

Gaffe

magazin za
ugostiteljstvo i turizam

montenegro

NOVI

Plemeniti ukusi

Plantaze



Broj 235/ mart 2026 / Crna Gora / cijena 5 eura

ISSN 1800-5748



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92



30



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MART / MARCH

**/SADRŽAJ/
/CONTENT/**

12



Naslovna strana:
13. JUL – PLANTAŽE

- 12 RIJEČ UREDNICE**
Otvori prozor da uđe Sunce
EDITOR'S WORD
Open the window to let the Sun in
- 26 7. SALON VINA U ORGANIZACIJI COMPANIE DE VINOS MONTENEGRO**
Događaj koji se ne propušta
7 TH WINE SALON ORGANIZED BY THE "COMPANIA DE VINOS MONTENEGRO"
Event not to be missed
- 52 AI KONSIJERŽ**
Super pomoćnik
AI CONCIERGE
Super assistant
- 56 NE NOSI KESU – NOSI PROMJENU**
Mladi u borbi protiv plastičnih kesa
DON'T BRING A BAG – BRING A CHANGE
Youth against plastic bags



74 OSMI MART

Dan kada pažnja ima veću vrijednost od poklona
INTERNATIONAL WOMEN'S DAY
A day when attention holds greater value than gifts

78 MALI ŽENSKI BIZNISI U CRNOJ GORI

Tri žene, tri materijala, ista potreba za stvaranjem
SMALL WOMEN'S BUSINESS IN MONTENEGRO
Three women, three materials, the same need for creation

82 NOVA GENERACIJA PREDUZETNIŠTVA

Hrabrost stvaranja
A NEW GENERATION OF ENTREPRENEURSHIP
The courage to create



IMPRESSUM

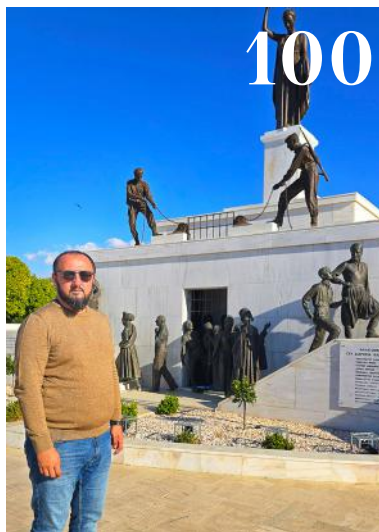
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CAFFE MONTENEGRO - ČASOPIS ZA UGOSTITELJSTVO I TURIZAM
CAFFE MONTENEGRO - HOSPITALITY AND TOURISM MAGAZINE
OSNIVAČ/FOUNDER **PARTNER MEDIA d.o.o.** PIB/TIN - **03298116**
SJEDIŠTE FIRME/CORPORATE HEADQUARTERS **Tovička 107, Nikšić**
TEL/fax **020/653-271**
MOB **067 083 947**

CIP - Katalogizacija u publikaciji
Nacionalna biblioteka Crne Gore, Cetinje

ISSN 1800-5748 = Caffe Montenegro (Podgorica)
COBISS.CG-ID 10929168

Datum izdavanja/Issue date 05.03. 2026.
Tiraž/Circulation 3 000



OTVORI PROZOR *da uđe Sunce*

Postoji jedna rečenica koju često izgovorim, gotovo nesvjesno: „Otvori prozor da uđe Sunce“. Nekada je to doslovno – kada jutro krene sporije nego što bih željela. Nekada je simbolično – kada osjetim da je vrijeme za novu energiju, jasniju odluku ili hrabriji korak.

Mart me uvijek podsjeti na tu rečenicu.

Poslije mjeseci zatvorenih prostora i gustog rasporeda, dolazi trenutak kada shvatimo da je dovoljno samo malo pomjeriti okvir. Otvoriti prozor. Pustiti svjetlost da promijeni perspektivu. Mart je upravo to – provjetranje: ideja, koncepta, planova. Nije vrijeme za spektakl, već za jasnoću. Za odluku da budem dosljedni vrijednostima koje nje-gujemo, čak i kada je lakše krenuti linijom manjeg otpora.

I dok još uvijek osjećamo svježinu ranog proljeća, negdje u pozadini već počinju pripreme za ljeto. Sporo, ali sigurno. U turizmu i ugostiteljstvu nema naglih početaka. Sezona ne počinje u junu, ona je tu. U planiranju, u unapređenju usluge, u razgovorima, u idejama koje će tek za nekoliko mjeseci dobiti svoje puno svjetlo.

U vremenu kada je sve brzo i često površno, birati kvalitet postaje svjestan čin. Birati autentične ljude. Podržavati male proizvođače. Davati prostor onima koji stvaraju sa integritetom. To je naš način da otvorimo prozor – i kao magazin, i kao zajednica. Jer, sunce ne ulazi tamo gdje su prozori zatvoreni.

Otvaranje prozora znači i otvorenost prema novim idejama. Prema

drugачijim standardima. Prema hrabrosti da podignemo ljestvicu – u estetici, u usluzi, u profesionalizmu. Ljeto koje želimo ne gradi se improvizacijom, već pažnjom.

Urednički gledano, mart je uvijek početak jednog drugačijeg ritma. Poslije zime koja traži strpljenje, dolazi period u kojem se ideje lakše otvaraju. Kao prozori. Kao terase. Kao razgovori koji više nisu zatvoreni između četiri zida.

Svaki broj časopisa Caffe Montenegro za mene je upravo to – nova svjetlost, novi pogled na ono što dolazi. Na ljude koji stvaraju vrijednost tiho i predano. Na mjesta koja razumiju da gost nije samo broj, već iskustvo. Ovaj broj je nastajao upravo u tom osjećaju – da pažnja prema detaljima nikad ne izlazi iz mode, da autentičnost nije trend, već trajna vrijednost.

Ne možemo uvijek ubrzati procese. Ali možemo odlučiti kako ćemo im pristupiti.

Zato ovog marta biram otvoren prozor. Biramo pripremu umjesto improvizacije. Biramo kontinuitet umjesto euforije.

U savremenom svijetu je sve postalo brzo i zamjenjivo: destinacije, ukusi, preporuke, čak i emocije. A mi uporno biramo sporije. Biramo priče koje imaju lice. Proizvode koji imaju potpis. Ljude koji stoje iza onoga što stvaraju. Domaće, lično i iskreno imaju snagu koju ne može nadjačati nijedna globalna kampanja. To nije nostalgija. To je stav.



**SUNCE NE
ULAZI TAMO
GDJE SU
PROZORI
ZATVORENI**

U vremenu kada se mnogo govori o vidljivosti, meni je sve važnije ono što je suštinsko. Kvalitet koji traje. Profesionalizam koji se ne nameće. Energija koja nije glasna, ali je stabilna. I za to treba vremena... Zato, ovaj uvodnik nije posvećen jednom datumu. Posvećen je kontinuitetu. Posvećen je odluci da nje-gujemo vrijednosti i kada nijesu u fokusu. Da podržavamo autentičnost i kada nije najlakši izbor. Biramo sadržaj.

Ako u ovom broju pronađete inspiraciju, predah ili novu ideju – onda su i naš časopis i mart ispunili svoju svrhu.

Važno je kako živimo ono u šta vjerujemo.

EDITOR'S WORD

Written by Sanja Golubović

OPEN THE WINDOW *to let the Sun in*

There is a phrase I often say, almost unconsciously: „Open the window to let the Sun in”. Sometimes it is literal – when the morning starts slower than I would like. Sometimes it is symbolic – when I feel it is time for new energy, clearer decision or bolder step.

March often reminds me of that phrase.

After months of enclosed spaces and busy schedule, there comes a moment when we realize that it is enough just to move the frame a bit. To open the window. To let light change the perspective. March is exactly that – ventilation: of ideas, concepts, plans. It's not a time for spectacle, but for clarity. For the decision to be true to the values we cherish, even when it is easier to take the line of least resistance.

And whilst we still feel the freshness of the early spring, somewhere in the background the preparations for summer have already started. Slowly, yet surely. In tourism and hospitality industry there are no sudden starts. The season doesn't start in June, it is there. In planning, in service improvement, in conversations, in the ideas that will get their full light only in a few months.

In a time when everything is fast and often superficial, choosing quality becomes a conscious act. Choosing authentic people. Supporting small manufacturers. Giving space to those who create with integrity. It is our way to open the window – as a magazine and as a community. Because, the Sun doesn't enter where windows are closed.

The opening of windows means the openness for new ideas. For different standards. For the boldness to raise the bar – in aesthetics, in service, in professionalism. The summer we wish is not built with improvisation, but with attention.

From the editor's point of view, March is always the beginning of a different rhythm. After winter, which asks for patience, comes a period in which ideas get opened more easily. Like windows. Like terraces. Like conversations which are not going on behind the closed door anymore.

Every issue of the magazine “Caffe Montenegro” is exactly that for me – new light, new glance at what is to come. To the people who create value silently and diligently. To the places which understand that a guest is not simply a number, but an experience. This issue was created with exactly such feeling – that the attention to detail is never out of fashion, that authenticity is not a trend, but permanent value.

We cannot always speed up the processes. But we can decide how to approach them.

This is why this March I choose the open window. We choose preparation instead of improvisation. We choose continuity instead of euphoria.

In the modern world, everything has become quick and replaceable: destinations, tastes, recommendations, and even emotions. Yet, we persistently choose slower things. We choose the stories with faces. Products with signatures. People who stand behind what they create.



**SUN DOESN'T
ENTER WHERE
WINDOWS
ARE CLOSED**

Local, personal and sincere – they mean strength which cannot be overpowered by any global campaign. It is not a nostalgia. It is an attitude.

In a time when people speak a lot about visibility, to me, the essentials become more and more important. Lasting quality. Professionalism which is not imposed. Energy which is not loud, but stable. But it takes time... This editorial, therefore, is not dedicated to a specific date. It is dedicated to the continuity. It is dedicated to the decision to cherish the values even when they are not in the focus. To support the authenticity even when it is not the easiest choice. We choose the content.

If you find your inspiration in this issue, if it makes you take a breather or if it spurs a new idea – then our magazine and the month of March have fulfilled their purpose.

How we live and what we believe in matters.

Plantaže

NOVI

Voćni destilati danas su popularniji nego ikad. Publika ih bira zbog onoga što je u ovoj kategoriji najljepše: mirisa koji je čist, ukusa koji je zaokružen i završetka koji traje. U najboljem izdanju, voćna rakija nije samo tradicija, ona je sofisticirano piće, sa stilom i karakterom.

U Plantažama su nastala dva nova destilata: *barikirana rakija od breskve i rakija Muškaćela & Malvazija*. Dva različita izraza, ali isti potpis: zrela sirovina, kontrolisana fermentacija i dvostruka destilacija šarantskog tipa u kazanima od 200 litara.



RAKIJA MUŠKAĆELA & MALVAZIJA

Aroma koja govori tiho

Muškaćela u svom najboljem izdanju nikada nije agresivna. Njena snaga je u finoći, u mirisu koji traje, u svježini koja ostaje, u eleganciji koja se ne nameće. Ovaj destilat nastaje od grožđa sorti Muškaćela i Malvazija, gajenih u sopstvenim vinogradima. Muškaćela donosi nježne cvjetne tonove i prepoznatljivu aromatičnost, dok Malvazija daje puniji, zaokruženiji karakter.

Zajedno stvaraju rakiju koja je čista, precizna i izuzetno harmonična. To je rakija za one koji biraju suptilnost. Za trenutak kada želite nešto drugačije ali besprijekorno. Profinjena, aromatična, autentična. Napravljena da se pamti i da joj se uvijek vratite.

Plemeniti ukusi

DVA DESTILATA,
DVA IZRAZA

ALI ISTI POTPIS
KOJI SE
PREPOZNAJE.

BARIKIRANA RAKIJA OD BRESKVE

Zrelost u svom najprijetnijem obliku

Breskva je voće koje nosi miris ljeta, ali rijetko kada dobije priliku da pokaže svoju ozbiljniju stranu.

U ovoj rakiji, ona je sačuvana, ali i oplemenjena kroz vrijeme, strpljenje i preciznost.

Barikirana rakija od breskve nastaje iz pažljivo odabranih plodova i dugog sazrijevanja, a završnu dimenziju dobija u dodiru sa drvetom. Diskretne nijanse vanile, blagog tosta i začina ne mijenjaju voćnu osnovu — samo je produbljuju, daju joj strukturu i eleganciju.

Ovo je rakija koja se pije polako. U trenutku kada dan stane.

U kasnim satima, kada razgovor postane tiši.

Uz desert, tamnu čokoladu ili jednostavno bez ičega, jer joj nije potrebno ništa osim pažnje.

Zrela, slojevita i profinjena. Rakija koja ne traži da bude primijećena ali ostaje zapamćena.



Plantaže

NEW

Fruit distillates are more popular today than ever before. They are chosen for what this category does best: a pure, expressive aroma, a rounded palate, and a lingering finish. At their finest, fruit brandy is not merely tradition — it is a sophisticated spirit, with style and character.

At Plantaže, two new distillates have been created: an oak-aged peach brandy and a Muškaćela & Malvasia grape brandy. Two distinct expressions, yet the same signature: perfectly ripe raw material, controlled fermentation, and double Charentais-style distillation in 200-litre copper stills.

*MUŠKAĆELA
(MOSCATO BIANCO)
& MALVASIA GRAPE
BRANDY*

An Aroma That Speaks Softly

At its finest, Muscat is never overpowering. Its strength lies in finesse — in an aroma that lingers, in a freshness that remains, and in an elegance that never insists. This distillate is produced from Muškaćela (Moscato bianco) and Malvasia grapes grown in our own vineyards.

Muškaćela brings gentle floral tones and its unmistakable aromatic signature, while Malvasia adds a fuller, more rounded character. Together, they create a brandy that is pure, precise, and exceptionally harmonious.

It is a spirit for those who choose subtlety. For the moment when you want something different — yet flawless. Refined, aromatic, authentic. Crafted to be remembered, and to return to again and again.



Noble Flavours from Plantaže

TWO DISTILLATES,
TWO EXPRESSIONS

YET THE SAME
SIGNATURE,
UNMISTAKABLY
PLANTAŽE.



OAK-AGED PEACH BRANDY

Maturity in Its Most Delicate Form

Peach carries the scent of summer, yet it is rarely given the chance to reveal its more serious side. In this spirit, its essence is preserved — and elevated through time, patience, and precision.

Oak-aged peach brandy is crafted from carefully selected fruit and matured over an extended period, gaining its final dimension through gentle contact with wood. Subtle notes of vanilla, light toast and spice do not alter the fruit's core — they simply deepen it, adding structure and elegance.

This is a spirit to be savoured slowly. In the moment when the day comes to a pause. In the late hours, when conversation grows quieter. With dessert, dark chocolate, or simply on its own — because it needs nothing beyond attention.

Mature, layered and refined. A spirit that never demands to be noticed, yet always remains remembered.

VINO KAO DESTINACIJSKI BREND:

*evropski modeli koji
pune regije*

KAKO VINO PRODAJE DESTINACIJU

U izvještaju UN Tourism
(nekadašnji UNWTO) o globalnom
vinskom turizmu navodi se
da vino više nije sporedna
turistička aktivnost, već strateški
alat teritorijalnog razvoja i
brendiranja.

Tekst: SANJA GOLUBOVIĆ



Prema podacima koje prenosi specijalizovani portal Vinetur, globalno tržište vinskog turizma premašilo je 50 milijardi dolara, a u brojnim evropskim regijama između 20 i 25% prihoda vinarija danas dolazi upravo od enoturizma. Drugim riječima: vino više ne prodaje samo bocu – ono prodaje destinaciju.

FRANCUSKA – INSTITUCIONALIZOVANI PRESTIŽ

SU Francuskoj, vinske regije su sistemski brendirane kroz državne i regionalne programe. Prema podacima koje citiraju francuski ekonomski mediji poput Le Monde, više od 10 miliona turista godišnje posjeti vinske regije Francuske, a oko 40% dolazi iz inostranstva.

Regije poput Bordeaux, Champagne i Burgundy ne prodaju samo degustacije – već: klasifikacione sisteme i apelacije kao znak kvaliteta, château iskustvo i istorijski kontinuitet vinske muzeje poput La Cité du Vin, UNESCO pejzaže u Champagne regiji... Francuski model počiva na tri stuba: tradicija, kontrolisano porijeklo i luksuzni imidž. Vino je kulturni kapital.

ITALIJA – ISKUSTVO, PEJZAŽ I EMOCIONALNI TERROIR

Prema analizama tržišta koje prenosi Vinetur, italijanski vinski turizam vrijedi oko 2,9 milijardi eura, uz rast od približno 15–16% godišnje. Regije poput Toskana i Pijemont razvile su



Burgundija, Francuska
© Marco Bottigelli/Getty Images

UNESCO pejzaž terasastih vinograda čini Douro jedinstvenim primjerom spoja kulture i prirode



Douro, Porugal
© Getty Images

model gdje se vino ne odvaja od: gastronomije (slow food pokret), smještaja u vinogradima (agriturismo), lokalnih festivala i vinskih ruta, vizuelnog identiteta brežuljaka i istorijskih sela.

U Toskani je vino postalo sinonim za stil života. Turisti dolaze zbog Chiantija ili Brunella, ali ostaju zbog pejzaža, trpeze i ritma života.



La Cité du Vin
Foto: Axel Feris/XTU Architects

ŠPANIJA – ARHITEKTURA, DIZAJN I RAST TRŽIŠTA

Prema podacima specijalizovanih vinskih izvora, regija Rioja zabilježila je 2025. godine skoro 880.000 vinskih posjeta godišnje, uz rast veći od 17% u odnosu na prethodne godine.

Španija je enoturizam podigla na novi nivo kroz arhitektonske →



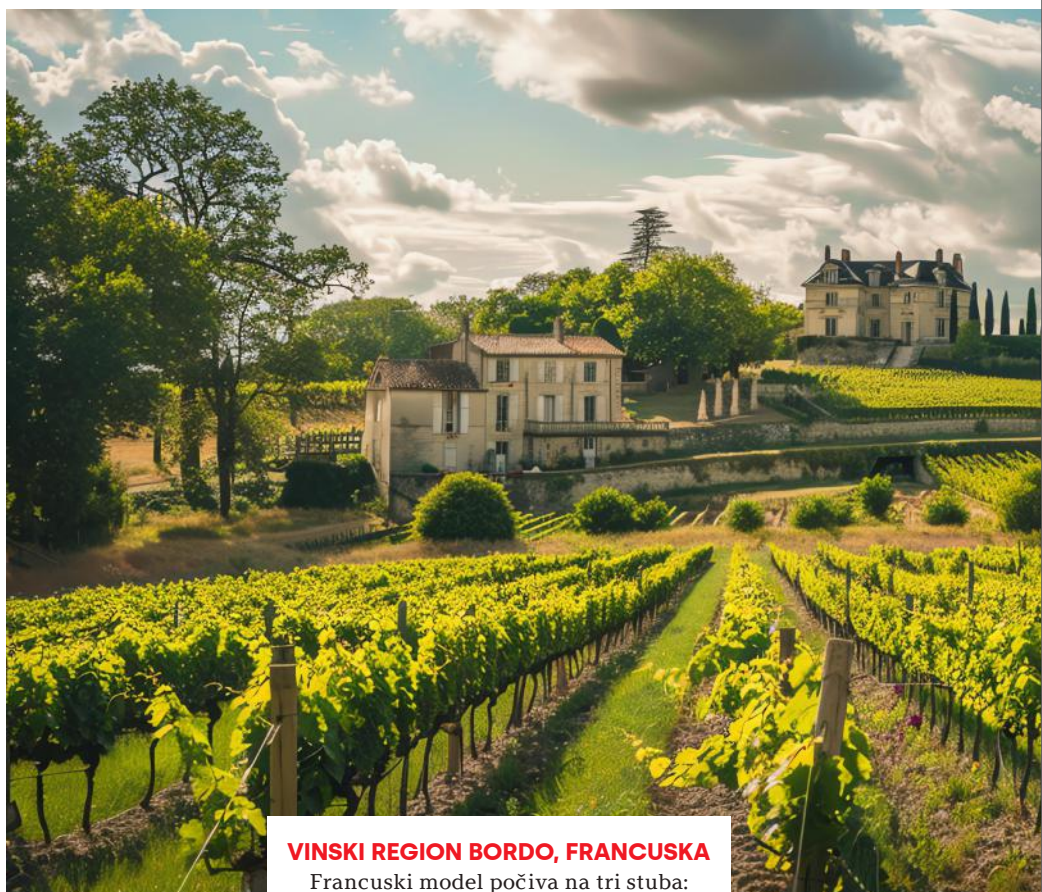
U Toskani je vino postalo sinonim za stil života. Turisti dolaze zbog Chiantija ili Brunella, ali ostaju zbog pejzaža, trpeze i ritma života.

ikone poput vinarije Marques de Riscal koju potpisuje Frank Gehry, dizajnerske wine hotele, vinske spa centre, snažan event i festival marketing.

Tu vino komunicira modernost i energiju. Rioja i Ribera del Duero su primjer kako se tradicionalna proizvodnja transformiše u savremeni turistički proizvod.

PORTUGAL – PORTO I DOURO KAO PEJZAŽNI BREND

Regija Douro Valley, dom Port vina, jedan je od najstarijih zakonski definisanih vinskih regiona na svijetu (demarkacija 1756). UNESCO pejzaž terasastih vinograda čini Douro jedinstvenim primjerom



VINSKI REGION BORDO, FRANCUSKA

Francuski model počiva na tri stuba: tradicija, kontrolisano porijeklo i luksuzni imidž. Vino je kulturni kapital.

spoja kulture i prirode.

Prema akademskim istraživanjima objavljenim u evropskim časopisima o održivosti i ruralnom razvoju, vino i enoturizam su ključni generatori lokalne ekonomije u dolini Douro. Samo mjesto Pinhão bilježi stotine hiljada posjetilaca godišnje, dok grad Porto koristi vinske podrumce u Vila Nova de Gaia kao centralni turistički magnet.

Portugal pokazuje kako vino može revitalizovati ruralni prostor i stvoriti globalno prepoznatljiv identitet.

EVROPSKI MODELI POKAZUJU NEKOLIKO JASNIH PRINCIPA

Vino mora biti integrisano u destinacijski narativ, ne izolovano. Potrebna je institucionalna podrška i jasna klasifikacija kvaliteta. Arhitektura, pejzaž i gastronomija moraju raditi zajedno. Enoturizam generiše direktne prihode i dugoročnu lojalnost brendu. Borba u vinskom svijetu danas nije samo borba za tržište – već za percepciju teritorije. Regije koje uspiju da povežu terroir, tradiciju i savremeni doživljaj, osvajaju i turiste i tržišta.

Portugal © winetourismportugal.com



© D123RF



Vinarija Ysios, DOCa Rioja, Španija

© Depositphotos

Španija je enoturizam podigla na novi nivo kroz arhitektonske ikone poput vinarije Marques de Riscal koju potpisuje Frank Gehry, dizajnerske wine hotele, vinske spa centre, snažan event i festival marketing.



© Plantaže

CRNA GORA – VINO KAO AUTENTIČNO ISKUSTVO

Crna Gora, iako mala, postaje prepoznatljiva vinska destinacija u skladu s evropskim trendovima enoturizma. U prvom planu su **Plantaže**, s najvećim vinogradom u jednom komadu u Evropi i podrumom **Šipčanik**, koji nudi degustacije, vinske ture i edukativne programe.

Ovdje vino nije samo proizvod – ono je priča o terroiru, tradiciji i ljudima koji ga stvaraju.

Uz Plantaže, i **male privatne vinarije u Crnoj Gori** slijede slične principe: nude iskustvene degustacije u intimnijem okruženju, često u kombinaciji s lokalnom gastronomijom i pejzažem, organizuju tematske ture i radionice o vinima, istoriji sorti i biodinamičkoj

proizvodnji, grade prepoznatljiv vizuelni i brend identitet kroz etikete, dizajn podruma i storytelling, slično modelima iz Toskane, Bordeauxa ili Rioje, fokusiraju se na autentičnost i emocionalnu povezanost s posjetiocem, čineći vino ne samo pićem, nego iskustvom i motivom putovanja.

Ova strategija stvara sinergiju između velikih i malih proizvođača, gdje Plantaže privlače posjetioce velikim brendom, a male vinarije nude intimne, personalizovane doživljaje koji nadopunjuju vinsku mapu Crne Gore. Na taj način vino postaje istinski turistički magnet, a destinacija – prepoznatljiva i moderna u svijetu enoturizma. ●



Toskana © Depositphotos

An aerial photograph of a village with traditional red-tiled roofs and terraced vineyards. The vineyards are lush green and arranged in neat rows on a hillside. A dirt road winds through the vineyards, and a paved road is visible in the lower left. The village buildings are clustered together, and the overall scene is a picturesque representation of a wine-growing region.

WINE AS DESTINATION BRAND:

*European models
than fill the
regions*

HOW DOES WINE SELL DESTINATION?

In the UN Tourism (former UNWTO) Report on global wine tourism it is stated that wine is not any more a secondary tourist activity, but a strategic tool of territorial development and branding.

Written by: SANJA GOLUBOVIĆ



According to the data communicated by the specialized Vinetur portal, global wine tourism market has exceeded USD 50 billion, while in numerous European regions between 20 and 25% of income generated by wineries come from enotourism today. In other words: wine does not only sell the bottle – it sells the destination.

FRANCE – INSTITUTIONALIZED PRESTIGE

In France, wine regions are systemically branded through state and regional programmes. According to the data quoted by the French economic media outlets like Le Monde, more than 10 million tourists visit the wine regions annually, with about 40% coming from abroad.

The regions like Bordeaux, Champagne and Burgundy do not only sell tastings – but: classification systems and appellations as a sign of quality, château experience and historical continuity, wine museums like La Cité du Vin, UNESCO landscapes in Champagne region...

French model rests on three pillars: tradition, controlled origin and luxury image. Wine is cultural capital.



Francuska
© Enchantingtravels.com



Douro, Portugal
© Portugalgreenwalks.com

ITALY – EXPERIENCE, LANDSCAPE AND EMOTIONAL TERROIR

According to the market analyses communicated by Vinetur, Italian wine tourism is worth about € 2,9 billion, with approximate annual growth of 15–16%. The regions like Tuscany and Piemonte have developed a model where wine is not separated from gastronomy

(slow food movement), accommodation in vineyards (“agriturismo”), local festivals and wine routes, visual identity of the hills and historical villages.

In Tuscany, wine has become a synonym of lifestyle. Tourists come because of Chianti or Brunello, but stay because of landscape, cuisine and the rhythm of life. →



Spain has raised enotourism to a new level through architectural icons like Marques de Riscal wineries with the signature of Frank Gehry, designer wine hotels, wine spa centres, powerful event and festival marketing

SPAIN – ARCHITECTURE, DESIGN AND MARKET GROWTH

According to the data of the specialized wine sources, in 2025 the Rioja region recorded almost 880.000 wine visits a year, with the growth exceeding 17% as compared to previous years.

Spain has raised enotourism to a new level through architectural icons like Marques de Riscal wineries with the signature of Frank Gehry, designer wine hotels, wine spa centres, powerful event and festival marketing.

Wine communicates modernity and energy. Rioja and Ribera del Duero are examples how traditional production is transformed in a contemporary tourist product.

PORTUGAL – PORTO AND DOURO AS LANDSCAPE BRAND

Douro Valley region, home to Port wine, is one of the world oldest



REGION ŠAMPANJE, FRANCUSKA

French model rests on three pillars: tradition, controlled origin and luxury image.

Wine is cultural capital.

legally defined wine regions (demarcation 1756). UNESCO landscape of terraced vineyards makes Douro a unique example of the combination of culture and nature.

According to academic research published in the European magazines of sustainability and rural development, wine and enotourism are key generators of local economy in Douro Valley. Pinhão itself records hundreds of thousand visitors a year, while the city of Porto uses wine cellars in Vila Nova de Gaia as the central tourist magnet.

Portugal shows how wine can revitalise rural area and create a globally recognizable identity.

European models show several clear principles

Wine has to be integrated in the destination narrative, not isolated. There is a need for institutional support and clear quality classification. Architecture, landscape and gastronomy have to work together. Enotourism generates direct revenues and long-term brand loyalty. The fight in the wine world today is not just a fight for the market

Portugal © Portugalgreenwalks.com



© D123RF



La Cité du Vin

© Architectural review

The fight in the wine world today is not just a fight for the market — but for the perception of the territory

— but for the perception of the territory. The regions which manage to link the terroir, tradition and modern experience, win the tourists and markets.

MONTENEGRO – WINE AS AUTHENTIC EXPERIENCE

Montenegro, despite being small, is becoming a recognizable wine destination in accordance with European enotourism trends. The **Plantaže** company comes first, with the largest vineyard in a single complex in Europe and the **Šipčanik cellar**, offering tastings, wine tours and educational programmes. Wine is not just a product here – it is a story of the terroir, tradition and people who make it.

In addition to the **Plantaže**, even **small private wineries in Montenegro** follow similar principles: they offer experiential tastings in a more intimate

setting, often in combination with local gastronomy and the landscape; they organize theme tours and wine workshops on the history of varieties and biodynamic production, build recognizable visual and brand identity through labels, cellar design and storytelling, similar to the models from Tuscany, Bordeaux or Rioja, focusing on authenticity and emotional attachment to the visitor, making thus wine not only a drink, but an experience and the motif for travels.

This strategy creates a synergy between the big and small producers, where the **Plantaže** attract visitors with their big brand, while the small wineries offer intimate, personalized experiences which complement the wine map of Montenegro. In that way, wine becomes a true tourist magnet, and the destination – recognizable and modern in the world of enotourism. ●



7. Salon vina: VINSKI SPEKTAKL NA CRNOGORSKOM PRIMORJU U ORGANIZA- CIJI COMPANIE DE VINOS MONTENEGRO

DOGAĐAJ KOJI SE NE PROPUŠTA

U luksuznom ambijentu hotela Lazure u Meljinama održan je 7. Salon vina, prestižna manifestacija koja je okupila brojne vinarije, distributere, somelijere i ljubitelje vina. Pod pokroviteljstvom kompanije Compagnie de Vinos Montenegro predstavilo se 53 vinarije i 11 renomiranih destilerija, sa više od 450 etiketa vina i žestokih pića.

Na 7. Salonu vina posjetioci su uživali u bogatom degustacijskom programu, upotpunjenom raznovrsnom gastronomskom ponudom od pršute, sireva do pažljivo odabranih domaćih specijaliteta koji su savršeno pratili vinske etikete.

Poseban pečat događaju dali su stručne prezentacije, masterklasovi i direktni susreti sa proizvođačima, što je dodatno obogatilo iskustvo svih učesnika.

Organizatori ističu da Salon vina iz godine u godinu bilježi rast kako po broju izlagača, tako i po interesovanju publike. Time se potvrđuje status ove manifestacije kao jednog od najznačajnijih vinskih događaja na crnogorskom primorju, ali i u regionu, koji ne samo da promovise vinsku kulturu, već i povezuje tradiciju, gastronomiju i savremeni pristup uživanju u vinu.

Direktor Compagnie de Vinos Montenegro, Željko Uljarević, kazao je da je ovogodišnji Salon vina okupio 53 vinarije

i 11 renomiranih destilerija sa više od 450 etiketa. Uz snažno prisustvo regionalnih proizvođača, predstavljena su i vina iz Španije, Italije i Francuske.

„Poenta salona je da svaka vinarija predstavi ono najbolje – nove etikete ili vina koja ranije nijesu bila spremna za tržište. Svaka godina donosi drugačiji portfolio i doživljaj,” istakao je Uljarević.

On je naglasio da se u Crnoj Gori posljednjih godina bilježi rast vinske kulture, uz sve veće interesovanje za različite sorte i regije.

