up" obaveštenja.

U svakom drugom pogledu, S26 Ultra veoma liči na svog prethodnika. Nakon mnogih generacija, serija S je izgradila sopstveni prepoznatljiv izgled koji se razlikuje od glavnih konkurenata. Ova generacija se dodatno oslanja na taj dizajn, premda suptilno.

Najočiglednija promena nalazi se na zadnjoj strani, gde je kućište kamere ovog telefona sada ne samo dekorativnije – zahvaljujući izdignutom "ostrvu" oko njegovog trostrukog objektiva – već je i dodatno istureno. Ovaj drugi deo jednačine, međutim, nije baš najbolje rešenje u pogledu praktičnosti jer to znači da će telefon prilično nestabilno stajati na stolu kada se položi ravno na površinu.

Da li je Samsung ovo uradio samo šale radi? Naravno da ne. Razlog je u tome što veće vrednosti otvora blende i na glavnom i na telefoto objektivu sa 5x zumom zahtevaju veću fizičku dubinu, a to je čista fizika kada su kamere u pitanju. Međutim, to ujedno znači da unutra može da prodre više svetlosti, što senzorima omogućava više podataka za obradu za postizanje boljih rezultata.

Kamere donose i druga suptilna poboljšanja uz unapređenu optiku na svim poljima, dok ne toliko moćni telefoto objektiv sa 3x zumom i manjim dometom poseduje novi i unapređeni senzor.

Uz sve to, prisustvo optičkog zuma od 3x kao prelaznog koraka deluje kao da zaostaje za konkurencijom kada je u pitanju vodeći model za 2026. godinu.

Centralno kućište modela S26 Ultra takođe je za nijansu tanje od svog prethodnika, i to za delić milimetra. Ono smanjuje i težinu za nekoliko grama, iako se to svakako ne može osetiti u ruci, dok je elektronska olovka S Pen stigla u S26 Ultra uz manje osveženje dizajna, koje, ipak, nije vratilo Bluetooth funkciju.

Galaxy S26 Ultra and wonder: "just what has Samsung brought to the party this year?" When it comes to the top Android phones, progress doesn't happen overnight, but there's added finesse to the Korean giant's 2026 flagship, with design nips and tucks, plus minor camera improvements over its S25 Ultra predecessor.

The biggest leap forward for the S26 Ultra is the debut of an all-new panel technology feature, called Privacy Display. Right now, no other phone can offer this, bringing the ability to limit viewing angles to prevent would-be snoopers from seeing what's on your screen. It can be applied per-app or even to pop-up notifications only.

Otherwise, the S26 Ultra looks very much like its predecessor. After many generations, the S-series has carved out its own iconic look which differs from its key competitors. It's further built on that this generation, albeit subtly.

The most obvious change is at the rear, with this handset's camera enclosure now not only more decorative, thanks to an island around its trio of lenses, but even more protrusive. The second part of that equation isn't such a good thing in terms of practicality, though, meaning considerable 'desk wobble' when laid flat on a surface.

Has Samsung done this just for a laugh? No, obviously not. It's because the wider aperture values of both the main and 5x telephoto lenses demand greater depth – that's just camera physics. But it means that more light can enter, giving more for the sensors to play with for better results.

The cameras bring other subtle improvements too, with enhanced optics all round, while the less far-reaching 3x telephoto features a new-and-improved sensor.

That said, the presence of a mid-step 3x optical zoom feels like it's behind the pack for a 2026 flagship.

The S26 Ultra's central body is also slightly more slender than its predecessor by a fraction of a millimetre. It trims a few grams from the weight too – but nothing that can really be felt – and the S Pen stylus has made it into the S26 Ultra with a minor design refresh, but one that hasn't brought Bluetooth back.

ZAŠTITA PRIVATNOSTI

Iako je ekran modela S26 Ultra iste veličine, rezoluciji i osvetljenosti kao i kod njegovog prethodnika, to ipak nije isti ekran: ugrađen je novi hardver kako bi se omogućila funkcija za režim zaštite privatnosti. Ako odlučite da je koristite, moraćete da prihvatite i to da ona dolazi sa promenom u rezoluciji i osvetljenosti ekrana, pošto korišćeni deo ekrana ne osvetljava ni polovina piksela koji se nalaze iza njega.

Kako ovo tačno funkcioniše? Korišćenjem isprepletenog para piksela sa širokim i uskim snopom emitovanja svetlosti, moguće je deaktivirati piksele sa širokim snopom kako bi se polje vidljivosti u značajnoj meri suzilo. Zbog toga, bez obzira na to da li na modelu S26 Ultra aktivirate funkciju za zaštitu privatnosti ekrana ili ne, njegovi uglovi vidljivosti nisu tako široki kao kod njegovog prethodnika.

