

MOVE MAGAZIN



A L E K S E J B J E L O G R L I Ć

DAN POSLE / THE DAY AFTER

KENI NIJE MRTAV / LANA NIKOLIĆ / MILAN MARIĆ / DANKA KOVINIĆ



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INNER BEAUTY

MOVEM
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MERCATOR CENTAR BEOGRA, TEL. +381 60 8121 062

IMPRESUM / IMPRESSUM

IZVRŠNI DIREKTOR / EXECUTIVE DIRECTOR

Ašok Murti

UREDNIČA / EDITOR

Tamara Vukosavljević

ART DIREKTOR / ART DIRECTOR

Nikola Obradović

BREND DIREKTOR / BRAND DIRECTOR

Nina Reljić

FOTOGRAFIJA / PHOTOGRAPHY

Katarina Šoškić

Miša Obradović

SARADNICI / ASSOCIATES

Milica Čalić, Martina Malobović, Vanja Vujanović

ŠMINKA / MUA

Zlata Blagojević, Marko Nikolić, Aleksandar Vuković

FRIZURA / HAIR

Miško Ninić, Milena Ban

PREVOD / TRANSLATION

Agencija Spotter

LEKTOR / PROOFREADER

Aleksandra Tabak

ŠTAMPA / PRINT

Rotografika

Kontakt / Contact
office@movem.co.rs
www.movem.rs

Kontakt za oglašavanje
Advertising contact
nina.reljic@movem.co.rs

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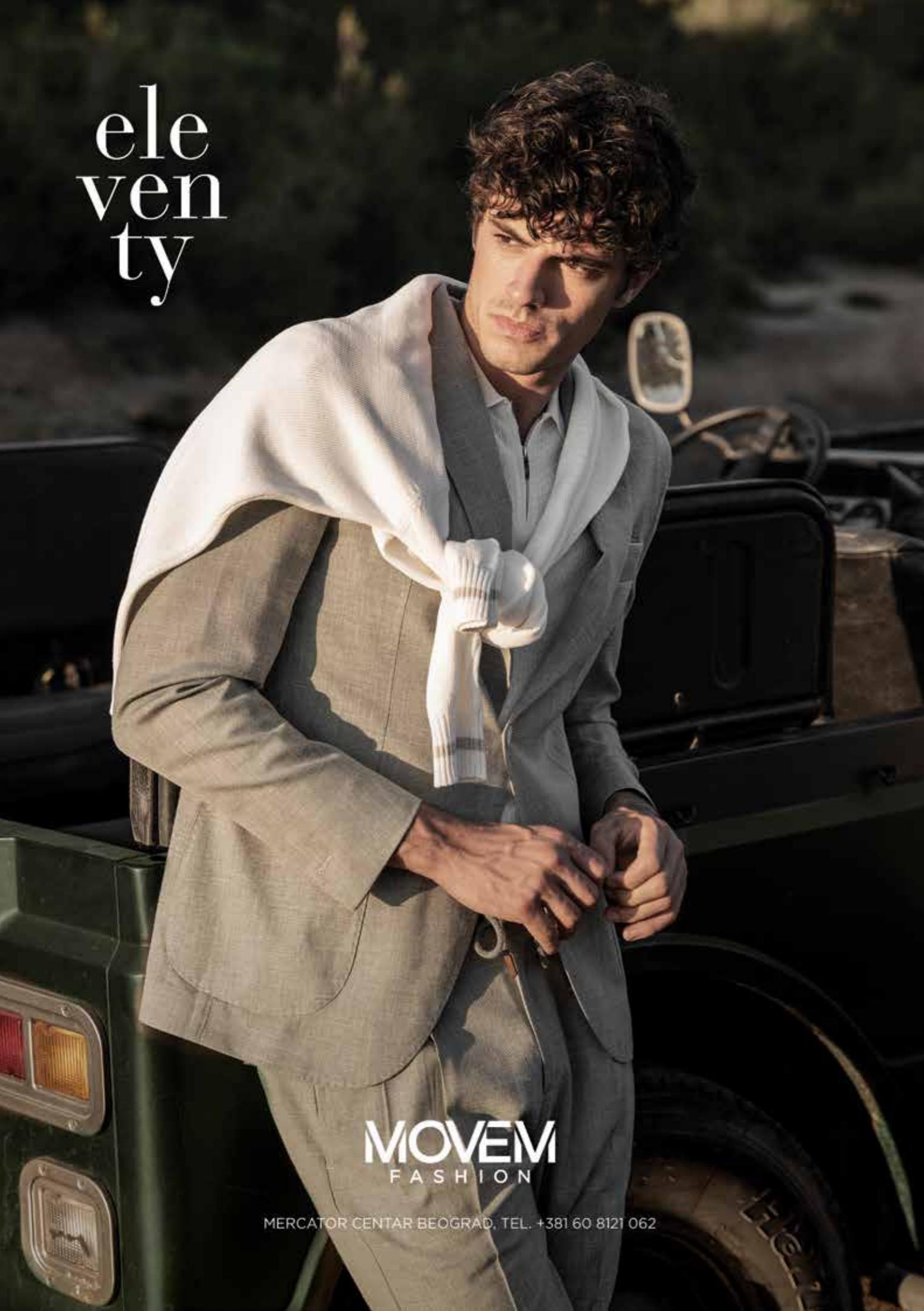
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CORNELIANI

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Hipoteza koju preispitujemo u ovom broju jeste da mi, lokalno i globalno, protrčavamo kroz svoju svakodnevnicu jureći ka nekom datumu koji bi trebalo, simbolično ili realno, da predstavljaju neki cilj. Na tom cilju očekivano bi bilo da se desi i neka katarza, neki rasplet i neka nagrada. To se, kao što znamo iz prakse, ne dešava.

Sve je postalo relativno. Na kraju, ispada da svaki lični ili kolektivni trud biva puki absurd. To se dešava u slučaju svakog izbora koji pravimo. To se dešava kada već ozbiljna migrantska kriza dovede do još ozbljnijih tenzija u Evropi, a to kao konsekvencu menja odnos iste te Evrope prema ostatku sveta u čije parčice i mi spadamo. Švedska upozorava svoje građane da posle više od 200 godina mira postoji ozbiljna mogućnost da se ova zemlja upetljiva rat. Mi sebi i ne dovodimo u pitanje da je to realna mogućnost. I Švedska i Srbija, dakle, zaglavljene su u „danu posle“, odnosno dovedene su u stanje očekivanja nekakvog raspleta (kakav god on bio). U slučaju Švedske pitanje je da li će do rata doći i da li je on realna pretnja građanima jedne od ekonomski, i u svakom drugom smislu, najrazvijenijih zemalja. U našem malom slučaju, pitanje jeste da li ćemo najzad dobiti jasan odgovor šta promena, na koju se sve pozivaju, nosi sa sobom, osim same promene.

A u svakom datom trenutku se najavljuje sve, od poskupljenja ili nestasice osnovnih artikala (kupujte dok ima), preko klimatskih kataklizmi (poplava / suša / globalno zagrevanje / ledeno doba), preko ekonomije (kolaps tržišta / nagli rast tržišta), do političkih izbora koji treba da konačno reše sve ono što nas tišti... i onda dođe taj dan koji je sutra u odnosu na ovaj dan koji izgleda kao sudnji i desi se JEDNO VELIKO NIŠTA...

Ali hysterija opstaje kao i očekivanje...

Tako da na kraju najvažnije pitanje postaje kao pronaći smisao u „danu posle“ i nastaviti sa životom kao takvim, i ne pokušavati misliti dalje od onoga što staje u 24 sata.

The hypothesis we are examining in this issue is that we, both locally and globally, rush through our daily lives, racing toward a date that is supposed to symbolically or realistically represent a goal. At this goal, we would expect some catharsis, some resolution, and some reward. As we know from experience, this does not happen.

Everything has become relative. In the end, it turns out that every personal or collective effort becomes mere absurdity. This happens with every choice we make. It happens when the already serious migrant crisis leads to even more serious tensions in Europe, which consequently changes Europe's attitude towards the rest of the world, of which we are a part. Sweden warns its citizens that after more than 200 years of peace, there is a serious possibility that the country might get involved in a war. We do not even consider this as a real possibility for ourselves.

Both Sweden and Serbia, therefore, are stuck in the "day after," brought into a state of expectation for some kind of resolution (whatever that may be). In Sweden's case, the question is whether war will occur and whether it is a real threat to the citizens of one of the most economically and otherwise developed countries. In our small case, the question is whether we will finally get a clear answer about what the change, which everyone refers to, brings besides the change itself.

At any given moment, everything is being announced, from the rise in prices or shortages of basic goods (buy while supplies last), through climatic catastrophes (floods / droughts / global warming / ice age), through the economy (market collapse / sudden market growth), to political elections that are supposed to finally resolve all our concerns... and then that day comes which is tomorrow in relation to this day that looks like judgment day and ONE BIG NOTHING happens... But hysteria persists as does expectation...

So in the end, the most important question becomes how to find meaning in the "day after" and continue with life as such, without trying to think beyond what fits into 24 hours.

DAN POSLE

THE DAY AFTER

>>> 23. APRIL 2024, NJU JORK, DAN POSLE.

Privilegija.

Ništa se ne podrazumeva. Početničke misli.
Sutradan podrazumeva da vise ništa nije ostalo za juče.
Dan posle je nesto između kraja i početka. Ne pripada nikome. Još.

23. APRIL, 2024, NEW YORK CITY, THE DAY AFTER

That glorious privilege.

First principle thinking.
The beginner's mind at work.
The day after comes when there's nothing left to give to yesterday.
The day after is something between the end and the beginning. It doesn't belong to either. Yet.

Autor / Author NINA LALIĆ

Fotografije / Photos MIŠA OBRADOVIĆ

Lokacija / Location MOKRA GORA / VIVALDI FORUM





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Dan posle je kao wasabi između dva zalogaja, čisti paletu.
Dan posle je kao tegla sa vodom u koju se umociči četkica, pre nove boje.
Dan posle je kao gutljaj vode posle kašike slatkog od dunje.

Dan posle je kao pranje ruku od testa u kome nije bilo dovoljno brašna.
Dan posle je kao prazna stranica u knjizi, između dva poglavља.

Dan posle je kao Intermission u pozoristu kada sumiramo prošli čin i nagađamo sledeći.

Dan posle je kao Kapalabhati disanje između dve poze u jogi. Dan posle je zvuk riset dugmeta na kompjuteru.

Dan posle je Duty Free zona.

Dan posle gradi karakter.
Sutradan traži da znaš kada je dosta onoga što više ne pripada tebi.

“Živi do granica svojih iščekivanja. Ni jedan osećaj nije konačan.” Rilke

Dan posle će uskoro zameniti sledeći dan posle.

The day after is like the wasabi cleaning a palate before another bite.
The day after is like the rinsing of a paintbrush before switching colors.
The day after is like a sip of water after sweet quince preserves.

The day after is like washing the hands that worked with under-flowered dough. The day after is like a blank verso: the invitingly empty page of a book between two chapters.

The day after is like the theater's intermission, where we take stock of the last act and guess at the next one.

The day after is like Kapalabhati: the cleansing breath between two yoga poses. The day after is like the sound of the restart button on a computer.

The day after is like Duty Free zone.

The day after builds character.

The day after wants you to know when it's enough of that which no longer belongs to you.

“Live to the limits of your longing. No feeling is final.” Rilke

The day after will soon meet another day after too.

A handwritten signature in black ink, appearing to read "Ana Husec".



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/DOVOLJNO JE INSPIRISATI

SAMO JEDNU OSOBU KOJA JE
SPREMNA DA POKRENE PROMENE

ALL IT TAKES IS TO INSPIRE JUST ONE PERSON
WHO IS READY TO START A CHANGE

Autor / Author BOJANA TODOROVIĆ

Fotografije / Photos KATARINA ŠOŠKIĆ

>>>

AUTENTIČNOST može dovesti do društvene stigmatizacije. Ipak, pojedinci kao što je **Lana Nikolić**, mlada novinarka i aktivistkinja, hrabro otvaraju dijalog o važnim, ponekad neugodnim temama koje su od značaja za sve, a posebno za mlade.

KAKO VIDIŠ ULOGU DRUŠTVENIH MREŽA I RAZNOLIKOSTI MEDIJSKIH KANALA KOJI PROMOVIŠU VIDLJIVOST DRUŠTVENO OSETLJIVIH GRUPA, POSEBNO ŽENA, A U KONTEKSTU DRUŠTVA KOJE JOŠ UVĒK ODRŽAVA PATRIJARHALNE NORME? DA LI MISLIŠ DA JE OVA VIDLJIVOST STVARNA ILI SAMO PRIVIDNA?

Društvene mreže su otvorile mogućnosti koje su i dalje potuno nove, i neprekidno omogućavaju nove načine da se govorи o temama koje su zaista značajne za društvo. Lično nastojim da ih koristim ne samo za pokretanje priče o osetljivim društvenim grupama i ljudskim pravima, brige o mentalnom zdravlju, već i za nežno usmeravanje ka kulturi i umetnosti, jer je negovanje njih neizmerno važno. Vidljivost na društvenim mrežama je i stvarna i prividna. Uvek podsećam i sebe i druge da nije važno da li naš rad prati hiljade ljudi ili mnogo manje. **Duboko verujem da je nekada dovoljno inspirisati samo jednu osobu koja je možda i sama spremna da pokrene promenu na bolje.** Sve mogućnosti za promenu sustiču se u negovanju solidarnosti i podrške, i to je jednako važno u svetu interneta i svetu van njega.

Authenticity can lead to social stigmatisation. Nevertheless, individuals like **Lana Nikolić**, a young journalist and activist, courageously open a dialogue about important, yet sometimes unpleasant topics relevant for everyone, especially for young people.

HOW DO YOU SEE THE ROLE OF SOCIAL NETWORKS AND THE DIVERSITY OF MEDIA CHANNELS IN PROMOTING THE VISIBILITY OF SOCIALLY SENSITIVE GROUPS, ESPECIALLY WOMEN, IN THE CONTEXT OF A SOCIETY THAT STILL UPHOLDS PATRIARCHAL NORMS? DO YOU THINK THIS VISIBILITY IS REAL OR JUST APPARENT?

Social networks have opened up possibilities that are still completely new, and they are constantly enabling new ways to discuss topics that are really important to society. Personally, I try to use them not only to initiate a discussion about sensitive social groups and human rights, mental health care, but also to gently guide people towards culture and art, because it is extremely important that we nurture those. Social media visibility is both real and apparent. I always remind myself and others that it doesn't matter whether thousands of people follow our work or that number is much smaller. **I strongly believe that sometimes all it takes is to inspire just one person who may be also ready to initiate a change for the better.** All possibilities for change are gained through nurturing solidarity and support, and this is equally important in the world of the Internet and the world outside it.



DECADES LATER, A BETTER LIFE STILL SOUNDS UNREALISTIC. WHAT ARE THE KEY ELEMENTS THAT CONTRIBUTE TO THIS PERCEPTION?

I believe this is primarily a political issue, but I can only respond to it personally and from the subjective perspective of my experiences. It seems to me that decades of policies that do not prioritize the welfare of citizens, but rather establish continuous violations of basic rights and undermine trust in institutions and the possibility of positive change, are evident in what we live through today. This has created an atmosphere of general insecurity—economic, social, and a lack of sufficient opportunities for adequate access to education, healthcare services, affordable housing, and professional development. Young people especially feel this, as their lives directly reflect the consequences of precarious living and work conditions, constantly filled with anxiety about being replaced in their jobs or not being good enough no matter how much additional education they pursue, always needing another diploma or certificate, and yet even that is not enough.

I am deeply troubled by the situation of all of us (particularly young people, and especially young people from vulnerable social groups) in a country that invests less and less in education and culture, hinders access to various necessary support systems in different ways, and makes it difficult to access healthcare services, adequate housing, and fair working conditions. Additionally, it seems to me that class stratification is only growing, and everything I have mentioned further deepens it. I believe that as a society we can work to change all this for the better, but it seems to me that it would take many decades, and I am certain that many people (including myself) feel as though they do not have that time—while we dream of a better life, the one we live daily passes by in worry and all kinds of burdens. Of course, this is my perception, and no one has to agree with it; these are the issues that personally concern me and that I deal with, and I consider it important to regularly raise these questions publicly and encourage people to reflect on who we are, where we live, and whether and how we can do better.



WHAT MOTIVATES YOU (TO ENGAGE IN ACTIVISM)?

I am motivated by many things. I'm probably not even aware of many of them, but the main thing is emotions—the desire for us all to be well, to realise that everything we do leaves a mark, not only on our life but also on the lives of others. Naturally, I would like to make sensitive social groups more visible through my activism, to talk more about complex health conditions, not to allow human rights to be violated so easily. However, it is also important that we encourage greater affiliation to culture and education, whose importance for society and individuals is immeasurable.



ŠTA JE ONO ŠTO TEBE POKREĆE (DA SE BAVIŠ AKTIVIZMOM)?

Pokreće me mnogo stvari. Mnogih verovatno nisam ni svesna, ali ono što je glavno su emocije – želja da svi budemo dobro, da znamo da svaka naša aktivnost ostavlja trag, ne samo na naš život već i na živote drugih. Naravno, volela bih da kroz moj aktivizam osetljive društvene grupe budu vidljivije, da se više govorи o kompleksnim zdravstvenim stanjima, da ne dozvoljavamo tako lako kršenje ljudskih prava. Ali, važno je i da uspostavljamo veću privrženost ka kulturi i obrazovanju čiji je značaj za društvo i pojedince nemerljiv.

DECENIJAMA KASNIJE, BOLJI ŽIVOT JOŠ UVEK ZVUČI NEREALNO. KOJI SU KLJUČNI ELEMENTI KOJI DOPRINOSE OVOJ PERCEPCIЈ?

Mislim da je ovo pre svega političko pitanje, ali ja na njega mogu odgovoriti samo lično i iz subjektivne perspektive mojih iskustava. Čini mi se da su decenije slova koji ne stavljaju u prvi plan dobrobit građana i građanki, već uspostavljaju neprekidno kršenje osnovnih prava i narušavaju poverenje u institucije i mogućnost promena na bolje, vidljive u onome što danas živimo. To je jedna atmosfera opšte nesigurnosti, ekonomski, socijalne, nedovoljno mogućnosti za adekvatan pristup obrazovanju, zdravstvenim uslugama, priuštivom stanovanju, profesionalnom razvoju. Ovo naročito osećaju mladi, na čijim se životima direktno ogledaju posledice prekarnog života i rada koji je prožet stalnom strepnjom da će na radnim mestima biti zamenjeni ili da nismo dovolino dobri koliko god se dodatno obrazovali, kao da nam uvek nedostaje još neka diploma i sertifikat, a onda ni to nije dovoljno. Duboko sam uznemirena položajem svih nas (a posebno mlađih, i naročito mlađih iz osetljivih društvenih grupa) u zemlji koja sve manje ulaže u obrazovanje i kulturu, na različite načine onemogućava pristup raznim potrebnim sistemima podrške, otežavajući uslove rada, pristupa zdravstvenim uslugama, adekvatnom stanovanju. Pored toga, čini mi se da klasna raslojenost samo raste, a da je sve što sam već pomenula produbljuje. Verujem da kao društvo možemo da radimo na tome da se sve to promeni na bolje, ali mi se čini da bi nam za to trebalo mnogo decenija, a sigurna sam da se mnogi (uključujući i mene) osećaju kao da to vreme nemaju - dok sanjam o boljem životu, prolazi nam ovaj koji svakodnevno živimo u brizi i prepotrećenosti svake vrste. Razume se da je ovo moja percepcija, i da se niko sa njom ne mora suglasiti, to su pitanja koja mene lično opterećuju i kojima se bavim, a smatram da je važno redovno ih postavljati javno i podsticati ljudе na promišljanje o tome ko smo, gde živimo, da li i kako možemo bolje.

STA MISLIŠ DA NAS ČEKA SUTRA?

Teško je predvideti šta je sutra, u onom ubrzanim vremenu zahtevno je odgovoriti na to pitanje, ali verujem da možemo da sagledamo šta možemo da uradimo da bi sutra bilo bolje za sve nas. Lično uvek polazim od pitanja **“Šta mogu da uradim u svom okruženju na mikronivou?”** da bih živila u vecem skladu sa sobom, a ujedno doprinosiš društvu i razvoju ideja za koje se zalažem. Sistemske promene su važne i imaju svoju ulogu, njih ne treba zaboraviti, ali individualni doprinos je uvek od posebnog značaja.

DA LI VIDIŠ SVETLO NA KRAJU TUNELA?

Iskreno, kako kad lako u svom radu nastojim da podstaknem ljude da uvek posmatraju mogućnost svake situacije, ponekad me zaista pritisne osećanje da sam suviše mala za sve važne stvari koje treba učiniti za društvo. **Težim da sebe podsećam da kad se čini da nema rešenja, to samo znači da ga još nisam otkrila ili stvorila.** To me ponovno osnažuje i ispunjava optimizmom. Sa druge strane, svesna sam izazova koji nas okružuju, i sve to me mnogo pogađa i болi. Svakodnevno uspostavljam ravnotežu između vere u bolje danas i bolje sutra, i tuge zbog rastućih društvenih nejednakosti. Zato neprestano podsećam na važnost individualne akcije i svakodnevnog npora. Zajedništvo je centralna stvar, i vraćanje značaja solidarnosti i brige o društvu u jednakoj meri sa brigom o sebi je ključno za bilo kakav napredak.

WHAT DO YOU THINK TOMORROW HOLDS?

It's hard to predict what tomorrow holds, in that fast-paced time, it's challenging to answer that question, but I believe we can see what we can do to make tomorrow better for all of us. Personally, I always start from the question "What can I do in my environment on a micro-level?" to live in greater harmony with myself, while also contributing to society and the development of ideas I advocate for. Systemic changes are important and have their role, they should not be forgotten, but individual contribution is always of particularly great importance.

DO YOU SEE THE LIGHT AT THE END OF THE TUNNEL?

Honestly, sometimes. Although in my work I try to inspire people to always perceive the potential of every situation, sometimes I am really overwhelmed by the feeling that I am too small for all the important things that need to be done for society. I try to remind myself that when it seems that there is no solution, it just means I haven't found it or created one yet. It gives me strength and fills me with optimism. On the other hand, I am aware of the challenges around us, and all of this affects and hurts me a lot. Day in day out I tend to strike a balance between faith in a better today and a better tomorrow, and sadness over increasing social inequalities. That is why I constantly remind people of the importance of individual action and daily effort. Unity is essential, and restoring the importance of solidarity and caring for society as much as we care about ourselves is crucial for any kind of progress.



KOD U identitet u

KAKO METAHUMAN
TEHNOLOGIJA OBLIKUJE
BUDUĆNOST IGARA I
STVARNOSTI?



>>>

U DANAŠNJEM globalnom društvu tehnologija nije samo alat, već i način života. Projekat MetaHuman, revolucionarna tehnologija koja briše granice između stvarnosti i digitalnog sveta, predstavlja vrhunac te evolucije. Razgovarali smo sa **Urošem Sikimićem, jednim od vodećih stručnjaka u domenu tehnologije i gejminga**, koji nam je otkrio kako ova tehnologija ne samo što transformiše način na koji doživljavamo video igre i virtualnu stvarnost, već i otvara nove puteve za interakciju između ljudi i mašina.

U svetu gde je talent dragocen resurs, Uroš je zagovornik ideje o izgradnji ekosistema umra gde se individualni uspesi slave kao kolektivni trijumfi. Kroz svoj rad on pokazuje kako zajednički napor može da transformiše industriju i oblikuje budućnost talenata u tehnološkoj sferi. Kroz svoje iskustvo i uvide, Uroš deli ključne poruke sa budućim generacijama u tehnološkoj zajednici Srbije: da je snaga u zajedništvu, u autentičnosti, ali i u isticanju sopstvenih kvaliteta.

Jer, u svetu gde tehnologija ne poznae granice, najvažnije je da ostanemo verni sebi i svojim ciljevima.

IDENTITY IN THE CODE: How MetaHuman Technology is Shaping the Future of Gaming and Reality?

IN TODAY'S global society, technology is not only a tool but also a way of life. The MetaHuman project, a revolutionary technology that erases the boundaries between reality and the digital world, represents the peak of that evolution. We talked to **Uroš Sikimić, one of the leading experts in the field of technology and gaming**, who revealed to us how this technology not only transforms the way we experience video games and virtual reality, but also opens new paths for interaction between humans and machines.

In a world where talent is a precious resource, Uroš advocates the idea of building an ecosystem of the mind, where individual successes are celebrated as collective triumphs. Through his work, he demonstrates how collective effort can transform the industry and shape the future of talents in the tech sphere. Through his experience and insights, Uroš

Autor / Author MARKO ČAVIĆ
Fotografije / Photos MIŠA OBRADOVIĆ



shares key messages with future generations in the technological community of Serbia: that strength lies in togetherness, in authenticity, but also in highlighting one's own qualities.

Because, in a world where technology knows no borders, the most important thing is to stay true to ourselves and our goals.

CAN YOU EXPLAIN THE TECHNOLOGY BEHIND THE METAHUMAN PROJECT AND ITS APPLICATIONS IN GAMING, VIRTUAL REALITY AND DIGITAL ENVIRONMENTS?

MetaHuman is a spectrum of technologies based on data that describe human appearance and gestures. We develop these technologies in order to create and

MOŽETE LI DA OBJASNITE TEHNOLOGIJU KOJA STOJI IZA PROJEKTA METAHUMAN I NJENIH PRIMENA U IGrama, VIRTUELNOJ STVARNOSTI I DIGITALNIM OKRUŽENJIMA?

Projekat MetaHuman čini spektar tehnologija baziranih na podacima koji opisuju ljudski izgled i gestikulaciju. Ove tehnologije razvijamo za potrebe kreiranja i animacije uverljivih digitalnih ljudi. Pojam „digitalni ljudi“ u ovom slučaju odnosi se na simulatore koji opisuju anatomiju lica i tela, gestkulativni trakt individue, fizičke karakteristike kože, kao i čovekov lokomotorni sistem. MetaHuman tehnologije se dominantno koriste za potrebe razvoja video-igara gde omogućavaju kreativnim pojedincima ili kompanijama da kroz njih ispričaju svoje interaktivne priče sa fokusom na digitalni karakter ili junake koji nose narativ. Pored toga, ove tehnologije se sve više uparaju i sa large language modelima poput GPT-4, pa sada veštačka inteligencija poprima i ljudsku formu kroz MetaHuman. Na taj način konverzacija sa istom postaje pristupačna i slikovita ljudima koji su zapravo navikli da komuniciraju sa čovekom, a ne sa mašinom.

KAO ZAGOVORNIK RAZVIJANJA „EKOSISTEMA UMA“, KAKO VIDITE ULOGU KOLABORATIVNIH INICIJATIVA U RAZVOJU TALENATA U TEHNOLOŠKOJ I GEJMING INDUSTRIJI U SRBIJI?

Prvo da pojasnim, zagovornik sam ideje o izgradnji ekosistema kao manje ili više formalizovanog okvira koji pozitivan uticaj dobromernih inicijativa pojedinaca ili organizacija može umnogome da pojača. Iz perspektive visokotehnološkog ekosistema kod nas, fokus je da

se ovakav sistem organizuje tako da se kompanije ne takmiče oko limitiranog broja talentovanih pojedinaca, već da zajednički grade i šire spektar talenata na nivou celog ekosistema. Na primer, kompanije se ne optimaju za 50 talenata, već kolektivnim angažmanom doprinose stvaranju okruženja koje će da odnese 5.000 talenata.

Na tom polju sam izuzetno angažovan, kao jedan od osnivača Asocijacije industrije video-igara Srbije (SGA) u okviru koje smo za pet godina uspeli da uvećamo broj profesionalaca u sferi razvoja video-igara više od tri puta – sa oko 1200 u 2018. na više od 4300 prethodne godine.

Paralelno sa izgradnjom talenata, radimo i na razvoju novih kompanija koje su u smislu profilisanja zasnovane na intelektualnoj svojini i tehnološkom proizvodu, tzv. startapova. Tu takođe delujemo organizovano i kroz grupu poslovnih anđela koja je nastala oko Inicijative „Digitalna Srbija“ aktivno investiramo, podržavamo i savetujemo startape. Grupa okuplja preko 50 lidera ispred digitalne i tehnološke industrije, a u protekla 24 meseca kao grupa uložili smo preko 1 milion evra u startape koje vode ljudi sa naših prostora.

VERUJETE LI DA LIČNE RUTINE I NAVIKE ODRAŽAVAJU PROFESIONALNI IDENTITET POJEDINCA, POSEBNO U DINAMIČNIM OBLASTIMA POPUT TEHNOLOGIJE I GEJMINGA?

Identitet pojedinca u poslu nije samo titula, pozicija, biografija – ne čini ga samo javna komponenta naše ličnosti, već ga podjednako definiše i naše „privatno ja“ – kako provodimo slobodno vreme, kakve su naše lične vrednosti za koje se zalažemo, pa čak i šta piјemo, kako se

animate believable digital people. The term “digital people” in this case refers to simulators that describe the anatomy of the face and body, the gestural tract of the individual, the physical characteristics of the skin, as well as the human locomotor system.