Poenta salona je da svaka vinarija predstavi ono najbolje – nove etikete ili vina koja ranije nijesu bila spremna za tržište. Svaka godina donosi drugačiji portfolio i doživljaj



ŽELJKO ULJAREVIĆ
direktor Compagnie de Vinos Montenegro



Verige65, Wine O'Clock i Ponta Morinj postali su adrese na kojima se može uživati u bogatoj ponudi Compania de Vinos Montenegro. Dok vas na policama Wine House šopa čeka više od 800 pažljivo odabranih proizvoda; od raznovrsnih vina, preko najboljih rakija do izuzetnih viskija, rumova i konjaka koji otkrivaju dubinu i karakter svake kapljice, kao i delikatne paste i maslinova ulja koje upotpunjuju gastronomski doživljaj.



značajno promijenilo: „Nekada je deset restorana nudilo deset etiketa, danas je potrebno 400 do 500.”

Ovogodišnji Salon vina još jednom je potvrdio da Crna Gora i region imaju šta da ponude svjetskoj vinskoj sceni, uz bogatstvo ukusa i sve veću kulturu uživanja u vinu. Interesovanje brojnih posjetilaca iz svijeta ugostiteljstva, hotelijerstva i turizma, kao i ljubitelja kvalitetnih

Kao primjer naveo je chardonnay, najpopularniju sortu na svijetu, koja u svakoj teritoriji daje posebne arome. Govoreći o trendovima, Uljarević je podsjetio da se tržište

pića potvrđuje kvalitet Salona koji iz godine u godinu napreduje i postao je događaj koji je našao mjesto u kalendaru vinskih događaja koji prednjače u regionu. ●

Atmosfera elegantna, sofisticiran izbor izlagača, pažljivo odabran muzički program, autentičan ambijent hotela Lazure prožeti mirisom mimoze izazvali su prelijepo raspoloženje i odlične utiske posjetilaca na opšte zadovoljstvo organizatora i izlagača



Za sve informacije vezane za veleprodaju iz naše ponude Companie de Vinos Montenegro, možete ih kontaktirati putem broja telefona mob: +382 68 089 098 tel/fax: +382 32 373 170 ili poslati e-mail na adresu: info@devinos.me

7th Wine Salon:

WINE SPECTACLE ON THE COAST OF MONTENEGRO ORGANIZED BY THE "COMPANIA DE VINOS MONTENEGRO"

EVENT NOT TO BE MISSED

The luxury setting of the "Lazure Hotel" in Meljine hosted the 7th Wine Salon, a prestigious event which gathered numerous wineries, distributors, sommeliers and wine lovers. Under the auspices of the "Compania de Vinos Montenegro", the event hosted 53 wineries and 11 renowned distilleries, with more than 450 wine and liqueur labels.

The visitors of the 7th Wine Salon had the opportunity to enjoy rich tasting programme, complemented with diverse gastronomic offer from prosciutto, cheeses to carefully selected home-made specialities that were a perfect match to the wine labels.

Professional presentations, master classes and direct encounters with the producers gave the event a special stamp, which enriched additionally the experience of all the participants.

The organizers stress that from one year to another the Wine Salon records growth both by the number of presenters and by the interest of the visitors. This confirms the status the event as one of the most significant wine-related events not only on the coast of Montenegro, but in the entire region, promoting the wine culture, linking tradition, gastronomy and contemporary approach to the enjoyment of wine. Željko Uljarević, the Director of the "Compania de Vinos Montenegro", said that this year's Wine

Salon had gathered 53 wineries and 11 renowned distilleries with more than 450 labels. In addition to the strong presence of regional producers, there were wines from Spain, Italy and France.

"The point of the Salon is for every winery to present the best they it has – new labels or wines which have not been ready for the market before. Every year brings a different portfolio and experience", said Uljarević.

He underscored that in recent years Montenegro has recorded a

Elegant atmosphere, sophisticated selection of presenters, carefully chosen music programme, authentic setting of the "Lazure Hotel" imbued with the scent of mimosa, provoked great mood and excellent impressions of the visitors, all to the general satisfaction of both the organizers and presenters.





Verige65, Wine O'Clock and Ponta Morinj have become must-visit destinations for true wine and gourmet enthusiasts, offering an exceptional selection curated by Compania de Vinos Montenegro. At the Wine House shop, more than 800 carefully selected labels and premium products await you – from an impressive variety of fine wines and top-quality rakijas to outstanding whiskies, rums, and cognacs that reveal the depth and character of every drop. The experience is further elevated by delicate pastas and premium olive oils, perfectly chosen to complete your gastronomic journey.



Speaking about trends, Uljarević reminded of significant changes on the market: "Formerly, ten restaurants would offer ten labels, nowadays you need 400 to 500."

This year's Wine Salon has once again confirmed that Montenegro and this region have a lot to offer to the world's wine scene, with richness of taste and constantly growing culture of the enjoyment in wine.

The interest of numerous international visitors from the world of hospitality, hotel

and tourism industry, as well as of the lovers of quality drinks confirms the quality of the Salon that is growing from one year to another and the region-leading event with a place in the wine calendar. ●

growth when it comes to wine culture, with ever increasing interest in different varieties and regions. He gave the example of Chardonnay, world's most popular variety, which comes with special aroma in every territory.



For all information concerning the wholesale from the offer of the "Compania de Vinos Montenegro", call: +382 68 089 098, tel/fax: +382 32 373 170 or send the e-mail to info@devinos.me

NOVO GODIŠNJE DOBA

novi jelovnik



PROLJEĆE JE ZELENO I NA TANJIRU

Dok priroda buja, ozbiljni restorani prate njen ritam – divlje zelje, mladi luk, šparoge, kopriva, blitva i drugi prvi izdanci sezone postaju zvijezde jelovnika, podsjećajući da gastronomija nikada ne spava.

TEKST: SANJA GOLUBOVIĆ

Kako u svijetu tako i kod nas, dolazak nove sezone donosi osvježanje jelovnika i naših kući i u restoranima: šefovi dodaju sezonske proizvode, eksperimentišu s aromama i teksturama, ali zadržavaju prepoznatljive ukuse.

U Parizu i Bergamu, sezonske biljke i povrće postaju zvijezde jela, dok u Skandinaviji novi godišnji ciklus znači prilagođavanje menija lokalnim plodovima i ribama.

U Crnoj Gori novi sezonski jelovnici su kombinacije tradicionalnog i inovativnog: mladi luk, šparoge, kopriva dopunjuju klasične recepture, dok restorani eksperimentišu sa prezentacijom i minimalističkim tehnikama. Sezonski jelovnik nije samo trend – on odražava ritam prirode i kvalitet lokalnih namirnica, a gosti dobijaju priliku da svakim zalogajem osjete duh novog godišnjeg doba.



U BARU SE MLADI LUK KOMBINUJE S DOMAĆIM KOZJIM SIROM I TANKO REZANOM PRŠUTOM, ZAČINJEN MASLINOVIJEM I KAPIMA PLANINSKOG MEDA – JEDNOSTAVNO, A U ISTO VRIJEME PROFINJENO



Foto: German Gymnasium

ŠPARGLE NA MENIJU RESTORANA GERMAN GYMNASIUM.

Tokom sezone špargle, od sredine aprila do 24. juna, restorani i gostione širom Njemačke nude specijalitete od špargle koja dolazi direktno sa njive.

IAKO JOŠ UVIJEK RIJETKE NA TRŽNICAMA, ŠPAROGE KOJE STIŽU U CRNOGORSKE RESTORANE KORISTE SE PAŽLJIVO, ČESTO U KOMBINACIJAMA SA DOMAĆIM MASLINOVIJEM, MLIJEČNIM PROIZVODIMA I SVJEŽIM TRAVAMA

KOPRIVA I MLADI LUK

– OD JADRANA DO PARIZA

Na crnogorskim obroncima planina, divlje zelje i mlada kopriva niču u rano proljeće. Mladi luk prispijeva još ranije. U Crnoj Gori, mladi luk spaja se s lokalnim sirevima, stvarajući jednostavne, ali upečatljive kombinacije koje odišu proljećem.

JELA KOJA SLAVE PROLJEĆE

Kopriva u Crnoj Gori raste samoniklo, ali na tržnicama je gotovo nevidljiva, u restoranima se pojavljuje tek u nekoliko pažljivo osmišljenih jela, gdje donosi

svježinu koja iznenađuje.

Kopriva se u restoranima pojavljuje kao supa od koprive i pita od koprive, u rižotu sa lokalnim tradicionalnim crnogorskim svježim sirom – ili u pesto varijanti koja oblaže tanko rezano povrće i tjesteninu. **Blitva** postaje baza za tartove sa mladim sirom ili se kratko blanšira i služi uz ribu sa priobalja, naglašavajući teksturu i prirodnu svježinu.

U Baru se **mladi luk** kombinuje s domaćim kozjim sirom i tanko rezanom pršutom, začinjjen maslinovim uljem i kapima planinskog meda – jednostavno, a u isto vrijeme profinjeno. **Šparoge**, rijetke ali pažljivo birane, često se kod nas u restoranima služe blago grilovane, uz kremastu palentu ili po uzoru na njemačku tradiciju, uz poširana jaja i maslac od svježih trava. →



*Caffe Montenegro
preporuka – pita s kopri-
vom – tradicionalna
ili moderna:*



PITA S KOPRIVOM (TRADICIONALNA)

*Sastojci za koru i fil
(za jednu veću pitu):*

- 500 g brašna
- 200 ml mlake vode
- 50 ml ulja
- Prstohvat soli
- 500 g svježe koprive
- 200 g svježeg sira (ili mješavina sira i kajmaka)
- 1 jaje
- malo ulja za premazivanje

Priprema:

TIJESTO: Pomiješati brašno, vodu, ulje i so i zamijesiti glatko tijesto. Ostaviti da odmori 20 minuta.

FIL: Koprivu blanširati 2 minuta u kipućoj vodi, ocijediti i sitno nasjeckati. Pomiješati sa sirom i jajetom, posoliti po ukusu.

PRAVLJENJE PITE: Tijesto se razvuče u tanke kore. Svaka kora se premaže filom, potom savije ili urola i onda složi u podmazan pleh. Pita se premaže s malo ulja i peče u prethodno zagrijanoj pećnici na 180°C oko 30 minuta, dok ne dobije zlatnu boju.

Pita s koprivom je izvrsna i topla i hladna, idealna uz jogurt ili kiselo mlijeko.



U Njemačkoj, posebno u oblasti Rajne, šparoge su nezaobilazne tokom sezone: bijele i zelene, služe se uz gotovo svako jelo, od jednostavnih salata do sofisticiranih krem supa i rižota. Taj njemački ritam proljeća – pažljivo branje, dnevna svježina i sezonska kreativnost – inspiracija je i za Crnu Goru. Iako još uvijek rijetke na tržištima, šparoge koje stižu u crnogorske restorane koriste se pažljivo, često u kombinacijama sa domaćim maslinovim uljem, mliječnim proizvodima i svježim travama. Dovoljno je da imamo sezonske proizvode, a njihova prirodna svježina već priča priču o proljeću.

PROLJEĆE, GLOBALNA INSPIRACIJA I LOKALNI IDENTITET

Proljeće na tanjiru u Crnoj Gori pokazuje da nije potrebno putovati kilometrima da bismo okusili svjetske gastro trendove. Inspiracija dolazi iz Pariza, Bergama, Rajne i španskih kuhinja, ali u srcu svake kombinacije su lokalni proizvodi: mladi luk sa planinskih pašnjaka, šparoge sa Skadarskog jezera, blitva iz seoskih bašti, kopriva sa obronaka planina... Svako jelo nosi priču o sezoni i zemlji, minimalistički, ali izražajno, sofisticirano, a opet iskreno. U toj jednostavnoj svježini i autentičnosti leži luksuz – luksuz proljeća na tanjiru.





MODERNA PITA S KOPRIVOM I RIKOTOM

Sastojci (za 4-6 osoba):

Tijesto:

- 300 g brašna
(tip 500 ili polubijelo)
- 100 g hladnog putera,
narezanog na kockice
- 1 jaje
- 50 ml hladne vode
- Prstohvat soli

Fil:

- 300 g svježe koprive, blan-
širane i sitno nasjeckane
- 200 g rikote ili svježeg sira
- 50 g parmezana, narendanog
- 1 manji crveni luk, sitno sjeckan
- 1 čen bijelog luka, sitno sjeckan
- 1 jaje
- 1 kašika maslinovog ulja
- Svježi vlasac (aromatične tanke sta-
bljike daju lukast ukus), sitno sjeckani
- So i biber po ukusu

Za dekoraciju:

- Malo maslinovog ulja
- Nekoliko listića mlade ko-
prive ili jestivog cvijeća
- Par kapi kisele pavlake ili
laganog jogurta (opciono)

Priprema:

TIJESTO: Pomiješati brašno i so, dodati puter i utrljati prstima dok se ne dobije mrvičasta struktura. Dodati jaje i hladnu vodu, brzo zamijesiti tijesto. Oformiti kuglu, umotati je u prozirnu foliju i ostaviti je u frižideru da odstoji 30 minuta.

FIL: Na maslinovom ulju kratko propržiti luk i bijeli luk dok ne omekšaju, ohladi. Pomiješati s koprivom, rikotom, parmezanom, jajetom i začinskim biljem. Posoliti i pobiberiti.

FORMIRANJE PITE: Tijesto razvući u tanki pravougaonik ili krug. Rasporediti fil i urolati ili oblikovati kao zatvorenu pitu/galette. Potom, premazati maslinovim uljem i lagano zarezati vrh da „diše“.

PEČENJE: Pecite u prethodno zagrijanoj pećnici na 180°C oko 25–30 minuta, dok pita ne dobije zlatkastu boju i hrskavost.

SERVIRANJE: Može se poslužiti s nekoliko listića mlade koprive ili jestivim cvijetom. Par kapi jogurta ili pavlake na tanjiru daju elegantan kontrast ukusa i izgleda.

SAVJET ZA MODERNI TWIST:

Možete dodati malo prženih pinjola ili badema u fil za hrskavu teksturu. Dodavanje limunove korice ili kapljice maslinovog ulja aromatizovanih bijelim lukom daje sofisticirani „gourmet“ utisak.



NEW SEASON
new menu

SPRING IS GREEN EVEN ON THE PLATE

While nature flourishes, fine restaurants follow its rhythm – wild cabbage, spring onion, asparagus, nettle, chard and other first shoots of the season become the starts of the menu, reminding that gastronomy never sleeps.

WRITTEN BY: SANJA GOLUBOVIĆ

Both internationally and here, the arrival of the new season brings refreshment to the menus in our homes and in the restaurants: chefs add seasonal produce, experiment with aromas and textures, but stick to recognizable flavours.

In Paris and in Bergamo, seasonal plants and vegetables become the stars of the dishes, while in Scandinavia new annual cycle means the adjustment of menus to local produce and fish.

In Montenegro, new seasonal menus combine traditional with innovative: spring onion, asparagus, nettle, complementing usual recipes, while restaurants experiment with presentation and minimalist techniques. Seasonal menu is just a trend – it reflects the rhythm of nature and the quality of local produce, while guests with every bite get the opportunity to feel the spirit of the new season.

Photo: German Gimnasium



ASPARAGUS MENU OF THE GERMAN GYMNASIUM RESTAURANT.

Known as Spargelzeit, Germany's white asparagus season runs from mid-April to June 24, featuring fresh, locally grown "white gold" on menus nationwide. Restaurants serve this tender, nutrient-packed delicacy with classic pairings like Hollandaise sauce, potatoes, and ham.

ALTHOUGH STILL RARE AT MARKETPLACES, ASPARAGUS WHICH REACHES MONTENEGRIN RESTAURANTS IS USED CAREFULLY, OFTEN IN COMBINATIONS WITH HOMEMADE OLIVE OIL, DAIRY PRODUCTS AND FRESH HERBS

NETTLE AND SPRING ONION
- FROM THE ADRIATIC TO PARIS

Na crnogorskim obroncima planina, divlje zelje i mlada kopriva niču u rano proljeće. Mladi luk prispijeva još ranije. U Crnoj Gori, mladi luk spaja se s lokalnim sirevima, stvarajući jednostavne, ali upečatljive kombinacije koje odišu proljećem.

DISHES WHICH CELEBRATE SPRING

Nettle in Montenegro is wild grown, yet it is almost invisible at the marketplaces, in the restaurants it is present

in just a few carefully created dishes, in which it brings surprising freshness. In restaurants, nettle appears in the form of soup, pies, risotto with local traditional fresh Montenegrin cheese – or in pesto variation which envelops finely chopped vegetables and pasta. **Chard** becomes the base for cottage cheese tarts or gets blanched and served with fish, highlighting the texture and natural freshness. In Bar, spring onion is combined with homemade goat cheese and thinly sliced prosciutto, spiced with olive oil and drops of mountain honey – simple, yet refined. **Asparagus**, rare but carefully selected, often served in the restaurants as lightly grilled, with creamy polenta or, according to German tradition, with poached eggs and fresh herbs butter. →



IN BAR, SPRING ONION IS COMBINED WITH HOMEMADE GOAT CHEESE AND THINLY SLICED PROSCIUTTO, SPICED WITH OLIVE OIL AND DROPS OF MOUNTAIN HONEY – SIMPLE, YET REFINED



MODERN VERSION WITH NETTLE AND RICOTTA

Ingredients (for 4-6 persons):

Dough:

- 300 g flour (type 500 or semi-white)
- 100 g cold butter, cut in small cubes
- 1 egg
- 50 ml cold water
- pinch of salt

Filling:

- 300 g fresh nettle, blanched and finely chopped
- 200 g ricotta or cottage cheese
- 50 g parmesan, grated
- 1 smaller red onion, finely chopped
- 1 clove of garlic, finely chopped
- 1 egg
- 1 spoon of olive oil
- fresh chives (aromatic thin leaves give mild onion flavour), finely chopped
- salt and pepper to taste

For decoration: and final touch:

- Some olive oil
- Several leaves of young nettle or edible flowers
- Several drops of sour cream or light yoghurt (optional)

Preparation:

DOUGH: Mix flour and salt, add butter and work with the fingers until crumbly structure is obtained. Add an egg and cold water, quickly knead the dough. Form a ball, wrap it into cling film and put it into the fridge to rest for 30 minutes.

FILLING: Briefly fry the onion and garlic on olive oil until soft, let it cool down. Mix with nettle, ricotta, parmesan, egg and herbs. Add salt and pepper.

FORMING THE PIE: Roll out the dough into a thin rectangle or circle. Spread the filling and roll or shape as an enclosed pie/galette. Coat with olive oil and make small cuts on the top to let it "breathe".

BAKING: Bake in the preheated oven at 180°C for about 25–30 minutes, until golden and crispy.

SERVING: It can be served with several leaves of young nettle or edible flowers. Few drops of yoghurt or sour cream on the plate give it an elegant contrast of flavour and appearance.

ADVICE FOR A MODERN TWIST: you can add some fried pine nuts or almonds in the filling to obtain a crunchy texture. Adding lemon zest or drops of olive oil aromatized with garlic gives it a sophisticated "gourmet" effect. ●

*Caffe Montenegro
recommends – nettle pie –
traditional vs modern:*

NETTLE PIE (TRADITIONAL)

Ingredients for pastry and filling (for one larger pie):

- 500 g flour
- 200 ml lukewarm water
- 50 ml oil
- pinch of salt
- 500 g fresh nettle
- 200 g cottage cheese (or mixture of cheese and kaymak)
- 1 egg
- some oil for coating

Preparation:

DOUGH: mix flour, water, oil and salt to knead smooth dough. Leave it to rest for 20 minutes.

FILLING: blanch the nettle for 2 minutes in boiling water, strain and chop finely. Mix the nettle with cheese and egg, salt to taste.

MAKING A PIE: Roll out the dough into thin sheets. Every sheet is filled with the filling, rolled and placed in the oiled baking pan. The pie is then coated with some oil and baked in preheated oven at 180°C for about 30 minutes, until golden.

Nettle pie is excellent both warm and cold, ideal with yoghurt or sour milk.

In Germany, especially in the Rhein region, asparagus is imperative during the season: white and green, served with almost every dish, from simple salads to sophisticated cream soups and risottos. That German rhythm of spring – careful harvesting, daily freshness and seasonal creativity – is inspirational for Montenegro, too. Although still rare at marketplaces, asparagus which reaches Montenegrin restaurants is used carefully, often in combinations with homemade olive oil, dairy products and fresh herbs. It suffices to have seasonal produce, and their natural freshness already tells the story of spring.

SPRING, GLOBAL INSPIRATION AND LOCAL IDENTITY

Spring on the plate in Montenegro shows that it is not necessary to travel for miles to taste global gastronomic trends. Inspiration comes from Paris, Bergamo, the Rhein and Spanish kitchens, but in the heart of every combination there are local produce: spring onion from mountain pastures, asparagus from Lake Shkoder, chard from village gardens, nettle from the mountain slopes... Every dish carries a story about the season and land, in a minimalist way, yet expressively, in a sophisticated manner and again sincerely. In that simple freshness and authenticity lies the luxury – the luxury of spring on the plate.

1664

BLANC



PIVO

SA STILOM





PILETINA s ruzmarinom

NAČIN PRIPREME:

- 1 Zagrijte rernu na 160 °C
- 2 U duboku posudu ulijte približno 1 cm maslinovog ulja, a zatim oljuštite češnjeve bijelog luka i dodajte ih u posudu. Narežite crni luk na četvrtine i dodajte ga u posudu.
- 3 Batake začinite solju i biberom s obje strane.

- 4 Ogulite krompire i zavisno od veličine narežite ih na polovine ili četvrtine, dobro ih začinite solju i dodajte u posudu s pečenjem.
- 5 Stavite je u rernu i nakon 15 minuta polijte sa malo vode. Redovno je zalijevajte vlastitim sokom.
- 6 Za pečenje piletine potrebno je 40 do 45 minuta.

SAVJET

Ruzmarin nemojte dodavati ranije jer će izgorjeti i ostaviti izražen gorak okus.

SASTOJCI:

- 4 kom. pilećih bataka
- 3 kom. bijelog luka (češnjevi)
- 1 crni luk, veliki
- 500 g krompira
- maslinovo ulje
- 1 čajna kašičica Morske soli grube
- 1 prstohvat bibera - crno zrno
- 3 supene kašičice ruzmarina sjeckanog

Kuvajte **brže & bolje**
uz **QUICK & EASY**

30
Min.

Brža priprema
& bolja receptura!



KAKO MEGA-DOGAĐAJI
MIJENJAJU TURIZAM -
OLIMPIJSKE IGRE U ITALIJI

@Getty Images

TURISTIČKA
KAMPANJA
KOJA SE NE
MOŽE KUPITI
NOVCEM

Zimske olimpijske igre u Italiji bile su više od sporta — postale su razglednica planete, turistički talas koji je iz Milana i Cortine krenuo prema srcima budućih putnika. Olimpijske igre bile su mnogo više od sportskog događaja — postale su globalna promotivna kampanja Italije koja se ne može kupiti novcem.

tekst SANJA GOLUBOVIĆ

TEKST KOJI JE OBJAVLJEN PODRŽAN
JE SREDSTVIMA IZ FONDA ZA PODSTI-
CANJE PLURALIZMA I RAZNOVRNOS-
TI MEDIJA KOJE RASPOREĐUJE MINI-
STARSTVO KULTURE I MEDIJA

Dok su trajala takmičenja najboljih na svijetu u sportovima na snijegu i ledu, bezbroj snimaka - pogleda otkrivali su pejzaže, gradove i italijanski stil života koji su Olimpijske igre pretvorili u najljepšu turističku pozivnicu godine.

Milioni ljudi širom svijeta su tokom februara bili uprtih pogleda prema Italiji — prema snijegom obasjanim padinama, dramatičnim vrhovima Dolomita i gradovima koji su disali u ritmu sporta. Zimske olimpijske igre Milano–Cortina 2026, održane od 6. do 22. februara, bile su mnogo više od sportskog događaja: predstavljale su globalnu pozornicu na kojoj su se susreli turizam, ekonomija, infrastruktura i identitet jedne zemlje.

Dok su sportisti osvajali medalje i pomjerali granice mogućeg, Italija je — tiho i strateški — osvajala pažnju budućih putnika.

Olimpijske igre su još jednom pokazale da nijesu samo takmičenje, već snažan međunarodni medijski i turistički magnet. Sedmicama su televizijski prenosi, društvene mreže i svjetski mediji prenosili slike planinskih pejzaža, urbanog

Milana, alpske elegancije Cortine i šarma sjeverne Italije. Taj vizuelni i emotivni doživljaj postao je najjača moguća turistička kampanja.

IGRE KAO INVESTICIJA,
A NE TROŠAK

Procjene su već tokom Igara pokazivale da je događaj generisao milijarde eura ukupne vrijednosti za italijansku ekonomiju — kroz direktnu potrošnju posjetilaca, organizaciju, infrastrukturu i dugoročne turističke efekte.

Međutim, prava vrijednost nije bila samo u brojkama, već u načinu na koji se taj talas interesovanja pretočio u turističke tokove.

Hoteli nijesu bili popunjeni samo tokom takmičenja, rezervacije su rasle i za sedmice i mjesece nakon zatvaranja Igara. Posjetioци su produžavali boravke, istraživali okolne regije i planirali povratak u Italiju već u proljećnim planovima putovanja.

MILANO I CORTINA KAO
DVA LICA ISTE PRIČE

Italija je Olimpijske igre iskoristila da svijetu pokaže dvije snažne, ali različite turističke slike.

Olimpijske igre bile su žmgnogo više od sportskog događaja — postale su globalna promotivna kampanja Italije koja se ne može kupiti novcem

Milano je potvrdio status moderne evropske metropole — grada mode, dizajna, kulture i urbane energije. Tokom Igara bio je glavna kapija dolazaka, ali i destinacija u kojoj su se posjetioci zadržavali duže nego što su planirali.

S druge strane, Cortina d'Ampezzo i Dolomiti su zablistali kao simbol alpske elegancije i prirodne spektakularnosti. Televizijske slike snimljene tokom takmičenja obišle su svijet i podsjetile globalnu publiku da su Dolomiti mnogo više od zimskog sportskog centra — ali su cjelogodišnja destinacija za planinare, bicikliste, ljubitelje prirode i hedoniste koji traže mir, pejzaž i autentičnost.

TURIZAM IZA KULISA SPORTA

Dok su se medalje dijelile na stazama i dvoranama, u pozadini se odvijao jed-



POGLED NA GRAD CORTINA D'AMPEZZO SA SKIJALIŠTA FALORIJA.

@ Lu Mikhaylova, Shutterstock

nako važan proces: italijanski turizam je dobio novu energiju.

Restorani su predstavljali regionalne specijalitete međunarodnoj publici, vinari su dobijali nove izvozne partnere, a hoteli su ulagali u renoviranja i unapređenje usluge kako bi odgovorili na globalna očekivanja. Olimpijske igre postale trenutak u kojem su se lokalna gastronomija, kultura i stil života predstavili planeti — ne kroz reklamu, već kroz iskustvo.

Mnogi posjetioci nijesu došli samo zbog sporta. Dolazili su zbog atmosfere, pejzaža, hrane, vina i osjećaja da su dio svjetskog događaja, a istovremeno uronjeni u lokalnu priču. Između Milana i Dolomita, Olimpijske igre

BENEFITI ZA BUDUĆNOST

GLOBALNA VIDLJIVOST

— milijarde gledalaca upozna ju pejzaže, gradove i kulturu zemlje domaćina.

PRODUŽENJE TURISTIČKE SEZONE

— interesovanje traje mjesecima, pa i godinama nakon događaja.

RAZVOJ INFRASTRUKTURE

— putevi, vozovi, aerodromi i hoteli ostaju u funkciji dugoročno.

DIVERSIFIKACIJA PONUDE

— turisti ne dolaze zbog sporta ali i da otkrivaju gastronomiju, prirodu i kulturu.

REBRENDIRANJE DESTINACIJE

— zemlja se pozicionira kao moderna, dinamična i globalno relevantna.

su ostavile najjači sportski trag ali su dodatno probudile želju za putovanjem, sporim uživanjem i otkrivanjem Italije u njenom najbližavijem izdanju. →



▲ POGLED NA POSLOVNI OKRUG MILANA SA MILANSKE KATEDRALE.

©Merlin74, Shutterstock

◀ STELVIO SKI CENTAR. ©Milano Cortina 2026



GRANDIOZNI DOLOMITI, ITALIJA ©Freepik

NASLJEDE KOJE OSTAJE

Jedan od najvažnijih efekata Igara bio je infrastrukturni zamah. Unaprijeđene su saobraćajne veze, modernizovani su željeznički pravci i aerodromi, a brojni hoteli i turistički objekti dobili su novo lice. Ta ulaganja nisu bila namijenjena samo sportistima i delegacijama — ona su stvorila kvalitetniju i dostupniju Italiju za buduće turiste.

Time su Igre ostavile nasljeđe koje će trajati godinama: brža putovanja, bolju povezanost planinskih i urbanih destinacija i viši nivo turističke usluge.

IZMEĐU RASTA I ODGOVORNOSTI

Naravno, Igre su otvorile i važna pitanja. Povećan pritisak na osjetljive planinske ekosisteme i potreba za održivim upravljanjem turizmom postali su dio šire rasprave o budućnosti alpskih destinacija. Italija se tako našla pred izazovom koji dijele mnoge popularne zemlje — kako zadržati ravnotežu između rasta turizma i očuvanja prirode i lokalnog identiteta. Upravo ta svijest o balansu mogla bi postati jedna od najvažnijih dugoročnih ostavština Igara.

POBJEDA KOJA TRAJE DUŽE OD CEREMONIJE ZATVARANJA

Kada se olimpijski plamen ugasio 22. februara, završio se sportski spektakl — ali je započelo novo poglavlje za italijanski turizam.

Slike Dolomita, Milana i alpskih sela ostale su urezane u svijest miliona gledalaca širom svijeta. Mnogi od njih već planiraju putovanja inspirisana upravo tim prizorima. U tom smislu, najveća pobjeda Italije nije bila na podijumu, već u činjenici da je svijet ponovo podsjetila koliko raznolika,

elegantna i gostoljubiva može biti.

Olimpijske igre su prošle — ali turistička priča koju su pokrenule tek je počela.

Primjeri iz svijeta pokazuju da uspjeh ne leži samo u organizaciji događaja, već u tome koliko pametno destinacija iskoristi pažnju koju dobije. Italija je Olimpijadu 2026. iskoristila upravo na taj način — kao početak nove turističke faze, a ne kao završnicu jednog spektakla. Veliki međunarodni događaji poput Olimpijskih igara imaju moć da potpuno promijene turističku sliku destinacije koja nije turistički poznata inače kao Italija. ■

Slike Dolomita, Milana i alpskih sela ostale su urezane u svijest miliona gledalaca širom svijeta. Mnogi od njih već planiraju putovanja inspirisana upravo tim prizorima



DOLOMITI POSLIJE OLIMPIJA DE – ZAŠTO JE SADA PRAVO VRIJEME ZA POSJETU

Dolomiti su nakon Igara postali još dostupniji, ali su zadržali ono najvažnije — osjećaj prostora, tišine i prirodne veličanstvenosti. Olimpijske igre su svijetu ponovo otkrile ljepotu Dolomita — ali čarolija ovih planina ne završava sa snijegom.

PROLJEĆE I LJETO donose spektakularne pješačke i biciklističke staze.

JESEN je idealna za mirniji boravak, wellness hotele i gastronomske ture.

PLANINSKA SELA nude autentične restorane, lokalne sireve, vina i tradicionalnu kuhinju.

UNAPRIJEĐENA INFRASTRUKTURA znači lakši pristup italijanskim planinskim centrima nego ikada prije.

MAIN TOPIC
OF THE EDITION

HOW MEGA-EVENTS CHANGE TOURISM - OLYMPIC GAMES IN ITALY



@Getty Images

TOURIST CAMPAIGN MONEY CANNOT BUY

The Winter Olympic Games in Italy were more than a sports event — they have become a picture-postcard of our planet, a tourist wave which started from Milan and Cortina to reach the hearts of future travellers. The Olympic Games were a lot more than a sports event — they have become a global promotional campaign of Italy which money cannot buy.