Da je u pitanju televizor, to bi se smatralo velikom manom. Ali na pametnom telefonu? To je lični uređaj koji se gleda direktno spreda, tako da ovo nije nikakav problem i može se primetiti samo pod ostrim uglovima. Takođe, funkcija privatnosti ekrana ima više nijansi nego što biste očekivali. Ovde nije reč o nekom prekidaču sa binarnim rešenjem tipa "uključeno ili isključeno", jer postoji i softverska komponenta: podešavanje "maksimalna zaštita privatnosti", na primer, izvlači maksimum, pa crne nijanse više liče na sive, ali munjeviti pad vidljivosti iz ugla garantuje da radoznali pogledi sa strane neće videti apsolutno ništa na ekranu.

Podrazumevano podešavanje je suptilnije, a najbolja je opcija da se funkcija aktivira zasebno za svaku aplikaciju. Možda želite da je aktivirate samo za WhatsApp. Ili na svojim aplikacijama za digitalno bankarstvo. Možete lako da izaberete aplikacije sa liste po sopstvenoj želji ili da podesite tako da funkcija deluje samo kada su u pitanju obaveštenja.

PRIVATE CONTENT

While the S26 Ultra's display is the same size, resolution and brightness as its predecessor's, it's not actually the same display: there's new hardware to enable Privacy Display. If you do choose to use it, then you'll also need to accept that it comes with a shift in resolution and brightness as the affected area isn't illuminated by half the pixels behind it.

How exactly does this work? By using an interlaced duo of wide-output and narrow-output pixels, it's possible to deactivate the wide-output pixels to considerably narrow the field of vision. And because of this, whether or not you activate Privacy Display on the S26 Ultra, its viewing angles are not as wide as those of its predecessor.

If this were a TV product, that would be called a big downside. But in a smartphone? It's a personal device, viewed front-on, so it's a non-issue, and visible only at acute angles. There's also more nuance to Privacy Display than you might expect. It isn't a binary 'on or off' solution, as there's a software component: the 'maximum privacy protection' setting, for example, goes all-out, and blacks cease to be more than greys, but the rapid fall-off in viewing angle will stop would-be snoopers seeing anything on the panel when outside the line of sight.

The default setting is more subtle, and the option to activate it per-app is the best. Perhaps you just want WhatsApp to engage it. Or your banking apps. You can easily select apps from a list, as you please, or set it to affect only notifications.

SPECIFIKACIJE / SPECS

Veličina ekrana / Screen size: 6.9in | **Tip panela / Panel type:** Dynamic AMOLED | **Rezolucija / Resolution:** 1440 x 3120 | **Osvežavanje / Refresh rate:** 120Hz | **CPU:** Snapdragon 8 Elite Gen 5 for Galaxy | **RAM:** 12GB (16GB on 1TB model) | **Kapacitet / Storage:** 256GB, 512GB or 1TB | **Zadnja kamera / Rear cameras:** 100MP f/1.4 wide, 10MP f/2.4 3x tele, 50MP f/2.9 5x tele, 50MP f/1.9 ultrawide | **Prednja kamera / Front camera:** 12MP f/2.2 wide | **Povezivanje / Connectivity:** USB 3.2 Type-C Wireless 5G, Wi-Fi 7, Bluetooth 6 | **Kapacitet baterije / Battery capacity:** 5,000mAh | **Dimenzije / Dimensions:** 164 x 78 x 8mm | **Težina / Weight:** 214g

+ PLUS

Inovativni ekran za zaštitu privatnosti; unapredene kamere; S Pen olovka. Innovative privacy display; upgraded cameras; S Pen stylus.

- MINUS

Isturenost kamere uzrokuje nestabilan položaj na stolu; nema poboljšanja u trajanju baterije. / Camera protrusion means desk wobble; no battery life enhancements.

ELITNE PERFORMANSE

Model S26 Ultra poseduje integrisanu Qualcomm Snapdragon 8 Elite Gen 5 mobilnu platformu u modifikovanoj verziji "za Galaxy" povišenog radnog takta, pri čemu predstavlja jedini model iz S26 serije na tržištu koji koristi Snapdragon hardver – s obzirom na to da standardni modeli S26 i S26 Plus koriste Exynos čipset. Telefon ima sistem hlađenja sa parnom komorom i aluminijumsku konstrukciju kako bi se toplota čipa držala pod kontrolom, a sve aplikacije i igre su tokom našeg testiranja radile bez ikakvih problema. Što se baterije tiče, Samsung ove godine nije menjao ni kapacitet ni tehnologiju čelija, ali je punjenje sada brže i ide do 60 W preko kabla, ali ćete i dalje moći da koristite telefon čitav dan između dva punjenja.