MetaHuman technologies are predominantly used for video game development purposes, where they enable creative individuals or companies to tell their interactive stories focused on the digital character or narrative-carrying heroes. In addition, these technologies are increasingly paired with large language models such as GPT-4, so now artificial intelligence takes on a human form through MetaHuman. In this way, the conversation with it becomes accessible and vivid to those who are actually used to communicating with a person, not a machine.

AS AN ADVOCATE OF DEVELOPING THE “ECOSYSTEM OF THE MIND”, HOW DO YOU SEE THE ROLE OF COLLABORATIVE INITIATIVES IN TALENT DEVELOPMENT IN TECHNOLOGICAL AND GAMING INDUSTRY IN SERBIA?

Uroš: First, let me clarify that I am a supporter of the idea of building an ecosystem as a more or less formalised framework that can largely increase

oblačimo, kako se ophodimo prema drugima, koju muziku volimo, itd. Neformalna komponenta identiteta može da napravi razliku i da radi u korist naše profesionalne karijere, pa je ovo prilika da osvestimo tu činjenicu.

MOŽETE LI DETALJNIJE DA NAM OBJASNITE ZNAČAJ RAZUMEVANJA I ZAPADNE I BIVŠE SOVjetsKE PERSPEKTIVE GLOBALNOG TEHNOLOŠKOG PEJZAŽA, I KAKO TO UTIČE NE SAMO NA VAŠ RAD, NEG OUPŠTE?

Nema idealnog obrazovnog sistema, jedino što znamo jeste da obrazovni sistem treba kontinuirano da evoluira. No, postoje specifičnosti utemeljene u našem obrazovnom sistemu koji se mogu smatrati prednostima u određenim okolnostima. Kroz naše odrastanje i obrazovanje mi smo dominantno izloženi zapadnjačkoj kulturi, ali isto tako bivamo umereno izloženi kulturi koja potiče iz prostora Istočnog bloka. U sadašnje vreme vladavine globalne ekonomije i činjenice da se ljudi i kulture sa raznih prostora mešaju, razumevanje u većoj ili manjoj meri različitih kultura i njihovih specifičnosti može

DO YOU BELIEVE THAT PERSONAL ROUTINES AND HABITS REFLECT AN INDIVIDUAL'S PROFESSIONAL IDENTITY, ESPECIALLY IN DYNAMIC FIELDS LIKE TECHNOLOGY AND GAMING?

Uroš: The identity of an individual in business is not only a title, a position, a biography – an individual is not defined only by the public component of their personality, but we as individuals are also defined by our “private self” – how we spend our free time, what are the personal values that we stand for, even what we drink, how we dress, how we treat others, what kind of music we like, etc. The informal component of our identity can make a difference and be an asset in our professional career, so this is an opportunity to become aware of that fact.

CAN YOU ELABORATE ON THE IMPORTANCE OF UNDERSTANDING BOTH WESTERN AND EX-SOVIET PERSPECTIVES ON THE GLOBAL TECHNOLOGY LANDSCAPE, AND HOW THAT AFFECTS NOT ONLY YOUR WORK, BUT YOUR LIFE IN GENERAL?



the positive impact of well-intentioned initiatives of individuals or organisations. From the high-tech ecosystem perspective in our country, the focus is on organising such a system so that companies do not compete for a limited number of talented individuals, but rather jointly build and expand the range of talents at the entire ecosystem level. For example, instead of vying for 50 talents, through collective engagement, companies contribute to creating of an environment that will nurture 5,000 talents. I am extremely engaged in this field, as one of the founders of the Serbian Games Association (SGA), within which we managed to increase the number of professionals in the field of video game development more than three times in five years - from around 1,200 in 2018 to more than 4,300 last year.

Together with the building of talents, we also work on the development of new companies which, in terms of profiling, are based on intellectual property and technological products, the so-called startups. We also operate there in an organised manner and through the group of business angels created around the “Digital Serbia” initiative, we actively invest, support and advise startups. The group gathers over 50 leaders in digital and technology industry, and in the past 24 months as a group we have invested over 1 million euros in startups run by local people.

se smatrati kao prednost. U vezi sa tim naš obrazovni sistem i dalje ima tendenciju da podstiče i umetnost i nauku. Iz perspektive razvoja video-igara, a i kreativne industrije generalno, to je dragoceno jer su te industrije zasnovane na multidisciplinarnosti.

IZ VAŠE PERSPEKTIJE, KOJE SU KLJUČNE PORUKE KOJE BISTE ŽELELI DA PRENESETE BUDUĆIM POJEDINCIMA U TEHNOLOŠKOJ I GEJMING ZAJEDNICI SRBIJE?

Prva poruka jesteda ne potcenjujemo moć malog ekosistema. Mali ekosistem u razvoju nosi sa sobom i prednost pošto je dobro povezan, individualni uspeh se slavi kao kolektivni uspeh, i kao mali sistem kanalise pojedinačne ambicije i instinkte u korist preživljavanja i napredovanja cele grupe. Druga poruka jesteda je u redu da poštujemo sebe i da ističemo sopstvene kvalitete. Iako su neki od nas odrastali u okruženju koje se baziralo na vaspitanju i smernicama u duhu „ne ističi se previše“, u sadašnjem profesionalnom okruženju postoji način da se istaknemo, da svoje kvalitete i potencijal predstavimo na konstruktivan način, ne kroz arroganciju, tako da izgradimo sebe i svoje ime kao brand.



There is no ideal educational system. The only thing we know is that the education system should continuously evolve. However, there are specificities rooted in our educational system that can be considered advantages in certain circumstances.

Through our upbringing and education, we have been predominantly exposed to Western culture, but likewise, we are also moderately exposed to culture originating from the Eastern Bloc area. In the current age of global economy and the fact that people and cultures from different regions mix, understanding different cultures and their specificities to a greater or lesser extent can be considered as a strength.

In this regard, our educational system still tends to encourage both arts and sciences. From the video game development perspective, and the creative industry in general, this is valuable because those industries are based on multidisciplinarity.

FROM YOUR PERSPECTIVE, WHAT ARE THE KEY MESSAGES YOU WOULD LIKE TO CONVEY TO FUTURE INDIVIDUALS IN THE TECHNOLOGICAL AND GAMING COMMUNITY OF SERBIA?

My first message is that we should not underestimate the power of a small ecosystem. A small developing ecosystem has an advantage of being well connected, individual success is celebrated as collective success, and as a small system it channels individual ambitions and instincts for the benefit of the survival and progress of the entire group.

My second message is that it is okay to respect ourselves and stress our own qualities. Although some of us grew up in an environment that was based on upbringing and guidelines that instructed us not to “stand out too much”, in the current professional environment there is a way to stand out, to present our qualities and potential in a constructive manner, and not by being arrogant, so that we can build ourselves and our name as a brand.



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KENI NIJE MRTAV
MUZIKA KAO SOUNDTRACK
NAŠIH ŽIVOTA

DNK
REE
UPN
GRI
AE
ČD
IJ
ED
IVO



Autor / Author SOFIJA MILUTINović
Fotografije / Photos KATARINA ŠOŠKIĆ
Lokacija / Location ZAPPA BAR

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ŽIVIMO u stalnom iščekivanju sledećeg velikog hita, sledeće revolucije koja će potresti temelje muzičke industrije. Ali isto tako je teret očekivanja uvek prisutan kao senka koja nas prati i podseća na ranjivost egzistencije svega kreativnog. Kroz istoriju, mnogi velikani rokenrol scene pokazali su da je rokenrol tu da ostane, a bend Keni nije mrtav, na svojstven način želi da ga očuva uprkos izazovima vremena i mesta gde ovaj žanr živi. Autentični trojac koji čine Matija Pešić, Sava Tomić i Mateja Đokić, govori o svojim počecima, otkriva šta ih inspiriše i da li su strahovi sastavni deo njihovog stvaralaštva.

WE live in constant anticipation of the next big hit, the next revolution that will shake the foundations of the music industry. However, the burden of expectations is also always present as a shadow that follows us and reminds us of the vulnerability of the existence of all creative things. Throughout history, many rock and roll legends have shown that rock and roll is here to stay, and the band Keni nije mrtav, in its own way, wants to preserve the rock and roll despite the challenges of the time and the place where this genre lives. The authentic trio consisting of Matija Pešić, Sava Tomić and Mateja Đokić, talk about their beginnings, reveal what inspires them and whether fears are an integral part of their creativity.

KO JE KENI?

Matija: Lik iz animirane serije „South Park“ koji u svakoj epizodi umire i vraća se, besmrtn je. Ali i mnogo više od toga. Keni je svako od nas, neko ko ima svoje uspone i padove i konstantno se rađa iznova.

Sava: Slagalica, odnosno puzzle. Svako od nas doprinosi bendu na svoj način. U momentu kada se neko od nas zaleti nekim idealima, tu je onaj drugi da vrati nit koja je naša. Dobro je imati tri perspektive, a kada se to ukombinuje, dobija se sigurna stvar.

Mateja: Keni su tri srednjoškolca koja su krenula da sviraju u garaži i odvajaju od džeparca za prvi album. Sastali smo se zbog jedne svirke koju smo zakazali i to se na kraju ispostavilo kao naša velika prilika.

WHO IS KENNY?

Matija: He is the character from the animated show “South Park” who dies and comes back in every episode, he is immortal. But he is also much more than that. Kenny is each of us, someone who has his ups and downs and is constantly reborn.

Sava: A jigsaw, that is, puzzles. Each of us contributes to the band in his own way. Whenever one of us gets carried away with some ideals, the other one is there to restore the thread that is only ours. It's good to have three perspectives, and when you combine them, you get a sure thing.

Mateja: Kenny are three high school students who started playing in the garage and were stashing away from pocket money for the first album. We gathered because of a gig we booked and it turned out to be our big break.



VI STE MLADI UMETNICI U USPONU, SPREMNI DA UHVATITE NEKU SVOJU PUTANJU KOJA ĆE, UZ MALE KRIVINE, IPAK BITI KONSTANTNA I STABILNA. KOLIKO IŠČEKIVANJE TOG MOMENTA UTIČE NA VAS?

Matija: Vera i određena doza suludosti moraju da postoje da bi zacrtao sebi neki životni put. Iščekivanje tog dana kada se sve stabilizuje je vrlo nepredvidivo, zasnovano isključivo na samopouzdanju i nekom osećaju koji te vozi. A zapravo jedina sigurna stvar za koju možeš da se uhvatiš je tvoj unutrašnji kompas koji apsolutno zavisi od momenta u kom si.

Sava: Jednom sam izgovorio rečenicu, onako žargonski „Treba da 'očeš“, i to nam je postao neki moto. Nema ništa od iščekivanja, moraš da radiš i da imas želju, da se zaista baviš onim što si izabran. Sve ostalo će doći.

Mateja: Činjenica da izabereš ovaj posao, rokenrol u Srbiji, rizično je samo po sebi. Tu kreće borba sa određenim očekivanjima. U ljudskoj prirodi je da stalno iščekuješ da nešto bude bolje, veće, uzbudljivije. Ali onda se desio momenat kada nam je jedna devojka poslala da je istetovirala stih naše pesme. Osećaj je bio neverovatan. I shvatiš da je upravo to bitno, da prepoznaš svoj uspeh i budeš prisutan.

YOU ARE RISING YOUNG ARTISTS, READY TO START A PATH OF YOUR OWN WHICH, DESPITE SOME SMALL CURVES, WILL STILL BE CONSTANT AND STABLE. HOW MUCH DOES THE ANTICIPATION OF THAT MOMENT AFFECT YOU?

Matija: Faith and a certain amount of madness must exist in order to chart a path in life. Waiting for that day when everything will get stabilised is very unpredictable, based exclusively on self-confidence and some feeling that carries you on. And in fact, the only sure thing you can hold on to is your inner compass, which absolutely depends on the moment you are in.

Sava: I once said a sentence, in a jargon-like way, “You must wanna (something)”, and it became a kind of motto for us. It’s never going to happen if you just sit and wait for it, you have to work for it and strive for it, and actually do what you have chosen to do. Everything else will come eventually.

Mateja: The fact that you choose this job, rock and roll in Serbia, is a risk in itself. This is where the struggle with certain expectations begins. It is in human nature to constantly expect something to be better, bigger, more exciting. But then, it so happened that a girl sent us note that she tattooed a line of our song. The feeling was amazing. And you realise that this is exactly what matters, to recognise your success and be present.

SPOZNAJA SEBE I SOPSTVENOG PEĆATA KOJI DAJETE MUZICI JE DUGOTRAJAN PROCES. ŠTA JE PO VAŠEM MIŠLJENJU TAJ NEKI KLJUČNI MOMENAT KADA STE PRONAŠLI SVOJ ZVUK?

Matija: Naša muzika se menja iz pesme u pesmu, zato što rastemo i preispitujemo se, vuku nas nove stvari, a ono što najviše utiče na naš zvuk su okolina i život u datom trenutku. Mislim da danas više nego ikada, muzika daje slobodu i pisanja i stvaranja, možeš da uvedeš slušaoce u svoj svet.

Sava: Mi i dalje tražimo svoj zvuk. Stalno se razvijamo, jer se muzika stalno menja. Svaka naša pesma je neki novi fazon. Mislim da je bitno da emotivni uticaj pesme svako doživi na svoj način. Više se bavimo emocijom nego konkretnim žanrom.

Mateja: Promenljivost nas određuje. Otvoreno pričamo o svom doživljaju sveta i nadamo se da će ljudi to prihvati na pravi način baš zato što je komunikacija između nas neposredna i iskrena.



DA LI IMATE STRAH OD „DANA POSLE“?

Matija: Nemam strah. Mi smo uspeli da uživanjem i ispoljavanjem sebe obezbedimo svoju egzistenciju. I ni jednog trenutka mi nije žao što se bavim muzikom, živim ono što volim. To je mnogo bitnije od razmišljanja o budućnosti gde dozvoljavaš da te ona kontroliše.

Sava: Ne brinem o budućnosti, samo radim. Ne postoji trenutak gde ti možeš da prelomiš i odjednom promeniš način razmišljanja, smatram da samo moraš duplo više da radiš i da se prepustiš momentu.

Mateja: Ako čekam mir dok postanem bolja verzija sebe, propuštam svoju sadašnju verziju. Moraš biti svestran momenta u kom si. Naš bend je kao živo biće koje raste i razvija se, svakako ne može brže od života, tako da mislim da nemamo taj strah od dana posle, koristimo trenutak.

SPONTANOST ILI PLAN?

Matija: Treba imati plan kao neki temelj, ali spontanost je neizbežna. Sreća, dobro reagujem na spontane situacije, često su one upravo ono što me inspiriše.

Sava: Plan. Iako ne možeš uvek sve da isplaniraš, to mi uliva sigurnost, volim da imam kontrolu nad onim što radim. Perfekcionista sam kada je muzika u pitanju.

Mateja: Spontanost. Ja na život gledam kao na avanturu. A muziku kao njegov soundtrack. Zbog nepredvidivosti i jesam u muzici.

GETTING TO KNOW YOURSELF AND LEAVING YOUR OWN MARK IN MUSIC IS A LONG-TERM PROCESS.
WHAT WAS, IN YOUR OPINION, THE KEY MOMENT WHEN YOU FOUND YOUR SOUND?

Matija: Our music changes from song to song, because we grow and question ourselves, we are drawn to new things, and what affects our sound the most are the environment and life at a given moment. I think that today more than ever, music gives you the freedom to write and create, you can bring the listeners into your world.

Sava: We are still looking for our sound. We are constantly evolving, because music is constantly changing. Every song we make has a new style. I think it is important that everyone experiences the emotional impact of the song in their own way. We're more interested in emotion than in a specific genre.

Mateja: Changeability defines us. We speak openly about how we see the world and we hope that people will accept it in the right way precisely because the communication between us is direct and sincere.

DO YOU FEAR “THE DAY AFTER”?

Matija: I have no fear. We managed to earn our livelihood by enjoying and expressing ourselves. And I don't regret for a moment that I'm in music business, I'm living what I love. That is much more important than thinking about the future where you let it control you.

Sava: I don't worry about the future, I just work. There is no moment where you can suddenly decide to change your way of thinking, I think you just have to work twice as hard and surrender to the moment.

Mateja: If I wait for peace until I become a better version of myself, I'm missing out on my current version. You have to be aware of the moment you are in. Our band is like a living being that grows and develops, and it certainly can't go faster than life, so I don't think we have that fear of the day after, we seize the moment.

SPONTANEITY OR A PLAN?

Matija: One should have a plan as a starting point, but spontaneity is inevitable. Luckily, I respond well to spontaneous situations, and they are often exactly what inspires me.

Sava: A plan. Although you can't always plan everything, it gives me security, I like to be in control of what I do. I'm a perfectionist when it comes to music.

Mateja: Spontaneity. I see life as an adventure. And music as its soundtrack. Unpredictability is why I am in music business.

WEEKEND.17





PUT KA SLOBODI POPLOČAN JE GREŠKAMA

THE PATH TO FREEDOM IS PAVED WITH MISTAKES

Autor / Author TAMARA VUKOSAVLJEVIĆ

Fotografije / Photos MIŠA OBRADOVIĆ

Lokacija / Location PORTONOV

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„**BITI svoj u svetu koji neprestano pokušava da te učini nečim drugim je najveće postignuće**”, Ralf Valdo Emerson. O tome kako ostati veran sebi i zadržati integritet, uprkos predrasudama i greškama razgovarali smo sa **Aleksejem Bjelogrlićem**.

O KOMPROMISIMA

Svaki čovek, ukoliko sebe naziva čovekom, a ne pukim ljudskim bićem, mora da ima određeni stav, kako po pitanju posla, tako i po pitanju života. Kada je u pitanju posao ili bilo kakva vrsta saradnje, neka vrsta kompromisa mora da postoji. Naročito kada želimo da prenesemo neku poruku ili ideju, dogovor mora postojati.

Za sada nikada nisam pravio kompromise i često sam imao posledice zbog toga, ali su one uvek imale svoj rok trajanja. I mislim da je to generalno slučaj, pogotovo u Srbiji. Kada god neko ne pristane na kompromis, biće posledica.

Nisam apriori protiv kompromisa, ali da bih pristao, potrebno je da me neko uveri da je više u pravu nego ja za neke stvari i uvek sam otvoren da čujem drugačija mišljenja. Svoje stavove ne želim da pogazim i to govorim iz pozicije nekoga ko ima 24 godine, a nadam se da će isto odgovoriti na ovo pitanje i za, na primer, 10, pa i 30 godina.

Tako da, na kompromise mogu da pristanem do određene granice, dok to ne krene da ugrožava moj integritet.

“TO BE yourself in a world that is constantly trying to make you something else is the greatest accomplishment” - Ralph Waldo Emerson. We talked to **Aleksej Bjelogrlić** about how to stay true to yourself and maintain integrity, despite prejudices and mistakes.

ABOUT COMPROMISES

Every man, if he calls himself a man and not a mere human being, must have a certain attitude, both when it comes to work and in terms of life. When it comes to business or any kind of collaboration, there must be some kind of compromise. Especially when we want to convey a message or an idea, there must be an agreement.

So far, I have never made compromises and often suffered consequences for that, but they always had their expiration date. I believe that is generally the case, especially in Serbia. Whenever someone does not consent to compromise, there will be consequences.

I am not a priori against compromise, but in order to agree, I need someone to convince me that they are more right than I am about certain things and I am always open to hearing different opinions. I don't want to trample on my views and I say this from the standpoint of someone who is 24, but I hope that I will give the same answer to this question in, for example, 10 or even 30 years.

So, I can agree to compromise to a certain extent, until it starts to threaten my integrity.

O GREŠKAMA

Pojam grešaka je vrlo relativan. Možda ću ja nekim svojim postupkom prema tuđem mišljenju napraviti grešku, dok će prema mom mišljenju to biti veoma ispravna stvar. Mi mladi treba da udaramo glavom o zid i da grešimo, naročito ako se borimo za neku ideju. Ne da grešimo zarad nekoga i nečega, već zarad sebe i onoga što mi mislimo da je dobro u tom trenutku. Bolje i da se kajem hiljadu puta, ali da znam da sam pokušao.

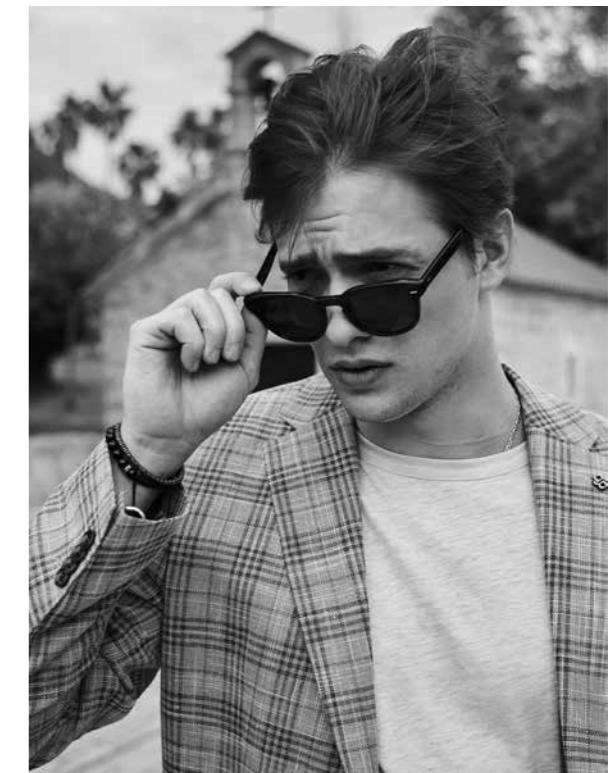
Dokle god praviš greške, sloboden si. Imaš slobodu da ih napraviš. I mislim da baš zarad te slobode, absolutno treba da grešimo. Svakako da niko ne voli da prizna grešku, ali pogrešiš jednom i naučiš. Kada se boriš za slobodu i u radu i u životu, svakako da je taj put popločan greškama.

ABOUT MISTAKES

The concept of mistakes is very relative. Maybe someone will see an action of mine as a mistake, while in my opinion it will be a right thing to do. We young people should bang our heads against the wall and make mistakes, especially if we are fighting for an idea. Not to make mistakes for the sake of someone or something, but for the sake of ourselves and what we think is good at that moment. Better to regret it a thousand times, but to know that I tried.

As long as you make mistakes, you are free. You are free to make them. And I think that precisely for the sake of that freedom, we should absolutely make mistakes. Naturally, no one likes to admit a mistake, but you make a mistake once and you learn. When you fight for freedom both in work and in life, that path is certainly paved with mistakes.





O USPEHU

Ne smatram da sam uspešan. Za mene, uspeh je kao sinonim za titulu ili trofej. On se gradi vremenom i ne može se osvojiti, jer nije turnir. Olako neke ljude nazivamo uspešnima, takođe olako neke ljude nazivamo neuspešnima. Zato što je uspeh takođe jedna relativna stvar koju svako kategorizuje na drugačiji način.

Ipak, ponosan sam na činjenicu da sam ušao u jedan osinjak od posla, pri tome ne mislim da je generalno osinjak, već za mene to predstavlja. Kada sam počeo da se bavim glumom, svi su pomislili, pa čak i moja najuža rodbina i prijatelji, da idem linijom manjeg otpora u životu, pre svega zbog svog prezimena i porekla. Tako da, za sada svojim najvećim uspehom upravo smatram to što sam uspeo da razuverim neke ljude.

Naravno da doživljjam uspehom i to što sam u Jugoslovenskom dramskom pozorištu i to što sam osvojio Sterijinu nagradu.

ABOUT SUCCESS

I do not consider myself successful. For me, success is synonymous with a title or a trophy. It is built over time and cannot be won, as it is not a tournament. We easily call some people successful, and we also easily call some people unsuccessful. Because success is also a relative thing that everyone categorises in a different way.

However, I am proud of the fact that I stepped into a wasp nest when it comes to the line of work I chose, and by that I don't think it is a wasp nest in general, but that's what it represents for me. When I started acting, everyone thought, even my closest relatives and friends, that I would follow the path of least resistance in life, primarily because of my surname and background. So, for now, I consider my greatest success to be the fact that I managed to convince some people otherwise.

Of course, being a member of the Yugoslav Drama Theatre and winning the Sterija Award I also consider a success.

O DANU POSLE NAGRADE

Momenat osvajanja nagrade bio je nerealan, kao da sam ni na nebu ni na zemlji, kao da sam u čistilištu. Zaista je čast osvojiti Sterijinu nagradu za najboljeg mladog glumca i osećao sam se počastovano što sam tu, uopšte na Sterijinom pozorju. Ništa mi u tom trenutku nije više značilo.

Ali, dan posle je mnogo više nego taj dan i taj momenat. To je dodatni podstrek. U tom momentu si ti na vrhu i misliš da nema dalje, ali ipak ima i mora da se nastavi. Zato i mislim da uspeh nikada nije postignut, kao i da sam vrh zapravo ne postoji, on je beskonačan.

ABOUT THE DAY AFTER THE AWARD

The moment of winning the award was surreal, as if I was neither in heaven nor on earth, as if I were in purgatory. It is really an honour to win the Sterija Award for the best young actor and I felt honoured to even be there, at the "Sterija Pozorje" Festival. Nothing meant more to me at that moment.

However, the day after is much more than that day and that moment. It is an additional incentive. At that moment you reached the top, and you think there is no further advancement, but still there is and you must continue. That is why I think that one never actually achieves success, and that the top itself does not really exist, it is infinite.

ABOUT PREJUDICES

I try to turn everything I can into my advantage and motivation. I have always been a point of discussion and under public scrutiny, mostly because of my last name. It wasn't my fault and I would even call it an injustice, but what can we do. There are many other, greater injustices, so I certainly will not make myself a victim for that.

I know there are a lot of prejudices about me, professionally and privately, but I don't like to prove other people wrong. If I get into that vicious circle, and start to prove that I am quite the opposite of what someone may think, I will fall into that vortex and it will be difficult to get out of it.

For years I had been building up a defence mechanism and over time I became immune, but also more indifferent. It also has its downside, because that's how I became more indifferent to praises and success.

But in the end, everything is transient, expectations, labels, prejudices, successes...

O PREDRASUDAMA

Trudim se da sve što mogu pretvorim u svoju prednost i motivaciju. Oduvek sam bio predmet razgovora i pod lupom javnosti, ponajviše zbog svog prezimena. To nije bila moja krivica i to bih čak nazvao nepravdom, ali šta da radimo. Postoji mnogo drugih, većih nepravdi, pa sigurno ja neću od sebe praviti žrtvu zbog toga.

Znam da postoji dosta predrasuda o meni, poslovno i privatno, ali ja ne volim da se dokazujem. Ukoliko uđem u to vrzino kolo i krenem da dokazujem suprotno od onoga šta neko misli, upašcu u taj vrtlog i teško ću se izvući iz njega.

Godinama sam stvarao odbrambeni mehanizam i vremenom sam postao imun, ali i ravnodušniji. To ima i svoju lošiju stranu, jer sam tako postao ravnodušniji i na pohvale i uspehe.

Ali na kraju, sve je prolazno, pa i očekivanja, etikete, predrasude, uspesi...





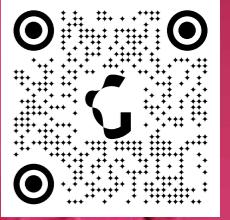
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SVAKO SUTRA POSTANE JUČE, SVE DOK JEDNOM...

SVĘ ČEŠĆE MI SE JAVLJA OSEĆAJ DA SAM SVEDOK NEČEG NEPRIJATNOG, NE NUŽNO RUŽNOG, ALI DEFINITIVNO NEPRIJATNOG. TO OSEĆANJE NE UMEM DA OBJASNIM, NITI IKO UME DA GA MENI OBJASNI DO KRAJA, JER DOSTA LJUDI OKO MENE IMA SLIČAN OSEĆAJ. IMAM DOŽIVLJAJ KAO DA SAM UPAO U NEČIJU SOBU GDE SAM UHVATIO POZNANIKA KAKO PRETURA PO TUĐIM STVARIMA I SAMO ŽELIM DA SE SKLONIM ODATLE. NE ZNAM SAMO KAKO DA SE PRAVIM DA JE SVE U REDU I DA NASTAVIMO SVI DALJE NORMALNO. NAJVİŞE BIH VOLOO DA TO NISAM VIDEO..

EVERY TOMORROW BECOMES
YESTERDAY, UNTIL ONE DAY...

MORE AND MORE OFTEN I GET THE FEELING THAT I AM WITNESSING SOMETHING UNPLEASANT, NOT NECESSARILY UGLY, BUT DEFINITELY UNPLEASANT. I CAN'T EXPLAIN THAT FEELING, NOR CAN ANYONE EXPLAIN IT TO ME COMPLETELY, BECAUSE A LOT OF PEOPLE AROUND ME HAVE A SIMILAR FEELING. I FEEL LIKE I BROKE INTO SOMEONE'S ROOM WHERE I CAUGHT AN ACQUAINTANCE RUMMAGING THROUGH OTHER PEOPLE'S THINGS AND I JUST WANT TO GET OUT OF THERE. I JUST DON'T KNOW HOW TO PRETEND THAT EVERYTHING IS ALL RIGHT AND THAT WE CAN ALL MOVE ON AS NOTHING HAS HAPPENED. I WISH I HADN'T SEEN THAT.