Written by: **SANJA GOLUBOVIĆ**

THE PUBLISHED TEXT HAS BEEN SUPPORTED BY THE FUNDS OF THE FUND FOR FOSTERING MEDIA PLURALISM AND DIVERSITY DISTRIBUTED BY THE MINISTRY OF CULTURE AND MEDIA

While the world best athletes were competing on the snow and ice, countless shots — views were revealing the landscapes, cities and the Italian lifestyle, turning thus the Olympic Games into the most beautiful tourist invitation of the year.

During February, millions all over the world set their sights on Italy — on the snow-covered slopes, dramatic summits of the Dolomites and on the cities which were breathing in the rhythm of the sport. The Winter Olympic Games Milan–Cortina 2026, held from 6th to 22nd February, were a lot more than a sports event: they were a global stage where tourism, economy, infrastructure and the country's identity met.

While the athletes were winning medals and shifting the boundaries of the possible, Italy — quietly and strategically — was getting the attention of the future travellers.

The Olympics showed once again that they are not just about competing, but a powerful international media and tourist magnet. For weeks, live TV broadcasts, social networks

and global media outlets were bringing to our homes the images of Alpine landscapes, urban life of Milan, Alpine elegance of Cortina and charm of the Northern Italy. That visual and emotional experience has become the most powerful tourist campaign.

GAMES AS INVESTMENT AND NOT AS EXPENDITURE

The estimates, already during the Games, were showing that the event was generating billions of euros for the Italian economy — through direct spending of the visitors, organization, infrastructure and long-term tourism effects.

However, real value was not just in the figures, but also in the way in which the wave of interest spilt into tourist flows.

The hotels were not only full during the period of competitions, bookings grew even for the weeks and months after the closure of the games. The visitors extended their stays, explored surrounding area and planned their return to Italy as early as in the coming spring. →



©Milano Cortina 2026/Facebook

MILAN AND CORTINA LIKE TWO SIDES OF THE SAME STORY

Italy used the Olympics to show to the world two powerful, yet different tourist pictures.

Milan confirmed its status of a modern European metropolis — the city of fashion, design, culture and urban energy. During the Games, it was the main entry point, but also a destination where the visitors stayed longer than they had originally planned.

On the other side, Cortina d'Ampezzo and the Dolomites shone as a symbol of Alpine elegance and spectacle of nature. Televised images shot during the competitions have travelled the world and reminded global audiences that the Dolomites are much more than a winter sports centre — they are a year-round destination for mountaineers, cyclists, nature lovers and hedonists who look for tranquillity, landscape and authenticity.

TOURISM BEHIND SPORT SCENES

While medals were being awarded on the slopes and in the sports halls, an equally important process was going on in the background: Italian tourism has got a new energy.

Restaurants introduced regional specialities to international audiences, winemakers acquired new export partners, while the hotels invested in renovations and improved services in order to respond to global expectations. The Olympic Games became a moment in which local gastronomy, culture and lifestyle were presented to the planet

— not through an advertisement, but through experience.

Many visitors did not come only for sports. They came because of the atmosphere, landscapes, food, wine and the feeling of being part of a global event, and at the same time immersed in the local story.

Between Milan and the Dolomites, the Olympic Games have left the strongest sports trace, but in addition to that they have awakened the desire for travelling, slow enjoyment and discovering Italy in its shiniest edition.

The Olympics were a lot more than a sports event — they have become a global promotional campaign of Italy which money cannot buy.

LEGACY THAT STAYS

One of the most important effects of the Games was the infrastructural momentum. Transportation links have been improved, railway line and airports have been modernized, while numerous hotels and tourist facilities have been refurbished. These investments have not been intended only for athletes and delegations — they have created a higher quality Italy more easily accessible for future tourists.

The Games have, thus, left a legacy which is going to last for years: faster trips, better connections between mountainous and urban destinations and higher level of tourist service.

DOLOMITES AFTER THE OLYMPICS – WHY IS NOW THE RIGHT TIME TO PAY THEM A VISIT

After the games, the Dolomites have become even more accessible, but they have retained the most important thing — the sense of space, tranquillity and magnificence of nature. The Olympic Games have revealed again the beauty of the Dolomites — but the magic of these mountains does not end with the melting of the snow.

SPRING AND SUMMER bring spectacular hiking and cycling trails.

AUTUMN is ideal for a peaceful stay, wellness hotels and gastronomic tours.

MOUNTAIN VILLAGES offer their authentic restaurants, local cheeses, wines and traditional cuisine.

IMPROVED INFRASTRUCTURE means easier access to Italian mountain resorts than ever before.

BETWEEN GROWTH AND RESPONSIBILITY

Naturally, the Games have also raised important questions. Increased pressure on sensitive mountain ecosystems and the need for sustainable tourism management have become a part of a broader discussion about the future of Alpine destinations. Italy has, thus, found itself facing a challenge shared by many popular countries — how to maintain the balance between growth and preservation of nature and local identity. It is exactly that awareness of the balance that could become one of



ANTERSELVA. ©Milano Cortina 2026

the most important long-term legacies of the Games.

VICTORY WHICH LASTS LONGER THAN THE CLOSING CEREMONY

When the Olympic flame was extinguished on 22nd February, the sports spectacle ended — but a new chapter for Italian tourism started.

The images of the Dolomites, Milan and

Alpine villages remained seared in the consciousness of the millions of viewers all over the world. Many of them are already making plans for travels inspired by these very sights. In that sense, the greatest Italian victory was not on the rostrum, but in the fact that it reminded the world how diverse, elegant and hospitable it can be.

The Olympic Games ended — but the tourist story they have launched has just started.

The images of the Dolomites, Milan and Alpine villages remained seared in the consciousness of the millions of viewers all over the world. Many of them are already making plans for travels inspired by these very sights



©Freepik

BENEFITS FOR THE FUTURE

GLOBAL VISIBILITY — billions of spectators get to know the landscapes, cities and culture of the host country.

EXTENSION OF THE TOURIST SEASON — the interest lasts for months, even years after the event.

DEVELOPMENT OF INFRASTRUCTURE — roads, trains, airports and hotels remain in operation for a long time.

OFFER DIVERSIFICATION — tourists do not come for the sport alone, but also to discover gastronomy, nature and culture.

DESTINATION REBRANDING — country gets positioned as a modern, dynamic and globally relevant.

The examples around show that the success does not lie only in the organization of the event, but also in how wisely a destination uses the attention it receives. Italy used the 2026 Olympics exactly in that way — as a beginning of the new stage of tourism, and not as the ending of a spectacle. Large-scale international events like the Olympic Games have the power to completely change the tourist image of a destination which is otherwise not famous like Italy. ●



©Milano Cortina 2026/Facebook



TURIZAM NIJE U BROJKAMA, VEĆ U PRAVOM GOSTU

Ako Crna Gora želi turizam tokom cijele godine, mora ponuditi razlog da je turisti posjete i van ljetnje sezone. To je ključna poruka koju šalje Yolanda Perdomo Aparicio, međunarodna stručnjakinja u oblasti turizma, sa posebnim fokusom na održivo upravljanje destinacijama, razvoj turističkih proizvoda, marketing, turističku inteligenciju i upravljanje turizmom

TEKST NADA KOVAČEVIĆ
FOTO PRIVATNA ARHIVA, FREE-PIK, DEPOSITPHOTOS, ARHIVA
CAFFE MONTENEGRO

**Intervju:
YOLANDA PERDOMO
APARICIO, MEĐUNARODNA
STRUČNJAKINJA U
OBLASTI TURIZMA**

Ako Crna Gora želi turizam tokom cijele godine, mora ponuditi razlog da je turisti posjete i van ljetnje sezone – a taj razlog su autentična iskustva, gastronomija i snažan lokalni identitet. Gastronomija je najskreniji način da se ispriča priča o jednoj zemlji – i Crna Gora ima priču koju Evropa još nije dovoljno čula – kazala je za naš časopis Yolanda Perdomo Aparicio.

Njeni stavovi predstavljaju vrijedan okvir za promišljanje budućeg razvoja crnogorskog turizma – ne samo kroz prizmu rasta i povećanja dolazaka, već kroz održivost, ravnomjerniji regionalni razvoj i dugoročno jačanje reputacije destinacije.

UPRAVLJANJE TURISTIČKIM TOKOVIMA

Iskustvo Španije, jedne od najrazvijenijih turističkih zemalja na svijetu, pokazuje da masovni turizam nije neminovnost, već posljedica lošeg upravljanja turističkim tokovima. Kako objašnjava Perdomo Aparicio, masovni turizam se ne dešava kada se tokovima upravlja efikasno i strateški.

- U Španiji se, na vrlo malim udaljenostima od preopterećenih lokacija, mogu naći mjesta u kojima lokalno stanovništvo ima poteškoće da privuče posjetioce, gdje ekonomija ne cvjeta i gdje bi rado prihvatili dio turista kojima druge destinacije ne uspijevaju adekvatno da odgovore. Pozitivan uticaj turizma, nije ravnomjerno raspoređen – i upravo to je ono što bi trebalo podsticati kroz strateško planiranje. To zahtijeva dobro osmišljen i kvalitetno sproveden razvoj turističkog proizvoda, kako bi se obezbijedila atraktivna i dobro organizovana ponuda na

nivou čitave destinacije, a ne samo u pojedinim zonama. Tehnologija u tom procesu ima ključnu ulogu, jer omogućava pružanje podataka i preporuka u realnom vremenu, bolje usmjeravanje turista i rastećenje najopterećenijih lokacija - kaže Yolanda.

Međutim, tehnologija sama po sebi nije dovoljna. Neophodni su liderstvo, zajednički napor svih aktera i sposobnost sagledavanja destinacije „iz ptičje perspektive“, kako bi se razumjela harmonija između svih lokacija unutar jedne zemlje. Taj pristup, upozorava, ne može biti kratkoročan. Još jedna važna lekcija iz španskog iskustva jeste da cilj nije u brojkama, već u privlačenju pravog gosta. U tom segmentu, smatra ona, i dalje postoji veliki prostor za unapređenje, a Crna Gora može imati koristi od tog iskustva kako bi postigla potpuni uspjeh.

- Jedan od ključnih izazova sa kojima se suočavaju mediteranske zemlje, uključujući i Crnu Goru, jeste izražena sezonalnost. Španija je pronašla efikasne mehanizme za produženje turističke sezone kroz diverzifikaciju ponude, pri čemu su gastronomski turizam i sport postali

Madrid



Kao primjer mogućnosti transformacije, navodi primjer Madrida



centralni elementi strategije - navodi Yolanda.

Gastronomija je, kako ističe, snažan i rastući pokretač turizma i nije vezana za lijepo vrijeme. Naprotiv, godišnja doba predstavljaju dodatnu vrijednost, jer posjetioci tragaju za bogatom gastronomskom scenom i sezonskim proizvodima. Jesen, zima ili proljeće mogu biti jednako atraktivni kao ljeto ukoliko se ponudi autentično iskustvo ukorijenjeno u lokalnu tradiciju i sastojke.

- **Hrana i vino** imaju i dodatni pozitivan efekat jer pružaju prilike velikom broju aktera duž cijelog lanca vrijednosti – poljoprivrednicima, ribarima, lokalnim pijacama, vinarijama i brojnim drugim proizvođačima. Na taj način se lakše ostvaruje cilj stvaranja atraktivne i imerzivne ponude na nivou čitave destinacije tokom cijele godine, uz koristi koje se raspodjeljuju šire u društvu. **Gastronomija** se, takođe, razlikuje od mjesta do mjesta i služi kao snažno sredstvo diferencijacije, nudeći autentičnost i lokalni, ljudski dodir koji savremeni putnici sve više traže - ističe Yolanda.

Kada je riječ o uspješnim modelima razvoja, navodi **primjer Kanarskih ostrva** koji jasno pokazuje koliko je vazдушna povezanost presudna. Ova ostrva, sa nešto više od dva miliona stanovnika, godišnje posjeti oko 18 miliona turista, a turizam predstavlja njihov glavni ekonomski sektor. →



Kotor

Kanarska ostrva

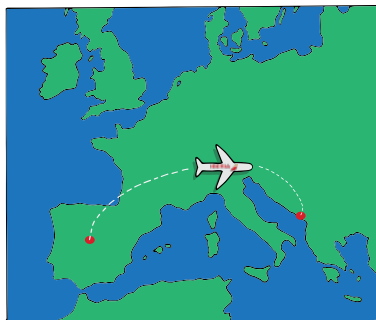




Bez dobre vazdušne povezanosti, takav uspjeh ne bi bio moguć. Postoje direktni letovi ka više od 140 destinacija u Evropi, uz brojne dnevne avionske linije i trajekte koji povezuju osam ostrva. Podsticanje vazdušne povezanosti je, stoga, centralni element promotivnih aktivnosti.

DOBRA HRANA I DOŽIVLJAJ

Važna je i najava da će Iberia započeti sa obavljanjem direktne linije Madrid–Tivat dva puta sedmično. Čak 35 odsto španskih putnika bira međunarodne destinacije za odmor,



Španska nacionalna aviokompanija Iberia najavila direktnu sezonsku liniju između Madrida i Tivta.

a sve češće traže premium, manje pretrpane mediteranske lokacije koje nude balans između kulture, prirode, gastronomije i pažljivo osmišljenih iskustava. "Španci su istinski ljubitelji dobre hrane i traže doživljaje koji prevazilaze koncept sunca i plaže" - poručuje Yolanda.

Ipak, Crna Gora je i dalje prilično nepoznata na španskom tržištu. Upravo u tome ona vidi jasnu, kratkoročnu priliku koju treba iskoristiti kako bi nova avio-linija bila

uspješna i opstala i nakon ljetnje sezone. To može biti brza pobjeda u borbi protiv sezonalnosti, posebno imajući u vidu da će, prema podacima MMF-a, španska ekonomija rasti dvostruko brže od eurozone i predvoditi razvijene ekonomije. U narednih deset godina očekuje se oko pet miliona odlazaka u penziju u Španiji, a veliki broj tih penzionera imaće dovoljan raspoloživi prihod i želju da putuje na kraća putovanja širom Evrope. Dodatno, Madrid predvodi ekonomski rast zemlje i predstavlja jednu od vodećih evropskih ulaznih tačaka za visokoplatežne putnike iz Latinske Amerike. U tom smislu, marketinška aktivacija u Španiji u ovom trenutku bila bi pravovremena i izuzetno korisna.

- Kada je riječ o pozicioniranju Crne Gore kao destinacije sa većom dodatnom vrijednošću, takav model je ne samo realan, već i neophodan. Vrhunski standardi smještaja i ponude u Boki Kotorskoj, koje je imala priliku da vidi kroz Montenegro Luxury Association, pokazuju da taj pravac već postoji. Uvjerenje da se ovaj model može proširiti i na druge djelove zemlje kroz imerzivne, autentične i ekskluzivne aktivnosti dodatno je osnaženo analizama premium segmenta na nedavnoj konferenciji Odbora za turizam i ugostiteljstvo Privredne komore Crne Gore - ističe Yolanda.

Kao primjer mogućnosti transformacije, navodi primjer Madrida, koji prije nekoliko godina nije bio percipiran kao premium destinacija za odmor, već uglavnom kao tranzitna tačka ka drugim španskim gradovima. Zahvaljujući investicijama međunarodnih luksuznih hotelskih lanaca, ciljanoj turističkoj strategiji i efikasnom modelu javno-privatne saradnje, percepcija se dramatično promijenila. Danas Madrid ima vodeću ulogu u broju dolazaka i turističkoj potrošnji u Španiji, što jasno pokazuje da je takav cilj ostvariv.

Njena ključna strateška preporuka Crnoj Gori jeste da se pozicionira



Njena ključna strateška preporuka Crnoj Gori jeste da se pozicionira kao gastronomska destinacija i da svoju energiju, kulturu, istoriju, umjetnost, muziku i nasljeđe predstavi kroz kulinarstvo bogatstvo, lokalna pića, sastojke i vinarije

kao gastronomska destinacija i da svoju energiju, kulturu, istoriju, umjetnost, muziku i nasljeđe predstavi kroz kulinarstvo bogatstvo, lokalna pića, sastojke i vinarije. Takav pristup bi stvorio prilike za cjelokupno stanovništvo i sve destinacije u zemlji, pomogao u prevazilaženju sezonalnosti, ojačao brend i reputaciju Crne Gore i proširio izvoz izvan samog turizma.

Istovremeno, omogućio bi lakše podizanje svijesti i pristup novim emitivnim tržištima i profilima gostiju visoke vrijednosti, kroz ciljanu komunikaciju i pažljivo osmišljen sadržaj koji zaista rezonuje sa potencijalnim posjetiocima sposobnim da ostvare pozitivan uticaj na destinaciju.

Turizam je, zaključuje Perdomo Aparicio, snažan alat za pozitivnu transformaciju – ali samo ako je dobro isplaniran, ako postoji konsenzus među akterima i ako funkcioniše efikasan model javno-privatne saradnje. Kada se to postigne, rezultati dolaze mnogo brže nego što ljudi misle. ●



Interview:
YOLANDA PERDOMO
APARICIO, INTERNATIONAL
EXPERT IN THE AREA
OF TOURISM

TOURISM IS NOT IN FIGURES, BUT IN PROPER GUEST

If Montenegro wants to have year-round tourism, it has to offer a reason for tourists to visit it even outside the summer season. This is a key message sent by Yolanda Perdomo Aparicio, international expert in the area of tourism, with special focus on sustainable destination management, development of tourist products, marketing, tourist intelligence and tourism management.

WRITTEN BY NADA KOVAČEVIĆ
 PHOTO PRIVATE ARCHIVE, FREEPIK,
 DEPOSITPHOTOS, CAFFE
 MONTENEGRO ARHIVE

If Montenegro wants to have year-round tourism, it has to offer a reason for tourists to visit it even outside the summer season – and the reasons are authentic experiences, gastronomy and strong local identity. Gastronomy is the sincerest way to tell the story of a country – Montenegro, too, has a story that Europe has not yet heard well – said Yolanda Perdomo Aparicio to our magazine. Her views represent a valuable framework for deliberating future development of Monte-

negrin tourism – not only through the prism of growth and increase of arrivals, but also through sustainability, more balanced regional development and long-term strengthening of reputation of the destination.

MANAGEMENT OF TOURIST FLOWS

The experience of Spain, one of the most developed tourist countries of the world, shows that mass tourism is not inevitability but

a consequence of poor management of tourist flows. As Perdomo Aparicio explains, mass tourism does not happen when the flows are managed efficiently and strategically.

- In Spain, at very short distances from overcrowded locations, one can find the places in which local population has difficulties in attracting visitors, where the economy does not thrive and where they would gladly accept part of the tourists whom other destinations are unable to respond adequately. Positive impact of tourism is not distributed evenly – and this is exactly what should be encouraged through **strategic planning**. This requires well-designed tourist product and its high-quality realization so as to ensure attractive and well-organized offer at the level of the entire destination and not only in certain regions. Technology plays a critical role in that process, since it provides data and recommendations in real time, ensures better tourist guidance and brings relief to the busiest sites - says Yolanda.

However, technology alone is not sufficient. There is a need for leadership, joint effort of all the stakeholders and the ability to take a “bird’s-eye look” at the destination, in order to be able to understand the harmony between all the sites within a country. Such approach, she warns, cannot be short-term one. Another important lesson learnt from the Spanish experience is that the goal should not be in figures but in attracting the right guest. In that segment, she thinks, there is still great room for improvement and Montenegro can benefit from that experience and achieve thorough success.

- One of the key challenges which Mediterranean countries face, including Montenegro, is prominent seasonality. **Spain has found efficient mechanisms for the extension of tourist season through diversification of its offer, where culinary-tourism and sport have become central elements of the strategy** - says Yolanda. →

Gastronomy is, she says, a powerful and growing driver of tourism and it is not dependent on fine weather. On the contrary, seasons constitute an added value, since the visitors search for rich culinary stage and seasonal produce. Autumn, winter or spring can be equally attractive as summer in case authentic experience is offered rooted in the local tradition and ingredients.

- **Food and wine** provide additional positive effect since they offer opportunities to a large number of stakeholders along the entire value chain – farmers, fishermen, local produce markets, wineries and numerous other producers. In this way, it is easier to achieve the goal of creating attractive and immersive offer at the level of entire destination all year round, with the benefits which are distributed wider in the society. **Gastronomy** also differs from one place to another and serves as a powerful means of differentiation, offering authenticity and local, human touch which ever so often sought by contemporary travellers - says Yolanda.

When it comes to successful development models, she mentions **the example of Canary Islands** which clearly shows how decisive air connectivity is. These islands, with just over two million inhabitants, are visited by about 18 million tourists a year, and tourism is their principal economic sector. Without proper air connectivity, such success would not be possible. There are direct flights towards more than 140 destinations in Europe, with numerous daily flights and ferry lines which connect eight islands. Fostering air connectivity is, therefore, central element of promotional activities.

GOOD FOOD AND EXPERIENCE

Equally important is the announcement that Air Iberia is going to start with the direct Madrid–Tivat line twice a week. As many as 35 per cent of Spanish passengers choose international holiday destinations, ever so often looking for the premium, less crowded Mediterranean locations which offer balance among culture, nature, gastronomy



and carefully designed experiences. “Spaniards are true lovers of good food and seek experiences which exceed the sun-and-beach concept” - says Yolanda.

Nevertheless, **Montenegro is still rather unknown on the Spanish market.** This is exactly where it sees a clear, short-term opportunity to be used in order for the new air-route to be successful and to remain in operation even after the summer season. It can be a quick win in the fight against seasonality, especially having in mind that, according to the IMF data, Spanish economy is going to twice as fast as the Eurozone and be at the forefront of developed economies. In the next ten years, about five million Spaniards are expected to be retired, and a large number of them will have sufficient funds and desire to embark on shorter trips all over Europe. In addition, Madrid leads the country’s economic growth and stands for one of the leading European entry points for high-spending travellers from Latin America. In that sense, marketing activation in Spain in this moment will be timely and extremely useful.

- When it comes to the positioning of Montenegro as a destination with greater added value, such model is not only realistic, but also necessary. Superior standards of accommodation and offer in Boka Kotorska Bay, which she has had the opportunity to see through Montenegro Luxury Association, indicate that such direction already exists. The conviction that this model

can be expanded to other parts of the country through immersive, authentic and exclusive activities has been additionally supported with the analyses of the premium segment at the recent conference of the Committee for Tourism and Hospitality Industry of the Chamber of Economy of Montenegro – says Yolanda.

As an example of the possibility of transformation, she mentions the example of Madrid, which several years back had not been perceived as a premium holiday destination, but mainly as a transit point towards other Spanish cities. Thanks to the investments of international luxury hotel chains, targeted tourist strategy and efficient model of public-private cooperation, the perception has changed dramatically. Today, Madrid has a leading role in the number of arrivals and tourist spending in Spain, which clearly shows that such a goal is achievable.

Her key strategic recommendation to Montenegro is to position itself as a culinary destination and to present its energy, culture, history, art, music and heritage through its culinary richness, local drinks, ingredients and wineries. Such approach would create opportunities for entire population and all destinations in the country, helping the overcoming of seasonality, strengthening the brand and reputation of Montenegro and expanding the export beyond tourism itself.

At the same time, this approach would enable easier awareness raising access to new emissive markets and profiles of high value guests, through targeted communication and carefully designed content which really resonates with potential visitors and which is capable of achieving positive impact on the destination.

Tourism is, concludes Perdomo Aparicio, a powerful tool for positive transformation – but only if it is planned well, if there is a consensus among the stakeholders and if it functions as an efficient model of public-private cooperation. When this is achieved, results come lot faster than people think. ●

*Kako vještačka
inteligencija
oblikuje turizam*



SUPER POMOĆNIK

U savremenom hotelijerstvu pojavio se novi domaćin – nevidljiv, ali prisutan. Ne nosi rukavice, ne stoji iza pulta, ali zna da volite sobu sa jutarnjim svjetlom, kakvu kafu volite, i da vam prijavu večere pod otvorenim nebom, uz miris lavande i lagani povjetarac s mora. Zove se AI konsijerž.

Nekada je luksuz bio u kristalnom lusteru i tišini debelih tepiha. Danas je luksuz u vremenu. U pažnji. U osjećaju da vas neko razumije i prije nego što ste izgovorili želju. Mada, hoteli sa patinom starina ipak su mi uvijek dragi pa je sve na kraju stvar ukusa i želje... A kako AI konsijerž može da vam ispuni želje?

TEHNOLOGIJA KOJA PAMTI

AI konsijerž je digitalni asistent integrisan u hotelske aplikacije, sobne tablete ili komunikacione platforme. Dostupan je 24 sata dnevno, govori više jezika, odgovara bez čekanja. Ali njegova prava snaga nije u brzini, već u pamćenju. On bilježi vaše navike, analizira interesovanja, predlaže iskustva koja imaju smisla baš za vas. Ako ste prošlog ljeta tražili vinsku turu, ove godine će vam diskretno ponuditi novu degustaciju. Ako ste rezervisali masažu u suton, podsjetiće vas na spa termin baš u vrijeme kada svjetlost postaje zlatna. Tehnologija ne zamjenjuje pažnju – ona je umnožava.

NOVI RITUALI GOSTOPRIMSTVA

Zamislite boutique hotel na crnogorskom primorju. Jutro počinje kafom

na verandi. Telefon vam tiho sugeriše izlet do maslinjaka u zaleđu, degustaciju domaće loze u podne, a uveče rezervaciju stola u restoranu uz obalu.

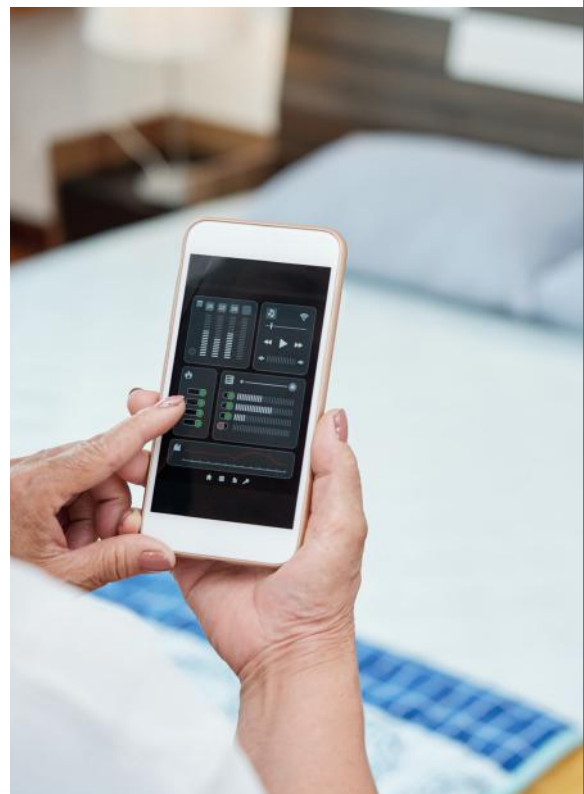
Sve je organizovano prije nego što ste i pomislili da pitate. A kada sidete u hol, dočeka vas osmijeh recepcionera koji zna vaše ime. Ne zato što je pročitao karticu, već zato što je sistem već pripremio kontekst – diskretno, nenametljivo, profesionalno.

U tom spoju algoritma i autentične topline leži budućnost.

MOŽE LI ALGORITAM „OSJETITI“ ATMOSFERU?

Tu dolazimo do ključnog pitanja. AI može biti brz, precizan i neumoran. Može optimizovati procese, smanjiti vrijeme čekanja, personalizovati preporuke. Ali ne može osjetiti nijansu raspoloženja. Ne može pre-

TEKST: SANJA GOLUBOVIĆ



poznati tremu mladog para koji prvi put putuje zajedno. Ne može intuitivno predložiti skriveni restoran samo zato što "osjeća" da će vam se dopasti.

BUDUĆNOST HOTELIJERSTVA NIJE U ZAMJENI LJUDI, VEĆ U NJIHOVOM RASTEREĆENJU

AI preuzima logistiku i rutinu, a čovjek ostaje zadužen za ono najvažnije – emociju. I upravo tu Crna Gora ima prednost.



PREDNOSTI I IZAZOVI AI KONSIJERŽA

Prednosti: *Izazovi:*

- | | |
|---|---|
| <p>✓ Personalizacija u realnom vremenu
Sistemi analiziraju podatke i prilagođavaju ponude individualnim preferencijama gosta.</p> <p>✓ Dostupnost 24/7
Bez čekanja na recepciji, bez vremenskih ograničenja.</p> <p>✓ Operativna efikasnost
Rasterećenje osoblja od rutinskih upita omogućava fokus na kompleksnije i emotivnije aspekte usluge.</p> <p>✓ Kontinuitet iskustva
Komunikacija sa gostom počinje prije dolaska i traje nakon odlaska, čime se gradi dugoročan odnos.</p> | <p>✗ Gubitak ljudskog faktora
Prevelika automatizacija može stvoriti osjećaj hladnoće i distance.</p> <p>✗ Zaštita podataka i privatnost
Personalizacija podrazumijeva prikupljanje informacija, što zahtijeva visoke standarde sigurnosti.</p> <p>✗ Tehnološka zavisnost
Sistemske kvarove ili tehničke greške direktno utiču na iskustvo gosta.</p> <p>✗ Balans između luksuza i digitalizacije
U premium segmentu, tehnologija mora ostati diskretna – luksuz ne smije djelovati kao softverska demonstracija.</p> |
|---|---|



Naše gostoprimstvo nikada nije bilo mehaničko. Ono je spontano, gotovo porodično. Tehnologija može ubrzati servis, ali duh domaćina ostaje nezamjenjiv.

AI konsijerž nije budućnost koja dolazi - on je već tu. Pitanje nije da li ćemo ga koristiti, već kako ćemo ga uklopiti u kulturu gostoprimstva. Hoće li biti hladni algoritam ili produžena ruka domaćina koji razumije ritam juga, spornost ljetnjih večeri i vrijednost jednog dobro posluženog pića na verandi?

U vremenu kada je sve brzo, možda je pravi luksuz upravo u tome da tehnologija radi tiho – a da čovjek ostane u prvom planu. I da, čovjek treba i mora da ostane u prvom planu a AI konsijerž je dobar pomoćnik – u to sam sigurna. Jer, u turizmu i ugostiteljstvu osmijeh i lijepu živu riječ ne može zamijeniti robot. Ali, može rasteretiti čovjeka da ima kad da se posveti gostu, i da ima vremena iskren osmijeh.

ŠTA KAŽU GOSTI?

Gosti širom svijeta već su dali svoj sud. Vole kada svjetlo u sobi ugase glasom, kada večeru rezervišu jednim dodirrom i kada odgovor dobiju odmah, bez čekanja. AI konsijerž im je praktičan, brz i nenametljiv

– posebno u trenucima kada žele efikasnost, a ne razgovor. Ali isto tako, isti ti gosti zamjeraju kada tehnologija ne razumije nijansu. Kada ne prepozna akcenat, raspoloženje ili potrebu da pitanje dobije



ljudski odgovor. Ne sviđa im se kada luksuz počne da liči na sistem, a ne na doček. Zato je poruka jasna: budućnost gostoprimstva ne pripada ni algoritmu ni čovjeku pojedinačno. Pripada njihovoj ravnoteži. AI neka pamti navike, ubrzava procese i tiho organizuje iskustvo. A čovjek neka ostane onaj koji razumije tišinu, preporučiti sto s najboljim zalaskom sunca i zna da se pravi luksuz često ne izgovara – već osjeti.

U vremenu pametnih hotela, možda je najveća sofisticiranost upravo u tome da tehnologija radi u pozadini, a da gost i dalje ima osjećaj da je – istinski dočekan ljudski i gostoprino. ■



*AI CONCIERGE:
digital host in
the era of perso-
nalized luxury*

SUPER ASSISTANT

In modern-day hotel industry, new type of host has appeared – invisible, yet present. Not wearing gloves, not standing behind the counter, but knowing that you like a room with morning light, the kind of coffee you like as well as that open-air dinners with the scent of lavender and light sea breeze are appealing to you. The name is AI Concierge.