Zadnja strana modela S26 Ultra donosi najveću promenu u dizajnu ovog telefona. Glavna i 5x telefoto kamera sada imaju veće otvore blende za obradu veće količine ulazne svetlosti, što zahteva veću fizičku dubinu kućišta.

Uređaj poseduje ultraširoku kameru i telefoto kameru sa 5x zumom od po 50 megapiksela, glavnu kameru od 200 MP, kao i 3x optički zum koji, iako je zadržao rezoluciju od svega 10 MP, sada koristi novi senzor.

Nova optika je primetna, naročito noću. Efekat odbleska objektivu je jasniji i manje zamućen, a sistem sada sam po sebi preciznije prepoznaje gde su najjači izvori svetlosti i ne dopušta im da budu previše eksponirani i da potpuno zabele sliku. To su suptilne promene, ali svako unapređenje jedne od najboljih kamera u poslednje vreme može biti samo prednost. Samsungove kamere i dalje pružaju vrhunske rezultate tamo gde je to većini korisnika najvažnije, a njegov paket AI funkcija nastavlja da napreduje na pozitivan način, ostavljajući snažan utisak.

Tržište Android telefona nastavlja da se razvija, pri čemu Samsung dodatno učvršćuje svoj dugogodišnji uspeh u segmentu vrhunskih vodećih modela. Galaxy S26 Ultra može delovati kao neznatna nadogradnja, ali kada ono što je najbolje poboljšavate da bude još bolje, to ga čini samo primamljivijom ponudom. Sa svojim prvim na svetu ekranom za zaštitu privatnosti, koji je prvi takve vrste u svetu, i impresivnim, visoko upotrebljivim softverskim rešenjem, S26 Ultra definitivno predstavlja fino usavršavanje najboljeg što Android ima da ponudi.

ELITE FORCE

The S26 Ultra comes fitted with Qualcomm's Snapdragon 8 Elite Gen 5 in its 'for Galaxy' overlocked variant, and is the only S26 variant with Snapdragon – the vanilla S26 and S26 Plus use an Exynos chip. The phone has a vapour chamber cooling system and an aluminium build to keep the chip's heat under control, and all apps and games have run super smoothly in our testing. Samsung hasn't increased the battery capacity, nor the cell type, for this year's model – though it does now charge faster, at up to 60W wired – but you'll still get a day's use out of the phone between charges.

The S26 Ultra's rear marks the handset's biggest design change. The main and 5x telephoto cameras now have wider apertures, for handling increased light input, which demands greater physical depth.

There are 50-megapixel 5x telephoto zoom and ultrawide cameras, a 200MP main camera, and a 3x optical zoom that, while still only 10MP, has a new sensor.

The new optics are noticable, especially at night. Lens flare is more distinct, less smudgy, and the system now seems to identify highlights more intrinsically and not allow them to blow out as much. They're subtle changes, but any improvements to one of the best cameras of recent times can only be a good thing. Samsung's cameras still deliver strongly where it matters for most users, and its suite of AI features continues to advance in a positive fashion, making a real impact.

The Android phone market continues to evolve, with Samsung doubling down on its long-standing success in the premium flagship space. The Galaxy S26 Ultra might seem like a marginal upgrade, but when you're upgrading the best to be even better, that only makes it a more compelling prospect. With its world-first Privacy Display and an impressive and highly usable software implementation, the S26 Ultra is ultimately a finessing of Android's finest.

Zaključak
The last word

Najbolji Android uređaj sada ima funkciju za zaštitu privatnosti ekrana koja je prva takve vrste u svetu. / Android's finest now has a world-first Privacy Display feature.





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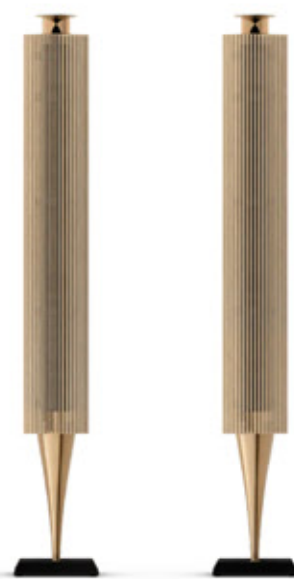
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