>>>

JASNO mi je da se svet nalazi na nekakvoj prekretnici i definitivnog prelaska u nešto novo. A što je to novo, pojma nemam. Imam osećaj da je moja generacija (10 godina gore-dole) topovsko meso za te promene, pogonsko gorivo i ništa više. Niti ćemo životu tu promenu, niti ćemo je razumeti do kraja, a plašim se da ćemo samo ostati zbumjeni akteri. Imam trideset tri godine, Isusove godine, što znači da nisam ni previše mlađ da ne bih razumeo da je život kompleksan, ali ni previše star da bih sa njim bio na ciničnoj distanci. Kažu – najbolje godine. Ne znam, čekam da se u to i sam uverim.

Posmatram ljudе oko sebe i to kako se ponašaju u raznim situacijama jer tako pokušavam da razumem sebe i svoje postupke, da se negde pozicioniram u koordinatnom sistemu zvanom život. Da, pokušavam da imam kontrolu nad svojim životom, je***a, svi imamo pravo na neke zablude, ovo je moja.

I primetio sam kako mi ljudi u svom ponašanju deluju kao da se nalaze na Titaniku, brodu koji tone, a oni prosto nagonski delaju držeći se za sopstveno naučeno, jer je život u pitanju i potreban im je dokaz da će život da se nastavi dalje. Samo što se ti ljudi oko mene ne nalaze na brodu koji tone i neće završiti u ledenom okeanu usred noći. To je realnost. A opet se svi ponašaju kao da im je život ugrožen i jedini nagon koji ih vodi je onaj za preživljavanje. Što znači da je ta realnost tačnija od objektivne, ali ne znamo kako.

IT IS CLEAR to me that the world is at some sort of a turning point and a definite transition into something new. And what that new is, I have no idea. I have a feeling that my generation (plus or minus 10 years) is the cannon fodder for those changes, the driving fuel and nothing more. We will neither live that change, nor will we fully understand it, and I am afraid that we will just remain confused actors. I am thirty-three years old, Jesus' age, which means that I am neither too young to understand that life is complex, nor too old to keep a cynical distance from it. They say - the best years. I don't know, I'm waiting to see for myself.

I observe the people around me and how they behave in different situations because that's how I try to understand myself and my actions, to position myself somewhere in the coordinate system called life. Yes, I'm trying to seize control of my life, f**k it, we're all entitled to some delusions, and this is mine.

And I noticed how people with their behaviour seem to me as if they were on the Titanic, on a sinking ship, but they simply act instinctively, holding on to what they know, because it is a matter of life and death and they need proof that life will continue. It's just that those people around me aren't on a sinking ship and they won't end up in an ice-cold ocean in the middle of the night. That is the reality. And yet everyone behaves as if their life is in danger and the only drive that guides them is the drive to survive. Which means that reality is more accurate than the objective one, but we don't know how.



Više ne verujem u to da su pare jedini motiv čudnog ponašanja ljudi, ali se pare same nameću kao tema broj jedan na listi. To je tako Amerika osamdesetih iz filmova. Čini mi se da je jurnjava za novcem postala izgovor da bi se našao neki smisao te jurnjave. Mi, kao ljudi, imamo potrebu da kada u životu nismo sigurni gde smo ili imamo strah od nepoznatog ili osećaj da se gubimo, onda potegnemo za stvarima koje su nam izvesne i sigurne. Pa tako imamo okretanje stvarima koje su postojane kao desnica, crkva, joga, znanje; tako je i priča o novcu i moći koji on daje nešto što nam izgleda sigurno. I eto, gledam ljudi oko sebe koji su stekli novac. Na ovaj ili na onaj način, nebitno. Mislim, bitno je, ali želim nešto drugo reći. I plašim se ovoga što će sada napisati jer cu zazvučati kao neki Koeljo sa Aliexpressa, ali će ipak napisati. Ti ljudi nisu srećni. Je***e, zaista nisu. Na putu ka ostvarenju tog sna, mnogo toga su žrtvovali i na kraju – ništa. Jedno veliko ništa! Nema to veze sa ispravnosću, nema to veze sa blaziranošću, površnošću, prvoloptašenjem, primitivnošću, to ima veze sa uzaludnošću te i takve jurnjave. Isto bi bilo i da su odabrali bilo koju drugu opciju samolaganja i nasilnog nametanja svršishodnosti sopstvenog delanja. Jeste, bolje je imati novac, nego nemati ga, ali novac više ne igra glavnu ulogu u svetu u kome sada živimo. On više ne pruža osećaj ispunjenosti i sreće, nego se pretvorio u formu kojom se meri uspešnost. Što nije malo, da se razumemo, ali opet nije to to. A da su pre samo dvedeset, trideset, četrdeset godina uradili iste stvari i zaradili isti novac, mnogo bi bolje prošli, jer je svet je drugačije izgledao. Sada su potencijalno u opasnosti, opasnosti da samospoznaju da je sva ta jurnjava možda, ipak, bila uzaludna. Da je bila cena bila previsoka. To bolje sutra je upravo postalo danas i kroz koji sat će postati juče, a gde sam i šta sam ja?

I no longer believe that money is the only motive for people's strange behaviour, but money tends to be the number one topic on the list. It's so America in the 1980s movies. It seems to me that the rat race for money has become an excuse to find some meaning in that race. We, as people, have the need that when we are not sure where we are in life or have a fear of the unknown or a feeling that we are lost, then we go after things that are certain and safe for us. So we turn to things that are constant like the right-wing politics, the church, yoga, knowledge; thus the story of money and the power it gives us looks like something that seems certain to us. And so, I look at the people around me who have gained wealth. One way or another, it is irrelevant. I mean, it's important, but I want to stress something else. And I'm afraid of what I'm going to write now because I'm going to sound like some Coelho from Aliexpress, but I'm going to write it anyway. Those people are not happy. F***k it, they really aren't. On the way to achieving that dream, they sacrificed a lot and in the end – got nothing. One big nothing! It has nothing to do with vanity, it has nothing to do with blaséness, superficiality, frivolousness, primitiveness, it has to do with the futility of that and such race. It would have been the same if they had chosen any other option of self-deception and aggressive imposition of the purposefulness of their own actions. Yes, it is better to have money than not to have it, but money no longer plays a major role in the world we live in now. It no longer provides a sense of fulfillment and happiness, but it rather turned into a form to measure success. Which is not insignificant, let's face it, but then again, that's not it. And if only twenty, thirty, forty years ago they had done the same things and earned the same money, they would have fared much better, because the world was different. Now they are potentially in danger, in danger of becoming aware that all that race may have been in vain after all. That the price was

Dok sve ovo pišem, nailaze mi rečenice koje sam toliko puta čuo i pročitao u poslednjih godinu-dve, a sve imaju istu odrednicu, od koje me podilazi jeza: Treći svetski rat.

I ne hvata mene jeza isključivo od pomisli da mi je potpuno realno da mogu da završim u nekom rovu sa puškom, negde, čekajući da sa druge strane naleti neko ko isto tako kao i ja nema pojma zašto je tu, ali je uveren da je njegovo prisustvo tu, na tom mestu, sasvim razumljivo. Jeza me zapravo podilazi od toga što nisam siguran da razumem do kraja zašto meni samom ovo izgleda kao realna opcija. Da li samo zato što mediji i mreže o tome sve češće pišu kao realnom raspletu, ili sam i sam došao do toga da je to potencijalno sledeći korak u istoriji čoveka. Pored toga što to predstavlja civilizacijski poraz na svakom mogućem nivou, rat poprilično pojednostavljuje stvari – živ si ili nisi živ. U ratu je život skuplji nego u miru. Ni status, ni znanje, ni novac, nisu više vrednost kojom se ocenjuje nečije bogatstvo nego je to, prosto, život kao takav. Ono jedino što nam je zapravo dato u životu. Poprilično absurdno. Možda smo došli do tole da nam je potrebno banalno podsećanje na to da je to što smo živi zapravo najbolja stvar u vezi sa nama samima. A šta će nam bolje osvestiti bogatstvo koje predstavlja život od same smrti? Rat ima istu formu od kad postoji civilizacija, samo se izgovori za rat pomalo menjaju. Ali suštinski, oni su uvek isti. Mi smo jači od vas. Apsurd je zapravo u tome sto u ratu čovek nasrće na drugog čoveka, pa kada oni koji prežive to međusobno nasrtanje, onda, posle nekog vremena, u miru sednu za isti sto i pričaju kako je to sve bilo glupo i uzaludno i nadaju se da se više nikada neće ponoviti. Pa braćo, što to niste znali samo godinu ili dve ranije kada ste jurili jedan drugog? Mene upravo to zanima. Zašto je potreban takav ekstrem kao što je rat da bismo se vratili onom što nas zapravo uče od dana kad se rodimo? Kaži čiki: „Dobar dan”, kaži teti: „Hvala”, kaži: „Doviđenja”.

too high. That better tomorrow has just become today and in a few hours it will become yesterday, and where am I and what am I?

While I'm writing all this, sentences come to my mind that I've heard and read so many times in the last year or two, and they all have the same determinant, which makes me shudder: World War III.

And I don't get the chills just from the thought that it's completely realistic that I could end up in a trench somewhere holding a gun, waiting for someone to run in from the other side who, like me, has no idea why he's there, but is convinced that his presence there, in that place, is quite understandable. I'm actually creeped out by the fact that I'm not sure I fully understand why this seems like a realistic option to me. Is it just because the media and networks write about it more and more often as if it could be a real outcome, or I myself have come to the conclusion that it is potentially the next step in human history. In addition to being a civilizational defeat on every possible level, war simplifies things quite a bit - you're either alive or you're not. Life is more expensive in war than in peace. Neither the status, nor knowledge, nor money, are the value by which one's wealth is evaluated any more, but it is, simply, life as such. The only thing that is actually given to us in life. Quite absurd. Maybe we have reached the point where we need a banal reminder that being alive is actually the best thing about ourselves. And what will make us realize that true wealth is the life better than death itself? War has had the same form since the dawn of civilization, only the excuses for war change a little. But fundamentally, they are always the same. We are stronger than you. The absurdity actually lies in the fact that in war one man attacks another man, and then those who survive those mutual attacks, after some time, gather around the same table in peace and talk about how stupid and futile it all was and hope they will never do it again. Well, brothers, why didn't you know that just a year or two ago when you were chasing each other? That's what I want to know. Why does it take such an extreme as war to go back to what they actually teach us from the day we are born? Say "good afternoon" to that gentleman, say "thank you" to that lady, say "goodbye".

VI A N

Ne pišem o ratu zato što mislim da je rat rešenje za bilo šta, niti zato što bih voleo da se ikada desi, niti pišem o njemu zato što mi je rat inspirativan, naprotiv, rat je vrlo banalan i nezanimljiv. Ne želim da nudim bilo kakvo rešenje, nego samo i kroz ovaj tekst pokušavam da i sam da shvatim gde se to nalazimo. Da li se samo nalazimo u trenutku u kojem je potrebno vratiti se na najosnovnije principe postojanja? Da li smo došli u trenutak u kojem je pogledati drugo ljudsko biće i obradovati mu se, zapravo postala jedna od najtežih veština? Da li je došao trenutak da sve naše razlike, a ima ih onoliko i svaki dan se umnožavaju, samo na jedan dan, jedan sat, ostavimo po strani, ne da bismo ih se odrekli jer i to bi bilo pogrešno, nego samo da ih malkice odložimo, kako bismo opet prodisali i da bismo zaboravili osećaj da smo izloženi konstantnim napadima i živimo pod stalnom opasnošću. Verovatno je to neophodno uraditi, prvo svako sa sobom ponaosob. Sebe sagledati tako da nas ono što vidimo neće povređivati dok istovremeno ostanemo dovoljno realni i otvoreni da primetimo greške na toj slici. Moramo oprostiti sebi sve što imamo oprostiti, moramo naučiti sebe da sebe ponekad pomazimo, da volimo sebe i da sebi kažemo – bravo. Vratiti onaj davno izgubljeni osećaj stida i naivno dete u sebi, znate onaj osećaj kada mislite da ste pocrveneli od nelagode i da sada svi znaju šta se u vama događa. E pa baš ono što vas je sada asociralo na vreme kada ste bili mali! Razbiti iluziju da je neophodno da čovek mora biti isključivo od kamena a nikada od pamuka. A onda sve ovo primeniti i na ljude oko nas, na one najbliže nama, na one u čijem prisustvu se osećamo najsigurnije. Pa onda, u drugom krugu, i na ljude iz našeg šireg okruženja. Probati možda da tako razrešimo ovaj sudoko u kojem se svi nalazimo.

To sutra u kojem će sve biti bolje, a svi o tom i takvom sutra maštamo, možda moramo početi graditi upravo danas, ovog trena, da se ne bismo jedno jutro probudili i shvatili da to bolje sutra je zapravo bilo juče, a mi ga nismo ni bili svesni i ne možemo ga više vratiti. Sutra je samo naša ideja. Juče su prošlost i sećanja.

Život je danas.
Živeli!

I don't write about war because I think war is the solution to anything, nor would I like it to ever happen, nor do I write about it because war inspires me, on the contrary, war is very banal and uninteresting. My intention is not to offer any solution, but by writing this text I'm just trying to understand where we stand. Are we just at a point where it is necessary to return to the most basic principles of existence? Have we reached a moment where looking at another human being and rejoicing has actually become one of the most difficult skills? Has the moment come to put aside all our differences, and there are so many of them and they multiply every day, just for one day, one hour, not to give them up because that would also be wrong, but just to put off a few of them for a little bit, so that we can breathe again and forget the feeling that we are exposed to constant attacks and live in constant danger. It is probably necessary to do this, first, each one individually. To look at ourselves so that what we see will not hurt us while at the same time we remain realistic and open-minded enough to notice the mistakes in that picture. We must forgive ourselves for everything we have to forgive, we must teach ourselves to caress ourselves sometimes, to love ourselves and to say to ourselves - well done. To bring back that long-lost sense of shame and the naive child in us - you know that feeling when you think you're blushing with embarrassment and now everyone knows what's going on inside you. Well, that's exactly what you now associate with the time when you were little! To break the illusion that it is necessary that a man must be exclusively made of stone and never of cotton. And then apply all this to the people around us, to those closest to us, to those in whose presence we feel the safest. And then, in the second round, apply it also on our wider circle of people. Maybe try to solve this sudoku in which we all find ourselves.

The tomorrow in which everything will be better, and we all dream about such a tomorrow, maybe we have to start building it right now, this minute, so that we don't wake up one morning and realise that that better tomorrow was actually yesterday, and we were not even aware of it and we can no longer bring it back. Tomorrow is just our idea. Yesterday is the past and memories.

Life is today.
Live it! Cheers!



A handwritten signature in blue ink, appearing to read "Ivan" or a similar name.

RETROSPEKTIVÄ

RITAM BEOGRADA

RETROSPECTIVE: THE RHYTHM OF BELGRADE

Autor / Author SERGEJ STOJANOVIC

Fotografije / Photos KATARINA ŠOŠKIC

Lokacija / Location ESPRESSO BAR

VOL. 1

NOVI TALAS I VERTIKALNI BEOGRAD 80-IH

Beograd osamdesetih je bio poprište New Wave-a. Prestonica muzike, umetnosti i supkulture. Vreme odličnih koncerata u SKC-u i najboljih kućnih žurki. Tada mi se javila ljubav prema muzici koja je kasnije prerasla u profesiju. Sa časova smo bežali da bismo se skupljali na Platou Filozofskog fakulteta, a odatle smo odlazili u čuveni Zlatni papagaj, prvi kafić u gradu. Slušali smo Idole, čitali Bukovskog, živeli slobodu i uvek se dobro provodili. Žurke su bile svaki dan, svuda po gradu, nijedna se nije propuštala. Jedne večeri smo došli na ideju da upadnemo u Engleski kulturni centar i napravimo žurku. Ubacili smo generator, ozvučenje i okupili 200 ljudi dok nas negde u zoru policija nije rasterala. To je bio početak žurke koja je trajala sledećih par decenija, menjajući formu i obim, ali je suština ostajala ista.

VOL. 1

NEW WAVE AND VERTICAL BELGRADE IN THE 1980S

Belgrade in the 1980s was the real stage of New Wave. The capital of music, art and subculture. It was the time of great concerts in the Students' Cultural Centre and the best house parties. It was then that I developed a love for music, which later turned into a profession. We ditched classes to gather on the Plateau of the Faculty of Philosophy, and from there we would go to the famous Zlatni papagaj (Golden Parrot), the first cafe in the city. We listened to Idoli band, read Bukowski, lived the freedom and always had a good time. There were parties every day, all over the city, we never missed one. One evening we came up with the idea to crash into the British Cultural Centre and throw a party. We managed to smuggle in a generator, a sound system and gathered 200 people before we dispersed somewhere around dawn when the police arrived. That was the beginning of a party that lasted for the next couple of decades, changing its form and scope, but the essence remained the same.





VOL. 2 ACID HOUSE – LONDON – AKADEMIJA 1988.

U novi elektronski zvuk sam se zaljubio u Londonu, leta 1988. kada smo se tamo našli Loka i ja. Nemirni duh nas je u Soho kvartu doveo do pozivnice samo sa ilustracijom smajlja i brojem telefona. Radilo se o Acid House žurci u jednom hangaru u Istočnom Londonu. To je bilo leto kada, inspirisani engelskom muzičkom revolucijom pod nazivom „Second Summer of love“, odlučujemo da promene odnesemo kući. Revolucija je pored muzičkih promena, pojave acid house pravca, bila propraćena modnim, društvenim i estetskim transformacijama. Upravi kulnog kuba Akademija iznosimo ideju o prvoj acid house žurci u regionu. Tog ponedeljka Akademiju smo napunili sa preko 1000 ljudi, a uprava kluba nam je za sledeću žurku prepustila vikend. Posle tog događaja, talas tog novog zvuka počeo je da se širi kao epidemija po gradu, a ubrzo i celoj Jugoslaviji.

VOL. 3 KLUB OMEN 1990, KLUB BITEF, 1993, JUTRO POSLE TURBO-FOLKA

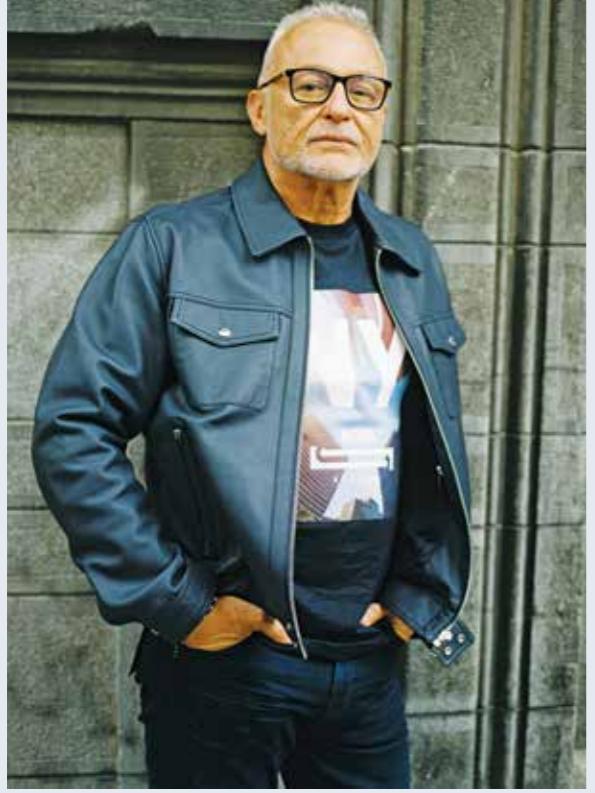
Javila nam se potreba da imamo svoj klub, pa je sledeći korak bilo otvaranje kluba Omen 1990. godine. Klub je radio nekoliko godina, a poznat je i kao baza demonstrantima za velike demonstracije 9. marta 1991. godine. Počinje mračni period za Srbiju, inflacija, tenzije, kriminal i ratni vihor, što se naravno odrazilo i na muzičku scenu grada, pop kulturu zamenjuje turbo-folk, pojavljuju se dizelaši. Sunovrat se najviše odrazio na kulturu, modu, kompletну estetiku. Uplašenom narodu se servira jeftina zabava i dolazi do ekspanzije folka, a estredne zvezde stiču sve veću popularnost. Ipak, naša želja da gradu nudimo kvalitet nije jenjava u uprkos socio-kulturološkim prilikama, pa smo tako 1993. godine Srđan, Grga i ja otvorili Klub Bitef, džez klub u pozorištu. Vlasnici lokalna zatvaraju svoje klubove i barove, dolazi do smene publike, nova publika i ne voli baš da ide u pozorište, a ni da sluša džez. Počinje predstava turbo-folk tragedija. Uz pretnje i pištolje su nas terali da im puštamo muzičke hitove protiv kojih smo se svih tih godina borili. Beograd više nije bio isti grad, a naš Bitef je neslavno završio karijeru pod teškim pritiscima. Ipak, žurka još uvek traje.

VOL. 2 ACID HOUSE - LONDON - AKADEMIJA 1988.

I fell in love with the new electronic sound in London, in the summer of 1988, when Loka and I got together there. A restless spirit led us in the Soho neighbourhood to an invitation with only a smiley face illustration on it and a phone number. It was an Acid House party in a hangar in East London. That was the summer when, inspired by the English musical revolution called "Second Summer of Love", we decided to bring the changes home. In addition to musical changes and the emergence of acid house style, the revolution was also accompanied by fashion, social and aesthetic transformations. We pitched the idea of the first acid house party in the region to the management of the iconic club Akademija. That Monday, we brought over 1,000 people to Akademija, and the club management gave us the weekend for the next party. After that event, the wave of that new sound began to spread like an epidemic throughout the city, and soon throughout Yugoslavia.

VOL. 3 OMEN CLUB 1990, BITEF CLUB, 1993, THE MORNING AFTER TURBO-FOLK

We felt the need to have our own club, so the next step was the opening of the Omen club in 1990. The club was open for several years, and is also known as the base for demonstrators for the large demonstrations that took place on March 9, 1991. A dark period began for Serbia - inflation, tensions, crime and the whirlwind of war, which of course also affected the city's music scene, pop culture was replaced by turbo-folk, youngsters wearing only Diesel jeans appear. This decline had the greatest impact on culture, fashion, and complete aesthetics. Scared people were served cheap entertainment and the expansion of folk music took place, and folk music stars were gaining more and more popularity. Nevertheless, our desire to offer this city some quality did not wane despite socio-cultural circumstances, so in 1993, Srđan, Grga and I opened Bitef Club, a jazz club situated within a theatre. Bar owners were closing their clubs and bars, there was a shift in the audience, a this new audience was not really into theatre or jazz. So the performance of turbo-folk tragedies began. With threats and guns, they forced us to play them the music hits that we fought against all those years. Belgrade was no longer the same city, and our Bitef ended its existence ingloriously under heavy pressure. However, the party is still on.



VOL.4 ENLIGHTMENT - SHORT ENLIGHTENMENT, INDUSTRIJA CLUB 1994, SOHO BAR CLUB 1997

Vuk Brajović, Grga, Srđan and I founded the Zona ritma (Zone of Rhythm) organisation. We started with massive parties in unusual locations such as warehouses and hangars. The biggest success of this project was the Enlightenment party. In the midst of the whirlwind of war, more than 4,000 people came to the party, with seven foreign DJs and two live performances. The event was covered by the world media, MTV from London and MCM from Paris. It was the first big warehouse party in the region. The next project was Industrija Club, in the basement of the Faculty of Philosophy, a place where people found a way out of the darkness. At the entrance, the frontwoman of the club, Luna Lu, was keeping the Diesel jeans youth from entering. We didn't hear the air raid sirens because we overpowered them with the sound of the first DJs in the Balkans who started their career right there. After Industrija, Soho bar followed, in the then most urban area of the city then, Strahinjića Bana Street. Soho was the city's first DJ cafe, club, gallery, cinema and cafe. We revisited London, but only in our minds. Just before the demonstrations on 5th of October in 2000, we were forced to close it too. The Soho bar remained a symbol of the government pressures because the bar remains closed to this today and is located in the same place still displaying its sign.

Simultaneously with the political situation and the crisis, turbo-folk music was spreading on an extreme scale, an increasing number of discotheques were opened that played folk music. Today, twenty years later, we notice that the 1990s left lasting effects on the music scene that we still feel today. I would like to refer to the film by the young director, Pavle Terzić, which deals with this topic - "The Irreversible Time Fairy Tale", which premiered in Barutana last year. The title of the film perfectly describes the period of quality sound in our city, the irreversible time, while from today's point of view, that era is associated with a dream, not wakefulness, a fairy tale, not reality.

VOL.4 ENLIGHTMENT – KRATKO PROSVETLJENJE, KLUB INDUSTRIJA 1994, KLUB SOHO BAR 1997

Vuk Brajović, Grga, Srđan i ja smo osnovali organizaciju Zona ritma. Počeli smo sa masovnim žurkama na neobičnim lokacijama, kao što su skladišta i hangari. Najveći uspeh ovog projekta bila je žurka Enlightenment. U jeku ratnog vihora na žurci se pojavilo više od 4000 ljudi, sa sedam stranih di-džejeva i dve izvedbe uživo. Događaj su ispratili svetski mediji, MTV iz Londona i MCM iz Pariza. Bila je to prva velika warehouse žurka u regionu. Sledeći projekat bio je Klub Industrija, u podrumu Filozofskog fakulteta, mesto gde su ljudi nalazili izlaz iz mraka. Na ulazu je, frontmenka kluba, Luna Lu vraćala sa vrata dizelaše. Sirene za bombe nismo čuli jer smo ih nadjačali zvukom prvih di-džejeva na Balkanu koji su svoju karijeru započeli baš tu. Posle Industrije, sledi Soho bar, u tada najurbanijoj zoni grada, Ulici Strahinjića Bana. Soho je bio prvi di-džej kafe u gradu, klub, galerija, bioskop i kafe. Vraćamo se u London, ali samo u mašti. Neposredno pred Petootbarske demonstracije 2000. godine, bili smo primorani da i njega zatvorimo. Soho bar je ostao simbol pritisaka vlasti jer je lokal i danas zatvoren i nalazi se na istom mestu sa sve svojim natpisom.

Paralelno sa političkim prilikama i krizom dolazi do širenja turbo-folka u ekstremnim razmerama, otvara se sve veći broj diskoteka koje puštaju folk muziku. Danas, dvadeset godina kasnije, primećuje se da su devedesete na muzičkoj sceni ostavile trajne posledice koje osetimo i dalje. Osvrnuo bih se na film mladog reditelja Pavla Terzića koji se bavi ovom temom – „Bajka bespovratnog vremena“ koji je premijerno prikazan u Barutani prošle godine. Naziv filma savršeno opisuje period kvalitetnog zvuka u našem gradu, bespovratno vreme, dok to doba iz današnjeg ugla asocira na san, a ne javu, bajku, a ne realnost.



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MLADE NAUČNICE / IZ SRBIJE KOJE MENJAJU SVET

YOUNG FEMALE SCIENTISTS FROM SERBIA WHO CHANGE THE WORLD

Autor / Author ASHOK MURTY
Fotografije / Photos KATARINA ŠOŠKIĆ
Lokacija / Location SMOKVICA



>>>

IMENA Bojana Milićević, Marina Stamenković i Jelena

Veljin verovatno vam ne zvuće poznato. Greška, velika greška! (Da parafraziramo lik Vivijen iz kultnog filma „Zgodna žena“ koju je interpretirala Džulija Roberts). A za to što smo odlučili da ih (više nego zasluzeno) gurnemo pod reflektore zaslužan je Fond za nauku Republike Srbije koji nastavlja svoju predanost podršci mladih istraživača kroz Program za izvrsne projekte mladih istraživača i naučnika u ranoj fazi karijere – PROMIS 2023 u okviru kojeg će u naredne dve godine finansirati 30 projekata sa ukupnim budžetom od 4 miliona evra. Program PROMIS 2023 okuplja 156 naučnika iz 42 naučnoistraživačke organizacije u Srbiji. Ovi projekti ne samo da jačaju kapacitete mladih naučnika, već i grade temelje za njihovu buduću konkurentnost na globalnom

nivou doprinoseći razvoju nauke kako u Srbiji, tako i u svetu.

Odlučili smo da ove tri mlade naučnice, koje se pre ovoga nisu ni poznavale, okupimo na jednoj čajanci na kojoj su jedna drugoj pokušale da predstave projekte.

BOJANA, NA ŠTA SE ODNOŠI TVOJ PROJEKAT, UKRATKO?

Bojana: U skladu sa stalnim rastom svetske populacije i sve manjom obradivom zemljištu, poljoprivreda se suočava sa izazovima koji zahtevaju inovativna rešenja. Upravo u tom kontekstu, projekat LED-Tech-GROW predstavlja tehnologiju koja koristi neorganske fosfore kako bi stvorila svetlost koja direktno doprinosi rastu biljaka, povećajući prinosa i očuvanje životne sredine.

THE NAMES of Bojana Milićević, Marina Stamenković and Jelena Veljin probably do not sound familiar to you.

Big mistake. Big! (To paraphrase the character of Vivian interpreted by Julia Roberts in the iconic film "Pretty Woman"). And the fact that we decided to (more than deservedly) push them under the spotlight is due to the Science Fund of the Republic of Serbia, which continues to be dedicated to supporting young researchers through the Programme for Excellent Projects of Young Researchers and Scientists in the Early Stage of Career - PROMIS 2023, within which in the next two years, it will finance 30 projects with a total budget of 4 million euros. The PROMIS 2023 Programme brings together 156 scientists from 42 scientific research organisations in Serbia. These projects

not only strengthen the capacities of young scientists, but also build the foundations for their future competitiveness at the global level, contributing to the development of science both in Serbia and in the world.