In the past, crystal chandelier and silence of thick carpets were the measure of luxury. Today, luxury is in time. In the attention. In the feeling that someone understands you even before you utter your desire. Although the hotels with the patina of the old times are always dear to me, in the end it is all up to your taste and desire... How can AI Concierge accommodate your desires?

WRITTEN BY: **SANJA GOLUBOVIĆ**

TECHNOLOGY WHICH REMEMBERS

AI Concierge is a digital assistant integrated in hotel applications, room tablets or communication platforms. It is available 24 hours a day, it speaks several languages, it replies instantly. But its real strength is not in the speed, but in remembering. It records your habits, analyses your interests, suggests the experiences that make sense to you personally. If last summer you asked for a wine tour, this year it will discretely offer you a new tasting experience. If you booked your massage at twilight, it will remind you of the spa working hours exactly when the light becomes golden. Technology does not replace attention – it multiplies it.

NEW RITUALS OF HOSPITALITY

Imagine a boutique hotel on the Montenegrin littoral. Morning starts with coffee on the porch. Your phone silently suggests a trip to a nearby olive grove, tasting of homemade brandy at noon, and booking a dinner table in a restaurant by the sea. Everything is organized even before you have even thought of asking. And when you come to the lobby, you are met by a smiling receptionist who knows your name. Not because he/she read the card, but because the system had prepared the context – discretely, unobtrusively, professionally. In that combination of algorithm and authentic warmth lies the future.

CAN ALGORITHM “FEEL” THE ATMOSPHERE?

We come to the key question. AI can be quick, precise and tireless. It can optimize processes, reduce waiting time, personalize recommendations. But it cannot feel the nuance of mood. It is unable to recognize the nervousness of a young couple travelling together for the first time. It cannot intuitively propose a hidden restaurant only because it “feels” that you will like it.

THE FUTURE OF HOTEL INDUSTRY IS NOT IN REPLACING PEOPLE, BUT IN REDUCING THEIR WORKLOAD

AI takes over logistics and routine, and man remains in charge of what is most important – emotion.



ADVANTAGES AND CHALLENGES OF AI CONCIERGE

Advantages: Challenges:

✓ Real-time personalization

Systems analyse the data and adjust the offers to individual preferences.

✓ Availability 24/7

No waiting at the reception desk, no time restrictions.

✓ Operative efficiency

Reduced workload of the personnel with regards to routine queries, making it possible for them to focus on more complex and more emotional service aspects.

✓ Continuity of experience

Communication with a guest starts before the arrival and lasts after the departure, building thus a long-term relationship.

✗ Loss of human factor

Excessive automation can create a feeling of coldness and distance.

✗ Data protection and privacy

Personalization implies collecting information, which requires high safety standards.

✗ Technological dependence

Systemic breakdowns or technical errors have direct impact on guest's experience.

✗ Balance between luxury and digitization

In the premium segment, technology has to remain discreet – luxury must not seem like software demonstration



It is exactly where Montenegro has advantage. Our hospitality has never been mechanical. It is spontaneous, almost family-like. Technology can speed up the service, but the spirit of a host remains irreplaceable.

AI Concierge is not a future which is to come – it is already here.

The question is not if we are going to use it, but how we are going to fit it into the culture of hospitality. Is it going to be a cold algorithm or the extended of a host who understands the rhythm of the south, the slow pace of summer evenings and the value of well-served drink on the porch?

In the era when everything is fast, perhaps real luxury is exactly in having technology work silently – and in keeping man in the forefront. And yes, man should and has to remain in the forefront with AI Concierge playing a good assistant – I am certain of it. Since in tourism and hospitality industry, a smile and a nice word cannot be replaced by a robot. However, it can relieve a man so that he/she can devote himself/herself to his/her guest and have time for a sincere smile.

WHAT DO GUESTS SAY?

Guests all over the world have already given their verdict. They like when they turn out the light in the room with their

voice, when they book a dinner by a single touch and when they get immediate answer, without delay. AI Concierge is a practical thing to them, quick and unobtrusive – especially when they look for efficiency instead of having a conversation.

But equally so, the very same guests object when technology is unable to figure out the nuance. When it does not recognize the accent, mood or when they have a need for their question to get a human rely. They don't like when luxury starts resembling a system, instead of reception.

Therefore, the message is clear: the future of hospitality industry does not belong to an algorithm or to a human individually. It belongs to their balance. AI may go on remembering habits, speeding up the processes and quietly organizing the experience. While human should remain the one who understands silence, who recommends a table with the best view of the sunset and who knows that real luxury is often not uttered – but felt.

In the era of smart hotels, perhaps the greatest sophistication is exactly in having technology work in the background, with the guest continuing to have the feeling that he/she has truly been received humanely and hospitably. ■





MLADI U BORBI PROTIV PLASTIČNIH KESA

Tekst: LEKA DEDIVANOVIĆ

Foto: NEMANJA MARIĆ

Dok se plastične kese i dalje zadržavaju na granama uz Lim, kao podsjetnik na neodgovornost pojedinaca, u jednoj sali u Bijelom Polju rađale su se ideje kako da se takve slike ne ponove. Nevladina organizacija Udruženje za odgovorni i održivi razvoj (UZOR) okupila je mlade od 18 do 30 godina na dvodnevnom treningu sa jasnim ciljem, da ih osnaži da pokrenu digitalne kampanje za smanjenje upotrebe plastičnih kesa.



BIJELO POLJE PRED OGLEDALOM PRIRODE

Prvog dana, fokus je bio na teorijskom dijelu treninga, odnosno predavljanju lokalnih ekoloških izazova u Bijelom Polju. Građanski aktivista Željko Đukić govorio je o zagađenju rijeke Lim, o plastici koja se zadržava na granama drveća nakon povlačenja vode, ali i o svakodnevnim navikama koje do toga dovode. On je mladima otvoreno ukazao na problem pretjerane potrošnje - kupujemo mnogo, često i nepotrebno, a svaki proizvod nosi dodatnu ambalažu. Kada se na to doda plastična kesa, lanac otpada postaje još duži. Posebno je naglasio da plastika koju vidimo u rijeci nije „pala s neba“, već je rezultat nečije konkretne odluke. „Problem nije u plastičnim kesama. Nije problem ni u zakonima. Problem je u nama ljudima“, poručio je Đukić, dodajući da bez lične odgovornosti nema ni čistog grada ni očuvane prirode.



„Problem nije u plastičnim kesama. Nije problem ni u zakonima. Problem je u nama ljudima“, poručio je Đukić, dodajući da bez lične odgovornosti nema ni čistog grada ni očuvane prirode

DRUŠTVENE MREŽE KAO ALAT ZA PROMJENU

Nakon razgovora o uzrocima, drugi dan bio je posvećen rješenjima. Trening je vodio stručnjak za digitalni marketing Leka Dedivanović, koji je mladima pokazao kako društvene mreže mogu postati snažno oružje u borbi protiv loših ekoloških navika. On je istakao da online prostor danas direktno utiče na formiranje stavova i ponašanja, posebno kod mlađih generacija. „Društvene mreže imaju veliku snagu jer oblikuju navike i društvene norme. Kroz jasne i vizuelno snažne poruke možemo podići svijest o štetnosti plastike, ali i učiniti korišćenje cegera društveno poželjnim ponašanjem“, naglasio je Dedivanović. Mladi su učili kako da kreiraju sadržaj koji će biti autentičan i blizak njihovim vršnjacima, a ideja je bila jasna – lični profili ne moraju biti samo prostor za zabavu, već i platforma za promjenu.

LICEM U LICE S PROBLEMOM

Poseban segment treninga bio je rad na terenu. Učesnici su posjetili drogeriju „Kuća Hemije“, koja je uvela cegera kao alternativu plastičnim kesama, kako bi vidjeli primjer



Poseban segment treninga bio je rad na terenu



Leka Dedivanović

„Društvene mreže imaju veliku snagu jer oblikuju navike i društvene norme. Kroz jasne i vizuelno snažne poruke možemo podići svijest o štetnosti plastike

dobre prakse u lokalnoj zajednici. Obišli su i više ekoloških crnih tačaka u Bijelom Polju, gdje su dokumentovali problem i razmišljali kako ga predstaviti kroz kampanju. Nevena Vlahović iz Bijelog Polja naglasila je da je radionica bila prilika da nauči mnogo novih stvari, ali i da otvoreno razgovara sa vršnjacima o temama koje ih se tiču. Posebno joj je, kako je kazala, značila atmosfera u kojoj su svi mogli da iznesu mišljenje i razmijene ideje. Darija Šević iz Podgorice istakla je da je radionica bila dinamična i produktivna, a zajedničko razmišljanje o rješenjima i kreativni pristup dali su joj osjećaj da promjena zaista počinje od pojedinca.



Željko Đukić

OD EDUKACIJE DO KAMPANJE

Nakon dvodnevnog rada, učesnici će u svojim lokalnim sredinama pokrenuti mini digitalne kampanje sa ciljem smanjenja upotrebe plastičnih kesa. Kroz fotografije, kratke video poruke i kreativne objave, nastoje da podstaknu vršnjake da češće biraju platnene torbe i razmisle prije nego posegnu za novom kesom. Jer, kako se moglo čuti tokom treninga - svaka kesa manje nije samo komad plastike manje u prirodi, već i korak bliže kulturi odgovornosti. ●



Foto: Stefan Vukičević



YOUTH AGAINST PLASTIC BAGS

Written by: **LEKA DEDIVANOVIĆ**
Photo: **NEMANJA MARIĆ**

While plastic bags keep hanging on the branches along the River Lim, as a reminder of the irresponsibility of individuals, in a hall in Bijelo Polje ideas were being born on how to prevent this from happening. The nongovernmental organization "Association for responsible and sustainable development" (UZOR) gathered young people aged between 18 and 30 to take part in a two-day training with one clear objective, to empower them to launch digital campaigns for the reduction of use of plastic bags.



BIJELO POLJE IN FROM OF THE MIRROR OF NATURE

On day one, the focus was on the theoretical part of training, that is to say on presenting local environmental challenges in Bijelo Polje. Civic activist, Željko Đukić spoke about pollution of the River Lim, about plastic which gets caught among the branches after water recedes, but also about everyday habits that lead to it. He openly pointed out to the youth the problem of excessive consumption – we buy a lot, often even the things we don't need, and every product comes with additional packaging. When on top of it comes a plastic bag, waste chain becomes even longer. He particularly stressed that the plastic we see in the river didn't "fall from the sky", but it was a result of someone's specific decision. "The problem is not in plastic bags. The problem is not in laws either. The problem is in us people", said Đukić, adding that without personal responsibility there is no clean town or preserved nature.

“The problem is not in plastic bags. The problem is not in laws either. The problem is in us people”, said Đukić, adding that without personal responsibility there is no clean town or preserved nature

SOCIAL NETWORKS AS A TOOL FOR CHANGE

After talking about the causes, day two was dedicated to solutions. The training was conducted by Leka Dedivanović, a digital marketing expert, who demonstrated to the young people how social networks can become a powerful tool in the fight against bad environmental habits. He pointed out that the online space today directly influences the formation of attitudes and behaviours, especially with younger generations. “Social networks have great power because they shape habits and social norms. Through clear and visually powerful messages we can raise the awareness of the harmfulness of plastic, but also make the using of reusable shopping bags a socially desirable behaviour”, stressed Dedivanović. Young participants learned how to create a content which will be authentic and close to their peers, and the idea was clear – personal profiles need not just be the spaces for having fun, but also a platform for change.

FACE TO FACE WITH PROBLEM

Field work was a special segment of the training. The participants visited the “House of Chemistry”, a retail chain which has introduced reusable shopping bags as an alternative to plastic bags, in order for them to see

” Social networks have great power because they shape habits and social norms. Through clear and visually powerful messages we can raise the awareness of the harmfulness of plastic



Field work was a special segment of the training



an example of good practice in the local community. They also visited several environmental hot spots in Bijelo Polje, where they documented the problem and thought how to present it through their campaign. Nevena Vlahović from Bijelo Polje stressed that the workshop had been an opportunity to learn many new things, but also to talk openly with her peers about the topics that concerned them. The atmosphere in which everyone was able to express his/her own opinion and exchange ideas was particularly useful for her, she said. Darija Šević from Podgorica said that the workshop had been dynamic and productive, and that their brainstorming about solutions and creative



approach had had her realize that the change starts from an individual.

FROM TRAINING TO CAMPAIGN

After two-days’ work, the participants, upon returning to their local communities, will launch mini digital campaigns with a view to reducing



the use of plastic bags. Through photographs, short video messages and creative announcements, they will try to incite their peers to choose canvas bags more often and to think twice before grabbing a new plastic bag. Since, as it could be heard during the training – every single bag less is not just one piece of plastic less in the environment, but a step closer to the culture of responsibility. ●

TRADICIJA

IGRE KOJA SE IGRA ZBOG RADOSTI



PICIGIN

- IGRA OD SOLI, JUGA I SMIJEHA

U KRUGU STOJI NEKOLIKO LJUDI. NEMA TRIBINA. NEMA REFLEKTORA. NEMA REZULTATA KOJI ĆE SE UPISATI U TABELU. POSTOJI SAMO LOPTA, MORE DO KOLJENA I SMIJEH KOJI SE RAZLIVA KAO TALAS. TO JE PICIGIN. IGRA KOJA NE PRIZNA JE GODINE. NI GODIŠNJA DOBA. NI OZBILJNOST SAVREMENOG SVIJETA.

TEKST: SANJA GOLUBOVIĆ
FOTO: VUK ILIĆ



IGRA SE
TRADICIONALNO
MALOM, TVR-
DOM LOPTICOM
— NEKADA IS-
KLJUČIVO DRVE-
NOM, DANAS ČE-
STO GUMENOM



PLIČAK KAO DNEVNA SOBA MEDITERANA

Picigin se igra u plićaku – u vodi taman toliko dubokoj da možeš skočiti, pasti, podići se i opet se nasmijati. Mala loptica, najčešće drvena ili gumena, kruži između igrača koji stoje u krugu i pokušavaju da je održe u vazduhu što duže. Ali ono “što duže” nikada nije suština.

Suština je u pokretu. U onom trenutku kada neko poleti horizontalno iznad površine mora da bi spasio loptu. U kapljicama koje se rasprsnu na suncu. U aplauzu koji nije za pobjedu, već za eleganciju.

Picigin je, zapravo, estetika spontanosti. I možda baš zato tako prirodno pripada našem primorju –

Suština je u pokretu. U onom trenutku kada neko poleti horizontalno iznad površine mora da bi spasio loptu

prostoru gdje se život oduvijek živio sporije uz bevandu i razgovor koji traje duže od plana.

IGRA KOJA SE ČUVA

Istorijski zapisi govore da je picigin nastao početkom 20. vijeka na splitskoj plaži Bačvice, gdje su mladići, prilagođavajući se plićaku i pješčanom dnu, osmislili igru bez mreže i bez gola – samo sa ciljem da lopta ne dodirne more.

Od Bačvica igra se proširila duž obale Jadrana, ali je zadržala svoje osnovno pravilo: nema grubosti, nema takmičarske agresije – postoji samo vještina i duh zajedništva. Na crnogorskoj obali picigin nikada nije postao turistički spektakl. Ostao je stvar lokalne strasti.

Tokom Praznik mimoze u Herceg Novi tradicionalno se organizuje i takmičenje u piciginu, okupljajući ekipe iz regiona i podsjećajući

da je ova igra mnogo više od ljetnje rasonode. Postoje i klubovi na našem primorju koji njeguju ovu tradiciju tokom cijele godine, bez obzira na temperaturu mora. Jer za picigin sezona ne postoji.

Igra se i zimi, u farmericama, u duksu, pod sivim nebom. Igra se kada je more mirno kao ulje i kada jugo podigne sitan talas. Igra se iz potrebe da se bude zajedno.

MEDITERAN NIJE SAMO GEOGRAFIJA

U vremenu kada se sve mjeri brzinom, brojkama i profitom, picigin ostaje podsjetnik da postoje igre koje se igraju zbog radosti. Dok lopta kruži iznad plićaka, između soli i sunca, shvatimo da obala nije samo kulisa. Ona je prostor rituala. A picigin je jedan od njih. I kad lopta opet poleti, znamo da Mediteran nije samo geografija.

Kako sačuvati picigin – i pretvoriti ga u autentičnu turističku vrijednost?

Picigin se može sačuvati samo ako ostane ono što je oduvijek bio – igra zajednice. Njegova snaga nije u spektaklu, već u spontanosti, u lokalnoj energiji i prijateljstvu koje se gradi u plićaku. Turistička valorizacija mora poštovati taj neformalni duh, a ne pretvarati ga u scenografiju za publiku. →





PICIGIN ZANIMLJIVOSTI

- Picigin je nastao 1908. godine na Bačvicama u Splitu, a prvi igrači bili su srednjoškolci koji su željeli prilagoditi igru plitkoj vodi i pjesčanom dnu.
- Igra se tradicionalno malom, tvrdom lopticom – nekada isključivo drvenom, danas često gumenom.
- Na Bačvicama se svake godine održava Svjetsko prvenstvo u piciginu, gdje se, osim izdržljivosti, ocjenjuje i akrobatika i stil.
- Jedan od najpoznatijih “rekorda” u zajednici piciginasa jeste višesatno neprekidno održavanje lopte u vazduhu – igra je trajala više od 24 sata, uz smjene igrača.
- Picigin je 2008. godine proglašen nematerijalnim kulturnim dobrom Republike Hrvatske.
- Vjeruje se da naziv picigin potiče iz dalmatinskog govora, vjerovatno pod uticajem italijanskog jezika, i da opisuje lagani, precizni dodir lopte – suštinu same igre.

Možda je najvažnije – ispričati priču. Jer picigin nije događaj. On je Mediteran u pokretu, elegancija bez nagrade, smijeh bez scenarija. A upravo takve priče danas imaju najveću vrijednost.

Podrška lokalnim klubovima na primorju prirodan je korak ka očuvanju tradicije – kroz radionice za djecu, ljetnje škole picigina i revijalne turnire koji njeguju stil, eleganciju i pravila igre. Uključivanje picigina u festival-ske programe, poput takmičenja tokom Praznik mimoze u Herceg Novi, pokazuje kako tradicija može postati dio savremene kulturne ponude, a da pritom ne izgubi autentičnost.

Istovremeno, institucionalna zaštita – po uzoru na Hrvatsku koja je picigin proglasila nematerijalnim kulturnim dobrom – otvorila bi prostor da se ova igra na našoj obali prepozna kao dio identiteta, a ne samo sezonska zabava.

Ali možda je najvažnije – ispričati priču. Jer picigin nije događaj. On je Mediteran u pokretu, elegancija bez nagrade, smijeh bez scenarija. A upravo takve priče danas imaju najveću vrijednost.

NA PRAZNIKU MIMOZE ODRŽAN DEVETI TURNIR U PICIGINU

Sunčan dan, navijanje na plaži Raffaello, balun u vazduhu i aplauzi publike za atraktivne poteze u moru od 14 stepeni – u Herceg Novom se i ovog februara igrao picigin. Već tradicionalno, deveti put, Praznik mimoze ponudio je jedan od najatraktivnijih sportsko-zabavnih programa u kojem je učestvovalo 11 ekipa, među kojima je prvi put bio i ženski tim – Galiotice. Turnir je imao i humanitarni karakter, kojem su se pridružili i osvajači prva tri mjesta i u cjelosti donirali svoje nagrade.

U poretku na vrhu tabele nije bilo promjena – četvrtu godinu zaredom pobjednik je ekipa

Zeleničke tihe vale: Ivan Matović, Milan Kostić, Lazar Vuksanović, Dušan Vujinović i Vladimir Pavlović. Drugoplasirana ekipa Udruge Makarski picigin igrala je u sastavu: Roko

Saničić, Mario Pihler, Nino Ravlić, Milan Grubišić, Mihovil Marinović i Marino Popović. Treće mjesto osvojila je ekipa Blavori – Nemanja Mandić, Luka Ljubisavljević, Ivan Samardžić, Marko Božović i Rade Đukić. Deveti turnir u piciginu nastupom su otvorili Gradska muzika, prvi i mlađi ansambl mažoretke i trombonjeri, što je jedan od noviteta, ističe organizator Vuksan Stamenković.

„Uz pehare pobjednicima, statue učesnicima, novitet je i to što su svi dobili članske karte kao uspomenu na ovogodišnji turnir. Bilo je izuzetno dobro, svi su se odazvali, i nebo i sunce su dali svoj doprinos.

Naredna godina biće jubilarna, pa je organizacijski tim već počeo da razmatra kako da deseti turnir u piciginu bude još bolji, i kada je riječ o promociji i organizaciji. Vjeruju da će imati podršku da naprave još jedan februarski spektakl i iz Herceg Novog pošalju najljepše priče. ●

An aerial photograph showing five people playing picigin in shallow, clear green water on a sandy beach. The players are arranged in a loose circle, with their shadows cast on the sand. The water is shallow enough to see the sandy bottom. The overall scene is bright and sunny.

TRADITION OF THE GAME PLAYED FOR JOY

PICIGIN

GAME OF SALT, SOUTH AND SMILE

SEVERAL PEOPLE STAND IN A CIRCLE. THERE ARE NO STANDS. THERE ARE NO FLOODLIGHTS. THERE IS NO RESULT TO BE PUT ON THE SCOREBOARD. THERE IS JUST A BALL, KNEE-HIGH SEA AND LAUGHTER WHICH SPREADS LIKE A WAVE. IT IS PICIGIN. A GAME WHICH KNOWS NO AGE. OR SEASON. OR SERIOUSNESS OF THE MODERN WORLD.

WRITTEN BY: **SANJA GOLUBOVIĆ**
PHOTO: **VUK ILIĆ**

SHALLOW WATER AS A LIVING ROOM OF THE MEDITERRANEAN

Picigin is played in the shallow water – deep enough to be able to jump, fall, rise up and smile. Small ball, most often wooden or rubber, passes from one player to another standing in a circle, trying to keep in the air as much as they possibly can. Only the “as long as possible” thing is never the essence.

The essence is in motion. In the moment when someone takes a horizontal leap above the surface of the sea to save the ball. In the droplets which burst in the sun. In the applause which is not for the victory, but for elegance.

Picigin is, in fact, the aesthetics of spontaneity. And perhaps exactly for that reason it belongs naturally to our littoral – the area where life has always been slower with “bevanda” and conversation lasting longer than planned.

GAME WHICH IS CHERISHED

Historical records tell us that picigin was created at the beginning of the 20th century on the beach of Bačvice in Split (Croatia), where young men, adapting to the shallow water and sandy sea bottom, thought of a game without a net and a goal – with the sole objective of keeping the ball in the air. →



PICIGIN FUN FACTS

- Picigin was created in 1908 on Bačvice Beach in Split (Croatia), and the first players were high school students who wanted to adapt the game to the shallow water and the sandy sea bottom.
- The game is traditionally played using a small, hard ball – formerly exclusively wooden, today often rubber one.
- The Picigin World Championship is held every year on Bačvice Beach, where acrobatics and style are judged, besides the endurance.
- One of the best-known “records” in the community of picigin players is hours-long keeping the ball in the air – the game lasted longer than 24 hours, with the substitution of players.
- In 2008, picigin was declared intangible cultural heritage of the Republic of Croatia.
- It is believed that the name picigin derives from Dalmatian parlance, probably under the influence of Italian, describing light, precise touching of the ball – the essence of the game itself.

Perhaps the most important thing is to tell the story. Since picigin is not an event. It is the Mediterranean in motion, elegance without reward, laughter without a scenario. Exactly such stories have greatest value today.

From Bačvice Beach, the game spread along the Adriatic coast, but it has kept its basic rule: no brutality, no competitive aggression – there is just a skill and the spirit of community. On the coast of Montenegro, picigin has never become a tourist spectacle. It has remained a matter of local passion.

During the “Mimosa Holiday” in Herceg Novi, there is traditional picigin tournament, which gathers the teams from the region reminding us that this game is a lot more than summer entertainment. There also clubs along the Montenegrin littoral which cherish this tradition all year long, regardless of the sea temperature. Since for picigin season doesn't exist.

It is played in the winter, wearing

jeans and hoodie, under the grey sky. It is played when the sea is oil-calm, as well as when the southern wind makes ripples. It is played for the need to be together.

MEDITERRANEAN IS NOT JUST GEOGRAPHY

In a time when everything gets measured with speed, figures and profit, picigin stays as a reminder that there are games that are played for joy. While the ball circles above the shallow water, between salt and the sun, we comprehend that the seashore is not just a scenery. It is place of rituals. And picigin is one of them. And when the ball flies again, we know that the Mediterranean is not just geography.

HOW TO PRESERVE PICIGIN – AND TURN IT INTO AN AUTHENTIC TOURIST VALUE?

Picigin can be preserved only if it remains what it has always been – community game. Its strength is not in spectacle, but in spontaneity, in local energy and friendship which is built in the shallow water. Tourist valorisation has to respect that informal spirit, and not turn into the scenery for audiences.

The support to local clubs along the coast is a step towards the preservation of tradition – through workshops for children, summer schools of picigin and exhibition tournaments which cherish the style, elegance and the rules of the game. Inclusion of picigin in festival pro-



grammes, like the competition during the “Mimosa Holiday” in Herceg Novi, shows how tradition can become a part of contemporary cultural offer, without losing the authenticity.

At the same time, institutional protection – similar to the one in Croatia which declared picigin its intangible cultural heritage – would open the space for this game to be recognized as a part of identity and not only a seasonal entertainment.

But, perhaps the most important thing is to tell the story. Since picigin is not an event. It is the Mediterranean in motion, elegance without reward, laughter without a scenario. Exactly such stories have greatest value today.

NINTH “PICIGIN” TOURNAMENT HELD DURING THE “MIMOSA FESTIVAL”

Sunny day, cheering at the “Raffaello Beach”, the ball in the air and the applause of the spectators as the rewards for attractive actions in the 14°C sea – once again picigin was played in Herceg Novi in February. Traditionally, for the ninth time, the “Mimosa Festival” offered one of the most attractive sports-entertainment programmes with the participation of 11 teams, among which for the first time there was an all-women team – “Galiotice”. The tournament had a humanitarian character, with the winners of the first three places donating their entire prizes.

There was no change in the rankings with regards to the top of the table – the winners, fourth year in a row, was the team of “Zeleničke tihe vale” (Calm Coves of Zelenika – translator’s remark): Ivan Matović, Milan Kostić, Lazar Vuksanović, Dušan Vujinović and Vladimir Pavlović. “Udruga Makarski picigin” (Makarska Picigin Association – translator’s remark) was ranked second with the following line-up: Roko Saničić, Mario Pihler, Nino Ravlić, Milan Grubišić, Mihovil Marinović and Marino Popović. Third place was won by “Blavori” (Sheltopusics – translator’s remark) – Nemanja Mandić, Luka Ljubisavljević, Ivan Samaržić, Marko Božović and Rade Đukić.

The Ninth Picigin Tournament was opened by the Town Brass Band, majorettes and “trombonjeri”, which is one of the novelties, says the Tournament organizer Vuksan Stamenković.

Besides the winners’ cups and statues handed over to the participants, another novelty were membership cards distributed to all the participants as a memento to this year’s tournament.

It was exceptional, the response was great, even the sky and the sun gave their contribution.

Next year is going to be a jubilee year, thus the organizing team have already started deliberating how to make the tenth tournament even better, both when it comes to promotion and organization. They believe they will receive support to make one more February spectacle and to send the most beautiful stories from Herceg Novi. ●



RAZGOVOR SA

Anom Petrušić, Anom sa Boana



ŽIVOT U RITMU PLANINE

Razgovarala: TEODORA ĐURNIĆ
Foto: PRIVATNA ARHIVA

Ana Petrušić, na društvenim mrežama poznata kao Ana sa Boana, odrasla je u Novom Sadu, ali je još od djetinjstva bila snažno vezana za Durmitor i selo Boan. Danas živi i radi na relaciji Boan – Žabljak gdje se bavi turizmom, jahačkim turama i planinskim aktivnostima. Sa partnerom dijeli život i posao, a svakodnevicu gradi u skladu sa prirodom, konjima i ritmom planine, vjerujući da se istinski mir nalazi u hrabrosti da se živi onako kako se osjeća.



C.M: Odrasli ste u Novom Sadu, a djetinjstvo provodili na Durmitoru. Sjećate li se trenutka kada ste sebi jasno rekli: "Ja se vraćam ovdje da živim" i kako ste se odlučili na taj korak?

- Tako je, rođena sam i odrasla u Novom Sadu, međutim kad god bismo se porodično sa Boana, nakon vikenda ili raspusta, vraćali u Novi Sad nekako bih osjećala tugu i nelagodu. Ne mogu reći da se sjećam tačnog trenutka odluke da se preselim na Durmitor, ali znam sa sigurnošću da sam već u osnovnoj školi svakodnevno maštala o tome i zamišljala kako bi to izgledalo. Sjećam se da drugarima u svom razredu nijesam mogla riječima da dočaram kako izgleda



priroda i boravak na Boanu i Durmitoru. Mnoge nije ni interesovalo, a mene je to onda još više vuklo preseljenju.

C.M: Danas se često govori o povratku prirodi, ali rijetki se zaista odluče na taj korak. Šta je za Vas bilo najteže u prelasku sa gradskog na planinski način života?

- Često mi upute pitanje poput ovoga, a ja još uvijek nemam konkretan odgovor. Znala sam i gdje dolazim i kakav život se na planini vodi i baš zbog toga sam i došla. Nekako bih možda na pitanje: "Šta je to bilo tako teško u gradu pa sam se odlučila na dolazak na planinu", imala mnogo više odgovora i primjera. Ljudi često interpretiraju moju priču u takvom tonu da ispada kao da je moja odluka o dolasku ovdje odluka da se mučim na neki način, ni u jednom momentu mog boravka ovdje tako nešto nisam ni pomislila, upravo suprotno. (smijeh – prim. aut.).

C.M: Bavite se planinarskim i jahačkim turama, turno skijanjem, radom sa turistima... Kako izgleda jedan Vaš dan na Žabljaku?

- Zbog posla u turizmu već par godina živim na Žabljaku, s obzirom da je ipak Žabljak turistički centar ovog kraja.

Poznajem nekolicinu ljudi koji poput mene na Durmitor ne gledaju samo kao na fizičku pojavu već ga smatraju hramom, te on gotovo dostiže božanstvo, jednu neobjašnjivu energetska i duhovnu silu koja pokreće

Moje rodno selo Boan od Žabljaka udaljeno je dvadesetak kilometara. U zavisnosti od doba godine aktivnosti u planini se razlikuju tako da kombinujem sve od navedenog, trudim se da kad se zasitim jedne od aktivnosti za narednih par dana zakazujem drugu. Ipak najviše interesovanja turisti pokazuju za jahačke ture i njih radimo tokom čitave godine. Aktivnost kojom se i ja lično



bavim svakodnevno, nevezano za to koje je godišnje doba i kakvi su vremenski uslovi, je briga o konjima i rekla bih da je to posao koji je benefitima mnogo bogatiji od bilo kog posla u kancelariji sa fantastičnim primanjima. Svakako možda ne finansijskim benefitima, ali benefitima u pogledu fizičkog i mentalnog zdravlja što smatram mnogo bitnijim. →



CM: Sa partnerom dijelite i život i poslovne obaveze. Kako funkcionise ta dinamika u svakodnevicu na Boanu?