We decided to gather these three young scientists, who did not even know each other before this, at a tea party where they tried to present their projects to each other.

BOJANA, WHAT IS YOUR PROJECT ABOUT, IN A NUTSHELL?

Bojana: In accordance with the constant growth of the world's population and the decreasing amount of arable land, agriculture is facing challenges that require innovative solutions. It is in this context that the LED-Tech-GROW project presents a technology that uses inorganic phosphors to create light that directly contributes to plant growth, yield increase and environmental protection.

A ČIME SI SE TI BAVILA, JELENA?

Jelena: Većina proizvedenog poljoprivrednog otpada, transportuje se na deponije ili spaljuje na otvorenim mestima oslobađajući gasove staklene bašte u našu atmosferu tokom razlaganja. Kod nas u zemlji i regionu je česta praksa da se spaljuju njive otvorenim plamenom, upravo u takvim i sličnim procesima se dobija biougalj - materijal koji se dobija od poljoprivrednih ostataka. Manji deo nastalog poljoprivrednog otpada se iskoristi u stočarstvu, za loženje, ili za proizvodnju briketa/peleti, a još manji deo se kompostira, podvrjava anaerobnoj digestiji (proizvodnja biogasa) ili pirolizi...

A TI, MARINA, U ŠTA SI SE TI UPUSTILA KROZ SVOJ PROJEKAT?

Marina: U sklopu projekta REDIRECT istraživački tim u Srbiji započeo je istraživanje procesa autofagije i njegovog

AND WHAT WERE YOU WORKING ON, JELENA?

Jelena: Most of the produced agricultural waste is transported to landfills or it is incinerated in open areas, releasing greenhouse gases into our atmosphere during decomposition. In our country and the region, it is a common practice to burn fields with an open flame, and it is precisely in such and similar processes that biochar is generated - material obtained from agricultural residues. A smaller part of the generated agricultural waste is used in animal husbandry, for burning, or for the production of briquettes/pellets, and an even smaller part is composted, subjected to anaerobic digestion (biogas production) or pyrolysis...



Jelena: Ukoliko koristimo pirolizu da transformišemo otpad biomase u biougalj umesto da ga ostavimo po strani da se razgradi, ekološki problemi se mogu ublažiti dok se proizvode korisni materijali i energija. Piroliza je termičko razlaganje ugljeničnih materijala u okruženju bez kiseonika na visokim temperaturama, između 600 i 900 stepeni Celzijusa, a to nije isto što i sagorevanje ili spaljivanje.

Moje koleginice i ja, kroz ovaj projekat, pokušaćemo da koristeći poljoprivredni otpad proizvedemo biougalj, da rad u laboratoriji optimizujemo na takav način da se što manje rastvarača koristiti u procesu proizvodnje i da na kraju tom biouglu damo dodatnu vrednost koristeći ga kao inovativni materijal u senzorici i određivanju pesticida u vodama. Ova istraživanja su ključna ne samo za razvoj senzorske tehnologije, već i za podizanje nivoa svesti o klimatskim promenama i održivom korišćenju resursa. Upotreba biougla može doprineti poboljšanju kvaliteta zemljišta, smanjenju emisije štetnih gasova i smanjenju upotrebe pesticida.

BOJANA, VERUJEM DA SE NEGDE I PREKLAPAMO U NAČINU NA KOJI RAZMIŠLJAMO O OVOJ PROBLEMATICI.

JELENA, WHAT CAN WE, AS A SPECIES, REALLY DO REGARDING OUR CONTRIBUTION TO THE GLOBAL WARMING PROBLEM?

Jelena: If we use pyrolysis to transform biomass waste into biochar instead of leaving it aside to decompose, environmental problems can be mitigated while producing useful materials and energy. Pyrolysis is the thermal decomposition of carbon materials in an oxygen-free environment at high temperatures, between 600 and 900 degrees Celsius, which is not the same as burning or incineration.

Through this project, my colleagues and I try to use agricultural waste to produce biochar, to optimize the work in the laboratory in such a way that as few solvents as possible are used in the production process, and in the end to give that biochar additional value by using it as an innovative material in sensor technology and determination of pesticides in water. These researches are crucial not only for the development of sensor technology, but also for raising awareness of climate change and sustainable use of resources. The use of biochar can contribute to improving the quality of the soil, reducing the emission of harmful gases and reducing the use of pesticides.

potencijalnog uticaja na isporuku, transport i imunski odgovor prilikom primene RNK vakcine. Ovo istraživanje postavlja temelje za buduća istraživanja i konkurentnost zemlje u svetu istraživanja u ovom domenu. Istraživanje sprovodi tim sastavljen od stručnjaka iz Instituta za nuklearne nauke Vinča, Instituta za virusologiju, vakcine i serume „Torlak“ i Fakulteta za fizičku hemiju.

Pored naučnog značaja, ovo istraživanje ima i širi društvenu korist. Informisanje javnosti o karakteristikama i sigurnosti ovih vakcina može doprineti povećanju obuhvata imunizacije, što je ključno za zaštitu najugroženijih kategorija, poput dece. Takođe, implementacija transfera RNK tehnologije koju su podržali Ministarstvo zdravlja i Svetska zdravstvena organizacija na Institutu za vakcine „Torlak“ može imati pozitivne ekonomske aspekte za zemlju.

JELENA, ŠTA MOŽEMO STVARNO DA URADIMO KAKO BISMO KAO VRSTA DOPRINELI REŠENJU PROBLEMA GLOBALNOG ZAGREVANJA?

AND YOU, MARINA, WHAT DID YOU GET YOURSELF INVOLVED IN WITH YOUR PROJECT?"

Marina: As part of the REDIRECT project, the research team in Serbia started researching the process of autophagy and its potential impact on delivery, transport and immune response when applying an RNA vaccine. This research lays the foundation for some future researches and the country's competitiveness in the world of research in this domain. The research is carried out by a team of experts from the Institute of Nuclear Sciences in Vinča and the Institute of Virology, Vaccines and Sera "Torlak" and the Faculty of Physical Chemistry.

In addition to scientific importance, this research has wider social benefits. Informing the public about the characteristics and safety of these vaccines can contribute to increasing immunization coverage, which is crucial for the protection of the most vulnerable categories, such as children. Furthermore, the implementation of RNA technology transfer supported by the Ministry of Health and the World Health Organization at the "Torlak" Vaccine Institute can have positive economic aspects for the country.



Bojana: Tako je. Jedinstvenost projekta LED-Tech-GROW leži u njegovom pristupu za osvetljenje u potpuno zatvorenom prostoru koristeći isključivo prirodnu svetlost koju emituju fosforni materijali. Ova tehnologija se pokazala izuzetno efikasnom, naročito u svetu sve češćih klimatskih promena, suša i požara koji sve više ugrožavaju obradivo zemljište.

DRUGI KLJUČNI ELEMENT PROJEKTA JE NJEGOVA POTPUNA PRIRODNOŠĆ. NE KORISTE SE VEŠTAČKA ĐUBRIVA ILI HEMIKALIJE, VEĆ SE FOKUS STAVLJA NA STVARANJE OPTIMALNIH USLOVA ZA RAST BILJAKA,

BOJANA, I BELIEVE THAT WE SOMEHOW SHARE THE SAME VIEWS ABOUT THIS ISSUE?

Bojana: That's right. The uniqueness of the LED-Tech-GROW Project lies in its approach to lighting in a completely enclosed space, using only natural light emitted by phosphorus materials. This technology has proven to be extremely effective, especially in the light of increasingly frequent climate changes, droughts and fires that are increasingly threatening arable land.

ISKLJUČIVO UZ POMOĆ PRIRODNE SVETLOSTI. OVO NIJE SAMO EKOLOŠKI PRIHVATLJIV PRISTUP, VEĆ I EFIKASAN NAČIN DA SE OBEZBEDI DOVOLJNO HRANE ZA SVE VEĆI BROJ STANOVNIKA PLANETE.

Marina: Ako se ne varam, fosfor jestе prirodn element koji emitiše svetlost. Ali kako ga možemo „izdresirati“ tako da ta svetlost bude baš onakvih karakteristika koje su nam potrebne?

Bojana. Jedna od ključnih karakteristika fosfornih materijala koje se koriste u okviru ovog projekta jeste njihova sposobnost da emituju određenu boju svetlosti. Kroz analize istraživači su utvrdili da su crvena i plava boja najkorisnije biljkama jer ih apsorbuju hlorofil i drugi biljni fotoreceptori. To znači da biljke mogu efikasnije da apsorbuju svetlost i da brže rastu, što rezultira većim prinosima.

MARINA, NI PRED TOBOM NIJE LAK ZADATAK, ZAR NE?

Marina: Veoma je važno istaći da su vakcine koje proizilaze iz ovog istraživanja bezbedne. Rezultati studije

će značajno unaprediti efikasnost i bezbednost vakcina, uz mogućnost modifikacije procesa autofagije radi bolje delotvornosti budućih vakcina. Iako se radi o bazičnom istraživanju, očekuje se da će rezultati imati veliki uticaj na kliničku praksu i unapređenje zdravlja populacije. Činjenica je da ovo istraživanje predstavlja atraktivan pristup za prevenciju infektivnih bolesti, ali takođe ima i veliki potencijal i za terapiju protiv tumora.

ONO ŠTO JA MOGU DA ZAKLJUČIM JESTE DA SU U NAUCI SVE VIŠE PRISUTNA ISTRAŽIVANJA U KOJIMA SE UKLJUČUJU RAZLIČITE OBLASTI. JELENA, TO JE SLUČAJ I SA OVIM NA ČEMU TI RADIŠ?

Jelena: Projekat EnviroChar je jedan veliki multidisciplinarni poduhvat koji okuplja stručnjake iz različitih oblasti hemije što omogućava holistički pristup problemu. Uzimajući u obzir činjenicu da je ova vrsta istraživanja ključna za održivu budućnost, projekat EnviroChar predstavlja primer kako nauka može da pruži inovativna rešenja za aktuelne ekološke izazove.

A TI EKOLOŠKI IZAZOVI PREDSTAVLJAJU DODATNI MOTIV ZA TEBE, BOJANA, JE L' TAKO?

Bojana: Tako je. Pored toga što doprinose rastu

MARINA, YOUR TASK DOES NOT SEEM EASY EITHER, DOES IT?

Marina: It is very important to point out that the vaccines resulting from this research are safe. The results of the study will significantly improve the efficiency and safety of vaccines, with the possibility of modifying the autophagy process for better efficiency of future vaccines. Although this is a basic research, the results are expected to have a major impact on clinical practice and population health improvement. The fact is that this research represents an attractive approach for the prevention of infectious diseases, but it also has great potential for tumour therapy.

WHAT I CAN CONCLUDE IS THAT THERE IS MORE AND MORE RESEARCH IN SCIENCE INVOLVING DIFFERENT FIELDS. JELENA, THAT IS ALSO THE CASE WITH WHAT YOU ARE WORKING ON?

Jelena: The EnviroChar project is a large multidisciplinary undertaking that brings together experts from different chemistry disciplines, which enables a holistic approach to the problem. Considering the fact that this type of research is crucial for a sustainable future, the EnviroChar Project is an example of how science can provide innovative solutions to current environmental challenges.



ANOTHER KEY ELEMENT OF THE PROJECT IS THE FACT IT IS COMPLETELY NATURAL. NO ARTIFICIAL FERTILIZERS OR CHEMICALS ARE USED, BUT THE FOCUS IS ON CREATING OPTIMAL CONDITIONS FOR PLANT GROWTH USING ONLY NATURAL LIGHT. THIS IS NOT ONLY AN ENVIRONMENTALLY FRIENDLY APPROACH, BUT ALSO AN EFFECTIVE WAY TO PROVIDE ENOUGH FOOD FOR THE EVER-INCREASING POPULATION IN OUR PLANET.

Marina: If I'm not mistaken, phosphorus is a natural element that emits light. But how can we "train" it so that light has exactly the properties we need?

Bojana: One of the key characteristics of the phosphorus materials used in this project is their ability to emit a certain colour of light. By conducting analyses, the researchers determined that red and blue are the most useful colours for plants, because they are absorbed by chlorophyll and other plant photoreceptors. This means plants can absorb light more efficiently and grow faster, resulting in higher yields.



biljaka, neorganski fosfori su veoma stabilni u spoljašnjim uslovima sa visokom vlagom, što ih čini idealnim za upotrebu u poljoprivredi. Ova tehnologija predstavlja pravi paradigmni pomak u osvetljenju biljaka pružajući efikasno rešenje za buduće izazove u proizvodnji hrane. Promis projekt nije samo naučni poduhvat, već i praktično rešenje za sve veće izazove koje donosi rast svetske populacije. Uvođenjem ove tehnologije, možemo se nadati da ćemo osigurati dovoljno hrane za sve i očuvati našu planetu za buduće generacije.

ALI, PITANJE KOJE ČESTO MENI POSTAVLJAJU, A VERUJEM I VAMA DVEMA, JESTE KOLIKO SMO MI OVDE UOPŠTE RELEVANTNI NA NEKOM GLOBALNOM NIVOU?

Marina: Odgovoriću u svoje ime, ali verujem da se odnosi i na to čime se vas dve bavite. Moj projekat pod imenom REDIRECT predstavlja samo početak, već sada možemo zaključiti da Srbija ima svetlu naučnu budućnost i da će, zahvaljujući ovakvim projektima, biti konkurentna u globalnoj arenici istraživanja.



AND THOSE ENVIRONMENTAL CHALLENGES REPRESENT AN ADDITIONAL MOTIVE FOR YOU, BOJANA, DON'T THEY?

Bojana: That's right. In addition to promoting plant growth, inorganic phosphorus is very stable in high humidity outdoor conditions, making it ideal for agricultural use. This technology represents a real paradigm shift in plant lighting, providing an efficient solution to future challenges in food production. The Promis Project is not only a scientific endeavour, but also a practical solution to the increasing challenges triggered by the growth of the world's population. By introducing this technology, we can hope to ensure enough food for everyone and preserve our planet for future generations.

BUT THE QUESTION THAT I AM OFTEN ASKED, AND I BELIEVE YOU TWO AS WELL, IS HOW RELEVANT ARE WE HERE ON A GLOBAL LEVEL?

Marina: I will answer on my own behalf, but I believe it also refers to what you two do. My project called REDIRECT is only the beginning, and we can already conclude now that Serbia has a bright scientific future and that, thanks to such projects, it will be competitive in the global research arena.

PROJEKAT LEDTECH-GROW: SVETLOSNA TRANSFORMACIJA POLJOPRIVREDE

Dr Bojana Milićević radi u Centru izuzetnih vrednosti za konverziju svetlosne energije – CONVERSE, u Institutu za nuklearne nauke Vinča. Njen obrazovni put obuhvata doktorat iz fizičke hemije na Univerzitetu u Beogradu, kao i postdoktorske studije na Univerzitetu u Kini. Tokom studija u Kini, Bojana se posvetila istraživanju led dioda i fosfora, što je postavilo osnovu za projekat LEDtech-GROW u okviru programa PROMIS 2023, Fonda za nauku.

LEDTECH-GROW PROJECT: LIGHT TRANSFORMATION OF AGRICULTURE

Dr. Bojana Milićević works at the Centre of Exceptional Values for the Conversion of Light Energy - CONVERSE, at the Institute of Nuclear Sciences in Vinča. Her educational path includes a PhD in physical chemistry at the University of Belgrade, as well as postdoctoral studies at a university in China. During her studies in China, Bojana devoted herself to the research of LEDs and phosphorus, which laid the foundation for the LEDtech-GROW Project within the PROMIS 2023 program of the Science Fund.

PROJEKAT REDIRECT: AUTOFAGIJA KAO KLJUČ ZA RNK VAKCINE

Dr Marina Stamenković dolazi sa Medicinskog fakulteta, Univerziteta u Beogradu, gde je docent na Katedri za imunologiju i radi na Institutu za mikrobiologiju i imunologiju. Marina, zajedno sa svojim timom, sprovodi projekat REDIRECT u okviru programa PROMIS 2023, Fonda za nauku.

REDIRECT PROJECT: AUTOPHAGY AS THE KEY TO RNA VACCINES

Dr. Marina Stamenković comes from the Faculty of Medicine, University of Belgrade, where she is an assistant professor at the Department of Immunology and works at the Institute of Microbiology and Immunology. Marina, together with her team, implements the REDIRECT project within the PROMIS 2023 Programme of the Science Fund.

PROJEKAT ENVIROCHAR: BIOUGALJ KAO ODRŽIVO REŠENJE

Na Prirodno-matematičkom fakultetu Univerziteta u Novom Sadu, tim stručnjaka predvođen vanrednim profesorom dr Jelenom Beljin radi na projektu pod nazivom „EnviroChar“, koji se fokusira na proizvodnju biouglja. Projekat će razviti odgovarajući biouglje u skladu sa zelenim principima i zelenom hemijom i primeniti ga u ekološkoj, analitičkoj i elektroanalitičkoj hemiji kao materijal za razvoj metoda za određivanje i uklanjanje postojanih organskih zagađivača iz vodene sredine.



THE ENVIROCHAR PROJECT: BIOCHAR AS A SUSTAINABLE SOLUTION

At the Faculty of Science and Mathematics of the University of Novi Sad, a team of experts led by associate professor, Dr. Jelena Veljin, is working on a project called EnviroChar, which focuses on the production of biochar. The project will develop a suitable biochar in accordance with green principles and green chemistry and apply it in ecological, analytical and electroanalytical chemistry as a material for the development of methods determining and removing persistent organic pollutants from the aquatic environment.



SENTIO, ERGO SU'M - EMOCIJE KAO SRŽ LJUDSKOG ŽIVOTA

SENTIO, ERGO SUM – EMOTIONS AS
THE ESSENCE OF HUMAN LIFE

Autor / Author NEVENA MITRAŠINOVĆ

Fotografije / Photos KATARINA ŠOŠKIĆ

Lokacija / Location SMOKVICA

„NE ŽELIM DA BUDEM U MILOSTI SVOJIH EMOCIJA. ŽELIM DA IH KORISTIM,
DA U NJIMA UŽIVAM I DA NAD NJIMA DOMINIRAM“ - OSCAR WILDE

“ I DON'T WANT TO BE AT THE MERCY OF MY EMOTIONS. I WANT TO USE THEM,
TO ENJOY THEM, AND TO DOMINATE THEM“ - OSCAR WILDE

JEDNU stvar koju teško možemo sakriti je čista i sirova emocija. Tako sveprisutna i tako kompleksna, neprestano igra ulogu u oblikovanju našeg ljudskog iskustva. Sama činjenica da osećamo, podseća nas da smo ljudi, zato je emocije bitno razumeti. Iza svake akcije i reakcije, emocije kao tihi uticaji stoje u svojoj senci. Postavlja se pitanje: kolika je naša uloga u njihovom kontrolisanju i kako one utiču na donošenje odluka, posebno političkih. Odgovore nam daje **Nikola Jović**, docent doktor na Fakultetu političkih nauka u Beogradu.

ONE THING we can hardly hide is pure and raw emotion. So omnipresent and complex, it constantly plays a role in shaping our human experience. The very fact that we can feel reminds us that we are human – that is why it is important to understand emotions. Behind every action and reaction, they stand in their shadow as silent drivers. The question arises: how big is our role in controlling them and how do they affect decision-making, especially political decision-making. We got our answers from **Nikola Jović**, assistant professor at the Faculty of Political Sciences in Belgrade.

KAKO LJUDI DONOSE ODLUKE I KAKVU ULOGU U TOM PROCESU IMAJU EMOCIJE?

Doneti odluku, ma koliko ona bila teška, svakako je lakše nego objasniti kako smo do te odluke došli. Odlučivanje ima svoju veoma racionalnu stranu jer nekako moramo da „izračunamo“ šta nam se više isplati, šta je za nas bolje. Pored toga, prilikom donošenja odluka pitamo se i kako ćemo se osećati u slučaju određenog izbora. Najpre, emocije nam služe kao informacije. To znači da kada je pred nama neka odluka, mi postavljamo sebi pitanje „kako se ja osećam u vezi sa ovom odlukom i opcijama koje imam“. Drugo, emocije nam služe kao usmeritelji pažnje. Ukoliko smo lepo raspoloženi, više ćemo biti fokusirani na optimistične strane odluke. Treće, emocije služe kao motivacija. Na primer, emocija besa nas motiviše da budemo proaktivni, dok sa druge strane, strah izaziva mnogo manji nivo aktivacije, a sama emocija često vodi ka odustajanju od odluke i pridržavanju statusa kvo. Iz mojih istraživanja se može videti da će korupciju pre prijaviti ljuta nego uplašena osoba; pre srećna nego tužna osoba.



HOW DO PEOPLE MAKE DECISIONS AND WHAT IS THE ROLE OF EMOTIONS IN THAT PROCESS?

Making a decision, however difficult it may be, is certainly easier than explaining how we came to that decision. Decision-making has its very rational side because somehow we have to “calculate” what pays off for us, what is better for us. Furthermore, when making decisions, we also ask ourselves how we will feel when making a certain choice. First, emotions serve us as information. This means that when we are faced with a decision, we ask ourselves the question “how do I feel about this decision and the options I have”. Second, emotions serve as our attention guides. If we are in a good mood, we will be more focused on optimistic decisions. Third, emotions serve as motivation. For example, the emotion of anger motivates us to be proactive, while on the other hand, fear causes a much lower level of activation, and the emotion itself often leads to abandoning a decision and sticking to the status quo. From my research it can be seen that it is more likely that an angry person would report corruption rather than a frightened person; a happy rather than a sad person.

IMA LI PROSTORA ZA RACIONALOST?

Racionalnost shvatam kao kognitivan, psihološki, logički, emotivan, fiziološki, socijalni i iskustveni algoritam koji pomaže ljudima da optimizuju proces donošenja odluka. Njegova priroda je dinamička, što znači da će u zavisnosti od situacije neki od navedenih aspekata algoritma prevladati, tako da ćemo imati ponašanje koje se poklapa ili odudara od očekivanja. U tom smislu, mislim da je dilema racionalnost ili emocije nesuvršla, jer su ljudi kompleksna bića u kojim se neprestano dešava međuobra različitih uticaja. Ako stvari posmatrate strogo racionalistički, onda će vam se svaka odluka koja ne dođe do svog željenog ishoda činiti kao iracionalna. Međutim, u realnosti može se desiti da osoba nije iracionalna, već samo da je loš „strelac“, da je gađala svoju metu, ali da nije uspela da je pogodi. Kao i što je moguće „iracionalnim“ prečicama doći do pogotka u centar.

KOJI PRIMER GOVORI O UTICAJU EMOCIJA NA POLITIČKE ODLUKE?

Kada nas neko iznervira u saobraćaju uopšte nije irrelevantno da li smo u tom trenutku već ljuti ili smo maksimalno opušteni i srečni. Svako zna da bi bilo dobro da izbegne ljutog vozača u saobraćaju. Isto važi i za politiku. Odgovor na ovo pitanje se najbolje vidi na domaćem primeru, a to je odnos građana Srbije prema NATO. Naime, naša istraživanja su pokazala da između 7-9% ispitanika podržava ulazak Srbije u NATO. Kada ih pitamo da li je dobro za Srbiju da uđe u NATO, čak trideset i nešto posto ispitanika kaže da jeste. Ukoliko biste ove odgovore tumačili kroz usku prizmu racionalnosti, ispalo bi da je preko 20% ispitanika iracionalno jer ne želi nešto što je dobro. Međutim, ispitanici imaju veoma jednostavno objašnjenje. Da, oni misle da je za Srbiju dobro da bude članica NATO, ali zbog lošeg osećaja u stomaku koji je uzrokovana bombardovanjem 1999. godine, jednostavno ne mogu da podrže ulazak. Ne osećaju da je to ispravno, iako je korisno. To je kao da vam za nekog ko vam se uopšte ne dopada, kažu da je dobra prilika za vas jer je bogat ili bogata. Politika često liči na obične međuljudske odnose.

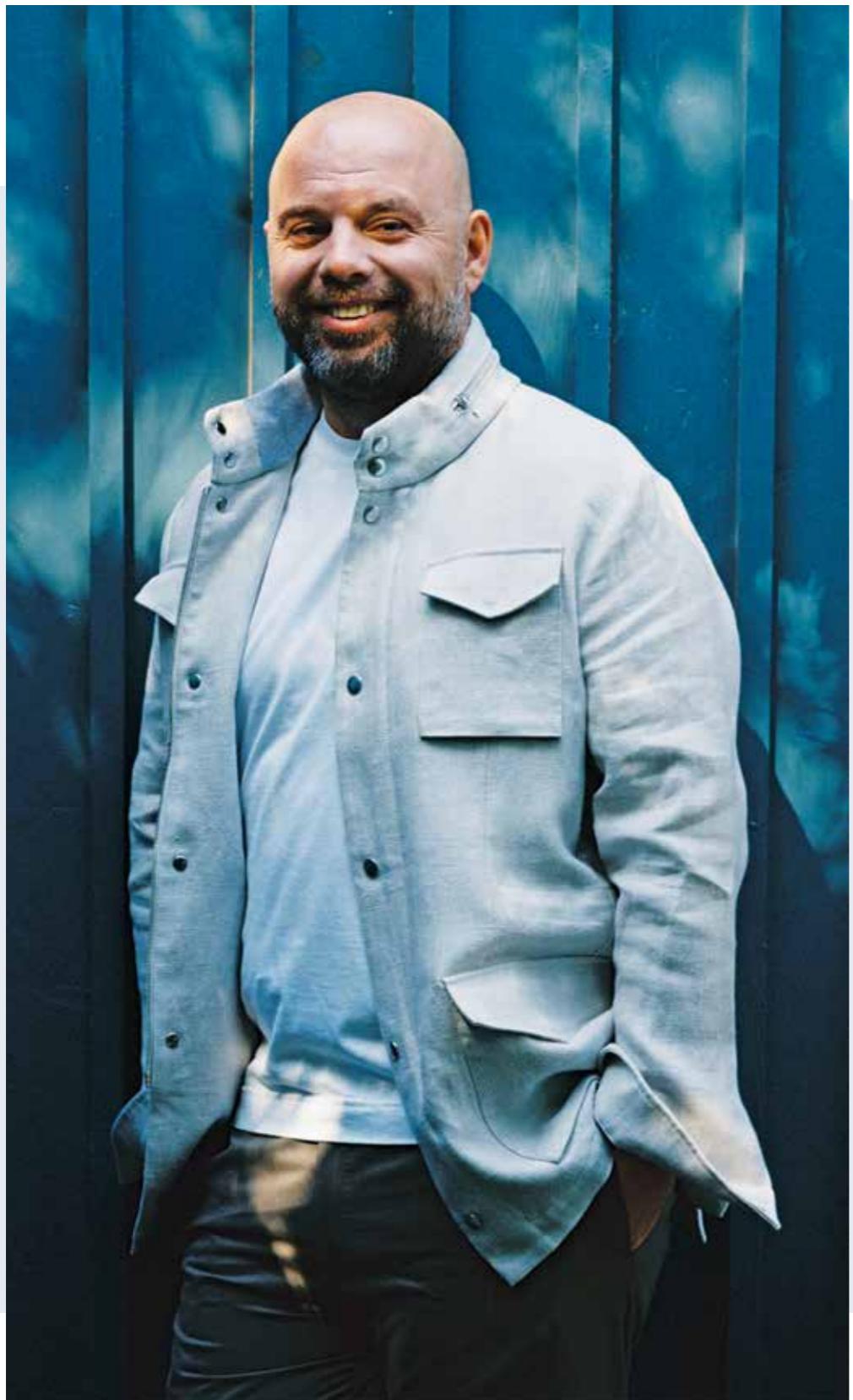
IS THERE ROOM FOR RATIONALITY?

I understand rationality as a cognitive, psychological, logical, emotional, physiological, social and experiential algorithm that helps people optimise their decision-making process. Its nature is dynamic, which means that depending on the situation, some of the mentioned algorithm aspects will prevail, so we will have behaviour that matches or deviates from expectations. In this sense, I think that the dilemma of rationality vs emotions is illogical, because people are complex beings constantly involved in the interplay of different influences. If you look at things strictly from a rational point of view, then any decision that does not achieve its desired outcome will seem irrational. However, in reality, it can be that a person is not irrational, but just a poor “shooter”, that they aimed at their target, but failed to hit it. Just as it is possible to hit the bull’s-eye with “irrational” shortcuts.

WHICH EXAMPLE TELLS ABOUT THE INFLUENCE OF EMOTIONS ON POLITICAL DECISION-MAKING?

When someone frustrates us in traffic, it is not irrelevant whether we are already angry at that moment or we are as relaxed and happy as possible. Everyone knows that it would be better to avoid an angry driver in traffic. The same goes for politics. The answer to this question can best be seen on a local example, which is the attitude of the citizens of Serbia towards NATO. Namely, our research showed that between 7-9% of respondents support Serbia joining NATO. When we ask them whether it is good for Serbia to join NATO, as many as over thirty percent of respondents say that it is. If you were to interpret these answers through a narrow prism of rationality, it would turn out that over 20% of the respondents were irrational because they do not want something that is good. However, respondents have a very simple explanation. Yes, they think it is good for Serbia to become NATO member, but because of the bad feeling in the gut caused by the NATO bombing in 1999, they simply cannot support joining. They do not feel it is right, even though it is useful. It’s like when people tell you that someone you don’t like at all is a good match for you simply because he or she is rich. Politics often resembles ordinary human relations.





NA KOJE NAČINE POLITIČKI SUBJEKTI KORISTE OVAKE SITUACIJE?

Ako govorimo o političkoj komunikaciji i kampanjama možemo reći da je u tom slučaju politički mozak zapravo emotivan mozak. To znači da ljudi mnogo manje obraćaju pažnju na politike, koliko na osećaj koje te politike i kandidati koji ih promovišu izazivaju. Otprilike, „dobra mu je ideja, ali mu ja ništa ne verujem“. U suštini uspešna politička komunikacija se zasniva na tome da uspostavite empatički odnos sa vašim glasačima, tako što ćete govoriti o njihovim brigama ili tako što ćete predlagati da se reše problemi koji su njima važni. Jedan od prvih primera emotivnih uticaja na birače je slučaj od pre nekih sto godina iz Pensilvanijske kandidate kada je jedan lokalni političar geografski podelio svoju kampanju u tri celine. U jednoj je distribuirao flajere zasnovane na emocijama, u drugoj flajere zasnovane na racionalnim argumentima, dok u trećoj nije ni imao flajere. Šta se desilo? U sredini u kojoj je koristio emocije, rejting mu je porastao za 50% u odnosu na prethodne izbore, u sredini sa racionalnom argumentima na flajerima, rejting mu je porastao za trećinu, dok je u sredini bez flajera rejting, porastao tek za oko četvrtinu.

KOJE EMOCIJE SU NAJZNAČAJNIJE?

Danas imamo mnogo informacija o tome koje emocije su dobre za različite kampanje. Ako želite da privučete veći broj volontera i aktivista potrebno je da vaša komunikacija bude zasnovana na entuzijazmu. Ako želite da građani manje izlaze na glasanje, onda to možete postići indukovanjem anksioznosti. Sva ova znanja mogu koristiti i države i kompanije radi promovisanja ili stigmatizovanja određenih ponašanja. Na primer, ukoliko želite da podignite nivo svesti i aktivizam građana u oblasti javne politike koje su usmerene na globalno zagrevanje, intuitivno je bilo misliti da je strah najbolji način. Ako ne vodimo računa o životnoj sredini, ostaćemo bez budućnosti. Međutim, ispostavilo se da širenje straha o strašnim efektima klimatskih promena ne motiviše ljudi, već ih dodatno pasivizira. Nova istraživanja pokazuju da emocije kao što su briga, nada i zainteresovanost imaju daleko bolji efekat.

IN WHAT WAYS DO POLITICAL SUBJECTS USE SUCH SITUATIONS?

If we talk about political communication and campaigns, we can say that in that case the political brain is actually an emotional brain. This means that people pay much less attention to policies than to the feeling that those policies and the candidates who promote them evoke. Roughly, “he has a good idea, but I don’t trust him”. As a matter of fact, successful political communication is based on establishing an empathetic relationship with your voters, by addressing their concerns or by proposing solutions to problems important to them. One of the first examples of emotional influences on voters is a case from about a hundred years ago that took place in Pennsylvania, when a local politician divided his campaign geographically into three units. In one he distributed flyers based on emotions, in the second flyers based on rational arguments, while in the third he didn’t even have flyers. So what happened? In the environment where he used emotions, his rating increased by 50% compared to the previous elections, in the environment with rational arguments on flyers, his rating went up by a third, while in the environment without flyers, the rating only increased by about a quarter.

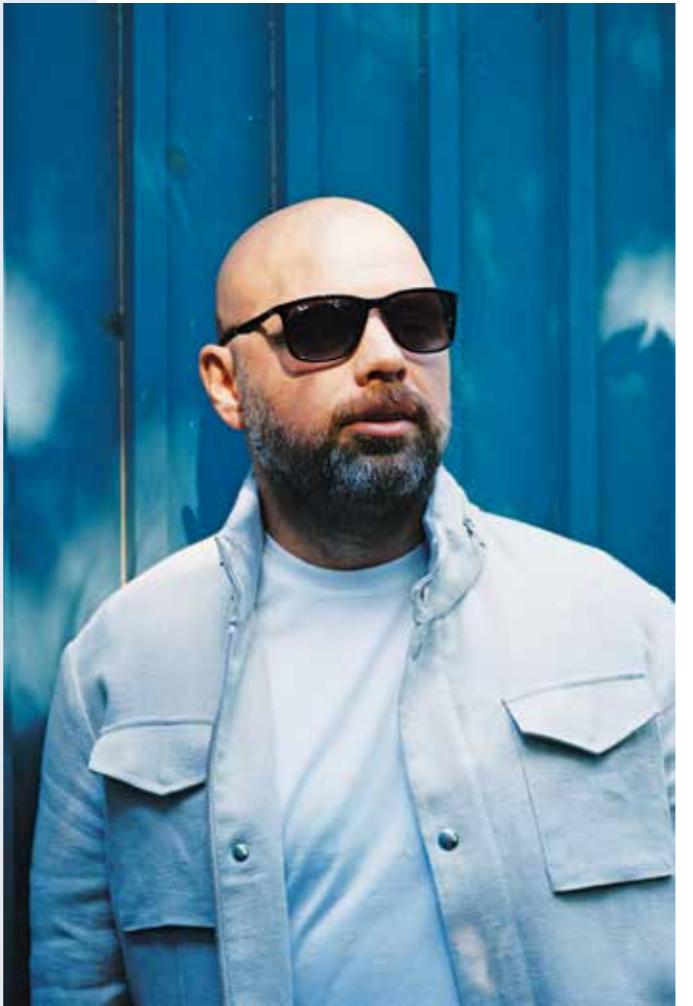
WHICH EMOTIONS ARE MOST IMPORTANT?

Today we have a lot of information about which emotions are good for different campaigns. If you want to attract more volunteers and activists, your communication should be based on enthusiasm. If you want a small turnout, then you can achieve this by inducing anxiety. All this knowledge can be utilised by states and companies to promote or stigmatise certain behaviours. For example, if you want to raise citizens’ awareness and activism regarding public policies aimed at global warming, it was intuitive to think that fear was the best way to do it. If we do not take care of the environment, we will have no future. However, it has turned out that spreading fear about the horrible effects of climate change does not motivate people, but rather makes them even more passive. New researches show that emotions such as care, hope and interest have a far greater effect.



**DA LI NA OVOLOKI UTICAJ EMOCIJA TREBA
DA SE GLEDA KAO NA NEŠTO NEGATIVNO?**

Emocije su srž ljudskog života, i one negativne, i one pozitivne. Ipak, postoji ta stigma da emocije imaju pretežno negativan uticaj na naše rasuđivanje i da nije dobro da emocije utiču na naše političko i svako drugo odlučivanje. Opet, živimo u kulturi u kojoj je logično i normalno emocijama odlučiti za koga da se udate/oženite, da li da imate decu, da li da pomažete bolesne roditelje, da radite posao koji volite i slično. Zamislite da neko o ovim odlukama govori kao o racionalnom kalkulusu: Pogledao sam sve pluseve i minuse i odlučio da ne pomažem bolesnim roditeljima, jer mi je to veći trošak i izazov. Verujem da bismo ovakvu osobu veoma negativno gledali. Međutim, u politici važi suprotno. Ukoliko kažete da vam se neki političar jednostavno dopada, da osećate pozitivne emocije za nju ili njega, da imate neki osećaj u stomaku da možete da mu/joj verujete, da imate taj gut feeling ili šta god, onda ste stigmatizovani. A istina je da ljudi veoma često koriste razne prečice kada donose odluke, pa tako i one emotivne. Kao kada usred šume vidite stazu koja ide u istom pravcu kao i put, ali ga seče i tako ne morate da idete previše okolo ili uzbrdo. Na kraju, kada govorimo o značaju emocija, uvek se možemo zapitati sledeće: Da imam mogućnost da zauvek isključim emocije iz procesa odlučivanja, da li bih to uradio? Ja znam da ne bih.



**SHOULD WE PERCEIVE THIS AMOUNT OF INFLUENCE THAT
EMOTIONS HAVE AS SOMETHING NEGATIVE?**

Emotions are the essence of human life, both negative and positive. However, there is this stigma that emotions have a predominantly negative influence on our judgment and that it is not good for emotions to influence our political and any other decision-making. However, we live in a culture where it is logical and normal to decide based on emotions who to marry, whether to have children, whether to help sick parents, to do a job you love and enjoy. Imagine someone talking about these decisions as a rational calculation: I looked at all the pluses and minuses and decided not to help my sick parents, because it is a huge expense and challenge for me. I believe that we would judge such a person very negatively. However, in politics it is quite the opposite. If you say that you simply like a certain politician, that you feel positive emotions for him or her, that you have a feeling in your stomach that you can trust him/her, that you have that gut feeling or whatever, then you are stigmatised. And the truth is that people very often use various shortcuts when making decisions, including emotional ones. Like when you see a path in the middle of a forest that goes in the same direction as the road, but cuts through it so you don't have to go too far around or uphill.

Finally, when we talk about the importance of emotions, we can always ask ourselves the following: If I had the option to exclude emotions from the decision-making process forever, would I do it? I know I wouldn't.

ERSTE Š
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**Novo ime, naša priča.
I tako već 20 godina!**



DAN / POSLE:

THE MORNING AFTER:

Autor / Author CVETA MAJTANOVIĆ

Fotografije / Photos MIŠA OBRADOVIĆ

Lokacija / Location VIVALDI FORUM, MOKRA GORA

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APSTINENCIJA OD USPEHA I LI HITNA KONTRACEPCIJA ZA ŽIVOT NAKON REALIZOVANOG CILJA?

– U društvu orijentisanom ka ciljevima, njihovo identifikovanje i postavljanje unapred neretko služi kao snažan pokretač koji nas vodi ka ličnom i profesionalnom progresu. Anticipacija nagrade koju donosi realizovanje željenog cilja modifikuje biološku i psihološku strukturu čija se promena događa i nakon njegovog ostvarenja: od velikog angažovanja dopamina i serotoninu, do njihovog iznenadnog pada.

ABSTINENCE FROM SUCCESS OR EMERGENCY CONTRACEPTION FOR LIFE AFTER A GOAL HAS BEEN ACHIEVED?

- In a goal-oriented society, identifying and setting them in advance often serves as a strong motivator that leads us to personal and professional progress. Anticipation of the reward brought to us after the realization of the desired goal, modifies our biological and psychological structures, both of which continue to change even after the goal has been achieved: from a great involvement of dopamine and serotonin to their sudden drop.



MOŽE LI NAM OVO SAZNANJE ONDA POMOĆI DA IZMANIPULIŠEMO SOPSTVENI NERVNI SISTEM I SPREĆIMO POJAVU DEPRESIJE ILI, BLAŽE, DISTIMIJE, NAKON OSTVARENOG CILJA? DA LI NAM JE POTREBNA HITNA KONTRACEPCIJA ZA RESTEREĆEN ULAZAK U NOVO SUTRA? MOŽEMO LI IPAK PERSONIFIKOVATI PAD RASPOLOŽENJA I KROZ NJEGA SEBI DATI DRUGI IDENTITET KOJI ĆE NAM, ZATIM, POSTATI SAVEZNIK U ISPOLJAVANJU UNUTRAŠNJE SVETA?

– Pad raspoloženja ili praznina koju nakon realizovanog uspeha osećamo ne bi trebalo da postanu alibi da prestanemo da živimo. Praznina se dešava, isto kao bol, kao plodno tlo za puštanje korena za nove stvari, akcije i ciljeve.

„Osećam se prazno, nemam ništa da kažem.“ U redu, primećujem i ništa ne radim. Praznina postaje u tom momentu stanje duše koje je kao što je to nekada reč, kao što su misli. Ne pronalazim rešenje forsiranjem misaonog procesa, već upravo u praznom koje mi hrani dušu.

CAN THIS KNOWLEDGE THEN HELP US TO MANIPULATE OUR OWN NERVOUS SYSTEM AND PREVENT THE APPEARANCE OF DEPRESSION OR, TO PUT IT MILDLY DYSTHYMIA, AFTER ACHIEVING A GOAL? DO WE NEED EMERGENCY CONTRACEPTION FOR A SAFE ENTRY INTO THE NEW DAY? OR, ARE WE STILL ABLE TO PERSONIFY THE MOOD SWINGS AND, BY DOING SO, GIVE OURSELVES ANOTHER IDENTITY THAT WILL THEN BECOME OUR ALLY IN MANIFESTING THE INNER WORLD?

- A drop in mood – Mood Swings – or the emptiness we feel after a realized success should not become an alibi to stop living. Emptiness happens, just like pain as fertile ground for new things, actions, and goals to take root.

“I feel empty, I have nothing to say.” Okay, I notice and do nothing about it. At that moment, emptiness becomes the state of the soul just as it is sometimes a word, or a thought. I do not find a solution by forcing the thought process, but rather in the emptiness which feeds my soul.

SVRHA KAO ORIJENTIR I UNUTRAŠNJI NAVIGATOR

– Ciljevi predstavljaju samo artikulaciju akcija koje preduzimamo u pravcu koji je usklađen sa našom svrhom. U definisanju svrhe oslanjamo se, između ostalog, i na način interakcije sa prijateljima, klijentima, porodicom i zajednicama ka kojima orbitiramo.

Svrhu definišemo i kroz talente, afinitete i strast ka nekoj aktivnosti, a principi na kojima ovo počiva vezuju se za naše vrednosti čije granice kontinuirano preispitujemo mi sami, kao i svi učesnici u našim životima. Jasno definisana zona ličnog vrednosnog sistema, uz precizno formulisan razlog postojanja, izražen kroz afirmativni podsetnik o ključnim faktorima koji čine naš identitet, trebalo bi da nam olakšaju i razumevanje sopstvene psihologije pobeđe (= ostvarenog cilja), kao samo jedne od etapa u ekspresiji svrhe.

ZAPANJUJUĆE: PIVOT U BIZNISU I ŽIVOTU POJEDINCA

– Sve se menja, ništa neće ostati isto i „Nisam ista ko pre“. Ovo poslednje je naslov pesme koji je davne 2004. godine proglašen hitom godine nakon moje pobeđe u muzičkom takmičenju „Idol“.

Prihvatomo promene kao sastavni deo života ali im se ipak opiremo, a često nas i zbujuju. Nije li fantastična vest da stvari možemo menjati? U razvoju novog biznisa pristupamo pivotu, modifikujemo biznis model kako bismo ga prilagodili tržištu. Na ličnom putu samospoznaje na kom se susrećemo sa raznim izazovima, prekrasno je znati da stvari takođe možemo modifikovati. I ne samo ciljeve, nego i svrhu. Ona je naše istraživačko i avanturističko iskustvo, a čak imamo i mogućnost da svrhu u iznova kreiramo i dajemo joj nove oblike prilikom svake realizovane etape, umesto da živimo u stalnoj apstinenciji od pokušaja da uspemo, poletimo ili padnemo, pa ustanemo.

I zato, dozvolimo da budemo inspirisani velikom svrhom, izuzetnim projekom koji nadmašuje višestruko našu veličinu jer samo tada naš um prevaziđa ograničenja. Ovakva avantura može nam pokazati i da smo bolja osoba nego što smo ikada sanjali.



PURPOSE AS A LANDMARK AND INNER NAVIGATOR

– Goals represent only the articulation of actions that we undertake in a direction that is aligned with our purpose. In defining purpose, we rely, among other things, on the way we interact with friends, clients, family, and the communities we orbit towards.

We also define purpose through talents, affinities and passion for an activity, and the principles on which this rests are tied to our value system whose boundaries are being continuously re-examined by ourselves, as well as by all participants in our lives. A clearly defined zone of the personal value system, along with a precisely formulated reason for existence, expressed through an affirmative reminder of the key factors that make up our identity, should make it easier for us to understand our own psychology of success & victory (= the achieved goal), as just one of the stages in the expression of purpose.

SHOCKING: A PIVOT IN BUSINESS AND IN THE LIFE OF AN INDIVIDUAL

– Everything changes, nothing will remain the same and “I’m not the same as I used to be”. The latter is the title of a song that was declared the hit of the year back in 2004 after I won the music competition “Idol”.

We accept changes as an integral part of life, but we still resist them, and they often confuse us. Isn’t it fantastic news that we can change things? In the development of a new business, we use so called pivot, i.e., we modify the business model in order to adapt it to the market. On the personal journey of self-discovery where we encounter various challenges, it is wonderful to know that we can also modify things. And not only the goals, but also the purpose. It is our exploratory and adventurous experience, and we even have the possibility to create the purpose over and over again and give it new forms at each realized stage, instead of living in constant abstinence from trying to succeed, fly or fall, and get up.

Thus, let us be inspired by a great purpose, by an extraordinary project that surpasses many times our own greatness, because only then does our mind transcend limitations. This kind of adventure can also show us that we are still better people than we could have imagined in



TIHI LUKSUZ I LI NEIZGOVORENA PRAVILA

QUIET LUXURY OR UNSPOKEN RULES

>>>

AKO želite da ostanete ispod radara onih koji odeću i stil gledaju samo kroz logoe, ikoničke komade koji se besomučno ponavljaju kako bi svaka nova generacija koja je stekla društveni status dobila samopotvrdu sopstvenog pripadanja, a da se pri tom ne odreknete svega onoga što jedan izuzetan komad odeće nosi sobom, oduvek je postojalo rešenje: birajte one komade ili brendove koji nude perfektn vanvremenski stil, lakoću i jednostavnost uz vrhunsku izradu.

Za one koji se bave modom kao fenomenom, oduvek je bila očigledna ova grupa poznavaca i potrošača. Normalno je da su oni sobom uvek izazivali poštovanje i ne tako retko divljenje. Jer postići pravi balans između neupadljivog i istovremeno besprekornog stila, umetnost je kojom vladaju malobrojni.

Dugo vremena „tiki luksuz“, kako je odnedavno definisan, živeo je u senci, daleko od očiju onih koji su uvek opsednuti trendom ili sledećim komadom koji morate posedovati da biste bili prepoznati na nekoj socijalnoj mapi. Pripadnost ovakvom izabranom društvu utemeljena je na diskreciji, a međusobno prepoznavanje između članova je kodirano na isti način koji, pretpostavljamo, vlada među članovima svake masonske lože koji drži do sopstvene reputacije.

Ali sve dobre stvari, pa i želja da vas niko ne zagleda previše, na kraju baš zbog toga postanu zanimljive. Naročito što se uz „tiki luksuz“ u istoj rečenici nalazi i „besprekoran ukus“, a to je, priznáćete, kombinacija koju svi tiko preželjkujemo da čujemo u vezi sa spominjanjem sopstvenog imena.

IF YOU want to stay under the radar of those who perceive clothing and style only through logos, iconic pieces that are endlessly repeated so that each new generation that has acquired social status would get a self-affirmation of their belonging to a certain group, without giving up everything that an exceptional piece of clothes brings, there has always been a solution: choose those pieces or brands that offer the perfect timeless style, subtlety and simplicity with superior craftsmanship.

For those addressing fashion as a phenomenon, this group of connoisseurs and consumers has always been discernible. It is normal that they have always evoked respect and quite often admiration. Because striking the right balance between inconspicuous and at the same time impeccable style is an art that few have mastered.

For a long time, “quiet luxury”, as it has recently been defined, lived in the shadows, far from the sight of those who are always obsessed with some trend or the next piece you must own in order to be recognised on some social map. Belonging to such a chosen society is based on discretion, and mutual recognition between members is encoded in the same way that, we assume, is used among the members of every Masonic lodge that takes care of its own reputation.

But all good things, including the desire that no one gazes at you too much, become interesting in the end precisely because of that. Especially since along with “quiet luxury” we also use “impeccable style” in the same sentence, which, you will admit, is a combination we all quietly yearn to hear associated with the mention of our name.



I naravno, inugaracija ovakvog shvatanja sintagme „nisam dovoljno bogat(a) da kupujem jeftine stvari“ doživila je kroz danas omiljeni igrani format, a to je televizijska serija. A serija koja je u pitanju (uzgred, vrhunska) koja dominira HBO platformom jesu „Naslednici“, naročito u četvrtoj sezoni, koja je jasno i direktno objasnila „tiki luksuz“ kao stil prave elite.

Tabloidi su odmah ovaj stil

Naturally, the understanding of the phrase “I’m not rich enough to buy cheap things” was largely introduced through today’s favourite fiction format, which is a TV show. And the TV show in question (by the way, a great one) that lately dominates the HBO platform, “Succession”, especially in the fourth season, clearly and directly communicated “quiet luxury” as the style of the genuine elite.

The tabloids immediately recognised

Autor / Author **NINA RELJIĆ**
Fotografije / Photos **BOSS**

prepoznali kroz Gvinet Paltrow, još jednog neospornog vlasnika epiteta „besprekoran ukus“, tokom čuvenog sudskog procesa 2023. Gvinet je bila optužena da je na skijanju „pokosila“ drugog skijaša zbog čega mu je nanela fizičke i emotivne povrede. Čini se da je Gvinet svoju nevinost dokazivala ne samo uz pomoć izverziranog advokatskog tima i jakih argumenata, nego i svojim odmerenim držanjem i stilom oblaćenja. Svedeni monohromatski komadi u beloj, sivoj i crnoj boji nisu govorili „luksuz“ ali su ga podrazumevali; nisu mogli da je brane, ali su odavali samouverenost. Godinu dana kasnije, niko ne pamti ko je dobio suđenje, ali Gvinet i njen modni stil su u analima zabeleženi kao sinonim za „tih luksuz“.

„Tih luksuz“ uz sebe ima jednu začkoljicu: on se podrazumeva uz bogatstvo koje se poseduje generacijama, luksuzu koji se prenosi sa kolena na koleno tako da njegovo stavljanje pod reflektor i „zlatno doba“ koje sada doživjava, daleko su od novog koncepta koji on predstavlja. Sa druge strane, „tih luksuz“ je neobično otrežnjujuća i osvežavajuća pojava na tržištu luksuznih dobara, pošto luksuz vraća njegovoj suštini.

Vrhunska mantra „tihog luksusa“ jeste neizgovoreno

this style through Gwyneth Paltrow, another undisputed holder of the attribute "impeccable taste" during the famous trial in 2023. Gwyneth was accused of "taking out" another skier while skiing, causing him physical and emotional injuries. It seems that Gwyneth proved her innocence not only with the help of a skilled legal team and strong arguments, but also with her restrained demeanour and dress style. Minimalist monochrome pieces in white, grey and black didn't say "luxury" but implied it; they couldn't defend her but they exuded self-confidence. A year later, no one remembers who won the case, but Gwyneth and her fashion style are recorded in the annals as a synonym for with "quiet luxury".

"Quiet luxury" carries a catch with it: it is implied along with the wealth that has been owned for generations, the luxury that is passed down from generation to generation, so that putting it under the spotlight and the "golden age" that it is experiencing now are far from the new concept it represents. On the other hand, "quiet luxury" is an unusually sobering and refreshing phenomenon in the market of luxury goods, since it returns luxury to its essence,



pravilo koje kaže da se on bazira na skupim komadima koji su diskretno dezenirani i nisu obeleženi upadljivim logotipima. Tiha ili neprimetna moda ima cilj da istakne kvalitet materijala, kroja, detalja, generalno odevnog komada, ali bez potrebe za isticanjem bilo kakvog simbola brenda ili luksuza, dok ga u isto vreme podrazumeva. Sa nematerijalne strane, ova garderoba implicira sampouzdanje i eleganciju, odmerenost koju i Gvinet, privatno, a Kieran Kalkin na ekranu tako jasno demonstriraju.

Mnogi brendovi su priglili Quiet Luxury koncept poslednjih godina, dok su neki na njemu izgradili ime poput Loro Piana, Brunella Kučinelija, Ermendđilo Zenje, celog Savile roa (Savile Row), Botega Veneta, Ferragamo, Ermea (bez logo...) ili novijeg dátuma brendova kao što su The Row i Theory.

Čak je veliko ime industrije mode kao što je BOSS, koji je svoju strategiju rebrendiranja marketinški oslonio na komunikaciju predimenzioniranog logotipa na duksevima, i predstavljanje sebe kao „kul“ brenda mladoj generaciji potrošača, uvek imao i keca u rukavu. Ova kampanja koja se danas uzima kao primer uspeha jer je u roku od par sati oborila društvene mreže, u suštini je poslužila da BOSS svoj imidž građen na posvećenosti vrhunskom kvalitetu i sofisticiranom dizajnu približi novim generacijama.

Šta više, uvek je u svojoj ponudi imao liniju koja je u suštini govorila „tih luksuz“.

Ona se danas zove „Camel“, i pažljivo je osmišljena da osvoji one koji cene bezvremenski stil i kvalitet. Kao što se očekuje od brenda koji daje ovakvo obećanje, dizajn je klasičan i sofisticiran, sa pažljivo izrađenim detaljima i besprekornim krojevima. Komadi poput kaputa, džempera, sakoa, košulja ili pantalone, krojeni su od materijala najviše finoće i kvaliteta poput kašmira, vune ili pamuka. Akcenat u bojama ne postoji, one su neutralne, u tonovima bež, smeđe, sive ili eventualno plave. Bez obzira da li je reč o „neformlnim“ ili komadima za „posebne prilike“, svedenost je jasna, a dezeni su klasični.

Dodata vrednost ove linije je „Made to Measure“ usluga kojom se kroj modela dovodi do potpune personalizacije.

Ako bismo morali da sumiramo, ono što ova kolekcija nudi su pažljivo izabrani, kvalitetni komadi koji nose vanvremenski stil vredan ulaganja.

The supreme mantra of "quiet luxury" is an unspoken rule that says it is based on expensive pieces that are discreetly designed and not marked with conspicuous logos. Quiet or unnoticeable fashion aims to highlight the quality of materials, cut, details, overall garment, but without the need to highlight any brand or luxury symbol, at the same time implying it. On the intangible side, this apparel implies confidence and elegance, a poise that both Gwyneth, in private, and Kieran Culkin on screen so clearly demonstrate.

In recent years many brands have embraced the Quiet Luxury concept, while some have built a name on it, such as Loro Piana, Brunello Cucinelli, Ermenegildo Zegna, the whole of Savile Row, Bottega Veneta, Ferragamo, Hermes (no logo...) or more recently brands such as The Row and Theory.

Even a big name in the fashion industry such as BOSS, which based its marketing rebranding strategy on the communication of an oversized logo on sweatshirts, and presenting itself as a "cool" brand to the young generation of consumers, always had an ace up its sleeve. This campaign, which today is regarded as an example of success because it crashed social networks within a few hours, essentially served BOSS to bring its image built on commitment to top quality and sophisticated design closer to new generations.

Moreover, it always had a line in its assortment that basically whispered "quiet luxury".

It is now called "Camel", and has been carefully designed to win over those who appreciate timeless style and quality. As expected from a brand that makes such a promise, the design is classic and sophisticated, with carefully crafted details and impeccable cuts. Pieces such as coats, sweaters, jackets, shirts or trousers are made from the finest and top quality materials such as cashmere, wool or cotton. Colours are not accentuated, they are neutral, in shades of beige, brown, grey or potentially blue. Whether it is "casual" or "special occasion" piece, the minimalism is clear and the designs are classic.

The added value of this line is the "Made to Measure" service, which completely personalises the cut of the model.

To summarise, what this collection offers are carefully selected, quality pieces that emanate a timeless style worth investing in.



TNOST

KAO SVEDOK
PROMENA

IF WE could describe the modern time we live in in one word - it could be the word change. Today, everything is inconstant, things change quickly and everything is taken for granted, and anything you say today may not stand tomorrow. However, in our case, it is actually just the thought of change, which overwhelms us as we daily listen to the news and hints that come in the "day after", as a kind of hope and prosperity, the final resolution to all the decade-long problems of a society.

Such uncertainty leads the majority to a state of apathy and indifference. We obviously all need a change, but where does change actually lie, who offers change and change in relation to what?

True answers are always the most difficult to find, but it is important to talk about the perspectives and efforts of hardworking, sharp-witted and authentic young people who manage to stop the moment with their artistic engagement and tell at least one truth in that fraction of time. This truth may one day shine the way towards small but significant changes for all of us.

In the following text, we spoke with the young, acclaimed theatre director **Jug Đorđević** about art, the theatrical process and the message he sends through his plays.

AKO bismo mogli jednom rečju da opišemo savremeni trenutak u kojem živimo, to bi mogla biti reč promena. Sve je danas nestalno, sve se menja brzo, sve se uzima zdravo za gotovo, a sve što se kaže danas, sutra više ne važi. Međutim, u našem slučaju, to je zapravo samo misao o promeni koja nas obuzima dok svakodnevno slušamo vesti i nagoveštaje koji dolaze u „danu posle“ kao neka vrsta nade i prosperiteta, konačnog rešavanja svih decenijskih problema jednog društva.

Takva neizvesnost većinu dovodi u stanje apatije i ravnodušnosti. Svima je očigledno potrebna promena, ali gde zapravo leži promena, ko nudi promenu i promenu u odnosu na šta?

Prave odgovore je uvek najteže pronaći, ali je važno pričati o perspektivama i naporima vrednih, promišljenih i autentičnih mladih ljudi koji svojim umetničkim angažmanom uspevaju da zaustave trenutak i u tom deliću vremena kažu makar jednu istinu. Ona će možda jednom objasnjati put ka malim ali značajnim promenama za sve nas.