- Sve vezano za jahanje i konjički sport kao i same životinje naučila sam od mog, sada već dugogodišnjeg momka i na tome sam mu neizmjereno zahval-



na. Sve se desilo spontano, a preraslo je u zajednički život i biznis od kojeg živimo što iz dana u dan samo osnažuje naš odnos i sasvim je upotpunilo moju dječiju maštu o preseljenju na planinu. Uglavnom se zna ko obavlja koje poslove na farmi, a ni ja se pretjerano ne zalažem za jednakost žena kada dođe kamion bala sijena da se istovari (smijeh – prim. aut.). Šalim se, naravno, bitna je uzajamna podrška i razumijevanje.



KORAK PO KORAK, U KORAK SA PLANINOM

Ana kaže da joj je glavni cilj da iz sezone u sezonu unapređuje kvalitet jahačkih tura i cjelokupnog doživljaja koji nude gostima. Kada je riječ o dugoročnom ostanku na Boanu, ne daje konačne rokove, već poručuje da se istrajnost ne dokazuje riječima, već vremenom, a uz osmijeh dodaje da je slobodno ponovo pozovemo za nekoliko godina i provjerimo da li je planina i dalje njen izbor

CM: Jahanje je važan dio Vašeg svakodnevnog života. Šta Vama lično donosi vrijeme provedeno sa konjima?

- U prethodnom odgovoru sam već spomenula da smatram da su benefiti vremena provedenog sa konjima, posebno na mjestu kao što je Durmitor, po pitanju opšteg zdravlja, po mom mišljenju, pozitivno nemjerljivi i mogu slobodno reći da se osjećam mnogo zdravije u svakom pogledu otkako sam na farmi. I ne samo ja, mnogi gosti koji sada već često dolaze kod nas na ture sličnog su mišljenja i taj zaključak često mogu da čujem od njih lično na turama. Pozitivno dejstvo druženja sa konjima je i naučno potvrđeno, pa se tako druženje sa njima i jahanje koriste u terapiji djece i odraslih osoba sa invaliditetom, to se naziva hipoterapija.

CM: Mnogi turisti boravak na Durmitoru opisuju kao posebno iskustvo. Po Vašem mišljenju, u čemu se zapravo ogleda autentičnost ovog kraja?

- Vizuelna i duhovna ljepota je svakako subjektivan osjećaj za svakoga, ali činjenica da veliki broj ljudi ove termine vezuje baš za Durmitor ga već čini posebnim. U ovom slučaju bih kao svoj

Aktivnost kojom se i ja lično bavim svakodnevno, nevezano za to koje je godišnje doba i kakvi su vremenski uslovi, je briga o konjima i rekla bih da je to posao koji je benefitima mnogo bogatiji od bilo kog posla u kancelariji sa fantastičnim primanjima. Svakako možda ne finansijskim benefitima, ali benefitima u pogledu fizičkog i mentalnog zdravlja što smatram mnogo bitnijim



OD KLIZANJA NA LEDU U DVORANI DO KLIZANJA NA ŽABLJAČKIM JEZERIMA

Ana kaže da je prvi put klizala u zatvorenoj dvorani u Novom Sadu još u osnovnoj školi, ali je njen san bilo klizanje po durmitorskim jezerima. Iako je kao dijete maštala o tome, vremenski uslovi godinama nisu dozvoljavali da se ta želja ostvari, jer kada bi se jezera zaledila, bila bi prekrivena debelim slojem snijega. Prilika se ukazala tek prije nekoliko godina, kada je Ana bez iskustva i posebne opreme, uz oprez i početnički strah zakoračila na led. Zvuci pucanja i tamna dubina ispod površine pojačavali su njen strah, ali osjećaj ispunjenja sna bio je jači. Kasnije je počela da se detaljnije informiše o bezbjednosti na ledu i naučila je kako da provjeri debljinu leda prije klizanja. Danas, uz više znanja i sigurnosti, uživa u ovoj aktivnosti i nada se da će jednog dana klizati sa još većom dozom elegancije, a o osjećaju bajkovitosti klizanja na otvorenom kaže govore njene fotografije.



odgovor priložila par svojih autorskih fotografija. Impozantna kompozicija reljefa je neosporna, veliki broj jezera, rečnih tokova pa samim tim i kanjona koji su u vezi sa visokim vrhovima je stari recept za atraktivnost neke prirodne turističke destinacije. Poznajem nekolicinu ljudi koji poput mene na Durmitor ne gledaju samo kao na fizičku pojavu već ga smatraju hramom, te on gotovo dostiže božanstvo, jednu neobjašnjivu energetske i duhovnu silu koja pokreće. Možda i u tome leži odgovor na ovo pitanje.

CM: Šta biste poručili onima koji maštaju o povratku životu na planini, ali se još uvijek plaše da naprave taj korak?

– Rekla bih, kao i mnogi motivacioni govornici do sada, da je život previše kratak da bismo ga živjeli onako kako ne želimo, na mjestima na kojim ne volimo da boravimo, sa ljudima koji nam ne prijaju. Tu sam ako im zatreba savjet ili pomoć pri istovarjanju kamiona sa balama sijena (smijeh – prim. aut.). ●



INTERVIEW WITH **Ana Petrušić**, Ana from Boan

LIFE IN THE RHYTHM OF THE MOUNTAIN



Interview conducted by: **TEODORA ĐURNIĆ**
Photo: **PRIVATE ARCHIVE**

Ana Petrušić, known on social networks as Ana from Boan, grew up in Novi Sad, but ever since her childhood she has been strongly connected to Durmitor and the village of Boan. Today, she lives and works between Boan and Žabljak, where she is into tourism, horseback riding tours and mountain-related activities. She shares life and work with her partner, building her everyday life in accordance with nature, horses and the rhythm of nature, believing that true peace lies in the courage to live the way she feels.



C.M: You grew up in Novi Sad, and you spent your childhood in Durmitor region. Do you remember the moment when you clearly said to yourself: "I am coming back to live here" and how come you decided to take such a step?

- Yes, I was born and I grew up in Novi Sad, however whenever we would be returning home from our weekends or holidays spent in Boan, I would feel some kind of sadness and uneasiness. I cannot say I remember the exact moment of my decision to move to Durmitor, but I know for sure that as early as in my elementary school I dreamt about it every day and I imagined what it would be like. I remember I could not put in words to describe to my classmates



what the nature and the stay in Boan and Durmitor looked like. Many of them were not even interested in it and it made me become even more determined to move there.

C.M: People today speak ever so often about return to nature, but very few really decide to make such a step. What did you find most difficult in the transition from urban to mountain way of life?

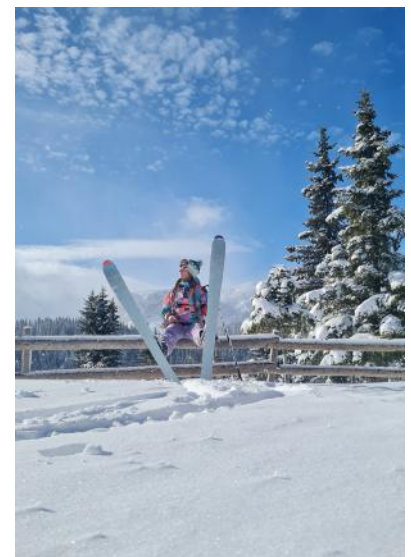
- I get that kind of question quite often, and I still do not have a specific answer to it. I knew where I was coming and what life was like in the mountain and this is exactly why I have come here. If someone asked me: "What was so difficult in the city to make me come to the mountain?", I would have a lot more things to say and examples to give. People often interpret my story in a way that it turns out I decided to have it a hard way, but not in a single moment of my stay here have I thought of it in such a way, on the contrary. (laughter – interviewer's comment).

C.M: You are into hiking and horseback riding tours, ski touring, working with tourists... What does your day in Žabljak look like?

- Due to my work in tourism, I have

I know several people who, just like me, look at Durmitor not only as a physical phenomenon but as a temple, reaching almost the level of deity, an inexplicable energetic and spiritual force which gets you going

lived in Žabljak for a few years now, since Žabljak is a tourist centre in this part of the country. My home village is Boan, some twenty kilometres away from Žabljak. Depending on the time of the year, the activities here differ, so that I combine everything; every time I feel I had enough of one activity I try to switch to another for the next couple of days. Still, tourist show greatest interest in horseback riding tours which we do



all year round. The activity I personally do on a daily basis, regardless of the season and weather, is taking care of horses which for me is a job which brings you more benefits than any other job in the office with fantastic earnings. There certainly might not be financial benefits, but the benefits in terms of physical and mental health are quite certainly more important for me. →



STEP BY STEP, FOLLOWING THE RHYTHM OF THE MOUNTAIN

Ana says her main goal is to keep improving the quality of riding tours as well as the overall experience they offer from one season to another. When it comes to long-term stay in Boan, she does not give specific deadlines, she just says that she does not prove her tenacity with words, but with time, adding with laughter that we are invited to call her back in a couple of years to check if the mountain is still her choice.



CM: You share your life and work with your partner. How does that daily dynamics work in Boan?

- Everything related to horseback riding and equestrian sport, as well as to animals I learned from my boyfriend, whom I have been with for many years, and I am extremely to him for this.



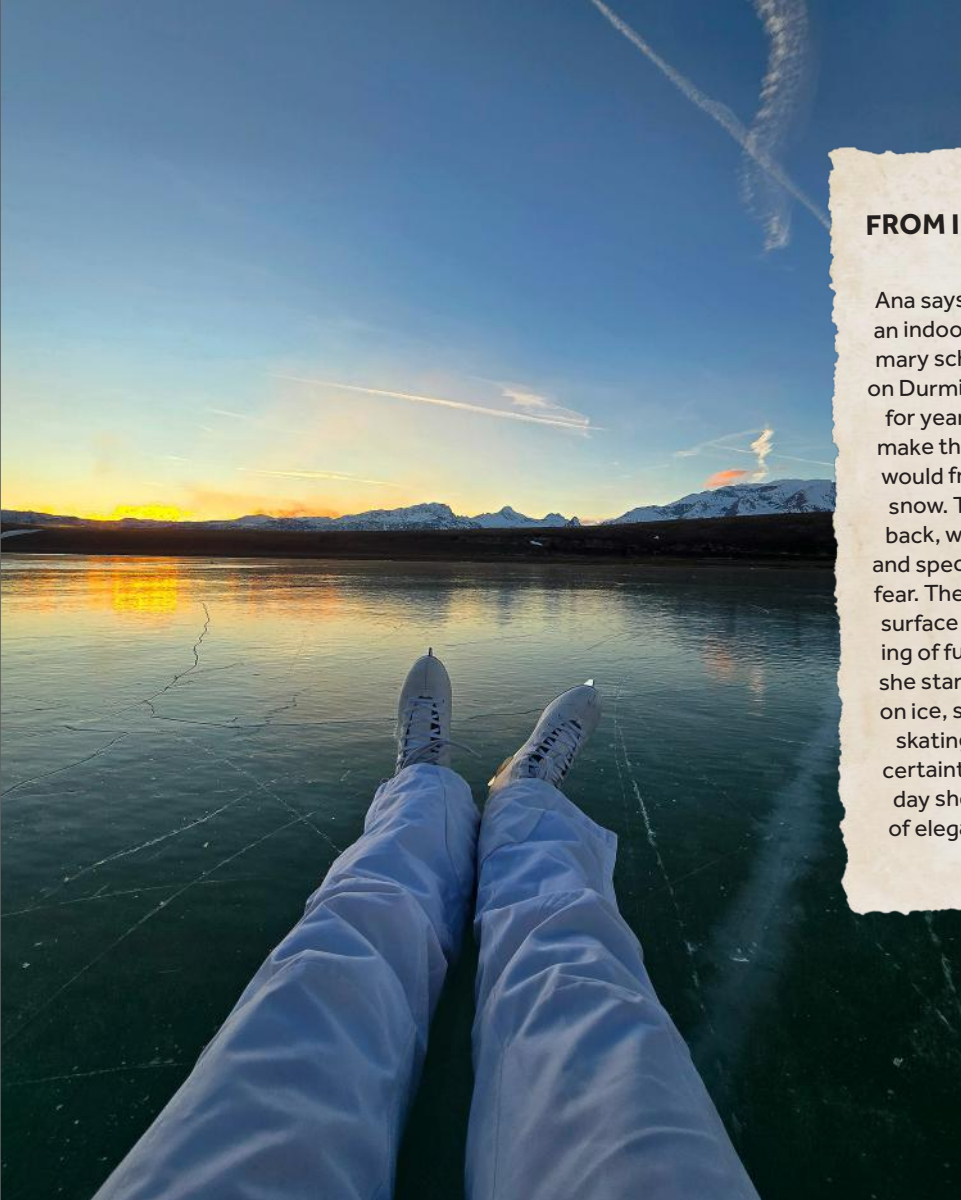
Everything happened spontaneously, and turned into our joint life and business which we make our living from, making our relationship stronger from one day to another and totally complementing my childhood imagination on moving to the mountain. We basically know who does what in the farm, and I am personally not advocating for women's equality when lorry-full of the bales of hay comes to be unloaded (laughter – interviewer's comment). I am joking, of course, mutual support and understanding is what matters.

CM: Horseback riding is an important part of your everyday life. What does the time spent with horses mean to you personally?

- In my previous answer I already mentioned that the benefits of the time spent with the horses, especially here in Durmitor, in terms of general health, were positively immeasurable and I can freely

say I have been feeling a lot healthier in every sense since I have moved here. It does not apply to me alone, many visitors who come here often for tours have similar opinion and I can often here this conclusion from them while on tours. Positive effect of being close to horses has been proven scientifically, thus being used for therapeutic purposes with children and adults with disabilities – which is called hippotherapy.

The activity I personally do on a daily basis, regardless of the season and weather, is taking care of horses which for me is a job which brings you more benefits than any other job in the office with fantastic earnings. There certainly might not be financial benefits, but the benefits in terms of physical and mental health are quite certainly more important for me



FROM INDOOR SKATING TO THE SKATING ON ŽABLJAK LAKES

Ana says that the first time she stepped on ice was in an indoor hall in Novi Sad while she was still in the primary school, but her dream had always been to skate on Durmitor lakes. Although she dreamt of it as a child, for years weather conditions would not allow her to make that dream come true, because when the lakes would freeze, they would be covered in thick layer of snow. The opportunity arose only a couple of years back, when Ana stepped on ice, without experience and special equipment, cautiously and with beginner's fear. The sounds of cracking and dark depth below the surface made her feel even more afraid, but the feeling of fulfilment of her dream was stronger. Later on, she started collecting more information about safety on ice, she learned how to check ice thickness before skating. Today, with better knowledge and greater certainty, she enjoys this activity and hopes that one day she would be skating with even greater degree of elegance, while her photographs, she says, speak about the magic of outdoor skating.

CM: Many tourists describe their stay in Durmitor region as a special experience. In your opinion, what makes this area an authentic one?

- Visual and spiritual beauty is certainly a subjective feeling, but the fact that a large number of people assign these terms to Durmitor makes it already special. In this case, I would respond to this question by presenting a couple of my own photographs. The impressive composition of the relief is undeniable, a large number of lakes, river courses and hence the canyons linked to the high peaks is an old recipe for the attractiveness of some natural tourist destination. I know several people who, just like me, look at Durmitor not only as a physical phenomenon but as a temple, reaching almost the level of deity, an inexplicable energetic and spiritual force which gets you going. That may be the answer to this question.

CM: Šta biste poručili onima koji maštaju o povratku životu na planini, ali se još uvijek plaše da naprave taj korak?

- Rekla bih, kao i mnogi motivacioni govornici do sada, da je život previše kratak da bismo ga živjeli onako kako ne želimo, na mjestima na kojim ne volimo da boravimo, sa ljudima koji nam ne prijaju. Tu sam ako im zatreba savjet ili pomoć pri istovaranju kamiona sa balama sijena (smijeh – prim. aut.). ●





DAN KADA PAŽNJA IMA VEĆU VRIJEDNOST OD POKLONA



To nije samo dan koji miriše na cvijeće i podsjeća nas da pošaljemo poruku ili poklonimo simboličan znak pažnje



IZMEĐU ISTORIJE,
SVAKODNEVICE I MALIH
GESTOVA KOJI OSTAVLJAJU
NAJVEĆI TRAG.

Tekst MAJA NIKOLIĆ

Postoje datumi koji prolaze tiho, skoro neprimjetno, i oni drugi koji sa sobom nose težinu priče, emocije i značenja. Osmi mart pripada ovoj drugoj grupi. To nije samo dan koji miriše na cvijeće i podsjeća nas da pošaljemo poruku ili poklonimo simboličan znak pažnje – to je datum koji iza sebe ima bogatu istoriju borbe, ali i savremenu potrebu da se zastane, raz-

misli i iskaže poštovanje. U svijetu brzih poruka i površnih gestova, Osmi mart nas podsjeća na suštinu: ravnopravnost, dostojanstvo i iskrenu pažnju.

Korijeni Međunarodnog dana žena sežu u period kada su žene morale glasno i istrajno da se bore za ono što danas često uzimamo zdravo za gotovo. Krajem 19. i početkom 20. vijeka, u jeku indu-





Caffe Montenegro predlaže poklon: domaće i autentično

– poklone koji slave lokalne proizvode i kreativnost žena preduzetnica, istovremeno pokazujući promišljenost, pažnju i poštovanje, ostavljajući trajan utisak koji nadilazi simbolični gest.

- *Crnogorsko vino*
– flaša sa pričom malih vinarija
- *Domaći med i džem*
– prirodno, sa potpisom proizvođača
- *Maslinovo ulje*
– mediteranski miris u svakoj kapljici
- *Sapuni, balzami, kreme*
– ručno, mirisno, prirodno
- *Biljni čajevi*
– priroda u svakoj šoljici
- *Pleteni i vezeni detalji*
– toplina i tradicija u modernom ruhu
- *Nakit i 3D ručni rad*
– unikatan i sa stilom
- *Poklon iz malog ženskog biznisa*
– knjiga ili komad garderobe, sa pažnjom i ljubavlju
- *Ručno pisane čestitke*
– poruka iz srca
- *Eco-friendly pakovanje*
– pažljivo darivanje s mislima

Svaki od ovih poklona podržava žene preduzetnice i pokazuje da pažnja, promišljanje i odabir imaju trajnu vrijednost.



strijalizacije, fabrike su se punile radnicama koje su radile u teškim i nesigurnim uslovima, za niže plate i bez ikakve zaštite. Upravo tada počinju prvi organizovani protesti žena, posebno tekstilnih radnica, koje su zahtijevale kraće radno vrijeme, pravo glasa i dostojanstven život. Ti protesti nijesu bili samo borba za bolje radne uslove, već i prvi koraci ka društvenoj vidljivosti žena. Ideja o jednom danu posvećenom ženama i njihovim pravima javlja se kao potreba da se ta borba ne zaboravi i da se glas žena čuje i van fabrika i ulica. Osmi mart je tako izrastao u simbol solidarnosti i promjene – ne kao običaj koji se nasljeđuje, već kao podsjetnik na hrabrost da se ustane i zahtijeva više.

Tokom godina, ovaj datum je mijenjao svoje lice, ali ne i svoju suštinu. Osmi mart se prilagođavao vremenu, društvima i promjenama, ali je ostajao vjeran ideji zbog koje je nastao – da podsjeti na važnost ženskog glasa, rada i prisustva u društvu. U različitim državama svijeta obilježava se na različite načine: negdje kao zvanični praznik, negdje kao dan javnih rasprava, protesta i inicijativa, a negdje kao tiha, ali značajna prilika da se ženama oda priznanje kroz male, lične geste. U pojedinim kulturama cvijeće ima simboličnu ulogu, u drugima su u fokusu paneli, izložbe i razgovori o rodnoj ravnopravnosti, ali zajednička nit ostaje ista – potreba da se ženski doprinos vidi, prizna i ne podrazumijeva. Upravo ta raznolikost čini Osmi mart istovremeno univerzalnim i ličnim praznikom: on ne nudi jedan model obilježavanja, već ostavlja prostor da svako društvo, ali i

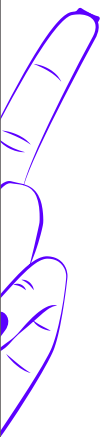
svaka osoba, pronađe sopstveni način da mu da smisao. I možda baš u toj slobodi tumačenja leži njegova trajna snaga.

Zanimljivo je da se savremeni Osmi mart sve jasnije kreće na liniji između aktivizma i lifestyle trenutka. S jedne strane, on podsjeća da borba za ravnopravnost još uvijek traje i da mnoga pitanja ostaju otvorena, a s druge, otvara prostor za lič-

nu pažnju i priznanje koje se iskazuje kroz gestove, ton i odnos. U tom spoju leži njegova posebna snaga, jer povezuje velike društvene teme sa svakodnevnim životom. Prava promjena, uostalom, rijetko nastaje isključivo kroz parole i slogane, ona se gradi kroz male, dosljedne izbore, kroz način na koji razgovaramo, slušamo i dijelimo prostor jedni s drugima. Osmi mart nas zato podsjeća da ravnopravnost ne počinje na ulici ili u salama za debate, već u svakodnevnim odnosima – tamo gdje se poštovanje ili podrazumijeva ili svjesno bira.

Kada je riječ o poklonima za Osmi mart, važno je razumjeti da oni ne bi trebalo da budu obaveza, već izraz pažnje. Najčešća greška je vjerovanje da poklon mora biti skup da bi bio vrijedan. Istina je potpuno suprotna. Vrijednost poklona leži u namjeri, u poznavanju osobe kojoj se daruje i u poruci koju nosi. Nekada je to knjiga koja dolazi u pravom trenutku, nekada miris koji podsjeća na uspomenu, a nekada jednostavno – vrijeme provedeno zajedno, bez žurbe i svakodnevnih distrakcija. Poznavati osobu kojoj kupujemo poklon znači znati njene navike, snove, male radosti i tihe želje. To znači slušati između redova i primijetiti detalje koji drugima zapamćeni – ne zato što su bili skupi, već zato što su bili lični. Osmi mart je idealna prilika da se podsjetimo da pažnja nije luksuz, već osnovna potreba svakog odnosa.

Na kraju, Osmi mart nije još jedan datum u kalendaru koji prolazi uz rutinu i simbolične gestove. On je podsjetnik da poštovanje, ravnopravnost i razumijevanje ne bi smjeli imati sezonski karakter, niti zavisiti od posebnih povoda. Prava vrijednost ovog dana mjeri se onim što ostaje kada se buketi sklone, poruke utišaju i svakodnevice ponovo preuzme ritam. Ako Osmi mart uspije da nas podstakne da budemo pažljiviji, prisutniji i svjesniji odnosa koje gradimo, onda on dobija smisao koji nadilazi jedan datum. Jer suština Osmog marta ne leži u simbolima, već u kontinuitetu – u načinu na koji slušamo, podržavamo i poštujemo žene u svom okruženju, ne samo jednog dana u godini, već svakog dana, bez potrebe za povodom. ●



A DAY WHEN ATTENTION HOLDS GREATER VALUE THAN GIFTS



It is not just a day scented with flowers that reminds us to send a message or offer a symbolic gift of appreciation



BETWEEN HISTORY,
EVERYDAY LIFE, AND SMALL
GESTURES THAT LEAVE THE
GREATEST MARK

Tekst MAJA NIKOLIĆ

There are dates that pass quietly, almost unnoticed, and then there are those that carry the weight of story, emotion, and meaning. International Women's Day belongs to the latter. It is not just a day scented with flowers that reminds us to send a message or offer a symbolic gift of appreciation – it is a date backed by a rich history of struggle, as well as a modern need to pause, reflect, and show respect. In a world of quick messages and superficial

gestures, International Women's Day reminds us of the essence: equality, dignity, and sincere attention.

The roots of International Women's Day reach back to a time when women had to fight loudly and persistently for what we today often take for granted. In the late 19th and early 20th centuries, at the height of industrialization, factories were filled with women workers laboring in harsh and unsafe conditions, for lower wages and without any protection. It was



then that the first organized protests by women began, particularly among textile workers who demanded shorter working hours, the right to vote, and a dignified life. These protests were not only a fight for better working conditions, but also the first steps toward women's social visibility. The idea of a day dedicated to women and their rights emerged from the need to ensure that this struggle would not be forgotten and that women's voices would be heard beyond factories and streets. International Women's Day thus grew into a symbol of solidarity and change – not as a tradition passed down routinely, but as a reminder of the courage to stand up and demand more.

Over the years, this date has changed its face, but not its essence. International Women's Day has adapted to different times, societies, and changes, yet it has remained faithful to the idea behind its origin – to remind us of the importance of women's voices, work, and presence in society. In different countries around the world, it is marked in various ways: somewhere as an official holiday, elsewhere as a day of public debates, protests, and initiatives, and in some places as a quiet but meaningful opportunity to honor women through small, personal gestures. In certain cultures, flowers play a symbolic role; in others, panels, exhibitions, and conversations about gender equality take center stage. Yet the common thread remains the same – the need for women's contributions to be seen, acknowledged, and not taken for granted. It is precisely this diversity that makes International Women's Day both a universal and a deeply personal holiday: it does not prescribe one way of observing it, but leaves room for each society, and each individual, to find their

Caffe Montenegro suggests a gift: domestic and authentic – gifts that celebrate local products and the creativity of women entrepreneurs, while demonstrating thoughtfulness, care, and respect, leaving a lasting impression that goes beyond a symbolic gesture.

- **Montenegrin wine** – a bottle with a story from small wineries
- **Homemade honey and jam** – natural, signed by the producer
- **Olive oil** – a Mediterranean scent in every drop
- **Soaps, balms, creams** – handmade, fragrant, natural
- **Herbal teas** – nature in every cup
- **Knitted and embroidered details** – warmth and tradition in a modern look
- **Jewelry and 3D handmade crafts** – unique and stylish
- **A gift from a small women-owned business** – a book or a piece of clothing, chosen with care and love
- **Handwritten greeting cards** – a message from the heart
- **Eco-friendly packaging** – thoughtful giving with intention

Each of these gifts supports women entrepreneurs and shows that attention, thoughtfulness, and careful selection have lasting value.



own way to give it meaning. Perhaps it is in that freedom of interpretation that its lasting strength lies.

Interestingly, the modern International Women's Day increasingly stands at the intersection of activism and a lifestyle moment. On one hand, it reminds us that the struggle for equality is still ongoing and that many issues remain unresolved; on the other, it creates space for personal appreciation and recognition expressed through gestures, tone, and relationships. Its special strength lies in this combination, as it connects ma-



For social themes with everyday life. True change, after all, rarely arises solely from slogans and catchphrases; it is built through small, consistent choices, through the way we speak, listen, and share space with one another. International Women's Day therefore reminds us that equality does not begin in the streets or in debate halls, but in everyday relationships – where respect is either assumed or consciously chosen.

When it comes to gifts for International Women's Day, it is important to understand that they should not be an obligation, but an expression of attention. The most common mistake is believing that a gift must be expensive to be valuable. The truth is quite the opposite. The value of a gift lies in intention, in knowing the person it is meant for, and in the message it carries. Sometimes it is a book that arrives at just the right moment; sometimes a fragrance that evokes a memory; and sometimes simply time spent together, without haste or everyday distractions. To know the person for whom we are buying a gift means knowing her habits, dreams, small joys, and quiet wishes. It means listening between the lines and noticing details that others might overlook. Those are the gifts that are remembered – not because they were costly, but because they were personal. International Women's Day is the perfect opportunity to remind ourselves that attention is not a luxury, but a fundamental need in every relationship.

In the end, International Women's Day is not just another date on the calendar that passes with routine and symbolic gestures. It is a reminder that respect, equality, and understanding should not have a seasonal character, nor depend on special occasions. The true value of this day is measured by what remains after the bouquets are put away, the messages grow quiet, and everyday life resumes its rhythm. If International Women's Day encourages us to be more attentive, present, and mindful of the relationships we build, then it gains a meaning that transcends a single date. Because its essence does not lie in symbols, but in continuity – in the way we listen to, support, and respect the women in our lives, not only on one day of the year, but every day, without the need for a special occasion. ●

MALI ŽENSKI BIZNISI u Crnoj Gori



Koko Vez

TRI ŽENE, TRI MATERIJALA, ISTA POTREBA ZA STVARANJEM

Konac, vuna i zemlja, tri različita izraza, ali ista odluka da se uspori i rukama izgradi nešto autentično, lično i trajno. Priča ove tri žene, koje su u Crnoj Gori odličile da pokrenu nešto svoje i drugačije, veže jedna ista nit - svaka od njih je u jednom trenutku odlučila da poslušša sebe, da uspori i da od hobija napravi mali, ženski brend. Njihove zajedničke tačke su ručni rad, Instagram kao izlog, posvećenost detalju i povratak personalizovanim predmetima koji nose emociju.

Razgovarala **TEODORA ĐURNIĆ**
Foto **PRIVATNA ARHIVA**

KAD HOBI POSTANE ODLUKA

Iza brenda Koko Vez stoji Danica Čuković iz Podgorice, supruga i mama dječaka Nikše. Konac je dio njenog djetinjstva, a heklanje i vez naučila je uz baku i majku. Nakon duže pauze, vezu na platnu se vratila sasvim slučajno, zahvaljujući jednoj Instagram stranici i razgovoru koji joj je dao vjetar u leđa.

„Ispostavilo se da su ponekad dovoljne prava osoba u pravom trenutku i malo hrabrosti, a igla i konac su se sasvim tiho pobrinuli za sve ostalo“, kaže Danica. **Nuray Ateş Yılmaz**, turkinja koja živi u Ulcinju, osnivačica je brenda **Relax Montenegro** i ima drugačiju, ali jednako ličnu priču. Nakon četvorogodišnjeg univerzi-



Relax Montenegro



Kokedams



Danica Čuković / Koko vez

tetskog obrazovanja i rada u korporativnom okruženju, osjetila je da joj nedostaje kreativnosti. Hobi pletenja džempera i torbi koji je dijelila na Instagramu prerastao je u brend prepoznatljiv po bojama i unikatnim modelima.



Nuray Ateş Yılmaz / Relax Montenegro

Između ideje i hrabrosti

Ženama koje planiraju da pokrenu svoj biznis, Danica poručuje da nije potrebno čekati savršen trenutak: "Ne mora sve biti savršeno od samog početka-važno je krenuti. Ponekad je dovoljan mali korak i malo hrabrosti da se otvori put koji nijesmo ni planirale". Nuray podsjeća da smo često sami sebi najveći kritičari, ali da upravo dijeljenje rada sa drugima daje smisao uloženoj trudu. Desanka takođe vjeruje da će se u budućnosti trud, rad, talenat i unikatnost više cijiniti i biti spoj lijepog i korisnog. Njihove priče svakako stvaraju utisak da mali, ženski biznisi u Crnoj Gori mogu nastati iz jedne ideje, jednog konca, jednog klupka vune, jedne biljke, i iz odluke da se vjeruje sebi.



"Danas pletenje za mene nije samo ručni rad, to je način na koji izražavam sebe", kaže Nuray.

Desanka Martinović, kreatorica brenda **Kokedams Podgorica**, iza sebe ima više od dvije decenije rada na različitim poslovima, ali nakon zasićenja i zdravstvenih izazova, odlučila je da svoju ljubav prema prirodi i biljkama pretvori u lični biznis. *Kokedame je tradicionalna japanska vještina uzgoja biljaka u kugli supstrata obloženoj mahovinom, bez saksije. Ona ih je u početku pravila za sebe i poklanjala bliskim ljudima, a njihovo oduševljenje bilo je presudno da ih predstavi tržištu.*



Desanka Martinović sa ćerkom i partnerom / Kokedams Podgorica

PROCES STVARANJA I PRONALAZAK INSPIRACIJE

Iako rade sa različitim materijalima, proces im je sličan - spor, pažljiv i zahtijeva potpunu posvećenost. Kod Danice svaki rad počinje skicom, zatim prenosom na platno i strpljivim vezom koji može trajati danima. Privukla ju je upravo sporost ovog rada u svijetu koji stalno žuri. „Taj tihi, precizni rad traži strpljenje i potpunu prisutnost, a meni upravo to donosi mir“, objašnjava ona. Njeni motivi najčešće su vezani za dječiji svijet, nježnost i jednostavnost. Nuray u pletenju pronalazi terapiju. Boje su njen jezik, a kroz njih prenosi emocije, raspoloženja i lične priče. Inspiraciju najčešće pronalazi u prirodi, u cvjetnim motivima i sezonskim promjenama. Izrada jednog džempera može trajati i do 25 dana, dok torbe zahtijevaju manje vremena, ali više fizičkog napora.



Desankin proces je fizički drugačiji, ali podjednako posvećen. Počinje sakupljanjem mahovine u prirodi, potragom za odgovarajućim biljkama i supstratom, a završava oblikovanjem karakteristične zelene kugle, učvršćene koncem. Stvara najčešće prema poružbini, a neko ko želi njenu kokedamu joj prvo uglavnom pošalje fotografiju gdje planira da je smjesti.

"Tad me inspiriše okolina i tad se trudim da uklopim boje konca sa enterijerom gdje će boraviti kokedama. Mogu reći da je i sami rad inspirativan a i oduševljenje kupca pri uzimanju kokedame. Najveća inspiracija je kad nakon nekog vremena stignu slike i snimci kako cvijeće raste".

DRUŠTVENE MREŽE, KAO DIGITALNI IZLOG MALIH BRENDOVA

Bez velikih marketinških kampanja, sve tri se za promociju svog rada oslanjaju na Instagram. Danica ističe da su društvene mreže bile ključne da njen rad pronađe put do publike koja prepoznaje vrijednost ručnog rada. Nuray priznaje da je u početku bila nesigurna, ali su pozitivne reakcije i komunikacija sa kupcima postali snažna motivacija, a za Desanku, osim sajmova koji se organizuju jednom godišnje, Instagram je gotovo jedini način da predstavi svoje kokedame široj publici. Saglasne su da u digitalnom prostoru mali biznisi dobijaju šansu da budu vidljivi, bez obzira na veličinu tržišta. ■

SMALL WOMEN'S BUSINESS in Montenegro

THREE WOMEN, THREE MATERIALS, THE SAME NEED FOR CREATION

Thread, wool and land, three different expressions, but the same decision to slow down and make something with one's own hands, something authentic, personal and durable. The story of these three women, who decided to start something of their own in Montenegro, something different, are connected with one and the same thing – each one of them made a decision to listen to herself, to slow down and to start her own small brand out of her hobby. Their common points are handicraft, Instagram as a showcase, dedication to detail and return to personalized objects which carry emotion.

Interview conducted by:
TEODORA ĐURNIĆ
Photo PRIVATE ARCHIVE

WHEN HOBBY BECOMES A DECISION

Behind the brand “Koko Vez” there is Danica Ćuković from Podgorica, a wife and mum to her son Nikša. Thread is part of her childhood, and she learned crocheting and embroidery from her grandmother and her mother. After a longer break, she went back to embroidery on canvas quite by chance, thanks to an Instagram page and conversation which put wind in her sails.

“It turned out that sometimes all you need is a right person at a right moment and a bit of courage, with needle and thread taking silently care of everything else”, says Danica.



Nuray Ateş Yılmaz, from Turkey, residing in, is the founder of the brand “Relax Montenegro” and her story is different, yet equally personal. After four-year university education and work in corporate setting, she felt she lacked creativ-

Between the idea and courage

Danica's message to the women who plan to start their own businesses is that it is not necessary to wait for the perfect moment: "Not everything has to be perfect from the very beginning – it is important to start. Sometimes even a small step and bit of courage is enough for an opening which we haven't even planned". Nuray reminds that we are often our own worst critics, but that it is exactly the sharing of our work with others that gives the sense to the effort invested in it. Desanka also believes that in the future the effort, work, talent and uniqueness will be appreciated more and become a combination of nice and useful. Their stories quite certainly create an impression that small, women's businesses in Montenegro can be created from a single idea, from one thread, from a ball of wool, one plant, as well as from the decision to believe in oneself.

ity. Her hobby of knitting sweaters and bags which she shared on Instagram turned into a brand recognizable by colours and unique models. "Today, knitting for me is not just handicraft, it is away in which I express myself", say Nuray.

Desanka Martinović, creator of the brand "Kokedams Podgorica", has got behind her more than two decades of work in different fields, but after getting fed up with everything and because of health-related challenges, she decided to turn her love for nature and plants into her personal business. In the beginning she was making "Kokedame" (*traditional Japanese plant growing skill in a ball of substrate coated with moss, without a pot*) for herself and as presents to the people dear to her, and their delight was decisive to make her present it on the market.



PROCESS OF CREATION AND FINDING INSPIRATION

Although they work with different materials, their process is similar - slow, careful and requires thorough dedication.

In case of Danica, everything starts with a drawing, which is then transferred onto the canvas with patient embroidering which can last for days. She was attracted exactly by the slowness of this work in the world which is constantly in a hurry. "That silent, precise work asks for patience and total composure, which is exactly what brings me peace", she explains. Her motifs are most often linked to children's world, tenderness and simplicity. Nuray finds knitting therapeutic. Colours are her language, through them she transmits her emotions, moods and personal stories. She finds her inspiration most often in nature, in floral motifs and seasonal changes. The making of a sweater can last even up to 25 days, while bags take less time but more physical effort.

Desanka's process is physically different, but equally dedicated. It starts

with collecting moss, searching for appropriate plants and substrate, ending with the shaping of particular green ball, held together by twine. She mostly works to order, and the one who wishes to have her kokedama generally sends her a photo of the place where it would be placed.

"I am then inspired by the ambience and I try to match the colour of twine with the interior where kokedama is going to be placed. I can say that the work itself is inspirational as well as the delight of the customer upon receiving his/her kokedama. My greatest inspiration is when after certain time I receive photographs and recordings of the growing plants".

SOCIAL NETWORKS, AS DIGITAL SHOWCASE OF SMALL BRANDS

Without big marketing campaigns, all three of them rely on Instagram for the promotion of their work.

Danica says that social networks have been crucial for her work to reach the audience who recognize the value of handicraft. Nuray admits that in the beginning she was uncertain, but positive reactions and communication with her buyers have become a powerful motivation, while for Desanka, in addition to annual fairs, Instagram is almost the only way to present her kokedamas to wider audiences. They agree that in digital space small businesses get the opportunity of becoming visible, regardless of the market size. ■



Nova generacija PREDUZETNIŠTVA

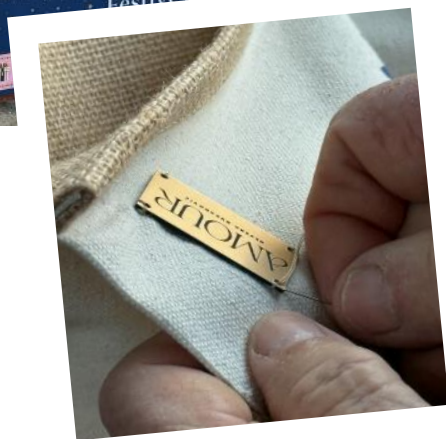


HRABROST STVARANJA

Od ručno stvaranih komada koji nose ličnu priču do digitalnih rješenja sa globalnim ambicijama — upoznajemo preduzetnike koji grade autentične brendove iz Crne Gore.

TEKST MAJA NIKOLIĆ
FOTO PRIVATNA ARHIVA (AMOUR/
GOLDBEAR)





AMOUR - NAJLJEPŠE STVARI NASTAJU ONDA KADA SLUŠAMO SOPSTVENO SRCE

Nevena Đukanović iz Herceg Novog ne pripada samo jednoj ulozi. Iza svakodnevice majke, supruge i preduzetnice nalazi se žena koja svijet doživljava kroz emociju – kroz boje, mirise, stihove i male detalje koji život čine posebnim. Njena suština je, kako kaže, u stvaranju i vjerovanju da najljepše stvari nastaju onda kada slušamo sopstveno srce. Upravo iz tog prostora nježnosti i autentičnosti rodio se i Amour, brend koji nije nastao iz poslovnog plana, već iz lične transformacije i potrebe da se emocija pretvori u nešto opipljivo. Kako sama opisuje, majčinstvo je donijelo novu dubinu – u osjećajima, odgovornosti i pogledu na život. Prioriteti su postali jasniji, vrijeme dragocjenije, a hrabrost izraženija nego ikada ranije. U toj novootkrivenoj snazi rodila se ideja da riječ mama dobije posebno mjesto u njenom stvaralaštvu, kao simbol ljubavi, ponosa i nježnosti.



„Kao da je dolazak djeteta probudio snagu za koju nisam znala da postoji. Upravo tada sam osjetila potrebu da stvorim nešto svoje, iskreno i lično“, objašnjava Nevena. Amour nije nastao iz jednog trenutka, već iz perioda sazrijevanja – iz tišine trudnoće, novih snova i unutrašnjeg glasa koji je postajao sve glasnjiji. U aprilu prošle godine Nevena je odlučila da ga posluša. Bez velike buke, ali sa jasnom emocijom, napravila je prvi korak i započela priču koja danas nosi snažan lični pečat.

Ravnoteža između majčinstva i vođenja brenda, priznaje, ne postoji kao savršeno stanje. Ona je proces, svakodnevno prilagođavanje i učenje da se ne bude previše strog prema sebi. U toj dinamici najveću snagu pronalazi u porodici, koja nije samo podrška već i aktivni dio stvaranja. Posebnu emociju brendu daju njene bake, koje ručno ušivaju pločice sa logom, pretvarajući svaki komad u mali porodični artefakt. „Kada radite iz ljubavi, granica između privatnog i poslovnog počinje da se briše – jer sve postaje dio iste priče“, dodaje Nevena. Podrška najbližih, ali i ljudi koji su prepoznali emociju brenda, bila je presudna u prvim koracima. Prvi bazar u Tivtu donio je potvrdu da ono što nastaje iz iskrene namjere pronalazi put do drugih. Posebno mjesto u Neveninoj priči ima i saradnja sa dizajnerkom koja je pomogla da ideja dobije vizuelni oblik, ali i sjećanje na voljenu tetku ko-



Nevena Đukanović

joj posvećuje ovu priču – osobu koja je od djetinjstva u njoj vidjela posebnost i bezrezervno vjerovala u njen put. Strahovi su, kaže, bili neizbježni – pitanja o spremnosti, pravom trenutku i prostoru na malom tržištu. Ipak, želja je bila snažnija. Strah je postao znak rasta, a ne prepreka. Naziv brenda došao je prirodno. Prije imena postojala je emocija – ljubav prema porodici, stvaranju i životu. Amour je mnogo više od naziva - on je podsjetnik da sve što radimo ima smisla samo kada dolazi iz srca. Prvi komadi bili su plažne torbe i cegerii inspirisani morem, ljetom i stihovima. Praktični, ali i simbolični, namijenjeni ženama koje vole slobodu i



sitnice koje bude uspomene.

Danas kolekcija obuhvata torbe, cegere, ali i komade sa vezom mama – trenerke, majice i kape koje nose posebno emotivno značenje. Proces nastanka svakog proizvoda započinje osjećajem – trenutkom, mislima ili pjesmom. Slijede skice, izbor materijala i detalja, a završni dodir porodice daje komadu onu nevidljivu vrijednost koja ga izdvaja iz masovne proizvodnje.

„Iza svakog komada stoji mnogo više nego što se vidi – ideja, iščekivanje i, iznad svega, emocija“, ističe Nevena.

Graditi mali, autentični brend u Crnoj Gori jeste izazov, ali upravo ograničenja često naglašavaju vrijednost iskrene priče. Nevena vjeruje da ljudi prepoznaju autentičnost i da dosljednost, čak i na sporišem putu, donosi rezultate.

U budućnosti Amour vidi kao brend koji ostaje vjeran svojoj suštini, ali se polako razvija – posebno u segmentu koji slavi majčinstvo i ženstvenost. Bez žurbe, ali sa jasnom vizijom i novim komadima koji već nastaju za predstojeće ljeto.

„Počnite malim korakom. Vjerujte sebi. Najljepše stvari nastaju iz ljubavi i hrabrosti“, poručuje Nevena ženama koje u sebi nose ideju, ali još nisu skupile hrabrost da je realizuju.

TOUR BRAIN - OD LIČNE PRIČE DO TEHNOLOŠKE VIZIJE

U vremenu kada tehnologija mijenja gotovo svaku industriju, turizam i dalje u velikoj mjeri funkcioniše na principima koji podsjećaju na prošle

decenije – mnoštvo ručnih procesa, nepovezani alati i svakodnevna logistika koja oduzima vrijeme i energiju. Upravo u tom prostoru između tradicije i inovacije nastala je ideja za Tour Brain, platformu koja želi da turističkim agencijama omogući jednostavniji, brži i pametniji način rada.

Iza projekta stoji Nemanja Nikolić, osnivač i izvršni direktor kompanije GoldBear Technologies iz Podgorice, IT firme koja razvija web, mobilna i AI softverska rješenja. Sa više od decenije



Nemanja Nikolić, osnivač i izvršni direktor kompanije GoldBear Technologies iz Podgorice

iskustva u razvoju kompleksnih sistema i SaaS proizvoda za globalno tržište, Nemanja je svoju karijeru gradio kroz različite uloge – od programera do lidera timova, a danas vodi ekipu koja stoji iza više digitalnih proizvoda, uključujući i globalnu platformu za limo

industriju LimoExpress.

Ideja za Tour Brain nije nastala iz teorije, već iz direktnog rada sa tržištem. Kroz saradnju sa turističkim agencijama postalo je jasno da, iako su pojedini segmenti poslovanja digitalizovani, planiranje i organizacija tura i dalje funkcionišu na tradicionalan način.

„Kroz razgovore sa agencijama shvatili smo da postoji veliki prostor za unapređenje procesa, smanjenje manuelnog rada i bolje upravljanje informacijama. Tour Brain je nastao upravo kao odgovor na taj konkretan problem sa tržišta“, objašnjava Nemanja.

Motivacija za ulazak u ovako ambiciozan projekat bila je, kako kaže, vrlo jasna – potreba tržišta. Kada veliki broj kompanija svakodnevno troši sate na procese koji se mogu pojednostaviti tehnologijom, prilika za inovaciju postaje očigledna.

„Željeli smo da kreiramo alat koji neće samo digitalizovati postojeći način rada, već će omogućiti turističkim agencijama da rade brže, pametnije i sa manje operativnog stresa“, dodaje Nemanja.

Iako Podgorica na prvi pogled djeluje kao mala sredina za razvoj tehnoloških proizvoda, upravo ta dimenzija može biti prednost. Brža komunikacija, lakši pristup saradnji i direktan feedback sa tržišta omogućavaju agilniji razvoj ideja. „Rad iz manjeg okruženja vas često tjera da od prvog dana razmišljate globalno, što je za tech proizvode velika prednost“, ističe Nemanja.

U ranim fazama razvoja ključnu ulogu imala je nezavisnost koju je omogućilo postojeće poslovanje kompanije, ali i podrška institucija koje prepoznaju značaj inovacija i tehnološkog razvoja. Ta kombinacija omogućila je timu da ideju razvija



GOLDBEAR
TECHNOLOGIES

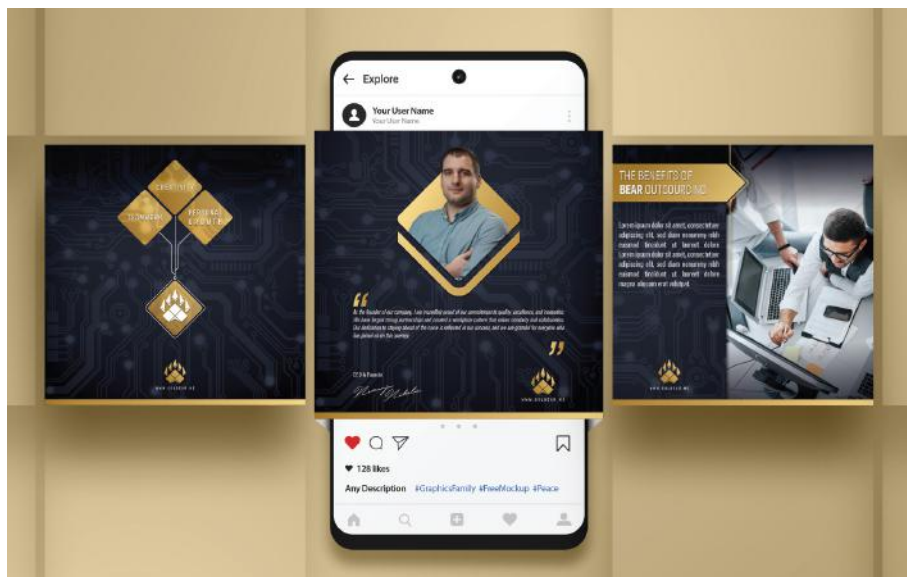
„ŽELJELI SMO DA KREIRAMO ALAT KOJI NEĆE SAMO DIGITALIZOVATI POSTOJEĆI NAČIN RADA, VEĆ ĆE OMOGUĆITI TURISTIČKIM AGENCIJAMA DA RADE BRŽE, PAMETNIJE I SA MANJE OPERATIVNOG STRESA“

bez pritiska brzog komercijalnog povrata, uz fokus na kvalitet proizvoda.

Tour Brain je zamišljen kao centralizovana platforma koja turističkim agencijama omogućava upravljanje kompletnim procesom – od kreiranja itinerera i organizacije vodiča i vozila, do praćenja lokacija i komunikacije sa klijentima. „Cilj je da sve informacije budu na jednom mjestu, uz automatizaciju procesa koji se danas često rade putem excel tabela ili poruka“, objašnjava Nemanja.

Posebnu vrijednost platformi daju vještačka inteligencija i GPS tehnologija. AI omogućava optimizaciju planiranja i predloge rješenja u svega nekoliko sekundi, dok GPS donosi transparentnost i kontrolu u realnom vremenu, povećavajući sigurnost i kvalitet usluge. „Umjesto da zaposleni troše sate na logistiku, sistem može da predloži optimalna rješenja gotovo trenutno, dok GPS omogućava agencijama potpunu kontrolu i povjerenje klijenata“, dodaje Nemanja.

U prvoj fazi fokus je na lokalnim turističkim agencijama, koje će kroz direktan feedback pomoći dodatnom oblikovanju proizvoda. Nakon stabilizacije, planirano je širenje na regionalna i evropska tržišta, sa jasnom ambicijom da platforma postane globalno relevantno rješenje.



Jedan od najvećih problema koji Tour Brain rješava jeste fragmentacija procesa – korišćenje više alata i ručnih metoda koje povećavaju mogućnost grešaka i usporavaju poslovanje. „Okupljanjem svih procesa u jednoj platformi smanjuju se greške, štedi vrijeme i omogućava bolja kontrola nad poslovanjem“, ističe Nemanja.

TOUR BRAIN JE ZAMIŠLJEN KAO CENTRALIZOVANA PLATFORMA KOJA TURISTIČKIM AGENCIJAMA OMOGUĆAVA UPRAVLJANJE KOMPLETNIM PROCESOM — OD KREIRANJA ITINERERA I ORGANIZACIJE VODIČA I VOZILA, DO PRAĆENJA LOKACIJA I KOMUNIKACIJE SA KLIJENTIMA.

Trenutno na projektu radi tim od šest ljudi koji pokriva razvoj softvera, produkt dizajn i biznis strategiju, dok je završetak MVP faze planiran za februar naredne godine, nakon čega slijedi testiranje sa prvim korisnicima i dalja unapređenja.

Najveći izazov, kako objašnjava, nije samo razvoj tehnologije već razumijevanje stvarnih potreba tržišta i kreiranje sistema koji će biti intuitivan i

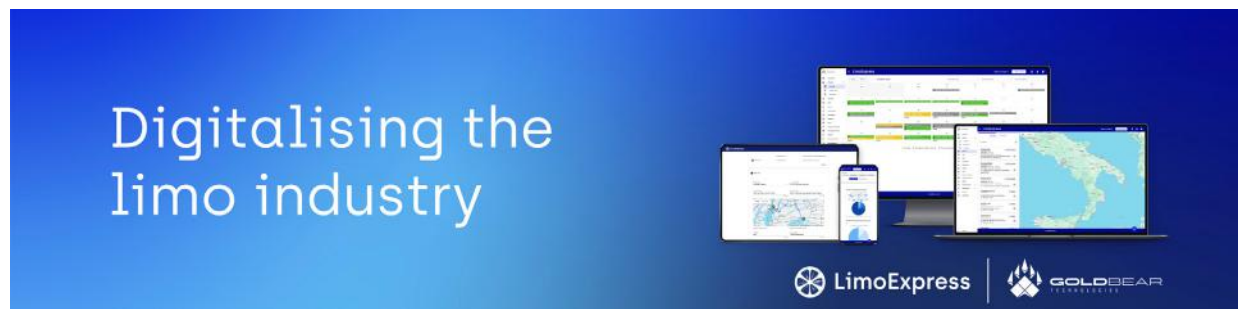
dovoljno fleksibilan za različite tipove agencija širom svijeta.

„Nije dovoljno napraviti dobar softver – potrebno je razumjeti navike korisnika i prilagoditi rješenje njihovom načinu rada“, naglašava Nemanja.

Iako je tehnologija kompleksna, prodaja inovacije često predstavlja veći izazov, jer promjena načina rada zahtijeva vrijeme i edukaciju tržišta. „Bliska saradnja sa korisnicima i edukacija tržišta jednako su važni kao i sam razvoj proizvoda“, dodaje on. Graditi globalni tech proizvod iz Crne Gore danas je, smatra, realna ambicija. Internet i remote način rada brišu geografske granice, dok su pravi izazovi pristup tržištu, kapitalu i mreži kontakata.

Zbog toga Nemanja ističe važnost institucionalne podrške, ne samo finansijske već i mentorsko-edukativne, kao i potrebu za jačim povezivanjem domaće start-up zajednice i pristupom međunarodnim investitorima.

„Važno je graditi kulturu u kojoj je eksperimentisanje i pokušaj stvaranja novih proizvoda nešto što se podstiče, čak i kada rezultat nije odmah uspješan“, zaključuje Nemanja. ●



Tekst koji je objavljen podržan je sredstvima iz Fonda za podsticanje pluralizma i raznovrsnosti medija koje raspoređuje Ministarstvo kulture i medija.

A new generation OF ENTREPRENEURSHIP



THE COURAGE TO CREATE

From handcrafted pieces that carry a personal story to digital solutions with global ambitions — we meet entrepreneurs who are building authentic brands from Montenegro.

TEXT MAJA NIKOLIĆ

PHOTO PRIVATE ARCHIVE (AMOUR / GOLDBEAR)

AMOUR — THE MOST BEAUTIFUL THINGS ARE CREATED WHEN WE LISTEN TO OUR OWN HEARTS

Nevena Đukanović from Herceg Novi does not belong to just one role. Behind the everyday life of a mother, wife, and entrepreneur is a woman who experiences the world through emotion — through colors, scents, poetry, and small details that make life

special. Her essence, as she says, lies in creating and in the belief that the most beautiful things arise when we listen to our own hearts. It is precisely from this space of tenderness and authenticity that Amour was born — a brand created not from a business plan, but from personal transformation and the need to turn emotion into something tangible.

As she describes it, motherhood brought new depth — in feelings, responsibility, and her outlook on life. Priorities became clearer, time more precious, and courage stronger than ever before. Within this newly discovered strength, the idea emerged to give the word mom a special place in her creations, as a symbol of love, pride, and tenderness.

“It felt as if the arrival of my child awakened a strength I didn’t know I had. That was the moment I felt the need to create something of my own — honest and personal,” Nevena explains.

Amour was not born in a single moment, but through a period of growth — from the quiet of pregnancy, new dreams, and an inner voice that kept growing louder. In April last year, Nevena decided to listen to it. Without much noise, but with clear emotion, she took the first step and began a story that today carries a strong personal signature.

Balancing motherhood and running a brand, she admits, does not exist

as a perfect state. It is a process — daily adjustment and learning not to be too hard on oneself. In that dynamic, she finds her greatest strength in family, which is not only support but also an active part of the creative process. A particularly emotional touch comes from her grandmothers, who hand-sew logo labels, turning each piece into a small family artifact.

“When you work from love, the boundary between private and professional begins to blur — because everything becomes part of the same story,” Nevena adds.

Support from loved ones, as well as from people who recognized the emotion behind the brand, was crucial in the early steps. The first bazaar in Tivat confirmed that what is created from sincere intention finds its way to others. A special place in Nevena’s story belongs to the designer who helped shape the visual identity, as well as to the memory of a beloved aunt to whom she dedicates this story — a person who recognized her uniqueness from childhood and believed in her unconditionally.

Fears, she says, were inevitable — questions about readiness, timing, and space in a small market. Yet the desire was stronger. Fear became a sign of growth rather than an obstacle.

The brand name came naturally. Before the name, there was emotion — love for family, creation, and life. Amour is far



more than a name; it is a reminder that everything we do only has meaning when it comes from the heart.

The first pieces were beach bags and totes inspired by the sea, summer, and poetry — practical yet symbolic, intended for women who love freedom and the small things that awaken memories.

Today, the collection includes bags, totes, and embroidered mom pieces — tracksuits, T-shirts, and caps carrying deep emotional meaning. The creation of each product begins with a feeling — a moment, a thought, or a song. Sketches follow, then the selection of materials and details, while the final family touch gives each piece an invisible value that sets it apart from mass production.

“Behind every piece lies far more than what is visible — an idea, anticipation, and above all, emotion,” Nevena emphasizes.

Building a small, authentic brand in Montenegro is challenging, but limitations often highlight the value of a sincere story. Nevena believes people recognize authenticity and that consistency — even on a slower path — brings results.

In the future, she sees Amour as a brand that stays true to its essence while gradually evolving, especially in celebrating motherhood and femininity — without rushing, but with a clear vision and new pieces already in the making for the upcoming summer.

“Start with a small step. Believe in

yourself. The most beautiful things are born from love and courage,” Nevena tells women who carry an idea within themselves but have not yet found the courage to bring it to life.

TOUR BRAIN — FROM A PERSONAL STORY TO A TECHNOLOGICAL VISION

At a time when technology is transforming nearly every industry, tourism still largely operates on principles reminiscent of past decades — numerous manual processes, disconnected tools, and daily logistics that consume time and energy. It is precisely in this space between tradition and innovation that the idea for Tour Brain emerged — a platform aiming to provide travel agencies with a simpler, faster, and smarter way of working.

Behind the project is Nemanja Nikolić, founder and CEO of GoldBear Technologies from Podgorica, an IT company developing web, mobile, and AI software solutions. With more than a decade of experience building complex systems and SaaS products for the global market, Nemanja has built his career through various roles — from developer to team leader — and today leads a team behind multiple digital products, including the global limo industry platform LimoExpress.

The idea for Tour Brain did not come from theory, but from direct market experience. Through collaboration with travel agencies, it became clear that although certain business segments



are digitalized, tour planning and organization still function in traditional ways.

“Through conversations with agencies, we realized there was significant room for improving processes, reducing manual work, and managing information more efficiently. Tour Brain was created as a response to that concrete market problem,” Nemanja explains.

Motivation for such an ambitious project, he says, was straightforward — market need. When many companies spend hours daily on processes that technology can simplify, the opportunity for innovation becomes obvious.

“We wanted to create a tool that would not only digitize existing workflows but enable agencies to work faster, smarter, and with less operational stress,” Nemanja adds.

Although Podgorica may seem like a small environment for developing tech products, this can actually be an advantage. Faster communication, easier collaboration, and direct market feedback allow more agile idea development.

“Working from a smaller environment often forces you to think globally from day one, which is a major advantage for tech products,” Nemanja points out.

In the early development phase, independence enabled by the company’s existing business played a key role, alongside institutional support recognizing the importance of innovation and technological progress. This combination allowed the team to develop the idea without pressure for rapid commercial return, focusing instead on product quality.

Tour Brain is designed as a centralized platform enabling agencies to manage the entire process — from itinerary creation and organization of guides and vehicles to location tracking and client communication.

“The goal is to have all information in one place, with automation of



processes that are currently handled through Excel sheets or messages,” Nemanja explains.

Artificial intelligence and GPS technology add special value. AI optimizes planning and suggests solutions within seconds, while GPS provides real-time transparency and control, increasing safety and service quality.

“Instead of employees spending hours on logistics, the system can propose optimal solutions almost instantly, while GPS gives agencies full control and builds client trust,” Nemanja adds.

The initial focus is on local travel agencies, whose direct feedback will help further shape the product. After stabilization, expansion to regional and European markets is planned, with a clear ambition to become a globally relevant solution.

One of the biggest issues Tour Brain addresses is process fragmentation — using multiple tools and manual methods that increase errors and slow operations.

“Bringing all processes into one platform reduces mistakes, saves time, and allows better business control,” Nemanja emphasizes.

Currently, a six-member team works on the project across software development, product design, and business



strategy. Completion of the MVP phase is planned for February next year, followed by testing with initial users and further improvements.

The greatest challenge, he explains, is not just technology development but understanding real market needs and creating an intuitive system flexible enough for various agencies worldwide.

“It’s not enough to build good software — you must understand user habits and adapt the solution to their workflow,” Nemanja stresses.

Although the technology is complex, selling innovation is often an even greater challenge, as changing work habits requires time and market education.

“Close collaboration with users and market education are just as important as product development,” he adds.

Building a global tech product from Montenegro today, he believes, is a realistic ambition. The internet and remote work erase geographical boundaries, while real challenges lie in market access, capital, and networking.

Therefore, Nemanja highlights the importance of institutional support — not only financial but also mentorship and education — as well as stronger connections within the domestic startup community and access to international investors.

“It’s important to build a culture where experimentation and attempts to create new products are encouraged, even when results are not immediately successful,” Nemanja concludes. ●

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ENTEXT LIVING PREDSTAVLJA EMU

ENTEXT Living objedinjuje evropske brendove namještaja, rasvjete i outdoor programa u jedinstvenu ponudu za stambene, poslovne i hospitality projekte.

Brendovi u našoj ponudi odabrani su pažljivo, sa fokusom na kvalitet, tehnološku pouzdanost i dizajn koji ima stvarnu vrijednost u prostoru. ENTEXT Living predstavlja portfolio brendova sa dokazanim kvalitetom i pouzdanošću u rezidencijalnim i contract projektima.



Italijanski kvalitet za savremene outdoor prostore

Savremeni outdoor prostor više nije sekundarna zona objekta. On je integralni dio arhitektonskog koncepta i jasan izraz životnog stila.

Terase, bašte, hotelski rooftop prostori i restoranski vrtovi danas se projektuju sa istom pažnjom kao i enterijeri, jer definišu prvi utisak i cjelokupan doživljaj prostora. U tom kontekstu, ENTEXT Living predstavlja EMU. Italijanski brend koji decenijama postavlja standarde u segmentu metalnog outdoor namještaja. Kao dio pažljivo selektovanog portfolija, EMU donosi spoj industrijske preciznosti, vrhunske tehnologije i bezvremenskog dizajna, prepoznat u privatnim rezidencijama i zahtjevnim HoReCa projektima širom svijeta.

 **emu**

BAŠTENSKI NAMJEŠTAJ

RONDA: ikona outdoor segmenta

Među najprepoznatljivijim modelima izdvaja se Ronda stolica, jedan od najdugotrajnijih i najprodavanijih dizajna u EMU portfoliju. Jednostavna silueta, stabilna metalna konstrukcija i prilagodljivost različitim ambijentima učinili su je referentnim modelom outdoor dizajna, podjednako prisutnim na privatnim terasama i u sofisticiranim ugostiteljskim prostorima.

TO NIJE PROLAZNI TREND. TO JE DIZAJN KOJI TRAJE.



Tehnologija koja garantuje dugotrajnost

Snaga EMU brenda leži u potpunoj kontroli proizvodnog procesa. Posebno se izdvaja proces kateforeze napredna metoda elektrostatičke zaštite metala koja prodire duboko u strukturu materijala.