U narednom tekstu razgovarali smo sa mladim priznatim pozorišnim rediteljem, **Jugom Đorđevićem**, o umetnosti, pozorišnom procesu i poruci koju šalje kroz svoje predstave.

ART AS A WITNESS OF CHANGES

Autor / Author MILENA KOVAČEVIĆ
Fotografije / Photos KATARINA ŠOŠKIĆ



ČINI SE DA KAO DRUŠTVO IMAMO PROBLEM DA NAPRAVIMO KVALITATIVNI KORAK KA PROMENAMA I DA ZATO SAMO TAPKAMO U MESTU DOK NAS ZAVARAVAJU DA IDEMO KA BOLJEM. KAKAV JE TVOJ LIČNI STAV PREMA OVOJ TEMI I UTISAK – DA LI JE DRUŠTVO ZAISTA APATIČNO I RAVNODUŠNO?

Društvo je odraz trenutka u kojem živimo i obratno. Ako zamislimo da društvo jeste apatično i ravnodušno, onda nama koji se bavimo reprezentativnim umetnostima ostaju prostor i zadatak da se pozabavimo posledicama, uzrocima i varijacijama ishoda. Ali ne da donosimo zaključke, jer je to danas oviše lako i svakog ima neki svoj zaključak na svojoj društvenoj mreži, već da zaista prodremo duboko u suštinu mehanizma života današnjeg društva.

UMETNOST, SAMIM TIM I POZORIŠTE, POSEDUJE IZVANREDNU MOĆ DA OSVETLI SLOŽENOST LJUDSKOG ISKUSTVA I PODSTAKNE MALE ALI ZNAČAJNE PROMENE U DRUŠTVU. NA KOJI NAČIN NASTOJIŠ DA KROZ SVOJU REŽIJU PREISPITAŠ USTALJENE DRUŠTVENE OBRAŠCE?

Trudim se da u predstavama uvek imam postupak koji neku ustaljenu situaciju ili neko opšte mesto oneobiči. Ne iz razloga da demonstriram svoju „kreativnost”, već da taj precizno izabrani trenutak publići sugerise da se zamisle i pokrenu sopstveni tok misli, zašto je sad to tako i to baš ovde i to baš u tom trenutku. To su kao neke mrvice koje volim da ostavljam u svojim predstavama od početka do kraja, gde na kraju možda publika, uživajući, sastavi ceo hleb, a možda frustrirano pobaca sve te mrvice kroz prozor – na njima je.

IT SEEMS THAT AS A SOCIETY WE HAVE A PROBLEM TO TAKE A QUALITATIVE STEP TOWARDS CHANGES AND THAT'S WHY WE ARE STUCK IN ONE PLACE WHILE THEY DECEIVE US THAT WE ARE GOING FOR THE BETTER. WHAT IS YOUR PERSONAL ATTITUDE TOWARDS THIS TOPIC AND YOUR IMPRESSION - IS SOCIETY REALLY APATHETIC AND INDIFFERENT?

Society is a reflection of the moment we live in and vice versa. If we think that society is apathetic and indifferent, then we who are pursuing career in representative arts have the space and task to deal with consequences, causes and variations of outcomes. But not to draw conclusions, because today it is too easy and everyone has their own conclusion on their social network, but to really deeply penetrate into the essence of the mechanism of life in today's society.

ART, AND THEREFORE THEATRE, HAS AN EXTRAORDINARY POWER TO SHED LIGHT ON THE COMPLEXITY OF HUMAN EXPERIENCE AND INSPIRE SMALL BUT SIGNIFICANT CHANGES IN SOCIETY. IN WHAT WAY DO YOU TRY TO RE-EXAMINE ESTABLISHED SOCIAL PATTERNS THROUGH YOUR DIRECTING?

I try to always have a procedure in my plays that makes some established situation or some commonplace unusual. Not because I want to demonstrate my “creativity”, but because this precisely chosen moment should make the audience ponder about things and start their own train of thought, why is it so now and right here and right at this moment. They are like crumbs that I like to leave in my productions from beginning to end, where in the end the audience just might, while enjoying themselves, make the whole bread, or they might throw all those crumbs out the window frustrated - it's up to them.



ŠTA JE ONO KLJUČNO ŠTO SE TRUDIŠ DA PRIKAŽEŠ U SVOJIM PREDSTAVAMA, DA LI POSTOJI TA JEDNA NIT KOJA SE PROVLACI ILI TE OKUPIRA U SVAKOM PROCESU RADA NA POZORIŠNOM KOMADU?

Voleo bih da imam više vremena za neku vrstu profesionalne introspekcije, ali nemam, jer nas je tržište bacilo u mašinu pa moramo da radimo i do tri predstave godišnje (što je prilično veliki broj) ako hoćemo da živimo od ovog posla. Mislim da se neka vrsta samoanalize dešava paralelno dok radim. Shvatio sam da postoji jedna krovna tema koja objedinjuje ceo moj dosadašnji pozorišni opus – nepravda. To tako zvuči opšte, i verovatno jeste, ali kada sam sagledao sve komade koje sam obrađivao, došao sam do toga da su sve te sudbine stradale zbog nadljudske nepravde koja im je načinjena.

WHAT IS THE KEY THING THAT YOU TRY TO SHOW IN YOUR PERFORMANCES? IS THERE THAT ONE THREAD THAT RUNS THROUGH OR OCCUPIES YOU IN EVERY PROCESS OF WORKING ON A THEATRICAL PIECE?

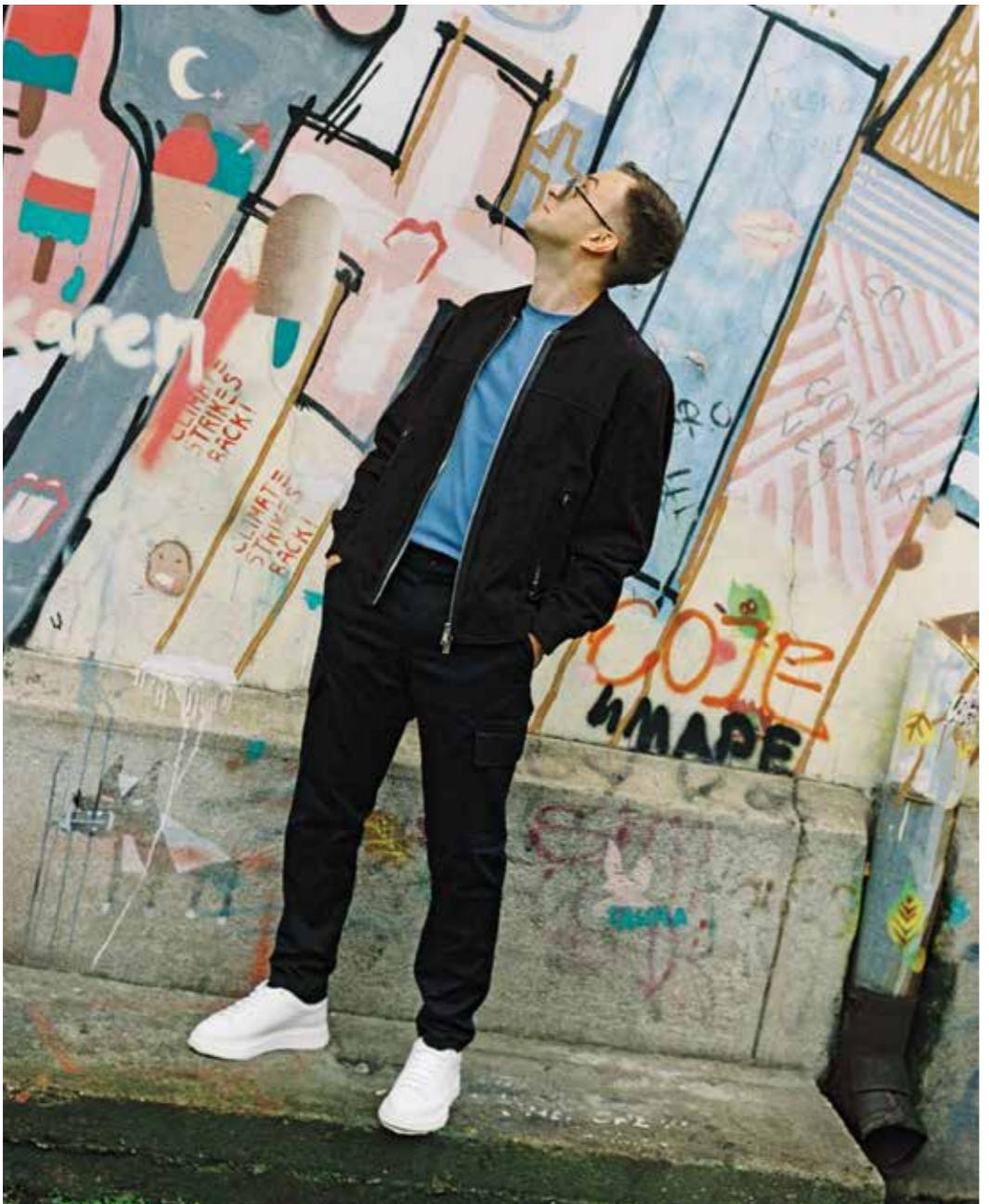
I wish I had more time for some kind of professional introspection, but I don't because the market has thrown us into a machine so we have to do up to three plays a year (which is quite a number) if we want to make a living from this business. I think that some sort of self-analysis happens while I work. I have realised that there is one overarching topic that has united my entire theatrical work so far - injustice. It sounds so general and it probably is, but when I looked at all the plays I worked on, I came to the conclusion that all those fates suffered because of the superhuman injustice done to them.

MOŽE LI UMETNOST UOPŠTE UTICATI NA DRUŠTVO ILI PROMENITI POJEDINCA?

Što sam stariji sve više mislim da umetnost kao takva ne može da menja, ali može da svedoči. Da posledoči trenutku u kome nastaje jer je to nukleus pozorišta, trenutak. Često se povedu razgovori o ideji promene i ima li pozorište tu moć, mislim da je vreme da se taj diskurs preispita. Da li pojedinci uopšte danas idu u pozorište tražeći promenu? Ko danas nudi promenu? Promenu u odnosu na šta? Samo su neka pitanja na koja bi mi radnici u pozorištu trebalo da odgovorimo.

ŠTA JE GLAVNI ZADATAK REDITELJA I POZORIŠTA IZ TVOG UGLA, A U SVETLU TRENUTNE DRUŠTVENE ATMOSFERE?

Zadatak reditelja je da bude prisutan, da posmatra i da uhvati trenutak. Zadatak pozorišta jeste da prepozna taj trenutak i pruži mu adekvatnu podršku i prostor da se on dogodi na sceni. Jer je to jedino što se na kraju računa, trenutak.



CAN ART INFLUENCE THE SOCIETY OR CHANGE AN INDIVIDUAL AT ALL?

The older I get, the more I think that art as such cannot change, but it can testify. It can be a witness to the moment in which it is created because it is the nucleus of the theatre, the moment. We often listen to discussions about the idea of change and whether theatre has that power, so I think it's time to reconsider that discourse. Do people even go to theatre today looking for change? Who offers change today? A change in relation to what? These are just some of the questions that we, theatre workers, should answer.

WHAT IS THE MAIN TASK OF THE DIRECTOR AND THE THEATRE FROM YOUR POINT OF VIEW, AND IN THE LIGHT OF THE CURRENT SOCIAL ATMOSPHERE?

Director's task is to be present, to observe, and to capture the moment. The task of the theatre is to recognise that moment and give adequate support and space for it to happen on stage. Because that's the only thing that counts in the end, the moment.

BOSS.COM

A promotional advertisement for BOSS. It features a woman with dark hair and a man with light brown hair, both looking intensely at the camera with serious expressions. They are positioned in the upper half of the frame. In the lower right corner, there are two bottles of BOSS The Scent fragrance: one red bottle labeled "BOSS THE SCENT ELIXIR" and another red bottle labeled "BOSS THE SCENT". The word "BOSS" is written in large, bold, white letters across the center of the image. Below the main title, the text "THE NEW ELIXIRS" is visible. The background is dark and moody.

KADA SE SLIKA, ONDA SE ĆUTI

WHEN YOU PAINT, YOU SHOULD KEEP SILENT

Autor / Author SOFIJA MILUTINović

Fotografije / Photos KATARINA Šoškić

Lokacija / Location BISTRO MALI PIJAC

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U LAVIRINTU besmisla koji se prožima kroz vreme i mesto u kom živimo, reči postaju senke koje se gube u tišini vlastite praznine. Međutim, jezik umetnosti nadilazi izgovoreno, prenoseći emocije, misli i ideje na način koji često nije moguć drugim sredstvima komunikacije. Vladimir Miljković, slikar čije su radove prepoznali mnogi kolezionari, ne samo da stoji čvrsto iza svojih radova, već hrabro nosi ideale koji često bivaju izgubljeni u površnosti svakodnevnice. U zemlji gde se smisao umetnosti sve više dovodi u pitanje, Vladimir neguje svoje stvralaštvo prevazilazeći standardne predstave o onome šta slikarstvo treba da bude gradeći mostove između tradicije i savremenosti.

IN THE LABYRINTH of meaninglessness that permeates the time and place we live in, words become shadows that are lost in the silence of their own void. However, the language of art goes beyond the spoken word, conveying emotions, thoughts and ideas in a way that is often not possible with other means of communication. Vladimir Miljković, a painter whose works have been recognised by many collectors, not only stands firmly behind his works, but bravely carries ideals that are often lost in the superficiality of everyday life. In a country where the meaning of art is increasingly being questioned, Vladimir cherishes his creativity surpassing the standard notions of what painting should be, building bridges between tradition and modernity.

INSPIRACIJA...

Umetnici uglavnom govore kako je inspiracija jedan trenutak koji naprsto dođe i ne mogu da ga objasne, poput neke ekstaze. Ja mislim da je to samo drugo stanje svesti na koje mi nemamo odgovor i nismo sposobni da ga definišemo. To je trenutak kada su čula mnogo više probuđena i ako osluškujemo to osećanje, shvatićemo da u svakome od nas postoji taj duhovni potencijal, a umetnost je najbrža spona. Inspiracija je, za mene, vezana i za neka druga interesovanja, ne samo za pristup slikarstvu. Zato u svoj koncept ubacujem različite tematike koje ne moraju biti striktno moj doživljaj sveta i stvari. Inspiracija je sve ono što je ostavilo trag. Na kraju, ne smatram da umetnost treba deliti i davati joj definiciju. U jednom stalnom stvaranju, inspiracija nije nešto što treba da se pronađe, inspiracija je nešto što je konstantno prisutno.

INSPIRATION...

Artists usually say that inspiration is a moment that just comes and they cannot explain it, like some kind of ecstasy. I think it is just another state of mind that we do not have an answer to and are incapable of defining. It is the moment when the senses are much more awakened and if we listen to that feeling, we will realise that each of us carries that spiritual potential, and art is the fastest link. For me, inspiration is also related to some other interests, not only to the approach to painting. That is why I introduce different themes into my concept, which are not necessarily my experience of the world and things. Inspiration is all that has left a mark. Finally, I don't think that art should be divided and defined. In a constant creation, inspiration is not something to be found, inspiration is something that is constantly present.



MILJKOVIĆ

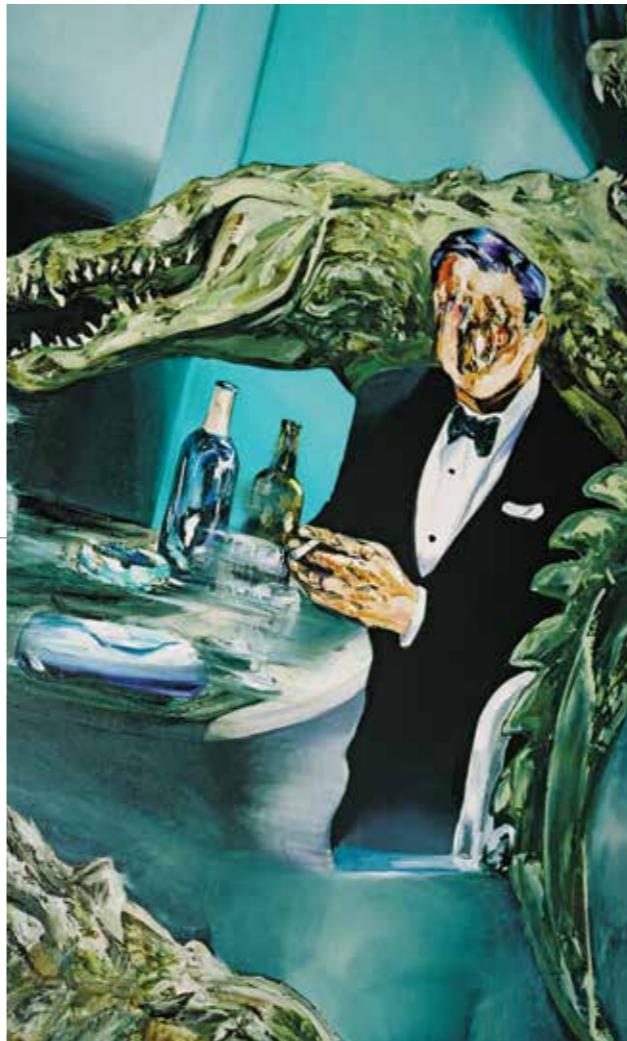
STVARALAŠTVO...

Što se tiče tog iščekivanja, možda je ceo ritam života ciklično ponavljanje istih stvari, samo se mi menjamo usput i više nismo isti u tim okolnostima. Često dobijem epitet da moje slike prikazuju postapokaliptično stanje, što meni zapravo nikada nije bio cilj. Ti ambijenti koje ja stvaram, to uvođenje životinjskog sveta i mešanje enterijera sa prirodom dolazi iz mog uverenja da će čovečanstvo doći do trenutka kada neće imati kud, da će čovek morati da napravi kompromis i nauči da živi sa prirodom, što uopšte ne smatram toliko mračnim.



CREATIVITY...

As for that anticipation, maybe the whole rhythm of life is a cyclical repetition of the same things, only we change along the way and we are no longer the same in those circumstances. I often get the epithet that my paintings depict a post-apocalyptic state, which was never really my intention. Those scenes that I create, that introduction of the animal world and the mixing of the interior with nature derives from my belief that humanity will reach a moment when it will have nowhere to go, that man will have to compromise and learn to live with nature, which I do not see so dark at all.



KLJUČ SPOZNAJE...

Ono što je šablon samospoznaje jeste postavljanje pitanja sebi „Ko si ti?“, na koje je skoro nemoguće dati odgovor. Sreća je što se bavim vizuelnim stvaralaštвom i svaka moja slika je pokušaj da se da taj odgovor. Ali samospoznaja ima svoje nivoe, svoju dubinu u koju moraš da zaroniš svakog dana. To nije nešto što može da se desi na osnovu našeg razmišljanja, ponašanja i reakcije samo na jedan događaj. Samospoznaja je stvar nasleđa, genetike, ali pre svega okolnosti u kojima se nalazimo onda kada smo bez zaštite. Samoća je prvi korak ka samospoznaji. To je neraskidivi deo slikarstva. Samospoznaja ima svoje izuzetno svetle i mračne trenutke, ali ne treba to mistifikovati. To je zapravo samo prodiranje u sebe. Možda zvuči poetično, ali mislim da je to pre svega lekovito. Potrebno je da se ljudi menjaju, jer cilj samospoznaje i jeste da budeš najbolja verzija sebe.

THE KEY TO REVELATION...

The pattern of self-awareness is asking yourself the question "Who are you?", which is almost impossible to answer. I'm lucky that I'm a visual artist and each of my paintings is an attempt to give that answer. But self-awareness has its own levels, its own depth that you have to dive into every day. It is not something that can happen just from us thinking, behaving and reacting to a single event. Self-awareness is a matter of inheritance, genetics, but above all the circumstances in which we find ourselves when unprotected. Solitude is the first step towards self-awareness. It is an inseparable part of painting. Self-awareness has its extremely bright and dark moments, but it should not be mystified. It is actually just an insight into yourself. It may sound poetic, but I think it is primarily healing. People need to change, because the goal of self-awareness is to be the best version of yourself.





UMETNOST NA PRVI POGLED...

Mislim da pored svih teorija, shvatanja i poimanja, na koji god period da se osvrnemo, ako objektivno i iskreno govorimo o umetnosti, ona ipak funkcioniše kao reakcija koja se dešava u prvom pogledu posmatrača. Sviđa mi se ili mi se ne sviđa. Sledeća reakcija je zašto mi se nešto sviđa ili ne sviđa. Od trenutka kada moja slika izade iz ateljea, ja sam samo njen stvaralac, nemam kontrolu nad njom. Mi kao umetnici ne smemo biti osetljivi na mišljenje drugih. Ne možemo zavisiti ni od lepe reči. Ja volim da moje slike isprovociraju posmatrača otvarajući prostor za dijalog. Ne želim da mu nametnem svoje mišljenje i stav, čak nemam želju ni da on pronađe šta su sve bili izvori inspiracije dok sam stvarao to delo. On će svakako doneti svoje zaključke.

ART AT FIRST GLANCE...

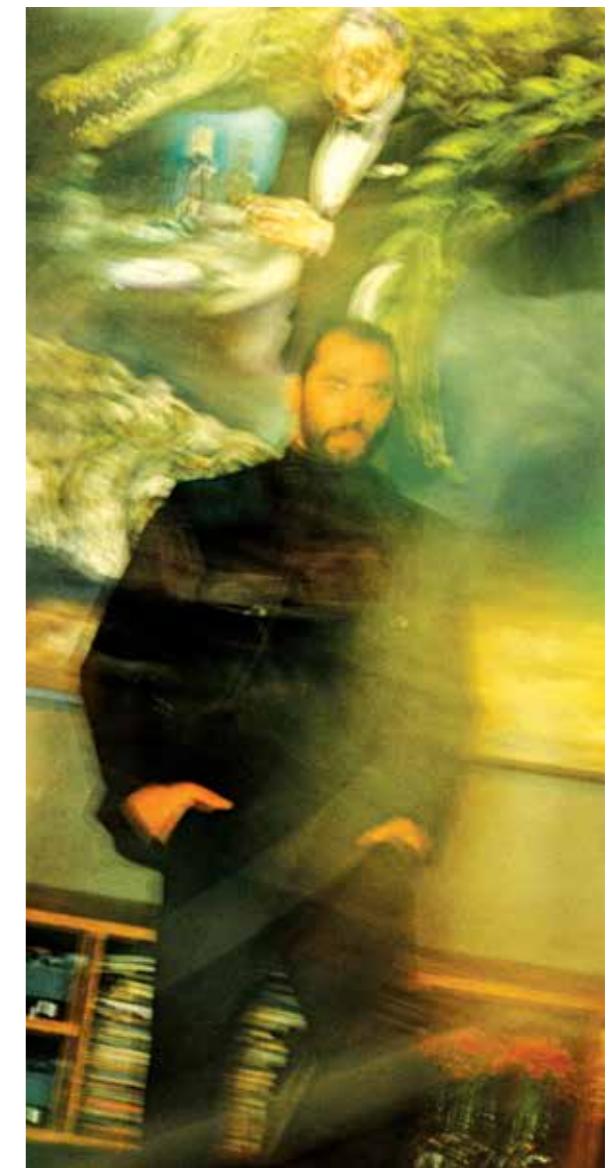
I think that despite all the theories, understandings and concepts, whatever period we look back on, if we speak objectively and honestly about art, it still functions as a reaction that happens at first glance of the spectator. I like it or I don't like it. The next reaction is why I like or dislike something. From the moment my painting leaves the studio, I am only its creator, I have no control over it. As artists, we must not be susceptible to the opinions of others. We also cannot depend on a kind word. I like my paintings to provoke the viewer by giving room for a dialogue. I don't want to impose my opinion and attitude on the viewer, I don't even want the viewer to find what the sources of my inspiration were while I was creating that work. He will certainly draw his own conclusions.

IDEALI...

Smatram da su ideali nešto što je temelj i ne smeju da postoje neka fundamentalna odstupanja od njih. Danas živimo u društvu u kojem je obaveza da si ili levo ili desno. Uvek moramo da biramo u koju ćemo prošlost da verujemo, koje ljudi ćemo da satanizujemo, a koje ćemo da veličamo. I u najliberalnijem i najslobodnjem društvu ili pokretu, ipak mora da postoji neka hijerarhija, a to je u mojim očima jednako interesu. Sebe smatram individualcem, zato što sam uvek težio da gradim i sačuvam sopstveni integritet. Neko ko je umetnik nema pravo da bira stranu, ma koliko pozitivni ciljevi bili. Ne mora nužno da bude na margini, ali umetnik mora da bude svedok svog vremena i jedino kao takav može da računa na neko mesto u večnosti sa stanovišta istorije umetnosti. Moje reči i moje slike su dovoljno glasne da ne mora da ih izgovori pet ili deset ljudi. Ne želim da mi neko nameće šta da mislim ili govorim. Zato i jesam izabrao da budem slikar, umetnik. Reči su manje važne, mislim da čovek mnogo više kaže za ono što ne izgovori. Kada se slika, onda se čuti.

IDEALS...

I believe that ideals are the cornerstone and there must not be any fundamental deviations from them. Today we live in a society where it is mandatory to be either left or right. We always have to choose which past to believe in, which people to demonize and which to glorify. Even in the most liberal and free society or movement, there must be some sort of hierarchy, and in my view that is equal to interest. I consider myself an individual, because I have always strived to build and preserve my own integrity. An artist has no right to choose sides, no matter how positive the goals. An artist does not necessarily have to be on the margins, but must be a witness of his or her time and only as such can count on a place in eternity from the history of art point of view. My words and my paintings are loud enough and need not be spoken by five or ten people. I don't want anyone to tell me what to think or say. That's why I chose to be a painter, an artist. Words are less important, I think that a person says much more by keeping silent sometimes. When you paint, you should keep silent.



DVA I PO / PSIHIJATRA

NAUČNI PODKAST PODJEDNAKO
KORISTAN STRUČNOJ I OPŠTOJ JAVNOSTI



TWO AND A HALF PSYCHIATRISTS -
A SCIENTIFIC PODCAST EQUALLY USEFUL
TO EXPERTS AND THE GENERAL PUBLIC

Autor / Author ĐURĐA MILANOVIĆ
Fotografije / Photos KATARINA ŠOŠKIĆ



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GOTOVO svaki čovek na zemaljskoj kugli se u nekom trenutku svog života zapitao da li su njegova trenutna osećanja uobičajena, da li mu je potrebna stručna pomoć, da li da se obrati psihijatru ili psihologu, koja je razlika između anksioznosti i depresije, šta je navika, a šta zavisnost. Naučili smo da o ovim, nekada, tabu temama, danas treba otvoreno da se govori, a prvi koji su uvideli da javnom i medijskom prostoru u Srbiji upravo to nedostaje jesu psihijatri iz Instituta za javno zdravlje. Zato su pokrenuli svoj podkast **Dva i po psihijatra**, a jedni od osnivača, **Olivera Vuković i Roberto Grujičić**, otkrili su zašto je ovakva platforma važna.

ALMOST every person on earth has at some point in their life asked themselves if the way they feel at the given moment is normal; whether they need professional help; whether to consult a psychiatrist or a psychologist; what is the difference between anxiety and depression; what is regarded as a habit and what is an addiction. We have learned that these once taboo topics should be openly discussed today, and the first to realise that the public and media space in Serbia lacks exactly that were the psychiatrists from the Institute of Public Health. That is why they started their podcast **Two and a Half Psychiatrists**, and one of the founders, **Olivera Vuković and Roberto Grujičić**, revealed why such a platform is important.



U JEDNOJ EPIZODI STE OTKRILI DA JE IDEJA ZA VAŠ PODKAST NASTALA JER STE BILI DEO KNJIŽEVNOG KLUBA. DA LI MOŽETE DA NAM OTKRIJETE KAKO JE IZGLEDAO PROCES OD IDEJE, PREKO PLANIRANJA, DO REALIZACIJE DVA I PO PSIHIJATRA?

Mi sa Instituta za javno zdravlje (lekari, asistenti, profesori) okupljali smo se na sastancima književnog kluba na kojima smo komentarisali knjige, filmove, popularnu i nepopularnu literaturu iz oblasti psihijatrije. Vodili smo razne diskusije i u jednom trenutku smo uvideli da takvi razgovori mogu da budu inspirativni za druge kolege, ali i širu populaciju. Ideja je bila da napravimo platformu na kojoj iskusni psihijatri i oni koji su na putu da to postanu govore o mentalnom zdravlju i da pokažu kako mladi i stari lekari razmišljaju.

Čitav proces je tekao prirodno. O tome svedoči činjenica da smo krenuli na snimanje prve emisije, a nismo znali koji naziv će naš podkast da nosi. Zapravo, na putu ka studiju, došli smo na ideju da ime bude Dva i po psihijatra i svi smo bili saglasni da je to odličan predlog. Jednostavno, sam naziv objašnjava našu inicijalnu ideju jer ga vode iskusni psihijatri i oni koji su na pola puta da to postanu. Snimili smo pilot-epizodu bez velikih očekivanja, ali na naše iznenađenje dobili smo rezultate o kojim nismo ni sanjali.