U kombinaciji sa višeslojnim farbanjem, ovaj sistem obezbeđuje izuzetnu otpornost na koroziju, vlagu i UV zračenje. Rezultat je namještaj projektovan da traje, uz minimalno održavanje i maksimalnu stabilnost, čak i u zahtjevnim klimatskim uslovima.

*Za investitore i arhitekte, sigurnost.
Za privatne korisnike, dugoročnu vrijednost.*

Rješenja za privatne i profesionalne prostore

Kroz ENTEXT Living, EMU kolekcije dostupne su kao cjelovita outdoor rješenja: stolice i fotelje, stolovi, lounge sistemi, ležaljke, bar i HoReCa elementi, kao i modularni sistemi za veće prostore.

Svaki komad karakterišu čvrsta konstrukcija, otpornost i dizajn koji se prirodno uklapa u različite arhitektonske koncepte, od mediteranskih terasa do savremenih urbanih projekata.

ENTEXT Living: strateški partner u kreiranju savremenog outdoor identiteta

ENTEXT Living ne predstavlja samo proizvode, već pažljivo selektovane međunarodne brendove koji odgovaraju savremenim standardima kvaliteta, estetike i dugotrajnosti. Partnerstvo sa EMU brendom potvrđuje jasno opredjeljenje da domaćem tržištu ponudi outdoor rješenja koja kombinuju funkcionalnost, trajnost i bezvremenski dizajn.

Za privatne investitore. Za arhitekte i dizajnere. Za HoReCa sektor.

EMU kroz ENTEXT Living donosi italijansku preciznost i tehnologiju u službi prostora koji žive i traju.

ENTEXT Living objedinjuje evropske brendove namještaja, rasvjete i outdoor programa u jedinstvenu ponudu za stambene, poslovne i hospitality projekte. Brendovi u našoj ponudi odabrani su pažljivo, sa fokusom na kvalitet, tehnološku pouzdanost i dizajn koji ima stvarnu vrijednost u prostoru. ENTEXT Living predstavlja portfolio brendova sa dokazanim kvalitetom i pouzdanošću u rezidencijalnim i contract projektima.



VRHUNSKA
ARHITEKTURA
IZRAŽENA KROZ
hotelijerstvo

ARHITEKTURA DOŽIVLJAJA

TEKST:
SANJA GOLUBOVIĆ

U vremenu kada hoteli i restorani više nijesu samo mjesta boravka, već pozornice emocija, arhitektura je postala glavni narator iskustva. Ona danas ne gradi samo zidove, već identitet, atmosferu, sjećanje. Za razliku od stambenih ili strogo funkcionalnih objekata, hotelski projekti dozvoljavaju eksperiment, emocionalni naboj i snažan identitet. Upravo zato su hoteli postali idealno polje za arhitektonsku ambiciju..

QU YUAN PLUS RESTORAN, KINA
Foto: Wang Ting | Arhitektonski studio: LDH DESIGN

Dva arhitektonska svijeta: jedan je spektakl i futurizam, drugi je tišina i reinterpretirana tradicija



Foto: GettyImages



© David Lauridsen

Six Senses, Zighy Bay

- Održiva arhitektura ovdje nije trend, već operativna osnova. Jer: „Najbolje zgrade su one koje djeluju kao da su oduvijek pripadale tom mjestu.“ – (princip regionalizma u savremenoj arhitekturi)

IZMEĐU DEKONSTRUKTIVISTIČKOG SPEKTAKLA I TIŠINE ODRŽIVOG LUKSUZA

Od talasastih titanijskih skulptura koje paraju horizont do sela od kamena i gline ušuškanih između planine i mora – luksuz XXI vijeka traži karakter. Traži priču. Traži prostor koji se pamti. U tom duhu, predstavljamo dva arhitektonska svijeta: jedan je spektakl i futurizam, drugi je tišina i reinterpretirana tradicija.

Arhitektura je nekada bila pozadina. Danas je protagonist.

U globalnoj konkurenciji destinacija, arhitektura postaje diferencijator.

Gradovi i regije koji angažuju renomirane arhitekta ne ulažu samo u zgradu,

Hotel Marqués de Riscal - dio kompleksa „City of Wine“

-Titanijske trake koje lebde iznad kamenog volumena djeluju kao da su zamrznute u trenutku kretanja. Ljubičasta priziva grožđe, zlatna mrežu vinskih boca, srebrna odsjaj čelika u vinskim podrumima. Materijal reflektuje sunce, ali i mijenja ton sa svakim oblakom. Zgrada nikada nije ista.



Izvor: Archilovers

već u dugoročnu percepciju brenda. Neki projekti koriste arhitekturu kao signal savremenosti i ambicije. No, paralelno sa tim spektaklom, raste i drugi pokret – onaj koji naglašava odgovornost, održivost i lokalni identitet. U turizmu XXI vijeka prostor više nije neutralan okvir u kojem se odvija odmor – on je centralni činilac iskustva. Hoteli i restorani postaju scenografije, ali i filozofske izjave. Oblikuju način na koji percipiramo pejzaž, luksuz, pa čak i vrijeme.

Savremeni putnik ne traži samo udobnost. On traži smisao. Traži arhitekturu koja ima stav. U tom kontekstu, dva različita pravca oblikuju globalnu scenu luksuznog turizma: spektakularna, skulpturalna arhitektura dekonstruktivističkog izraza i tiha, održiva reinterpretacija tradicije. Jedan pravac je gest, drugi je šapat. Jedan transformiše horizont, drugi ga poštuje. U tom duhu, predstavljamo dva arhitektonska svijeta: jedan je spektakl i futurizam, drugi je tišina i reinterpretirana tradicija. →



Izvor: Archilovers



Ovakav projekat pokazuje moć arhitekture kao brenda. Hotel više nije samo prateći sadržaj vinarije. On je globalna destinacija. Arhitektura generiše turizam

SPEKTAKL FORME: HOTEL MARQUÉS DE RISCAL

Hotel Marqués de Riscal se nalazi u Elciegu, u La Rioji, u Španiji. To je regija poznata po proizvodnji vina, a hotel je dio kompleksa „City of Wine“.

U španskoj Rioji pejzaž je horizontalan. Vinogradi se prostiru u pravilnim linijama, ritmični i gotovo meditativni. I upravo u tom mirnom rasteru pojavljuje se arhitektonski događaj.

Frank Gehry, laureat Pritzkerove nagrade – najprestižnijeg priznanja u svijetu arhitekture – projektovao je hotel koji je postao simbol enoturizma, ali i savremenog arhitektonskog spektakla. Pritzker nagrada, često nazvana „Nobelom za arhitekturu“, dodjeljuje se autorima koji su trajno promijenili lice gradova i percepciju prostora. Gehry to nesumnjivo jeste. Pritzker nagrada, ustanovljena 1979. godine, često se naziva najvišim priznanjem u arhitekturi. Dodjeljuje se autorima čiji rad pokazuje kombinaciju talenta, vizije i društvene odgovornosti.

Hotel u Elciegu pripada teorijskom okviru dekonstruktivizma – pravca koji je krajem XX vijeka doveo u pitanje pravolinijsku stabilnost modernizma. Umjesto simetrije – fragmentacija. Umjesto rigidnosti – pokret. Umjesto racionalne geometrije – emocija forme.



© David Lauridsen

Frank Gehry projektovao je hotel koji je postao simbol enoturizma, ali i savremenog arhitektonskog spektakla

Titanijumske trake koje lebde iznad kamenog volumena djeluju kao da su zamrznute u trenutku kretanja. Ljubičasta priziva grožđe, zlatna mrežu vinskih boca, srebrna odsjaj čelika u vinskim podrumima. Materijal reflektuje sunce, ali i mijenja ton sa svakim oblakom. Zgrada nikada nije ista.

Iako radikalno savremen, hotel je duboko vezan zageografsku pripadnost. Nije riječ o objektu koji ignoriše kontekst – već o onom koji ga reinterpretira kroz savremeni jezik.

Unutrašnjost prati dinamiku spoljašnjosti. Krivine zidova i plafona vode pogled. Prostor nije linearan, on se otkriva postepeno. Prozori uokviruju vinograde kao žive slike. Drvo i koža ublažavaju metalnu dramatičnost fasade. Svjetlost je filtrirana, mekana, gotovo teatralna.

Restoran sa Michelin zvjezdicom

produžava arhitektonsku filozofiju na tanjiru. Degustacioni meniji su slojeviti, precizni, hrabri. Gastronomija postaje produžetak dekonstruktivizma – razbijanje tradicionalne forme, ali uz poštovanje sastojka.

Ovakav projekat pokazuje moć arhitekture kao brenda. Hotel više nije samo prateći sadržaj vinarije. On je globalna destinacija. Arhitektura generiše turizam.

Dekonstruktivizam je u hotelskoj industriji postao sinonim za odvažnost. Ikonične zgrade privlače pažnju, stvaraju prepoznatljivost i medijski identitet destinacije.

Ali iza forme stoji ozbiljna konstrukcijska i inženjerska preciznost. Kompleksne krivine zahtijevaju napredne softverske modele i preciznu izradu. Tehnologija omogućava ono što je nekada bilo nemoguće.

U tom smislu, Marqués de Riscal nije samo estetski eksperiment. On je spoj umjetnosti i inženjeringa, simbol epohe u kojoj arhitektura koristi digitalne alate da bi ostvarila gotovo skulpturalne vizije.



Izvor: Archilovers



Izvor: Archilovers



Foto: Six senses

Six Senses koncept pokazuje kako održivost može biti integrisana u arhitektonski identitet

TIŠINA ODRŽIVOG LUKSUZA: SIX SENSES ZIGHY BAY

Six Senses Zighy Bay se nalazi u Zighy Bay-u na Musandam poluostrvu u Sultanatu Omanu – na obali Arapskog mora okružen dramatičnim planinama.

Rizort je smješten između dramatičnih planina i mirnog mora. Pejzaž je sirov, gotovo arhetipski. I upravo zato arhitektura bira skromnost.

Six Senses je brend koji je izgradio reputaciju na održivosti, lokalnom identitetu i „slow luxury“ filozofiji. U Zighy Bay-u, dizajn je inspirisan tradicionalnim omanskim selima. Kamen, glina, drvene grede i tkanine u toplim tonovima čine da resort izgleda kao da je oduvijek tu.

Ali iza te rustične estetike stoji visoko sofisticiran sistem održivog upravljanja energijom, vodom i otpadom. Održiva arhitektura ovdje nije trend, već operativna osnova. Jer: „Najbolje zgrade su one koje djeluju kao da su oduvijek pripadale tom mjestu.“ – (princip regionalizma u savremenoj arhitekturi).

Ovaj pristup podsjeća na teoriju kritičkog regionalizma – arhitektonskog koncepta koji zagovara savremeni dizajn ukorijenjen u lokalni kontekst. Umjesto globalne uniformnosti, naglašava se specifičnost klime, materijala i kulture.

Vile su raspoređene tako da čuvaju privatnost, ali i maksimalno koriste

prirodnu ventilaciju. Debeli zidovi regulišu temperaturu. Unutrašnja dvorišta stvaraju mikroklimu. Bazen reflektuje nebo i unosi svjetlost u prostor. Miris toplog kamena pod suncem. Zvuk vjetra koji prolazi kroz palme. Hladovina arkade u podne. Uveče – svijeće koje bacaju zlatne sjenke po teksturi zida.

Tu luksuz nije u spektaklu, već u detalju.

U eri klimatskih izazova, luksuz više ne može ignorisati ekologiju. Savremeni gosti postaju svjesniji uticaja putovanja na okolinu.

Six Senses koncept pokazuje kako održivost može biti integrisana u arhitektonski identitet. Korišćenje lokalnih materijala smanjuje transport. Tradicionalne tehnike gradnje poboljšavaju energetska efikasnost. Prostor postaje produžetak pejzaža, a ne njegova konkurencija.

Upravo u tome leži njegova snaga: u sposobnosti da luksuz redefiniše kao harmoniju, a ne dominaciju.



Foto: Six senses

CRNA GORA - IZMEĐU DVA MODELA - ŠTA JOJ ODGOVARA?

Možda je ključno pitanje za Crnu Goru ne da li želimo spektakl ili tišinu – već da li imamo hrabrost za autentičnost.

Naša obala već ima scenografiju. Naše planine već imaju monumentalnost. Ono što im treba jeste arhitektura koja razumije mjeru.

Možda mala crnogorska vinarija u Crmnici može biti savremena i odvažna, ali sa poštovanjem prema horizontu. Možda planinski hotel može reinterpretirati katun bez folklorne romantizacije. Možda obalni rizort može koristiti kamen koji već postoji u pejzažu, ali u savremenoj, preciznoj formi.

Arhitektura budućnosti neće se takmičiti sa prirodom. Ona će s njom saradivati.

Između titanijumskog talasa i kamene arkade, između dekonstruktivizma i održivog regionalizma, nalazi se prostor za novu mediteransku estetiku. Možda upravo tu počinje sljedeća velika priča. Spektakl ili tišina? Skulptura ili selo? Metal ili kamen? Možda je odgovor – i jedno i drugo, ali u pravoj mjeri.

Crna Gora ima pejzaž koji je već dramatičan. Planine koje se obrušavaju u more. Vinograde pod snažnim suncem. Kamena sela na sjeveru. Pitanje je: kakvu arhitekturu taj pejzaž zaslužuje? Arhitekturu koja razumije planinu i svjetlost Jadrana. Arhitekturu koja poštuje tradiciju. Arhitekturu koja ne više, ali ima glas.

Može li nova vinarija u Crmnici biti savremena ikona, ali sa mjerom? Može li hotel na obali reinterpretirati mediteranski kamen bez folklorne patetike? Može li planinski rizort koristiti drvo i šindru na način koji je savremen, ali ne agresivan?

Između dekonstruktivističkog spektakla i održive tišine, postoji prostor za autentični crnogorski izraz. Treba nam arhitektura koja govori o svom vremenu i mjestu, ali da teži bezvremenosti. Jer luksuz budućnosti neće se mjeriti visinom zgrade, već dubinom iskustva. ●



SUPERIOR
ARCHITECTURE
EXPRESSED THROUGH
hotel industry

ARCHITECTURE *of* EXPERIENCE

WRITTEN BY:
SANJA GOLUBOVIC

In the era when hotels and restaurants are not any more just the places for overnight stay, but the stages of emotions, architecture has become principal narrator of experience. It does not only build walls today, but also identity, atmosphere, remembrance. Contrary to residential or strictly functional edifices, hotel designs allow experimenting, emotional charge and strong identity. Exactly for that reason hotels have become ideal field for architectural ambition.

QU YUAN PLUS RESTAURANT, CHINA
Photo: Wang Ting | Architect: LDH DESIGN

Two architectural worlds: one is a spectacle and futurism, the other is silence and reinterpreted tradition



©Six senses

Hotel Marqués de Riscal - a part of the “City of Wine” complex

Titanium strips which hover above the stone volume seem frozen in motion. Violet colour reminds of grapes, golden a network of wine bottles, silver reflection of steel in wine cellars. The material reflects sunlight, but also changes its shade with every cloud. The building is never the same.

Six Senses, Zighy Bay

Sustainable architecture here is not a trend, but the operational basis. Because: “The best buildings are the ones which look as though they have always belonged to a place.” – (principle of regionalism in modern architecture)

BETWEEN DECONSTRUCTIVIST SPECTACLE AND SILENCE OF SUSTAINABLE LUXURY

From the wavy titanium sculptures scraping the horizon to the villages made of stone and clay nestled in between the mountains and the sea – 21st century luxury asks for character. It asks for a story, for a space to be remembered. In that spirit, we are presenting two architectural worlds: one being a spectacle and futurism, the other silence and reinterpreted tradition.

Architecture was once in the background. Today, it is a protagonist. In the global competition of destinations, architecture is becoming a differentiator.

The cities and regions which hire renowned architects do not invest only in buildings, but in the long-term perception of the brand. Some projects use architecture as a signal of modernity and ambition. However, in parallel with that spectacle, another movement is growing – the one putting emphasis on responsibility, sustainability and local identity.

In the 21st century tourism, space is not any more a neutral frame used for holidays – it is a central factor of experience. Hotels and restaurants become sceneries, but also philosophical statements. They shape the way in which we perceive landscape, luxury and even time.

Modern traveller does not seek comfort alone. He/she seeks purpose. He/she seeks the architecture with a stance. In that context, there are two distinctive trends that shape global scene of luxury tourism: spectacular, sculptural architecture of deconstructivist expression and silent, sustainable reinter-

pretation of tradition. One trend is a gesture, the other a whisper. One transforms the horizon, the other respects it. In that spirit, we are presenting two architectural worlds: one is a spectacle and futurism, the other is silence and reinterpreted tradition.

SPECTACLE OF FORM: HOTEL “MARQUÉS DE RISCAL”

The “Hotel Marqués de Riscal” is located in Elciego, in La Rioja, in Spain. It is a region known for winemaking, and the Hotel is a part of the “City of Wine” complex.

In the Spanish region of Rioja, landscape is horizontal. Vineyards stretch in straight lines; they are rhythmical and almost meditative. It is exactly in that peaceful grid that the architectural event appears.

Frank Gehry, Pritzker Architecture Prize laureate – the most prestigious award in the world of architecture – designed a hotel which has become



Image source: Archilovers

This design shows the power of architecture as a brand. The Hotel is not the accompanying content of the winery anymore. It is a global destination. Architecture generates tourism

a symbol of enotourism, but also of a contemporary architectural spectacle. The Pritzker Prize, often called “Nobel Prize for Architecture”, is awarded to the authors who have permanently changed the face of the cities and the perception of space. This undoubtedly applies to Gehry. The Pritzker Prize, established in 1979, is often called the highest award in the world of architecture. It is awarded to the authors whose work shows a combination of talent, vision and social responsibility. The Hotel in Elciego belongs to the theoretical framework of deconstructivism – trend which at the end of the 20th century called into question straight-line stability of modernism. Instead of symmetry – fragmentation. Instead of rigidity – motion. Instead of rational geometry – emotion of the form.

Titanium strips which hover above the stone volume seem frozen in motion. Violet colour reminds of grapes, golden a network of wine bottles, silver reflection of steel in wine cellars. The material reflects sunlight, but also changes its shade with every cloud. The building is never the same.

Although radically modern, the Hotel is deeply linked to its geographic setting. It is not an edifice which ignores



Image source: Archilovers

the context – but of the one which reinterprets it through contemporary expression.

The interior matches the dynamics of the exterior. The curvatures of the walls and ceilings guide your eyes. The space is not linear, it is gradually revealed. The windows frame the vineyards like living paintings. Wood and leather appease the metal dramatics of the façade. Light is filtered, soft, almost theatrical.

The Michelin star restaurant extends architectural philosophy to the plate. Tasting menus are layered, precise, bold. Gastronomy becomes the extension of deconstructivism – breaking of traditional form, but with respect for ingredients.

This design shows the power of architecture as a brand. The Hotel is not the accompanying content of the winery anymore. It is a global destination. Architecture generates tourism.

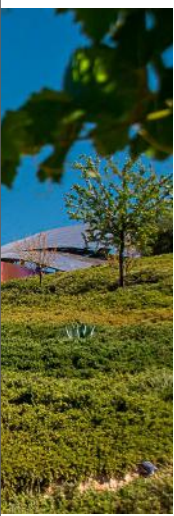
Deconstructivism in hotel industry has become a synonym for boldness. Iconic edifices attract attention, create brand recognition and media identity

of a destination.

However, behind the form there is serious construction and engineering precision. Complex curves require advanced software models and precise craftsmanship. Technology enables what was once impossible.

In that sense, “Marqués de Riscal” is not just an aesthetic experiment. It is a combination of art and engineering, a symbol of the epoch in which architecture uses digital tools to achieve almost sculptural visions.





©Marriott



© Six Senses

The “Six Senses” is a brand which has built its reputation on sustainability, local identity and the philosophy of “slow luxury”

SILENCE OF SUSTAINABLE LUXURY: SIX SENSES ZIGHY BAY

Six Senses Zighy Bay is located in Zighy Bay on Musandam peninsula in the Sultanate of Oman – on the shores of the Arab Sea, surrounded by dramatic mountains.

The resort is located between dramatic mountains and the calm sea. The landscape is rough, almost archetypical. It is exactly for this reason that architecture chooses modesty.

The “Six Senses” is a brand which has built its reputation on sustainability, local identity and the philosophy of “slow luxury”. In the Zighy Bay, design was inspired by traditional Oman villages. Stone, clay, wooden beams and warm shade fabrics make the resort seem as though it has always been there.

However, behind that rustic aesthetics there is a highly sophisticated system of sustainable management of energy, water and waste. Sustainable architecture here is not a trend, but the operational basis. Because: “The best buildings are the ones which look as though they have always belonged to a place.” – (principle of regionalism in modern architecture).

This approach reminds of the theory of critical regionalism – architectural concept which advocates for modern design rooted in the local context. Instead of global uniformity, the em-

phasis is on the specificity of climate, materials and culture.

The villas are distributed in such a way as to protect privacy, but also to make maximum use of natural ventilation. Thick walls regulate temperature. The inner courtyards create micro-climate. The pool reflects the sky and brings light into the space. The scent of warm stone under the sun. The sound of wind passing through palm trees. The shade of the arcade at noon. In the evening – candles throwing golden shadows over the wall texture.

Luxury is not in spectacle here, but in details.

In the era of climate-related challenges, luxury cannot ignore ecology anymore. Modern guests become more and more aware of the impact travels have on environment.

The Six Senses concept shows how sustainability can be integrated in architectural identity. The use of local materials reduces transport operations. Traditional building techniques improve energy efficiency. Space becomes the extension of the landscape, and not its competition.

It is exactly where its strength lies: in the ability to redefine luxury as harmony and not as domination.



© Six Senses

MONTENEGRO - BETWEEN TWO MODELS - WHICH ONE IS APPROPRIATE?

Perhaps crucial question for Montenegro is not whether we want a spectacle or silence – but whether we have courage for authenticity.

Our coast already has a scenery. Our mountains already have monumentality. What they need is architecture which knows the measure.

Perhaps a small Montenegrin winery in Crmnica region can be modern and bold, but with respect for the horizon. Perhaps a mountain hotel can reinterpret a “katun” (temporary shepherds’ settlement in the high mountains) without folklore romanticism. Perhaps a seaside resort can use stone which already exists in the landscape, but in a modern, precise form.

Architecture of the future will not be competing with nature. It will be co-operating with it.

Between the titanium wave and stone arcade, between deconstructivism and sustainable regionalism, there is a space for new Mediterranean aesthetics. Perhaps it is exactly there where the next big story starts. Spectacle or silence? Sculpture or village? Metal or stone? Perhaps the answer could be – both, but with a right measure.

Montenegro has got a landscape which is already dramatic. Mountains which drop sharply into the sea. Vineyards under the strong sun. Stone villages in the north. Question is: what kind of architecture does this landscape deserve? Architecture which understands mountains and the light of the Adriatic. Architecture which shows respect for tradition. Architecture which does not scream, but which has its voice.

Can a new winery in Crmnica region be a modern icon, but with a measure? Can a hotel by the sea reinterpret the Mediterranean stone without folklore pathos? Can a mountain resort use wood and shingles in a modern, yet not aggressive manner?

Between deconstructivist spectacle and sustainable silence, **there is a space for an authentic Montenegrin expression. We need architecture which speaks about its time and place, about to strive to achieve timelessness. Because luxury of future will not be measured with the height of an edifice, but with the debt of the experience. ●**



Photo: Six Senses

- KIPAR - OSTRVO NA MEĐI IZMEĐU ISTOKA I ZAPADA

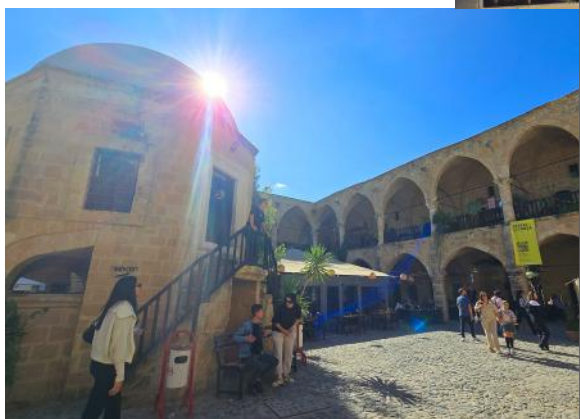


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KONTRASTI PODIJELJENE ZEMLJE

Kipar mi se svidio i planiram da ga ponovo posjetim i detaljnije istražim. Vidio sam neke božanstvene plaže i jedva čekam da ih posjetim, da uživam u mirisu mora, dobrom vinu i suncu koje liječi duh i tijelo.



Taman kad je dan predao smjenu noći stigao sam u Larnaku koja je polako tonula u san. Bila je polovina novembra, ali je bilo toplo. Prošetah uz obalu, a u obližnjim lokalima još uvijek je bilo gostiju. Svratio sam u stari mornarski da popijem piće, malo porazgovaram sa osobljem kako bi dobio savjete od lokalaca. Instrukcije sa internet stranica su dobrodošle, ali niko vam bolje od lokalaca neće dati savjet da idete, što da radite i kako da izbjegnute izvikane lokalitete i klasične ponude za turiste.

NIKOZIJA – PODIJELJENA PRIJESTONICA

Sjutradan odlazim autobusom za Nikoziju - jedinu podijeljenu prijestonicu u Evropi. Grad sa dvije strane, ali jednim pulsom. U grčkom dijelu kafei i evropski ritam, u turskom bazari i miris začina. Pređeš ulicu – promijeni se ambijent. **Ledra** je žila kucavica grada. U grčkom dijelu – evropski šmek, brendirane radnje, galerije, uredne fasade. Sve djeluje poznato, skoro domaće. A onda – kontrolni punkt. Par koraka, pasoš u ruci, i već si u drugom svijetu. Granica je formalna, ali se bez većih poteškoća prelazi. Pogledaju vam pasoš, klimnu glavom i možete proći bez ikakvih peripetija. No, oko linije



Nikozija - jedina podijeljena prijestonica u Evropi. Grad sa dvije strane, ali jednim pulsom. U grčkom dijelu kafei i evropski ritam, u turskom bazari i miris začina. Pređeš ulicu – promijeni se ambijent



Granični prelaz

razdvajanja mnogo je napuštenih kuća kroz čije slomljene prozore zviždi promaja, a granje drveća probija kroz

pukotine na fasadama i krovovima. U turskom dijelu tempo je drugačiji. Ulice su uže, boje toplije, mirisi intenzivniji. Prvi kontakt nakon pasoške kontrole bio je sa slastičarom koji je prodavao lokume, alve i druge tradicionalne kolače. Odmah sam smazao par komada, pa rekoh prodavcu da ću u povratku svratiti da uzmem svega da nosim doma da se majka, tetke i komšice u Staroj varoši goste uz kafu. Iz dućana i kafedžinica se širi aroma začina, svježije pečenog peciva i kafe koja se kuva strpljivo, bez žurbe.

Cio dan sam lutao bez ikakvog posebnog plana. Ulazio sam u male radnje sa rukotvorinama, razgovarao sa trgovcima i upoznao lokalnu kulturu. I naravno kušao specijalitete u aščinicama. Sve je ukusno i mirisno, pa budi sjećanja na raznovrsne đakonije što sam ih ka' dijete probao u vremenima dok su se po komšiluku slale tepsije s raznim pitama, kolačima i preslaćcima kakve danas možemo naći jedino slučajno u nekim ulicama kao što su ove u Nikoziji.

Uže gradsko jezgro na pojedinim mjestima i dalje opasuju masivne zidine iz doba dok su Vizantija i Venecija gospodarile ovim ostrvom. Na par mjesta mogu se vidjeti stare kapije, a pored njih su brojni spomenici herojima savremenog doba. U turskom dijelu to su Ataturk i njegovi saborci, a u grčkom borci za nezavisnost ostrva... →



Cuveno kiparsko dezertno vino



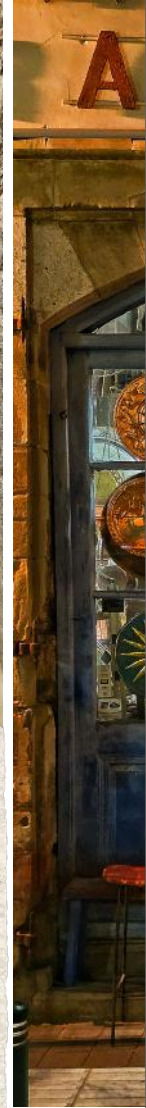
Crkva Svetog Lazara u Larnaki

Jedna od najvećih znamenitosti grada je i džamija Selimija, koja je nekad bila gotička crkva. Ovaj nevjerovatni spoj kultura i religija nikoga ne ostavlja ravnodušnim! Obišao sam i obližnje sokake u kojem sve vrvi od turista i dosadnih trgovaca koji silom na sramotu hoće da im prodaju r

molitva vjernika odjekuje. Skrušeni pale svijeće u čast čuvenog sveca i sa strahopoštovanjem ulaze u kriptu crkve. U blizini je stara trgovačka ulica sa radnjama i lokalima koje nisu promijenile izloge decenijama. Tu nema luksuza, ali ima karaktera. Prodavci znaju priču o svakom predmetu, i rado će je podijeliti.



NA SELU JE NAJLJEPŠE - Cio jedan dan sam proveo obilazeći unutrašnjost ostrva. Imao sam želju da obiđem Kipar koji nije rezervisan za turiste i da saznam kako žive ljudi na selima u brdima na zapadu ostrva. Obišao sam vinograde i vinarije, pio kiparsko plavo vino, brendije, ali i kraft piva. Sve mi se sviđelo, a razgovor je uz dobru kapljicu lako tekao. Domaćini su sjajni, pričali su mi o teškom životu, mukama sa sušom, požarima ali i radosti življenja na ostrvu koje ima deset milenijuma tradicije. Najstarija naselja ovdje su sagrađena još u doba neolita i od tada do dan danas život neprekidno traje. Neki kažu da je toliko i star čuveni kiparski sir. Obišao sam farme koza i ovaca, kušao čuveni sir halumi, ali i njegovu blažu verziju anari - mladi i stari. Blagi su i ukusni, dobro idu uz jela, a bogami i domaće vino. U selu Omodos probao sam slatkiše od rogača, vidio kako se od ploda ovog drveta pravi gusti sirup i probao čuvenu deliciju sa rogačem i slatkom pavlakom. Ručak u nacionalnom restoranu bio je lekcija iz hedonizma - meze bez kraja, ukusi koji se ne zaboravljaju. I naravno vino od kojeg je krenula pjesma!



Larnaka - Stari grad



Slano jezero

aznovrsne proizvode.

Blizu bazara nalazi se Bujuk han, nekadašnji karavan saraj, koji i dan danas ima šmek nekadašnjeg odmorišta za trgovce, ali i putnike namjernike koji su putovali sa istoka na zapad, ali i obrnuto, šireći kulturu i običaje i spajajući svjetove međusobno daleke i nepoznate.

ČAROBNI NOVEMBAR U LARNAKI

Posljednji dan boravka na Kipru ostavio sam za laganu šetnju kroz Larnaku. Omanja stara tvrđava na samoj obali podsjeća da je ostrvo uvijek bilo na raskršću civilizacija.

Finikoudes je glavna gradska plaža. Tu se sastaju porodice, turisti, lokalci, poslovni ljudi i penzioneri. Ovo je pravo mjesto de ljudi provode najviše vremena. Čak i u poznoj jeseni kada sam ja obilazio ostrvo.

Crkva Svetog Lazara je duhovni centar grada. Ulazio sam dva puta - jednom noću, jednom danju. Unutra se osjeća miris tamjana a glasna

Sa nekima sam pio kafu i uživao u sijesti, onome po čemu je Mediteran prepoznat. Posebnu energiju ima Hala Sultan Tekke, jedan od najvećih islamskih svetišta. Džamija je smještena uz slano jezero. Taj prizor je kao iz neke čarolije. Bijela građevina, plavo nebo, slano jezero koje reflektuje svjetlost. U sezoni flamingosa pejzaž izgleda kao da je neko pretjerao sa filterima - a sve je prirodno. Nažalost, za vrijeme mog boravka flamingosi su bili daleko...