IN ONE EPISODE, YOU SAID THAT YOU CAME UP WITH THE IDEA FOR YOUR PODCAST BECAUSE YOU WERE PART OF A BOOK CLUB. CAN YOU TELL US HOW THE PROCESS DEVELOPED FROM AN IDEA, THROUGH PLANNING, TO THE REALISATION OF TWO AND A HALF PSYCHIATRISTS?

We, colleagues from the Institute of Public Health (doctors, assistants, professors), used to gather at the book club where we commented on books, films, popular and professional literature in the field of psychiatry. We had various discussions and at one point we realised that such conversations could be inspiring both for other colleagues, but for the wider population as well. The idea was to create a platform where seasoned psychiatrists and those on their way to becoming such talk about mental health and show how young and old doctors think.

The whole process ran naturally. This is evidenced by the fact that we started recording the first show, without having any idea about what the name of our podcast would be. Actually, on the way to the studio, we came up with the idea of calling it Two and a Half Psychiatrists and we all agreed that it was a great suggestion. Simply, the name itself explains our initial idea because the podcast is run by experienced psychiatrists and those who are halfway to becoming such. We recorded the pilot episode without any high expectations, but to our surprise we ended up with the results we never dreamed of.

KOJE PREDNOSTI VIDITE U KORIŠĆENJU PODKASTA KAO ALATA ZA EDUKACIJU I OSNAŽIVANJE LJUDI U VEZI SA MENTALNIM ZDRAVLJEM, POSEBNO U POREĐENJU SA TRADICIONALIJIM MEDIJIMA POPUT TELEVIZIJE ILI RADOV-EMISIJA?

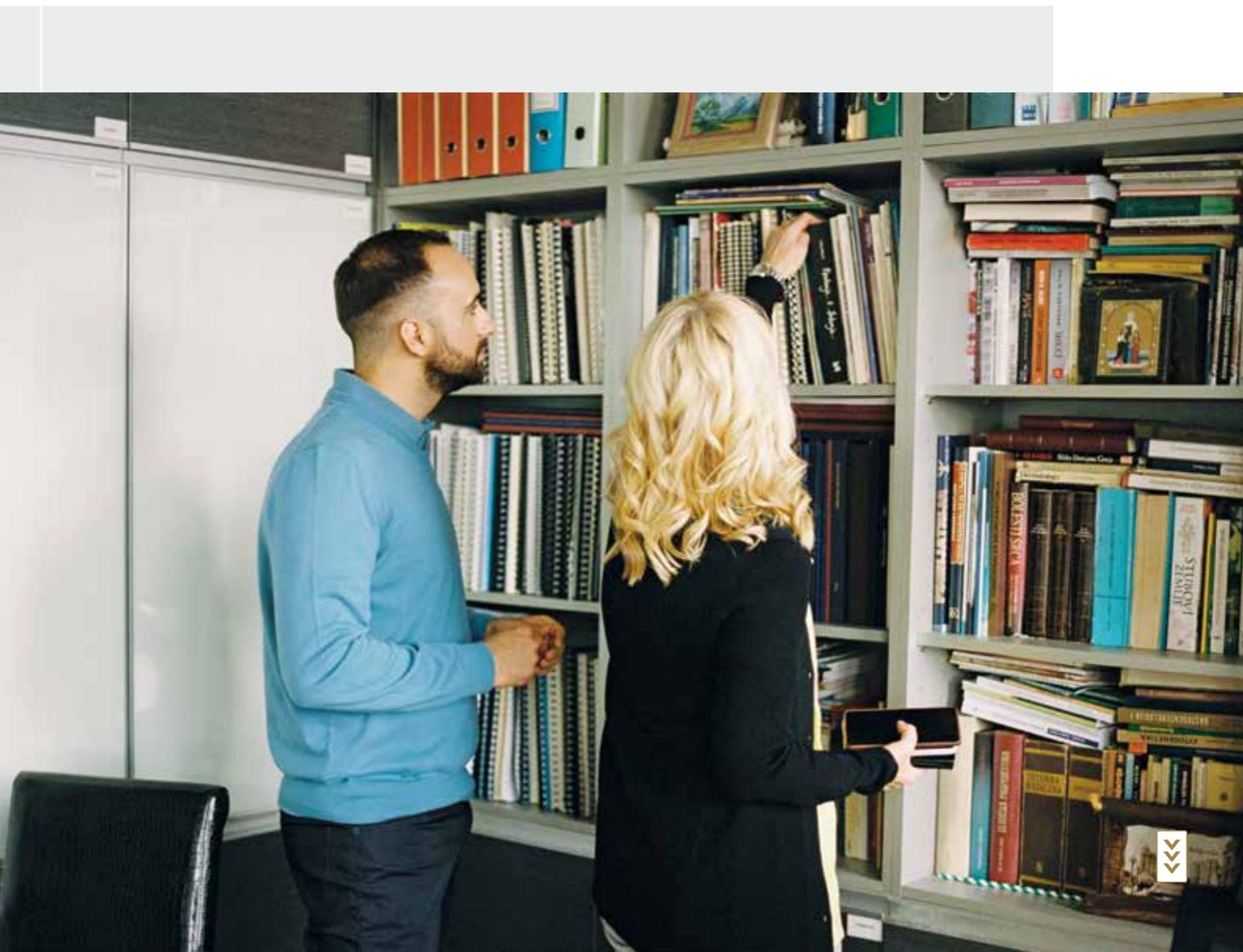
Odlučili smo se za podcast iz više razloga u kojima smo videli mnogo benefita za ono što radimo. Pre svega, mladi gotovo da ne prate tradicionalne medije, a bilo nam je bitno da se obratimo njima, ali i drugim starosnim grupama. Posebno volimo činjenicu što nas podcast ne ograničava – možemo da snimamo kako želimo, bez vremenskog i tematskog ograničenja.

Pored toga, činjenica da je reč o onlajn platformi (dostupni smo na YouTube, Spotify, Deezer i drugim platformama) donosi mnogo prednosti. Recimo, osim u Srbiji, prate nas u zemljama u regionu, pa smo tako prvi podcast po slušanosti u Hrvatskoj. Takođe, ako spomenemo neku literaturu, postavljamo linkove preko kojih slušaoci mogu da dođu do njih i saznaju više o toj temi. I na kraju, reč je o interaktivnoj platformi. Razgovaramo sa našom publikom i na taj način neretko dobijamo inspiraciju o kojim temama ćemo govoriti u narednim emisijama.

WHAT ADVANTAGES DO YOU SEE IN USING PODCASTS AS A TOOL TO EDUCATE AND EMPOWER PEOPLE ABOUT MENTAL HEALTH, ESPECIALLY COMPARED TO MORE TRADITIONAL MEDIA LIKE TELEVISION OR RADIO SHOWS?

We decided on a podcast for several reasons in which we saw many benefits for what we do. First of all, young people hardly follow traditional media, and it was important for us to address them, as well as other age groups. We particularly love the fact that the podcast does not limit us - we can record it the way we want, without any time or topic restrictions.

In addition, the fact that it is an online platform (we are available on YouTube, Spotify, Deezer and other platforms) has many advantages. For example, apart from Serbia, we are followed in the countries of the region, so we are the most-listened-to podcast in Croatia. Also, whenever we mention some literature, we post links through which listeners can reach them and learn more about the topic. And finally, it is an interactive platform. We talk to our audience and, in this way, we often get inspiration about the topics to discuss in the upcoming shows.



**PORED TOGA ŠTO SE KROZ SVOJE EMISIJE
FOKUSIRATE NA POJEDINAČNE TEME, POVREMENO
OBJAVLJUJUJETE I SPECIJAL EPIZODE U KOJIMA
ODGOVARATE NA PITANJA PRATIOCA O MENTALNOM
ZDRAVLJU. KOJA PITANJA NAJČEŠĆE DOBIJATE
I KOJE SU TO TEME KOJE NAJVİŞE INTERESUJU
SLUŠAOCE?**

Na samom početku, kad smo pokrenuli podkast, bavili smo se temama koje su nama bile interesantne, a koje su privukle veliku pažnju. Uspeli smo da zainteresujemo publiku od koje smo ubrzo počeli da dobijamo ne samo komentare, već pitanja i dileme. To nam je posebno drago, kao i činjenica da nas prate pacijenti sa najtežim duševnim problemima. Mi to nazivamo psihoedukacijom, jer na taj način mogu da razumeju, prihvate, nauče i prepoznaju ono sa čim se suočavaju.

Međutim, bavimo se i temama koje obuhvataju svakodnevne probleme s kojima se svi susrećemo, kao što su tuga, nezadovoljstvo, ljubav, i slično. To su ujedno i pitanja koja najčešće dobijamo. Isto tako, demistifikujemo i nas same – psihijatre. Govorimo o tome da i mi imamo neke probleme. Pričamo o našim tegobama kako bi ljudi shvatili da su određena stanja prolazna i životna.

IN ADDITION TO FOCUSING ON INDIVIDUAL TOPICS IN YOUR SHOWS, YOU ALSO OCCASIONALLY RELEASE SPECIAL EPISODES WHERE YOU GIVE ANSWERS TO THE SUBSCRIBERS' QUESTIONS ABOUT MENTAL HEALTH. WHAT ARE THE MOST FREQUENTLY ASKED QUESTIONS AND WHAT TOPICS ARE THE LISTENERS MOST INTERESTED IN?

At the very beginning, when we first started the podcast, we dealt with topics that were interesting to us, and which attracted a lot of attention. We managed to intrigue the audience, from whom we soon began to receive not only comments, but also questions and dilemmas. We are particularly pleased with that, as well as with the fact that we are followed by patients with the most serious mental problems. We call it psychoeducation, because that way they can understand, accept, learn and recognise what they are facing.

However, we also address topics that include everyday problems that we all face, such as sadness, dissatisfaction, love, and the like. These are also the most frequently asked questions. Likewise, we also demystify ourselves – psychiatrists as we also talk about the fact that we as well have some problems. We talk about our discomforts so that people understand that certain conditions are transient and life-changing.



**MOŽE SE REĆI DA JE VAŠ PODKAST NAUČNOG
KARAKTERA, ALI STE PRIVUKLI PAŽNJU NE SAMO
STRUČNE, VEĆ I ŠIRE JAVNOSTI. NA KOJI NAČIN STE
TO POSTIGLI?**

Nastojimo da demistifikujemo profesiju kojom se bavimo i da govorimo o mentalnom zdravlju kroz prizmu nauke. Samim tim naša publika u najvećoj meri jesu ljudi koje interesuju teme o mentalnom zdravlju, odnosno naše kolege. Međutim, i te kako smo iskoračili i doprli do običnih ljudi što nismo očekivali, ali nas neopisivo raduje. Verujemo da je to rezultat, pre svega, jednostavnog pristupa i razumljivog jezika. Dodatno, ovakva platforma je, po svemu sudeći, nešto što je ljudima u našoj zemlji, kao i zemljama regiona, nedostajalo.

**WE CAN SAY THAT YOUR PODCAST HAS A SCIENTIFIC
TONE, BUT YOU HAVE ATTRACTED THE ATTENTION OF
NOT ONLY PROFESSIONAL, BUT ALSO THE GENERAL
PUBLIC. HOW DID YOU ACHIEVE THIS?**

We strive to demystify our profession and talk about mental health through the prism of science. Therefore, our audience is mostly people who are interested in topics about mental health, that is, our colleagues. However, we really stepped forward and reached ordinary people, which we did not expect, but gives us tremendous pleasure. We believe that this is the result, above all, of a simple approach and understandable language. Furthermore, this kind of platform is, by all accounts, something that people in our country, as well as in the countries of the region, needed.

PROJEKTovanja: ARHITEKTURA

Izvanzgranična



BEYOND DESIGN BOUNDARIES:
ARCHITECTURE AS A CULTURAL
CHANGE DRIVER

Autor / Author: ĐURĐA MILANOVIĆ
Fotografije / Photos: KATARINA ŠOŠKIĆ

PROMENA

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„SVEGA 6% odsto ljudi na svetu pokreće promene, do 12% društva ih prihvata, oko 34% su oportunisti koji od promene vide korist, dok preostali procenat hoda utabanim stazama gde su drugi već otišli”, na ovaj način arhitekte Igor Mikićin, Miljan Salata, Denis Turanović i Nemanja Dačić, osnivači podkasta Sfera, objašnjavaju kako nastaje društvena promena. Njihova publika je druga grupa, ona zbog koje je transformacija moguća jer je sprema da deluje. Ona koja u arhitekturi ne vidi samo projektovanje i oblikovanje zgrada, već mehanizam za postizanje mnogo višeg cilja.

PODCAST SFERA JE POSVEĆEN RAZGOVORIMA O ARHITEKTURI KAO MEHANIZMU DRUŠTVENE PROMENE. KAKO BISTE OBJASNILI NJIHOVU KORELACIJU (IZMEĐU ARHITEKTURE I DRUŠTVENE PROMENE) I KOLIKO SE TOME DAJE PROSTORA U DOMaćEM JAVNOM / MEDIJSKOM PROSTORU?

Naša namera nije bila da se striktno držimo arhitekture kao profesije jer ona nalazi u različitim društvenim sfiram - ona je izraz prostora u kom živimo i tangiraju je sociološki, psihološki i kulturološki aspekti života. Kroz rad na podcastu shvatili smo da je naš prioritet upravo kultura i da su nam kulturološke promene najpotrebnije. A zašto? Smatramo da, pre nego što se desi bilo kakva politička ili druga promena, prvo mora da dođe do kulturološke. U tom smislu, naš podcast je kontrast svega što se dešava oko nas.

Svesni smo da je za ostvarenje našeg cilja potrebno mnogo vremena i delovanja. Ipak verujemo da društvo u kom živimo može da se menja jedino postepeno. Videli smo da postoji neiskorišćen prostor jer arhitekata u medijima gotovo da nema. Zato smo sa kolege kreirali platformu gde imaju slobodu da govore. Na taj način gradimo snažnu zajednicu, a oko nje kulturu koja vodi ka osnaživanju i podsticanju na delovanje.

“ONLY six percent of people in the world initiate changes, up to 12 percent of society accepts them, and about 34 percent are opportunists who only see benefits in change, while the remaining percentage walks on the beaten track where others have already passed”, this is how architects Igor Mikićin, Miljan Salata, Denis Turanović and Nemanja Dačić, the founders of the Sfera (Sphere) podcast, explain how social change occurs. Their target audience is another group, the one that makes transformation possible because it is ready to act. The one who sees in architecture more than just a mere design and creation of buildings, but a mechanism for achieving a much higher goal.

THE SFERA PODCAST IS DEDICATED TO CONVERSATIONS ABOUT ARCHITECTURE AS A MECHANISM OF SOCIAL CHANGE. HOW WOULD YOU EXPLAIN THEIR CORRELATION (BETWEEN ARCHITECTURE AND SOCIAL CHANGE) AND HOW MUCH SPACE IS GIVEN TO THIS ISSUE IN OUR PUBLIC/MEDIA SPACE?

Our intention was not to stick strictly to architecture as a profession because it goes into different social spheres - it is a reflection of the space in which we live and is influenced by the sociological, psychological and cultural aspects of life. Working on the podcast, we realised that our priority is actually culture and what we need most are cultural changes. And why? We believe that before any political or other change occurs, there must be a cultural change first. In this sense, our podcast is a contrast to everything that is happening around us.

We are aware that achieving our goal requires a lot of time and action. However, we believe that the society we live in can change only gradually. We saw that there is an unused space because there are almost no architects in the media. That's why we created a platform for our colleagues where they have the freedom to speak. In this way, we build a strong community, and around it a culture that leads to empowerment and encouragement to action.

KULTURNIH



JEDNOM PRILIKOM STE IZJAVILI DA NASTOJITE DA ZADRŽITE „IDEALISTIČKI POGLED NA ULOGU ARHITEKTURE KAO PROFESIJE“. KOLIKO I ZAŠTO JE TO VAŽNO? DA LI JE MOŽDA DANAS VAŽNIJE NEGO IKAD PRE?

Mi, kao i mnoge naše kolege, možda pomalo naivno verujemo da idealizam u arhitekturi postoji. Bez vere u tu ideju i moralnih načela ne bismo mogli entuzijastično da se zalažemo za postizanje cilja, odnosno kulturološke promene. Jednostavno, to je nešto što je društvu neophodno i nužno. Prvo moramo da pogledamo u svoje dvorište i da, kao arhitekte koje se bave prostorom i naukom o njemu, ponudimo odgovore o tome kako do pozitivnih promena možemo da dođemo.

Mnogi nam kažu da ne treba da verujemo u te ideale jer su oni odavno izgubljeni. Sistem nas sve, na neki način, mrvi. Ne ostavlja nam mnogo prostora da sagledamo kontekst u kom živimo. Traži od nas da napustimo moralna načela. Međutim, ako se tome prepustimo možemo da „sviramo kraj“. Zato snažno verujemo da je nužno da zadržimo idealistički pristup ako želimo da pomeramo granice.

YOU ONCE STATED THAT YOU TRY TO MAINTAIN AN “IDEALISTIC VIEW OF THE ROLE OF ARCHITECTURE AS A PROFESSION.” HOW IMPORTANT IS IT AND WHY? IS IT PERHAPS MORE IMPORTANT TODAY THAN EVER BEFORE?

We, like many of our colleagues, may be a bit naive in believing that idealism in architecture does exist. Without believing in that idea and without moral principles, we would not be able to enthusiastically advocate for the achievement of the goal, i.e. cultural change. Simply, it is something that is essential and necessary for society. We have to look in our backyard first and, as architects who work with space and the science of it, offer answers about how we can bring about positive changes.

Many tell us that we should not believe in those ideals because they have been lost a long time ago. The system is grinding us all, in a way. It doesn't leave much room for us to grasp the context in which we live. It requires that we abandon our moral principles. However, if we give in to it, we can say “the end has come”. That is why we strongly believe that it is necessary that we maintain an idealistic approach if we want to push the boundaries.



VAŠ PODKAST JE EDUKATIVNOG I AFIRMATIVNOG KARAKTERA, ALI ISTOVREMENO ZABAVNOG, NEOPTERECUĆECEG I PRISTUPAČNOG. DA LI JE BAŠ TAKAV PODKAST RAZLOG ZBOG KOG JE PUBLIKA IZ BRANŠE, ALI I ŠIRI AUDITORIJUM, INVOLVIRAN U DISKUSIJU KOJU POKREĆETE?

Do idealja možemo da dođemo jedino kroz edukaciju. Ako edukaciju osnažimo kao temelj, ne može da dođe do greške u koracima. Uvideli smo da je problem arhitekata to što su kreirali hermetičku zajednicu koja se služi gotovo isključivo stručnom terminologijom. Zato smo odabrali nešto drugačiji pristup u vođenju našeg podkasta.

U psihologiji postoji načelo da se nešto menja samo od sebe ako se osvestimo, a to isto važi za arhitekturu. Iako zvuči jednostavno, to je zapravo najteži korak. Dakle, arhitekte imaju i ulogu edukatora i upravo zato je neophodno da postoji platforma za kreiranje dijaloga kroz koji ukazujemo na činjenicu da je promena potrebna. Tako mi, kao arhitekte, dobijamo priliku da drugim građanima objasnjimo značaj naše profesije.

YOUR PODCAST IS BOTH EDUCATIONAL AND AFFIRMATIVE, BUT AT THE SAME TIME IT IS ENTERTAINING, LIGHT-HEARTED AND UNDERSTANDABLE. IS THIS KIND OF PODCAST THE REASON WHY THE AUDIENCE FROM YOUR LINE OF WORK, AS WELL AS THE WIDER AUDIENCE, IS INVOLVED IN THE DISCUSSION YOU ARE STARTING?

We can reach the ideals only through education. If we strengthen education as a foundation, there can be no missteps. We saw that the problem of architects is that they have created a hermetic community that speaks almost exclusively using professional terminology. That's why we've chosen a slightly different approach to running our podcast.

In psychology, there is a principle that something changes by itself if we become aware of it, and the same applies to architecture. Although it sounds simple, it is actually the most difficult step. Therefore, architects also have the role of educators, and that is precisely why it is necessary to have a platform for creating a dialogue through which we point out the fact that change is needed. Thus, we, as architects, get the opportunity to explain the importance of our profession to other citizens.



Sfera je savršeno telo – ideal kome celo društvo treba da teži. Simbolično, podkast nosi upravo taj naziv. U njegovom centru je slobodni govor i dijalog, a iz njega se dalje šire informacije koje kruže po obodu tela. One se sudaraju i na taj način šire pozitivan uticaj koji se potom ponovo vraća u centar. Savršeno telo se tako širi, raste i pulsira. Zato Igor, Miljan, Denis i Nemanja svoje goste nazivaju „sferašima“. Oni su deo njihove idealne sfere jer su dali svoj doprinos u postizanju cilja – društvene promene.

KAKO SE ARHITEKTE BEZ PRETHODNOG ISKUSTVA U SFERI MEDIJA SNALAZE U NOVIM ULOGAMA KOJE SU DOBILI POKRETANJEM PODKASTA?

Mi naš podkast ne posmatramo kao medij, iako defaktu jesmo u toj sferi. Ovaj projekat je proizašao iz našeg drugarstva. Usaglasili smo se oko toga da je ljudima poput nas potreban prostor, a podkast, u poređenju sa tradicionalnim medijima, pruža veću slobodu zato što nije konvencionalan.

Često pozivamo arhitekte koji se bave muzikom, slikarstvom, dizajnom i sličnim, jer tako publika vidi da je naša sfera mešavina svih društvenih, naučnih, vizuelnih i umetničkih aspekata. Zapravo, za nas je Sfera alat nastao s ciljem da napravimo poligon za kreiranje pozitivnih promena. Nastojaćemo da širimo našu platformu, ali sa istim ciljem od kog je cela naša priča počela.

HOW DO ARCHITECTS WITH NO PREVIOUS EXPERIENCE IN THE MEDIA SPHERE COPE WITH THE NEW ROLES THEY GOT BY STARTING A PODCAST?

We do not see our podcast as a medium, although de facto we are in that domain. This project is the result of our friendship. We all agreed that people like us need media space, and podcast, compared to traditional media, offers more freedom because it is unconventional.

We often invite architects who are engaged in music, painting, design, and the like, because that way the audience can see that our sphere is a combination of all social, scientific, visual and artistic aspects. In fact, for us, the Sfera is a tool designed with the aim of making a training ground for creating positive changes. We will strive to expand our platform, however, the goal because of which our whole story began remains the same.

The sphere is the perfect body - the ideal to which the whole society should strive. Symbolically, the podcast bears exactly the same name. Free speech and dialogue are in its centre, and from it further spreads information that circulates around the perimeter of the body. They collide and, in this way, spread a positive influence that then returns to the centre again. The perfect body thus expands, grows and pulsates. That is why Igor, Miljan, Denis and Nemanja call their guests "sphere lovers". They are part of their ideal sphere because they have contributed to achieving the goal – a social change.



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ITALIJANSKA PRIČA O DIZAJNU

AN ITALIAN DESIGN STORY

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GODINE 2024. kompanija Molteni&C slavi 90 godina inovacija, dizajna, industrije i korporativne kulture izdavanjem knjige „Molteni mondo. Italijanska priča o dizajnu“ koja je prva monografija posvećena identitetu, istoriji i vrednostima kompanije koju su 1934. godine u mjestu Đusano osnovali Andđelo i Đuzepina Molteni.

„Molteni Mondo. Italijanska priča o dizajnu“ je knjiga koju je objavio izdavač Rizzoli New York i koja prati identitet, odnose sa arhitektima i dizajnerima, istoriju, simbole i karakteristične odlike kompanije koju je 1934. u Đusnu osnovao Andđelo Molteni, a koja je sada nezavisna i globalna industrijska grupa, lider u oblasti vrhunskog nameštaja.

Molteni Mondo angažuje međunarodne umetnike i kustose da se osvrnu na sadašnjost, prošlost i budućnost kompanije na nov i autoritativan način, poput filmskog narativa: okom fotografa Džefa Bartona, pod uredničkom palicom Spensera Bejlja, uz umetničku režiju Studia Achermann iz Ciriha, uvod Žana Nuvela, i postskriptum Žaka Hercoga.

„Naša spremnost da radimo sa dizajnerima na pronalaženju svakog potencijalnog rešenja nije samo jedna od naših jačih strana, već i najuzbudljiviji deo našeg rada“, Karlo Molteni (Molteni Mondo. Italijanska priča o dizajnu, Rizzoli New York, 2024).

IN 2024, Molteni&C celebrates 90 years of innovation, design, industry, and corporate culture with a book, “Molteni Mondo. An Italian Design Story”, the first monograph dedicated to the identity, history, and values of the company founded in Giussano in 1934 by Angelo and Giuseppe Molteni.

Molteni Mondo. An Italian Design Story is the volume published by Rizzoli New York that traces the identity, relationships with architects and designers, history, symbols, and distinctive features of the company founded in 1934 in Giussano by Angelo Molteni and now an independent and global industrial group, a leader in high-end furniture.

Molteni Mondo engages international artists and curators to look at the present, past, and future of the company in a new and authoritative way, like a cinematic narrative: with the eye of photographer Jeff Burton, editorial care by Spencer Bailey, artistic direction by Studio Achermann from Zurich, introduction by Jean Nouvel, and postscript by Jacques Herzog.

“Our willingness to work with the designers to find every possible solution is not only one of our strong points, but also the most exciting part of our work.” Carlo Molteni (Molteni Mondo - An Italian Design Story, Rizzoli New York, 2024)

Monografija pruža osvrt na priču Napravljenu u Italiji (Made in Italy), fokusirajući se na saradnju sa glavnim akterima u svetu dizajna – Vinsentom Van Dausenom, Ronom Džiladom, Žakom Hercogom, Džasperom Morisonom, Žanom Nuvelom, Tobajom Skarpom i Patricom Urkiolom, da spomenemo samo neke, na lokacije kompleksa u Brianci gde se nalazi sedište sa svojom zajednicom, proizvodnim procesima i tehnološkim inovacijama, umećem i drživošću, značajnim prototipovima i kolekcijama, ugovorenim projektima i prodavnicama širom sveta, arhivom i muzejom. Konsolidovani identitet menadžerske, ali i porodične kompanije koja stalno evoluira, koja raste zagledana u budućnost svesna svoje društvene i kulturne odgovornosti.

„Uvek sam bio impresioniran njihovom preciznošću, njihovim profesionalizmom, načinom na koji teže da naprave stvari koje su apsolutno savršene.“ Žan Nuvel (Molteni Mondo. Italijanska priča o dizajnu, Rizzoli New York, 2024).

Urednička struktura je izražena poput scena iz filma, istražujući različite teme sa ekskluzivnim slikama koje je naručio Džef Barton i ispričane tekstovima Spensera Bejlja, Marije Kristine Didero, Salvatorea Lićitre, Eme Li Mekdonald, Eli Moris, Frančeske Piki, Harijet Torp i Žanel Zare.

Nakon predgovora Žana Nuvela i uvida Spensera Bejlja, slede poglavља posvećena kompleksu, razgovoru sa Vinsentom Van Dausenom, arhitektama i dizajnerima koji sarađuju sa kompanijom, arhivi, proizvodnji, detaljima, izložbenom prostoru, kuhinjama, odeljenju za ugovaranje, vodećim prodavnicama i muzeju. Nakon „Sobnih pejzaža“ koji prikazuju eksperimentalne prostore koje su dizajnirali Vinsent Van Dausen i Ron Džilad, knjiga se nastavlja slikama i naracijom priče, završavajući postskriptumom Žaka Hercoga. Ovaj tom se završava posebnim umetkom koji je posvećen kolekciji Gio Ponti i nasleđu velikog majstora, nastao u saradnji sa Gio Ponti Archives.

„Sedište kompanije Molteni izgleda kao da se nalazi na holivudskoj parceli studija Paramount Pictures: u njemu ima nečeg bioskopskog i nečega što kao da govorи: Svetlo ide, kamera ide, snimamo! Kao da je u stalnom pokretu...“, Spenser Bejli (Molteni Mondo. Italijanska priča o dizajnu, Rizzoli New York, 2024).

It provides an overview of a Made in Italy story, focusing on collaborations with major players in the design world – Vincent Van Duyse, Ron Gilad, Jacques Herzog, Jasper Morrison, Jean Nouvel, Tobia Scarpa, and Patricia Urquiola, to name a few – the locations of the Compound in Brianza, where the headquarters is located with its community, production processes and technological innovations, craftsmanship and sustainability, significant prototypes and collections, contract projects and stores worldwide, archive, and museum. The consolidated and ever-evolving identity of a managerial but also family-owned company, which grows and faces the future with awareness of its social and cultural responsibilities.

“I’ve always been impressed—by their precision, by their professionalism, by the way they strive to make things that are absolutely perfect.” Jean Nouvel (Molteni Mondo - An Italian Design Story, Rizzoli New York, 2024)

The editorial structure is articulated like scenes from a film, exploring different subjects with exclusive images commissioned to Jeff Burton and narrated by texts from Spencer Bailey, Maria Cristina Didero, Salvatore Licitra, Emma Leigh Macdonald, Ali Morris, Francesca Picchi, Harriet Thorpe, and Janelle Zara.