To je samo razlog više da se vratim i uživam u ovom bajkovitom ostrvu koje je na mene ostavilo poseban utisak. ●



Gradska plaža u Larnaki



- CYPRUS- ISLAND AT THE CROSSROADS OF EAST AND WEST



Text and photographs:
LEKA ĐEDIVANOVIĆ
@traveleka.me



CONTRASTS OF DIVIDED COUNTRY

I liked Cyprus and I plan to visit it again and explore it more thoroughly. I saw some magnificent beaches and I can hardly wait to visit them again, to enjoy the smell of the sea, good wine and sun that heals the soul and the body.



Just as the day handed over the shift to the night, I arrived in Larnaca which was drifting off to sleep. It was mid-November, but it was warm. I took a walk along the seafront, and in the nearby cafés there were still guests. I called at an old seamen's place to have a drink, to have a chat with the personnel so as to get some advice from the locals. Internet instructions are welcome, but no one better than local people can give you a piece of advice as to where to go, what to do and how to avoid the busiest sights and typical tourist offer.

NIKOSIA – DIVIDIED CAPITAL

The next day, I take a bus to Nikosia – the only divided capital in Europe. The city with two sides, but a single pulse. In the Greek part, cafés and European rhythm, on the Turkish bazars and the scent of spices. You cross the street – the atmosphere changes. Ledra is the city's lifeline. In the Geek part – European charm, branded stores, galleries, neat façades. Everything seems familiar, almost home-like. And then – the check-point. For a few steps, holding your passport, you come to another world. The border is formal, but you cross it without big problems. →



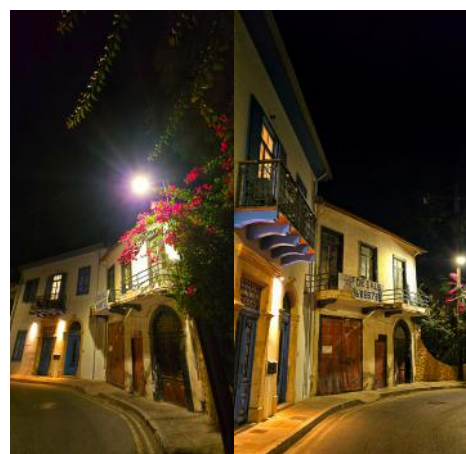
Old town in Larnaca

Your passport is inspected, you get a nod and you can pass with no difficulty. However, around the dividing line there are many abandoned houses through the broken windows of which whistles draft and with tree branches pushing through eh cracks in the façades and on the roofs.

In the Turkish part, the pace is different. The streets are narrower, the colours are warmer, the scents are

more intensive. The first contact after the passport check was with a pastry shop selling Turkish delight, halva and other traditional sweets. I immediately grabbed a few and said to the shop assistant that on my way back I would take everything home for my Mum, aunts and neighbours to relish in Stara Varoš while sipping coffee.

From the stores and coffeeshops spreads the aroma of spices, freshly baked pastry and coffee which is prepared patiently, with no hurry. All day long, I wandered around without a special plan. I entered small handicraft shops, talked to the merchants and learnt about the local culture. And, of course, I tried the specialities in their traditional restaurants.

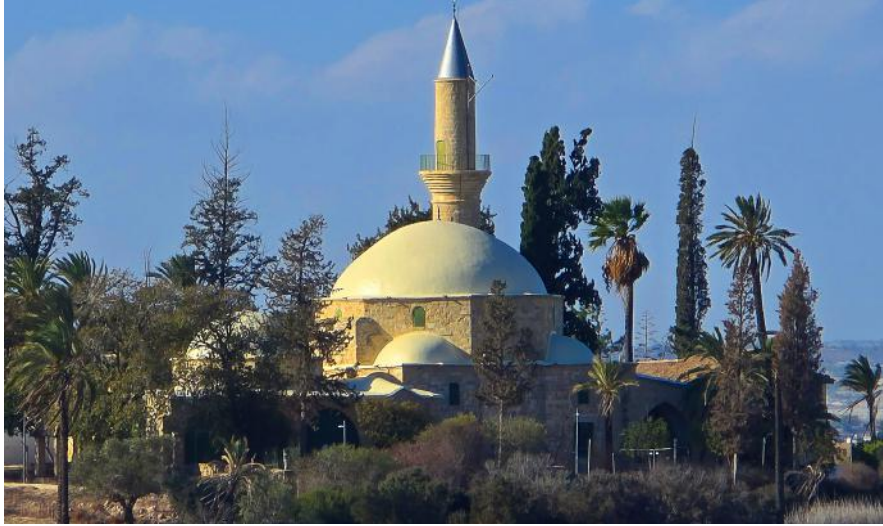


Old town in Larnaca

Everything is tasteful and full of aroma, thus brings back my childhood memories of various delicacies I tried when in the neighbourhood pans would be shared with pies, pastries and sweets, those we can find today only by chance on some streets like the ones in Nicosia. In places, the old city centre is still surrounded by massive walls from the era when the Byzantine Empire and the Venetian Republic ruled over this island. In a couple of places, you can see ancient gates next to which there are numerous memorials to the modern-time heroes. In the Turkish part of the City, there are the memorials to Atatürk and his comrades, while in the Greek part there are those erected to the fighters for the independence of the island... One of the greatest sights of the city is the Selimiye Mosque, which was once a Gothic church. This incredible combination of cultures and religions leaves no



The vendors are familiar with the story of every object, eager to share it. I drank coffee with some of them and enjoyed the siesta, which the Mediterranean is famous for.



Church of Saint Lazarus, Larnaca

one indifferent! I also visited the nearby alleys packed with tourists and pushy vendors who try in every possible way to sell the variety of their products. Close to the bazar, there is Büyük Han, former caravanserai, which has preserved the charm of the former resting place for merchants, but also for travelers travelling westwards or eastwards, spreading the culture and customs, connecting mutually distant and unknown civilizations.

In the vicinity, there is an old commercial street with the shops and restaurants that have not changed their windows for decades. There is no luxury, but there is character. The vendors are familiar with the story of every object, eager to share it. I drank coffee with some of them and enjoyed the siesta, which the Mediterranean is famous for.

The Hala Sultan Tekke has a special energy being one of the largest Islamic



Salt lake in Larnaca



MAGICAL NOVEMBER IN LARNACA

I left the last day of my stay on Cyprus for an easy walk through Larnaca. Small ancient fortress on the very seashore reminds of the island standing at the crossroads of civilizations. Finikoudes is the main city beach. It is a meeting place for families, tourists, local people, businessmen and pensioners. This is actually a place where people spent most of their time. Even in late autumn when I visited the island. The Holy Church of Saint Lazarus is a spiritual centre of the city. I entered there on twice – once during the night and the other during the day. Inside, the scent of incense accompanies the eco of the loud prayer. Contrite believers light the candles in honour of the famous saint and enter the crypt in awe.

pilgrimage sights. The mosque is located on the shores of Larnaca salt lake. The scene seems like some kind of magic. White edifice, blue sky, salt lake reflecting the light. In flamingo season, the landscape looks as though someone overdid the filters – yet everything is natural. Unfortunately, during my stay flamingos were far away...

This is just one more reason for my returning there and enjoying this fairytale island which has left a special impression on me. ●



LIFE IN THE VILLAGE IS THE MOST BEAUTIFUL

- I spent one whole day visiting the interior of the island. I wanted to visit the Cyprus which is not a tourist destination and to find out how people live in the villages in the hills of the western part of the island.

I visited the vineyards and wineries, I drank Cyprus blue wine, brandies, but also craft beers. I liked everything there, and the conversation flowed easily with a good drop. The hosts were excellent, they told me stories about hard life, about difficulties with draughts, fires, but also about the joy of living on the island with ten-millennia-long tradition. The oldest settlements here were built as far back as in the Neolithic era with the life going on without interruption. Some people say the famous Cyprus cheese is equally old. I visited the farms of goats and sheep, tasted famous halloumi cheese, as well as its milder version - anari - fresh and old. They are mild and tasty, going well with dishes, and to be honest with homemade wine.

In the village of Omodos, I tried carob sweets, I saw how thick syrup was made of carob tree pods and I tried famous carob delicacy with sweet cream. My lunch in a national restaurant was a lesson in hedonism – endless meze, flavours one cannot forget. And, of course, wine which got the song going!





KAD JE VRIJEME I
MJESTO SPRAM
TVOJIH ŽELJA

NE ODLAŽI

– kreni, uživaj

Postoji jedna rečenica koja se u našim životima ponavlja češće nego što želimo da priznamo – „hajde drugi put“. Izgovaramo je gotovo nesvjesno, svaki put kada plan zahtijeva da nešto uradimo sami. Kafu uz more odlažemo jer nema ko da pođe. Izlet ostaje u fioci jer se društvo nije uskladilo, neko je otkazao... Putovanje se pomjera za neki drugi put „kad se svi skupe“.

TEKST: MAJA NIKOLIĆ

Navikli smo da život planiramo u zavisnosti od drugih, kao da naše zadovoljstvo mora biti kolektivno potvrđeno da bi bilo opravdano. Tako i najjednostavnije želje postaju složeni dogovori, a spontanost se polako povlači iz naših rasporeda. Ono što u početku izgleda kao potreba za društvom,

vremenom prerasta u obrazac odlaganja sopstvenog života.

I dok čekamo taj savršeni trenutak, vrijeme prolazi tiho i uporno, a sitne radosti koje čine svakodnevicu ostaju neiskorišćene. More ne prestaje da miriše, vozovi i dalje putuju, dani prolaze bez pauze – samo mi stojimo u mjestu.

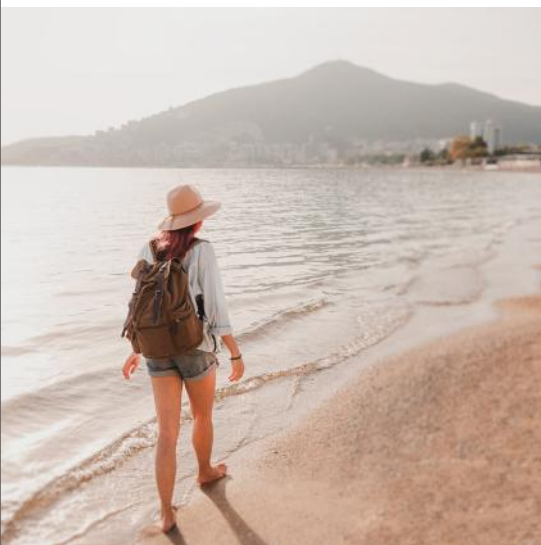


TURISTIČKI POTENCIJAL CRNE GORE PRESTAJE DA BUDE RAZGLEDNICA I POSTAJE LIČNO ISKUSTVO

ŠTA SE DEŠAVA KADA KONAČNO KRENEMO SAMI

Onog trenutka kada prvi put uradimo nešto sami – odemo na kafu, prošetamo gradom ili se zaputimo na kratko putovanje bez društva – dešava se tiha, ali važna promjena. Ne zato što je iskustvo posebno ili dramatično, već zato što shvatimo da nam se ništa loše ne dešava. Nema neprijatnosti koju smo očekivali, nema osjećaja usamljenosti koji smo unaprijed zamišljali. Dan se jednostavno nastavlja, možda čak i mirnije nego inače. Samostalni trenuci donose jednostavan, ali oslobađajući osjećaj kontrole nad sopstvenim vremenom. Biramo kada ćemo krenuti, koliko ćemo ostati, kuda ćemo ići. Ne prilagodavamo se tuđem ritmu i ne pravimo kompromise oko sitnica. Takve situacije uče nas - u redu je uživati i bez publike, bez potrebe da iskustvo dijelimo ili objašnjavamo.

Jutro može početi uz more, uz kafu na šetalištu dok se grad tek budi i talasi nameću sporiji ritam dana. Popodne već možeš biti u planinama, na serpentinama koje vode ka sjeveru, gdje vazduh postaje hladniji, a tišina jasnija



POZADINA POTREBE DA NIKAD NE BUDEMO SAMI

Iza stalnog čekanja drugih često se ne krije izražena društvenost, već suptilna nelagoda pred sopstvenom tišinom. Biti sam za mnoge znači ostati bez spoljašnjih oslonaca – bez razgovora koji odvlače pažnju, bez poruka koje popunjavaju praznine, bez planova koji daju strukturu danu. Tišina tada prestaje da bude neutralan prostor i postaje ogledalo: u njoj se pojavljuju misli koje inače potiskujemo, pitanja koja odlažemo i osjećanja za koja rijetko ostav-

ljamo vrijeme. U tom smislu, čekanje drugih postaje strategija izbjegavanja. Lakše je dijeliti vrijeme nego ga svjesno živjeti. Lakše je biti dio dinamike nego se suočiti s vlastitim unutrašnjim ritmom. Društvo nam često služi kao tampon-zona između nas i nas samih – ne zato što nam je uvijek potrebno, već zato što nas štiti od suočavanja s onim što bismo mogli čuti ako se zaustavimo.

Dodatni sloj čini strah od percepcije. Samostalna kafa, solo putovanje ili šetnja bez društva i dalje se u kolektivnoj svijesti često tumače



kao znak usamljenosti, a ne kao svjestan izbor. Pod pritiskom tih pretpostavki, počinjemo da oblikujemo ponašanje prema tome kako izgleda spolja, a ne kako se osjeća iznutra. Vremenom, takav odnos prema sebi slabi osjećaj lične autonomije i pretvara slobodno vrijeme u prostor zavisnosti od tuđih raspoloženja, dostupnosti i odobravanja.

Psihološki, boravak nasamo jača osjećaj sigurnosti u sebe. Postepeno učimo da razlikujemo stvarnu želju za društvom od navike da uvijek imamo nekoga pored sebe. I upravo tada se mijenja odnos sa drugima – druženja postaju svjesnija, opuštenija i iskrenija, jer u njih ne ulazimo iz straha da budemo sami, već zato što to zaista želimo. →



CRNA GORA KAO IDEALAN PROSTOR ZA SOLO ISKUSTVA

Crna Gora gotovo prirodno poziva na samostalna kretanja. Na malom prostoru smjenjuju se pejzaži koji traže da im se posvetiš bez žurbe i bez plana. Jutro može početi uz more, uz kafu na šetalištu dok se



grad tek budi i talasi nameću sporiji ritam dana. Popodne već možeš biti u planinama, na serpentinama koje vode ka sjeveru, gdje vazduh postaje hladniji, a tišina jasnija. Ovdje nije potrebno veliko planiranje ni precizna organizacija. Dovoljno je krenuti. Voziti obalom bez tačne destinacije, stati tamo gdje ti se pogled zadrži. Prošetati starim gradskim jezgrima Budve, Kotora ili Ulcinja, izgubiti se u uskim ulicama, sjesti na trg bez osjećaja da negdje kasniš. Samostalni izleti daju slobodu da dan traje onoliko koliko ti prija – bez dogovora, kompromisa i pritiska vremena.

Samostalna kafa, solo putovanje ili šetnja bez društva i dalje se u kolektivnoj svijesti često tumače kao znak usamljenosti, a ne kao svjestan izbor.

Kratka putovanja ka sjeveru, planinarske staze, jezera, vidikovci, mala sela u kojima se zadržavaš duže nego što si planirao – sve to dobija drugačiju težinu kada putuješ sam. Tada turistički potencijal Crne Gore prestaje da bude razglednica i postaje lično iskustvo. Prostor se ne obilazi da bi se „vidio“, već da bi se osjetio, u ritmu koji biraš sam.



MALE ODLUKE KOJE VRAĆAJU OSJEĆAJ SLOBODE

Samostalni trenuci ne moraju biti veliki ni spektakularni. Najčešće počinju sitnim odlukama: da ne otkazemo plan samo zato što nemamo društvo, da ne čekamo savršene okolnosti, da sebi damo dozvolu za uživanje bez potrebe da ga opravdavamo. Te odluke djeluju male i neupadljive, ali upravo one postepeno mijenjaju način na koji živimo svakodnevicu. U tim izborima mijenja se naš odnos prema vremenu, obavezama i sebi. Vrijeme prestaje da bude nešto što se „popunjava“, a postaje prostor koji svjesno koristimo. Obaveze gube osjećaj

pritiska, a mi počinjemo da živimo prisutnije, slobodnije i iskrenije – prvo prema sebi, a onda i prema drugima.

Na kraju, pitanje nije možemo li sami, već zašto smo toliko dugo čekali dozvolu da krenemo. Male radosti nijesu luksuz, već osnovna potreba za unutrašnjom ravnotežom. Život se ne dešava kada se svi usklade, već onda kada prestanemo da sebe stavljamo na čekanje. A ponekad je upravo odluka da krenemo sami – na kafu, na put ili u šetnju – najtiši, ali najdosljedniji čin lične slobode. ■





WHEN TIME
AND PLACE
ALIGN WITH
YOUR WISHES

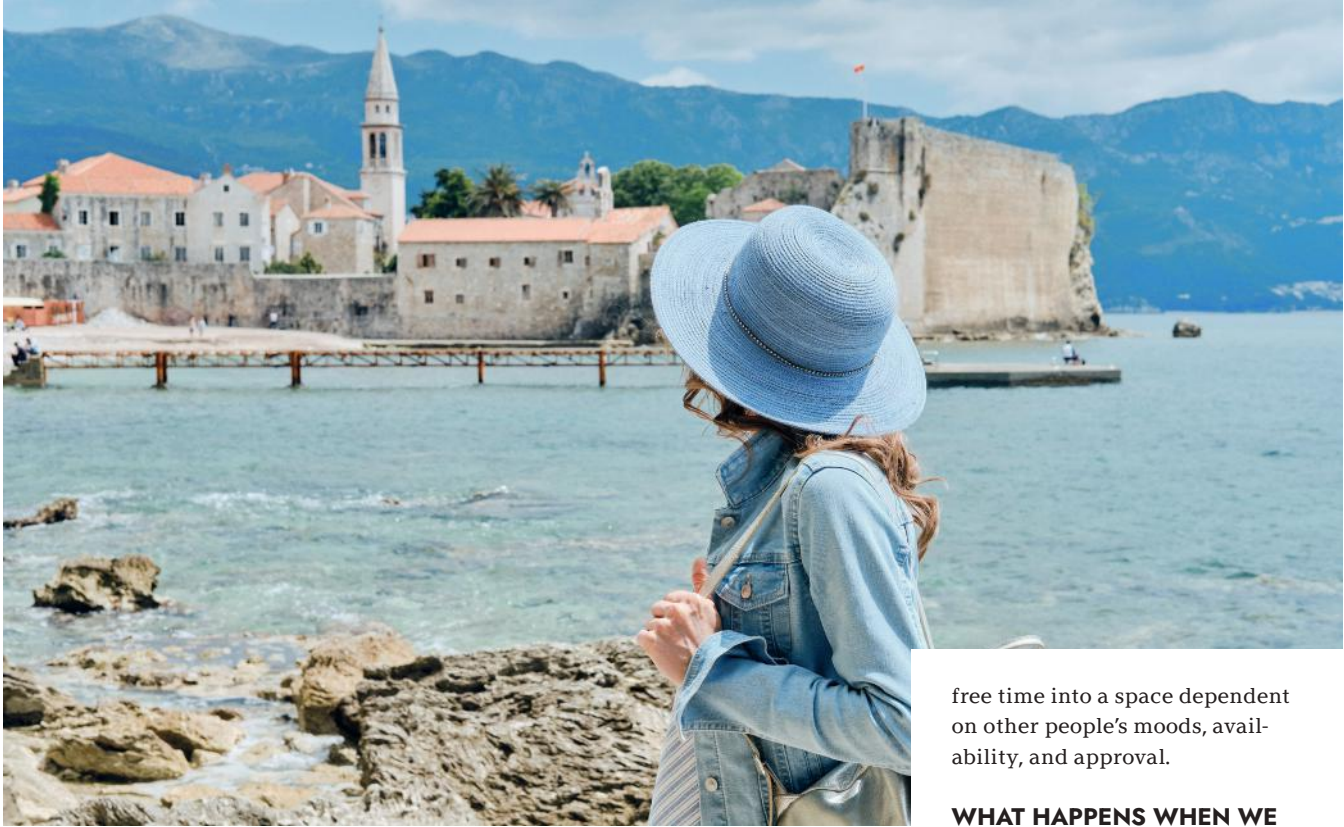
WHEN TIME AND PLACE

ALIGN WITH YOUR WISHES

There is a sentence that repeats in our lives more often than we would like to admit — “let’s do it another time.” We say it almost unconsciously, whenever a plan requires us to do something on our own. We postpone coffee by the sea because there is no one to go with us. A trip stays in the drawer because the group couldn’t coordinate, someone canceled... A journey gets moved to some other time “when everyone gets together.”

TEXT: MAJA NIKOLIĆ

We have grown used to planning our lives depending on others, as if our satisfaction must be collectively confirmed in order to be justified. In this way, even the simplest wishes become complicated arrangements, and spontaneity slowly retreats from our schedules. What at first looks like a need for company gradually turns into a pattern of postponing our own lives. →



And while we wait for that perfect moment, time passes quietly and persistently, and the small joys that make up everyday life remain unused. The sea does not stop smelling of salt, trains continue to run, days pass without pause — only we remain standing still.

THE BACKGROUND OF THE NEED TO NEVER BE ALONE

Behind constantly waiting for others there is often not pronounced sociability, but a subtle discomfort with our own silence. For many, being alone means remaining without external supports — without conversations that distract us, without messages that fill the gaps, without plans that give structure to the day. Silence then stops being a neutral space and becomes a mirror: in it appear the thoughts we usually suppress, the questions we postpone, and the feelings for which we rarely make time.

In that sense, waiting for others becomes a strategy of avoidance. It is easier to share time than to live it consciously. It is easier to be part of a dynamic than to confront our own inner rhythm. Company often serves as a buffer zone between us and ourselves — not because we always need

it, but because it protects us from facing what we might hear if we stopped.



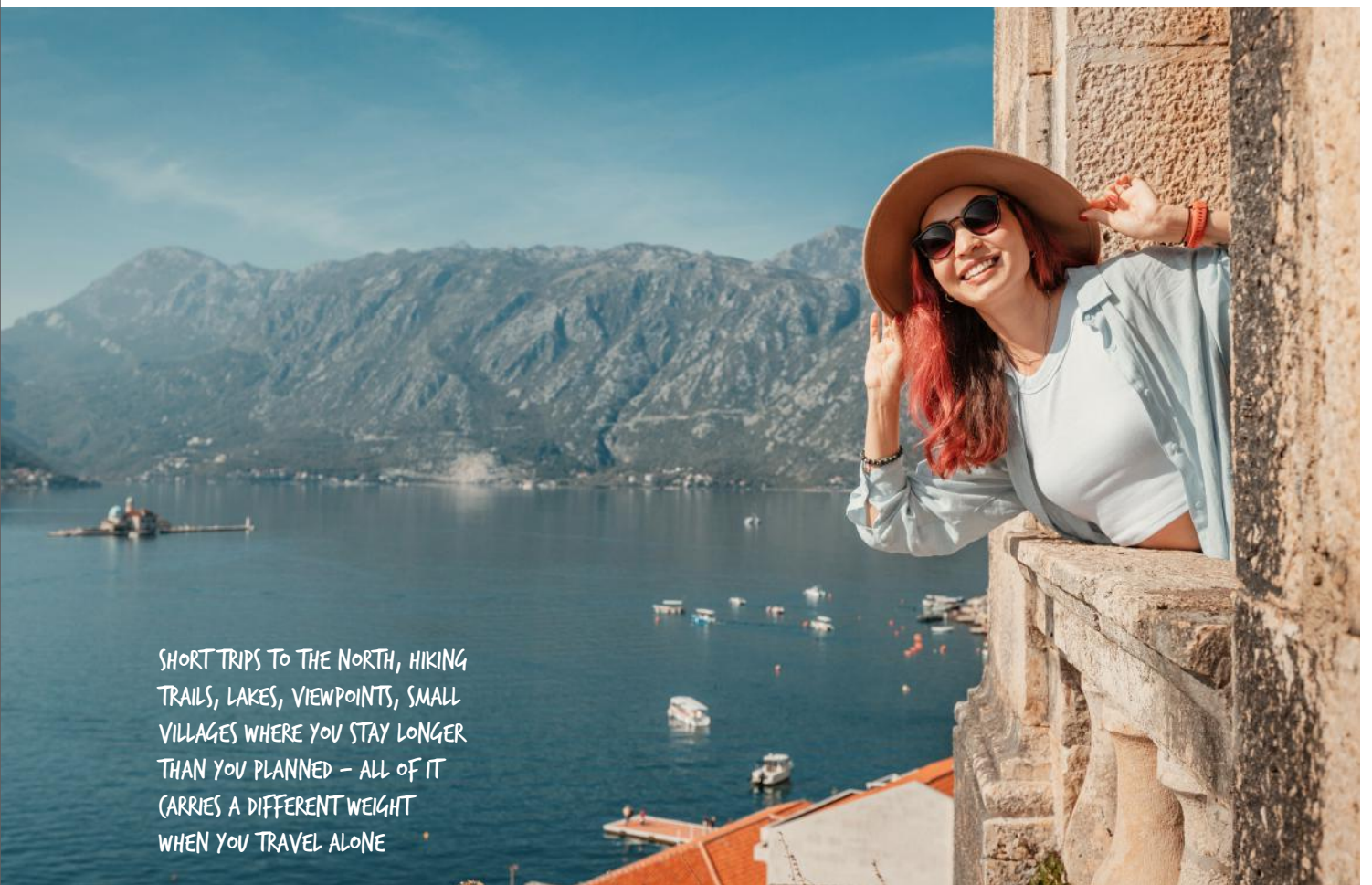
An additional layer is the fear of perception. Having coffee alone, traveling solo, or walking without company is still often interpreted in the collective mindset as a sign of loneliness rather than a conscious choice. Under the pressure of such assumptions, we begin shaping our behavior according to how it looks from the outside, not how it feels on the inside. Over time, such a relationship with ourselves weakens our sense of personal autonomy and turns

free time into a space dependent on other people's moods, availability, and approval.

WHAT HAPPENS WHEN WE FINALLY GO ALONE

The moment we do something alone for the first time — go for coffee, walk through the city, or set off on a short trip without company — a quiet but important shift occurs. Not because the experience is special or dramatic, but because we realize that nothing bad is happening to us. There is no discomfort we expected, no sense of loneliness we had imagined in advance. The day simply continues, perhaps even more peacefully than usual. Moments spent alone bring a simple but liberating sense of control over our own time. We choose when to leave, how long to stay, where to go. We do not adjust to someone else's rhythm or compromise over small details. Such situations teach us — it is okay to enjoy something without an audience, without the need to share or explain the experience.

Psychologically, spending time alone strengthens our sense of self-confidence. Gradually, we learn to distinguish between a genuine desire for company and the habit of always having someone beside us. And it is precisely then that our relationships with others change — social gatherings become more conscious, relaxed, and sincere, because we



SHORT TRIPS TO THE NORTH, HIKING TRAILS, LAKES, VIEWPOINTS, SMALL VILLAGES WHERE YOU STAY LONGER THAN YOU PLANNED – ALL OF IT CARRIES A DIFFERENT WEIGHT WHEN YOU TRAVEL ALONE

do not enter them out of fear of being alone, but because we truly want to.

MONTENEGRO AS AN IDEAL SPACE FOR SOLO EXPERIENCES

Montenegro almost naturally invites independent movement. In a small area, landscapes are changing which one another, asking you to devote yourself to them without hurry and without a plan. The morning can begin by the sea, with coffee on the promenade as the town is just waking up and the waves set a slower rhythm for the day. By afternoon, you can already be in the mountains, on the serpentine roads leading north, where the air becomes cooler and the silence clearer.

Here, extensive planning or precise organization is not necessary. It is enough to simply set off. Drive along the coast without a fixed destination, stop wherever your gaze lingers. Walk through the old town centers of Budva, Kotor, or Ulcinj, lose yourself in narrow streets, sit in a square without

HAVING COFFEE ALONE, TRAVELING SOLO, OR WALKING WITHOUT COMPANY IS STILL OFTEN INTERPRETED IN THE COLLECTIVE MINDSET AS A SIGN OF LONELINESS RATHER THAN A CONSCIOUS CHOICE

feeling that you are late for something. Solo outings give you the freedom for the day to last exactly as long as it suits you – without arrangements, compromises, or time pressure.

Short trips to the north, hiking trails, lakes, viewpoints, small villages where you stay longer than you planned – all of it carries a different weight when you travel alone. Then Montenegro's tourist potential stops being a postcard and becomes a personal experience. The space is not visited to be "seen," but to be felt, in a rhythm you choose yourself.

SMALL DECISIONS THAT RESTORE THE SENSE OF FREEDOM

Independent moments do not have to be big or spectacular. Most often, they begin with small decisions: not to cancel a plan just because we have

no company, not to wait for perfect circumstances, to give ourselves permission to enjoy something without feeling the need to justify it.

These decisions seem small and unremarkable, but they are precisely what gradually change the way we live our daily lives. In these choices, our relationship with time, obligations, and ourselves shifts. Time stops being something to "fill" and becomes a space we consciously use. Obligations lose their sense of pressure, and we begin to live more present, freer, and more sincerely – first toward ourselves, and then toward others.

In the end, the question is not whether we can do things alone, but why we have waited so long for permission to begin. Small joys are not a luxury, but a basic need for inner balance. Life does not happen when everyone aligns – it happens when we stop putting ourselves on hold. And sometimes, the decision to go alone – for coffee, on a trip, or for a walk – is the quietest, yet most consistent act of personal freedom. ●

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AL POSTO GIUSTO, Porto Montenegro, +382 (0) 69 101800

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AMICI, kafeterija, Nikšić

ARENA, cafe bar, Bečići

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BAHUS, rest. - vinoteka, Podgorica

BAJOVA KULA, Kotor

BAR 49, Podgorica +382 (0) 20 223 324

BARAKUDA, rest., Ada Bojana +382 (0) 67 817295

BASTION, restoran, Kotor

BB, restoran, Bar

BLANCHE, restoran, Pržno

BLUE RIVER TARA KOMPLEKS, Plužine, Ščepan Polje +382 (0) 67 404303

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BONITA, pizzeria, Kotor

BONSAI FRESH MARKET&BAR, Podgorica, +382 (0) 67 170681

BYBLOS I SHISHA LOUNGE, Podgorica +382 (0) 67 311 342

ROYAL, cafe bar i plaža, Bar

CAFFE DEL MARE, cafe restoran, Kotor +382 (0) 32 333051

CAFFÈ VERGNANO, Porto Montenegro, Tivat

CAFFE BAR "CAFFINITY", Podgorica

CASTELLA, snack bar pizz., Budva +382 (0) 33 454859

CESARE, café-bar, Kotor

CIOCCOLATITALIANI, Podgorica +382 69 685 000

COPACABANA, Ulcinj

CRUSH, Porto Montenegro, +382 (0) 67 260614

CUBA, cafe bar, Petrovac

ČAROLIJA, poslastičarnica, Podgorica +382 (0) 67 817200

ČATOVIĆA MLINI, restoran, Morinj +382 (0) 32 373030

DIAMOND, night club, Nikšić +382 (0) 67 399924

D LIRIO RESTAURANT BAR, Tivat +382 69 513467

DONNA KOD NIKOLE, restoran, Budva

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ECO RESORT PLAVNICA, Golubovci +382 (0) 69 013330

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ELIT LOUNGE RESTAURANT AND BAR, Podgorica +382 (0) 67 866222

EMPORIO CLUB, Budva

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FINESTRA WINE BAR & SHOP, Luštica

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FORZA, poslastičarnica, Kotor

HEDON 88 BISTOR & PUB, Podgorica +382 (0) 67 238811

GAETA,

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GALION,

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pub, Herceg Novi +382 (0)69 403 933

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restoran, Reževići +382 (0) 69 019555

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PHILIPP PLEIN