Following the foreword by Jean Nouvel and the introduction by Spencer Bailey, there are chapters dedicated to the Compound, the conversation with Vincent Van Duyse, the architects and designers collaborating with the company, the Archive, Production, Details, Showroom, Kitchens, the Contract division, Flagship Stores, and the Museum. After “Roomscapes,” featuring experimental spaces designed by Vincent Van Duyse and Ron Gilad, the book continues with icons and the story narrative, ending with the postscript by Jacques Herzog. A special insert, dedicated to the Gio Ponti collection and the heritage of the great master, created in collaboration with Gio Ponti Archives, concludes the volume.

“The Molteni headquarters feels not unlike being on the Hollywood lot of Paramount Pictures: there’s something cinematic and lights-camera-action about it. In constant motion...” Spencer Bailey (Molteni Mondo - An Italian Design Story, Rizzoli New York, 2024)





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KULTURA SEĆANJA ILI POLITIKA ZABORAVA U GRADSKOM PROSTORU

THE CULTURE OF MEMORY VS THE POLICY
OF FORGETTING IN THE URBAN AREA

Autor / Author VANJA VUJANOVIĆ
Fotografije / Photos MIŠA OBRADOVIĆ
Lokacija / Location NEBOJŠINA KULA



U PRETHODNIH mesec dana medijski prostor zauzimaju vesti o predlozima/arhitektonskim projektima koji se tiču prenamene i revitalizacije kompleksa i objekata koji datiraju iz perioda socijalizma (Generalštab i Beogradski sajam). Ovi kompleksi, prostori koje čini kompleksna građena struktura, predstavljaju kulturna dobra koja, ne samo da svedoče o vremenu u kom su nastala, već predstavljaju simbole i toponime Beograda, a samim tim i činioce njegovog identiteta. Ostavljujući po strani činjenicu da je ova jednostrana rasprava u štampi i elektronskim medijima ostrašena i često obojena jakim emocijama, stoji činjenica da se i ovaj put radi o opasnom presedanu koji sobom nagoveštava vreme u kojem će brzopletno donesene odluke doneti nepopravljive posledice.

Sam identitet grada možemo da sagledamo polazeći od definicije gde se on predstavlja kao jedinstveno simboličko „lice grada”, tačnije sve ono što ga obeležava i što ga čini prepoznatljivim. To podrazumeva da određena mesta u gradu ljudima predstavljaju ne samo izgrađenu fizičku strukturu, već sa njima imaju određeni emotivni odnos. Ovaj odnos je validan kao i svaka druga emotivna interakcija i zato ga treba uzeti kao datu činjenicu. Ono što je mene „navuklo” na ovaj fenomen jeste pitanje na koji način javne praktične politike sagledavaju ova mesta, objekte i kompleks, kako se mi kao društvo, u turbulentnom vremenu produžene tranzicije koja traje nešto više od dve decenije ophodimo prema arhitektonskom kulturnom nasleđu i na koji način se koristimo kulturom sećanja i da li je uopšte koristimo ili smo izabrali politiku zaborava kao instrument kojim ćemo kreirati novi identitet.

Potrebno je napomenuti da sećanje suštinski definiše svakog pojedinca i sve zajednice bez obzira na njenu veličinu ili razloge postojanja, jer ono pomaže u izgradnji i orientaciji u vremenu i time daje gotovo presudnu dimenziju konteksta. Bez sećanja ni pojedinac ni društvo ne mogu da postoje. U skladu sa ovim, teško je ne zapitati se kako to da je za razliku od individualnog sećanja koje svi prepoznajemo kao integralni deo ličnosti svakog pojedinca, sa druge strane kolektivno pamćenje koje čini neophodno vezivno tkivo unutar jedne zajednice, ono koje stvara prvi nivo kohezije, ali ga je moguće i nasilno izmeniti i onda, tako izmenjeno, dobija pravo veta nad individualnim sećanjem? Zapravo bi se moglo reći da je kolektivno pamćenje neprestani proces rekonstrukcije ili drugačije gledano – građenje prošlosti i sećanja na prošlost iz početka. Ono što je još važnije da bi se razumela opasnost ovakvih hirurških zahvata jeste da kolektivno pamćenje počinje da živi kao zvanično (državno) pamćenje, odnosno kao skup sećanja koje stvara i promoviše država.

IN THE PAST month, the media space has been full of news about proposals / architectural projects concerning the repurposing and revitalisation of complexes and buildings dating from the socialist period (Army HQ Building and Belgrade Fair). These complexes (which are spaces of a complex built structure) represent cultural assets that not only bear witness to the time in which they were created, but also represent the symbols and toponyms of Belgrade, and therefore the factors of its identity. Leaving aside the fact that this one-sided discussion in the press and electronic media is heated and often coloured by strong emotions, the fact remains that, this time, it is also a dangerous precedent that indicates the time when hastily made decisions will bring irreparable consequences.

We can perceive the identity of the city starting from the definition where it is presented as a unique symbolic “face of the city”, more precisely everything that identifies it and makes it distinguishable. This implies that certain places in the city represent to people not only a built physical structure, but they also have a certain emotional relationship with them. This relationship is as valid as any other emotional interaction and should therefore be taken as a stated fact. What made me “passionate” about this phenomenon is the question of how public practical policies look at these places, buildings and complexes, how we as a society, in the turbulent time of extended transition lasting a little more than two decades, treat the architectural cultural heritage and how we use the culture of memory and whether we use it at all or have chosen the policy of forgetting as an instrument to create a new identity.

It should be noted that memory essentially defines each individual and all communities, regardless of its size or reasons for existence, because it helps in construction and orientation in time thus providing almost crucial dimension of context. Without memory, neither the individual nor society can exist. Therefore, one cannot help but wonder how is it than that, unlike individual memory that we all recognise as an integral part of each individual's personality, while on the other hand we have collective memory that constitutes the necessary connective tissue within a community, the one that forms the first level of cohesion, and yet it is also possible to change it forcefully and then, so changed, it gets the right of veto over individual memory? In fact, it could be said that collective memory is a continuous process of reconstruction, or to put it another way - building the past and remembering the past from the beginning. What is even more important in order to understand the danger of such surgical procedures is that the collective memory begins to live as an official (national) memory, that is, as a set of memories created and promoted by the state.



Kada je reč o kulturi sećanja, o njoj ne možemo govoriti a da ne razjasnimo još jedan važan pojam koji nazivamo „politikom zaborava“. Autor Pol Konerton (eng. Paul Connerton) u svom radu Seven types of forgetting, predstavio je tipologiju društvenog zaborava kroz sedam tipova potiskivanja prošlosti. Prvi od njih je represivno (nasilno) brisanje, drugi je perskriptivno zaboravljanje, koje podrazumeva stvaranje novog „zvaničnog“ sećanja, treći je zaborav koji je konstitutivan stvaranju novog identiteta, četvrti je strukturalna amnezija (biranje delova prošlosti koji se zaboravljuju jer se ne slažu sa „zvaničnom“ verzijom sećanja), peti je zaborav kao poništenje sećanja koja nisu u skladu sa novoupostavljenim sistemom, šesti je zaborav kao planirano zastarevanje i na kraju zaborav kao poniženo čutanje (delovi prošlosti kojih se stidimo). Autorke Milena Dragićević Šešić i Milena Stefanović proširile su Konertonovu tipologiju uvodeći još dva tipa zaborava koja su karakteristična za domaće područje, a to su sramotni i konfuzni zaborav. Sramotni zaborav je kategorija koja objašnjava razloge zašto su određene traume koje je neko društvo preživelio i zapamtilo, posle početnog identifikovanja i suočavanja sa njima, poslate u zaborav. Zbog toga, one nisu deo ponižavajućeg iskustva, ali su deo osećaja krivice i srama. Konfuzni zaborav vezuje se za društva koja su nesigurna ili zbumjena i ne znaju kako da reaguju na sećanja određenog događaja iz bliske prošlosti, u kom su emocije još uvek povisene, i kao takve predstavljaju pretnju za identitet.

When it comes to the culture of memory, we cannot talk about it without clarifying another important concept that we call the “policy of forgetting”. Author Paul Connerton in his work Seven Types of Forgetting, presented a typology of social forgetting through seven types of suppression of the past. The first of them is repressive (forcible) erasure, the second is prescriptive forgetting (which implies the creation of a new “official” memory), the third is forgetting which is constitutive of the creation of a new identity, the fourth is structural amnesia (selecting parts of the past that are forgotten because they do not coincide with the “official” version of memory), the fifth is forgetting as the cancellation of memories that are not in accordance with the newly established system, the sixth is forgetting as planned obsolescence and finally forgetting as humiliated silence (parts of the past that we are ashamed of). Authors Milena Dragićević-Šešić and Milena Stefanović expanded Connerton's typology by introducing two more types of forgetting that are characteristic of our local area, namely shameful and confused forgetting. Shameful forgetting is a category that explains the reasons why certain traumas that a society endured and remembered, after initially identifying and dealing with them, were forgotten. Therefore, they are not part of the humiliating experience, but they are part of the feelings of guilt and shame. Confused forgetting is associated with societies that are insecure or confused and do not know how to react to the memories of a certain event from the recent past, in which emotions are still elevated, and as such represent a threat to identity.

Dobrovićev Generalštab sa svojom složenom simbolikom predstavlja najbolji primer konfuznog zaborava u (ne)kulturi sećanja kojem upravo svedočimo. Polazeći od nesporne činjenice da on, pre svega, predstavlja vredan arhitektonski spomenik. Ne mogu se zanemariti i drugi aspekti simboličke koja se uz njega vezuje: pre svega, on simbolizuje Bitku na Sutjeski i veliču pobjedu Narodnooslobodilačke vojske u Drugom svetskom ratu čime postaje simbol sećanja koje je u konfliktu sa sadašnjim narativom zvaničnog sećanja danas, ali je istovremeno i mesto koje podseća na preživljene traume NATO bombardovanja 1999. Sve ovo čini da Generalštab dobija jedan značajno drugačiji kulturni, društveni, prenamenjeni identitet, a zajedno sa tim i nove odnose u kulturi sećanja. Ovi procesi nisu potekli iz akademskih krugova, već spontano, što dalje implicira da nisu zasnovani, ni na profesionalnom, niti stručnom viđenju već pripadaju domenu onoga što bi se u najširem nazvalo procesima oblikovanja poteklih iz samog društva. Poslednja predstavljena ideja revitalizacije kompleksa predstavlja krajnje kontradiktoran pristup očuvanja, jer sa jedne strane najavljuje izgradnju poslovnih prostora, stanova i hotela, a sa druge strane memorijalni kompleks. Ideja je da sinergijom ova dva projektovana dela treba da posluže kao most prijateljstva i obnove. Čak i ako se isključe emocije, već sama ova ideja govori koliko je u kontekstu onoga što želimo da zapamtimo, ceo koncept apsurdan.



Drugi primer koji se nalazi u živi javnosti u poslednje vreme jeste kompleks Beogradskoj sajma za koji se u predstavljenom urbanističkom rešenju predviđa rušenje kompleksa sajma sem hale 1 u kojoj su planirane tri operске sale, dok okolno tkivo čine stambeni objekti. Postavlja se pitanje da li se čuvanjem jednog objekta zaista na adekvatan način ophodimo prema arhitektonskom nasleđu i da li ovaj kompleks možemo gledati samo kao veličanje socijalističkog perioda u kom je nastao? Da li ovim predlogom revitalizacije želimo da se odrekнемo konstitutivnog činioča nekadašnjeg identiteta grada ali i države i priklonimo se globalističkim trendovima u kojima gradovi gube svoje simbole i teže na teorijski definisanom pojmu bezličnog hipergrada?

Dobrović's Army HQ building with its complex symbolism represents the best example of confused forgetting in the (non)culture of memory that we are currently witnessing. Starting from the indisputable fact that it is, first of all, a valuable architectural monument, other aspects of the symbolism associated with it cannot be ignored: first of all, it symbolises the Battle of Sutjeska and glorifies the victory of the People's Liberation Army in the World War II, thus becoming a symbol of memory which is in conflict with the current narrative of official memory today, but at the same time it is a place that reminds of the traumas we survived during the NATO bombing in 1999. All this contributes to the Army HQ building getting a significantly different cultural, social, repurposed identity, and together with it, new relations in the culture of memory. These processes did not originate from academic circles, but spontaneously, which further implies that they are not based on professional or expert views, but belong to the domain of what would be broadly called shaping processes originating from society itself. The last presented idea of the revitalisation of the complex represents a rather contradictory approach to preservation, because on the one hand it announces the construction of office space, apartments and hotels, and on the other hand a memorial complex; the idea is that the synergy of these two designed projects should serve as a bridge of friendship and renewal. Even if we exclude emotions, this idea alone speaks volumes how absurd the whole concept is in the context of what we want to remember.

Another example that has been in the public eye lately, the Belgrade Fair complex, in the presented urban planning solution, is seen for demolition, namely, the entire fair complex except for Hall 1, in which three opera halls are planned, while the surrounding would consist of residential buildings. The question arises whether by preserving one structure we are really treating the architectural heritage in an adequate way and can we see this complex only as a glorification of the socialist period in which it was created? With this proposal for revitalisation, do we want to renounce the constitutive factor of the former identity of the city but also the country and join the globalist trends in which cities lose their symbols and strive for the theoretically defined term of impersonal hyper city?

BOSS
WATCHES &
JEWELRY

ARHITEKTURA JE USPEŠNA AKO NAVODI NA RAZMIŠLJANJE, KRITIKU I KATARZU

Autor / Author ĐURĐA MILANOVIĆ
Fotografije / Photos MIŠA OBRADOVIĆ

ARCHITECTURE
IS SUCCESSFUL
IF IT INSPIRES
REFLECTION,
CRITICISM AND
CATHARSIS

NAZIV svog arhitektonskog studija pronašli su, simbolično, u starom crtaču „Mali remorker“, u kom glavni akter, brodić, u olju i brodolomu spasava velike brodove od katastrofe. Nastaje da na arhitektonskoj sceni budu zapamćeni kao tim koji je ostvario smela rešenja. Ona koja zahtevaju pozornost, navode na diskusiju i utiču pozitivno na sve aktere na tržištu. Studio Remorker Architects već deset godina uspeva u tome, o čemu svedoče brojne osvojene nagrade ali i smeli projekti među kojima je Belgrade Kitchen Party. O arhitekturi u Srbiji danas i ideji za koncept restoran koji je jako brzo privukao veliku pažnju, govore osnivači studija Dušica Totić i Marko Korošec.

PORED TOGA ŠTO PROJEKTUJETE NOVE ZGRADE, TAKOĐE REVITALIZUJETE POSTOJEĆE. KAKO VIDITE ULOGU ARHITEKTURE U ZAŠTITI DUHA GRADOVA? NA KOJI NAČIN SE ČUVA AUTENTIČNOST URBANOG TKIVA I ISTOVREMENO OMOGUĆAVA ODRŽIVI RAZVOJ?

Ljudi su skloni tome da maštaju o zaštiti duha grada, čuvanju autentičnosti. Razvoj doživljavaju kao nešto što ih ugrožava. Takvo razmišljanje je, u najboljem slučaju, romantično. Beograd nije mali italijanski srednjovekovni grad, on je jedan vrlo živ i rastući organizam, centar jedne nacije, šire jezičke regije, univerzitetski, politički i na kraju krajeva, i verski centar. Samim tim, umesto da govorimo o zaštiti duha grada, bolje je razmišljati o njegovom razvoju. Sudbina Beograda uvek će biti da će se neke stare zgrade rušiti da bi se neke nove zidale.

To ne znači da sve što je izgrađeno treba da bude podložno brisanju. Naš biro se prema ovoj temi postavlja uvek društveno odgovorno, nudeći rešenja koja poštuju istorijski kontekst i izgrađenu strukturu okruženja. Ipak, ta rešenja moraju ujedno da budu u potpunosti odraz savremene arhitektonske misli, kao i da svojim stavom predlože smer u kom duh grada treba da se razvija.



THE NAME of their architectural studio they symbolically found in the old cartoon "Little Tugboat" where the main actor, a little tugboat, saves large ships from disaster in storms and shipwrecks. They strive to be remembered on the architectural scene as a team that designed some bold solutions. Such that require attention, inspire discussion and have a positive effect on all participants in the market. Remorker Architects Studio has been successful in this for ten years, as evidenced by numerous awards they have won, as well as daring projects, among which is the Belgrade Kitchen Party. The founders of the studio, Dušica Totić and Marko Korošec, talk about architecture in Serbia today and the idea for a concept restaurant that quickly attracted a lot of attention.

IN ADDITION TO DESIGNING NEW BUILDINGS, YOU ALSO REVITALISE THE EXISTING ONES. HOW DO YOU SEE THE ROLE OF ARCHITECTURE IN PROTECTING THE SPIRIT OF CITIES? HOW TO PRESERVE THE AUTHENTICITY OF THE URBAN FABRIC AND AT THE SAME TIME ENABLE SUSTAINABLE DEVELOPMENT?

People tend to fantasise about protecting the spirit of the city, preserving authenticity. They perceive development as something threatening. Such thinking is, at best, romantic. Belgrade is not a small medieval Italian city, it is a very vibrant and growing organism, the centre of a nation, of a wider linguistic region, a university, a political and ultimately a religious centre. Therefore, instead of talking about protecting the spirit of the city, it is better to think about its development. The destiny of Belgrade will always be that some old buildings will be demolished in order to build some new ones.

This does not mean that everything that is built should be subject to deletion. Our studio always takes a socially responsible stand towards this topic, offering solutions that respect the historical context and the built structure of the environment. Nevertheless, those solutions at the same time must be a complete reflection of contemporary architectural thought, and by their stand they should suggest the direction in which the spirit of the city should develop.

**KAKO IZGLEDA SRPSKA ARHITEKTURA DANAS U
ODNOSU NA PERIOD PRE 20 GODINA I U KOJOJ MERI
SU SE, OD TADA, OTVORILE PRILIKE ZA ISTINSKE
KREACIJE KOJE ODGOVARAJU NA POTREBE
SAVREMENOG ČOVEKA?**

Nosioci arhitektonске misli do pre dvadesetak godina bili su uglavnom arhitekte pojedinci. Danas se kreativni proces mnogo češće odvija u kreativnim timovima iza kojih stoji ime ili brand studija. Moguće je da je tako oduvek i bilo, ali danas je kroz afirmaciju imena studija, pre nego pojedinaca, došlo do veće vidljivosti ovog procesa.

Sa jedne strane arhitektura je odraz tehnoloških mogućnosti vremena u kom nastaje i pa se može reći da je rad naših arhitekata uslovjen time. Kroz svoj rad oni se trude da implementiraju sve ono što pozitivno utiče na život budućih korisnika. Sve ovo treba sagledati u kontekstu mesta koje zauzimamo u tehnološkom razvoju u odnosu na svet.

Arhitektura je odraz tehnoloških mogućnosti vremena u kom nastaje i može se reći da rad naših arhitekata prati te mogućnosti i trudi se da implementira sve tehnologije koje pozitivno utiču na život budućih korisnika. Sa druge strane, na primeru stanogradnje možemo reći da je došlo do negativnog trenda u kvalitetu nuđenog projektovanog prostora. Ovo je najverovatnije posledica toga što se danas na stanove češće gleda kao na investiciju nego na budući dom. Sva znanja koja smo nekada imali o pravilnoj organizaciji stana, danas su zanemarena pod pritisom finansijske isplativosti svakog kvadratnog metra.



**PRE NEKOLIKO GODINA, U
BEOGRADU, NA DONJEM DORČOLU, OTVOREN
JE BELGRADE KITCHEN PARTY – NOVI KONCEPT
RESTORAN PO DIZAJNU I IDEJI UPRAVO
VAŠEC BIROA. JAKO BRZO JE STEKAO VELIKU
POPULARNOST, PA DA LI MOŽETE DA NAM KAŽETE
PO ČEMU JE POSEBAN I JEDINSTVEN?**

Nije novost da Beograd polako postaje gastronomска destinacija. Naši ljudi veruju u to da je naša kuhinja kvalitetna i da se kod nas dobro jede. Ipak, istina je da Beograd do skoro nije imao da ponudi svojim gostima dovoljno raznovrsnu kuhinju. Ponuda jednostavno nije mogla da se meri sa onom u većini evropskih metropola. Stvari se menjaju na bolje i to ubrzano. Danas ima sve više restorana koji nude nove koncepte i originalne menije.

Koncept koji smo želeli da ostvarimo u restoranu Kitchen Party je onaj koji će gostima Beograda, pa i nama samima, pružiti osećaje koje Beograđani imaju kad pirede ili prisustvuju večernjim kućnim žurkama. U jedan javni prostor preneli smo atmosferu zabava u privatnim stanovima. Kao što je svima nama poznato, na svakoj proslavi – najbolja žurka je u kuhinji.

**HOW DOES SERBIAN ARCHITECTURE LOOK LIKE
TODAY COMPARED TO THE PERIOD 20 YEARS AGO,
AND TO WHAT EXTENT HAVE OPPORTUNITIES
OPENED UP SINCE THEN FOR TRUE CREATIONS THAT
RESPOND TO THE NEEDS OF A MODERN MAN?**

Until about twenty years ago the bearers of architectural thought were mostly individual architects. Today, the creative process takes place much more often in creative teams behind which stands the name or brand of a studio. It is possible that it has always been like that, but today, through the affirmation of a studio name, rather than of an individuals, this process has become more visible.

On the one hand, architecture is a reflection of the technological possibilities of the time in which it is created, and we can say that the work of our architects is conditioned by it. Through their work, they try to implement everything that positively affects the lives of future users. All this should be interpreted in the context of the place we occupy in technological development compared to the world.

Architecture is a reflection of the technological possibilities of the time in which it is created, and we can say that the work of our architects follows those possibilities and tries to implement all technologies that positively affect the lives of future users. On the other hand, if we take housing construction as an example, we can say that there has been a negative trend in the quality of the offered designed space. This is most likely a consequence of the fact that today apartments are more often seen as an investment than as a future home. All the knowledge we once had about the proper apartment organisation, today is neglected under the pressure of the financial profitability of every square meter.

**A FEW YEARS AGO, IN BELGRADE,
ON LOWER DORČOL, BELGRADE
KITCHEN PARTY WAS OPENED - A NEW CONCEPT
RESTAURANT BASED ON THE DESIGN AND IDEA THAT
ORIGINATED FROM YOUR STUDIO. IT GAINED A LOT
OF POPULARITY VERY QUICKLY, SO CAN YOU TELL US
WHAT MAKES IT SPECIAL AND UNIQUE?**

It is no news that Belgrade is slowly becoming a gastronomic destination. Our people believe that our cuisine is of high quality and that we eat good food. However, the truth is that up until recently Belgrade did not have a sufficiently diverse cuisine to offer its guests. The offer simply could not match that of most European large cities. Things are changing for the better rapidly. Today, there are more and more restaurants that offer new concepts and original menus.

The concept that we wanted to achieve in the Kitchen Party is one that will give the guests of Belgrade, including ourselves, the vibe that Belgraders have when they throw or attend evening house parties. We recreated the atmosphere of private home parties in a public space. As we all know, at any party - the greatest fun is in the kitchen.

**KAKO JE NASTALA IDEJA ZA KREIRANJE OVOG
KONCEPTA KOJI JE ZAISTA DONEO NOVO ISKUSTVO U
PRESTONIČKO UGOSTITELJSTVO?**

Kitchen Party je u isto vreme kulinarška radionica i mesto za izlazak, za učenje i rad, za provod, piće i hranu koje pokreće sva čula. Dizajn enterijera se drugačije zove unutrašnja arhitektura, a kaže se da je arhitektura uspešna ako korisnika navodi na razmišljanje, kritiku, katarzu.

Želeli smo da napravimo prostor gde ćemo goste uvesti u srce profesionalne kuhinje, užurbano mesto koje je najčešće dostupno samo osoblju, odakle izlaze tanjiri na kojima se kriju tajne nepoznate našim kućnim ringlama i rernama. Uvesti ih i onda, bar na par sati, pružiti im zadovoljstvo da učestvuju u pripremi hrane sa profesionalnim kuvarom. Verujemo da je atmosfera koju smo na taj način napravili slična onoj gde bismo istog tog kuvara pozvali svojoj kući da se igra u kuhinji dok sa prijateljima pijemo vino, seckamo rotkvice i čekamo da iz terne izađe gibanica.

**OSIM PO KONCEPTU, RESTORAN
BELGRADE KITCHEN PARTY
IZDVAJA SE I PO DIZAJNU KOJI
STE OSMISLILI. NA KOJI NAČIN
STE KROZ DIZAJN KREIRALI
PROSTOR GDE GOSTI MOGU DA
SE ZABAVE, DOBRO NAJEDU,
PONEŠTO NAUČE, DRUŽE, ALI I
„IGRAJU“?**

Trudili smo se da kroz ovaj prostor ljudi asocijamo na njima poznate predstave iz života, one koje povezuju sa druženjem i zabavom uz piće i hranu. U samoj sredini nalazi se kuhinja – centralni motiv koncepta. Tu su pozornica za kuvara i sve koji žele da učestvuju, radne površine i ostrvo za pripremu hrane pristupačno svim gostima, dok su sa obe strane prostori za konzumaciju i opuštanje.

Na jednoj strani je laundž sa klavirom koji pruža ugodaj dnevne sobe starih beogradskih stanova, dok je na drugoj zona trpezarije sa dugačkim drvenim stolovima poput onih koji se postave prilikom proslave porodičnih slava. Većina površina u prostoru je u tamnosivim nijansama kako bi se akcenat stavio na koloritne namirnice koje će se na njima obrađivati. Ovome doprinosi i rasveta sa uskim snopovima svetla usmerenim ka radnim površinama. Teške plišane zavese u inače vrlo grubom industrijskom enterijeru sa dosta ogoljenog betona doprinose intimnom, scenskom i luksuznom doživljaju.

Suptilni i prikriveni inputi pomažu ljudima da prizovu prijatne osećaje koji su im poznati od ranije i prožive ih ponovo, vrlo verovatno bez svesti da je to neko unapred isplanirao.

**HOW DID YOU COME UP WITH THE IDEA FOR
CREATING THIS CONCEPT, WHICH REALLY BROUGHT
A NEW EXPERIENCE TO THE HOSPITALITY INDUSTRY
IN THE CAPITAL?**

Kitchen Party is at the same time a culinary workshop and a place to go out, to study and work, to have fun, to have a drink or eat food that awakens all the senses. Interior design is another name for interior architecture, and architecture is said to be successful if it makes the user think, criticise, experience catharsis.

We wanted to create a space where we will introduce guests to the heart of the professional kitchen, a busy place that is usually only accessible to the staff - from where the plates come out, on which secrets unknown to our home stoves and ovens are hidden. Bring the guest in and then, at least for a couple of hours, give them the pleasure of participating in the preparation of food with a professional chef. We believe that the atmosphere we created in this way is similar to the one where we would invite the same chef to our house to play in the kitchen while we sip wine with friends, chop radishes and wait for the filo dough cheese pie to come out of the oven.

**IN ADDITION TO THE CONCEPT,
THE BELGRADE KITCHEN PARTY
RESTAURANT ALSO STANDS OUT
BY THE DESIGN YOU CREATED.
IN WHAT WAY DID YOU CREATE
A SPACE THROUGH THIS DESIGN
WHERE GUESTS CAN HAVE FUN,
EAT WELL, LEARN SOMETHING,
SOCIALISE, BUT ALSO "PLAY"?**

Through this space, we have tried to make people associate the familiar images from their lives, the ones they associate with socialising and having fun with drinks and food. In the very middle is the kitchen - the central motif of the concept. There is a stage for the chef and all those who want to participate, worktops and a kitchen island accessible to all guests for food preparation, while on both sides are areas for consumption and relaxation.

On one side there is a lounge with a piano that exudes the atmosphere of a living room in some old Belgrade apartments, while on the other side there is a dining area with long wooden tables like those set up during family celebrations of patron saint's day. Most of the surfaces in the space are in dark grey shades in order to emphasise the colourful foods that will be processed on them. Lighting with narrow beams of light directed towards the worktops also contributes to this. Heavy plush curtains in an otherwise very robust industrial interior with a lot of exposed concrete contribute to an intimate, scenic and luxurious experience.

Subtle and covert inputs help people to recall pleasant sensations familiar to them from before and relive them, quite possibly unaware that someone has planned it in advance.



RUSKI „ZAČIN“ BEOGRADA: NOVI PREOKRET GASTROSCENE



RUSSIAN “SPICE” OF BELGRADE: A NEW TURN OF THE GASTRO SCENE

Autor / Author ANASTASIJA VILOTIĆ
Fotografije / Photos CHERNYI, JET SET

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BEOGRAD, grad bogate istorije i raznovrsne kulture, doživeo je iznenadnu ekspanziju svih fenomena koja su u vezi sa dolaskom brojnih Rusa u poslednje vreme. To se odrazilo i na gastronomsku scenu. Dorćol, poznat po svojoj boemskoj atmosferi, postao je jedan od epicentara ruskih trendova i ekspanzije svih formi njihove popularne kulture, sa šarmantnim kafićima, restoranima i koktel barovima koji nude autentična jela, pića, ali i „internacionalni“ doživljaj. Ovaj trend nije nov, prošli su ga i veliki američki gradovi, gde su četvrti kao što su Chinatown i Little Italy u čuvenom Njujorku postale sinonim za kulturu zajednica koje su ih naselile. Slično tome, Dorćol je sad prepoznat kao „ruski kvart“.

Rusi su doneli sa sobom ne samo nove ukuse, već i sofisticiranost svoje kuhinje – od tradicionalnih specijaliteta poput boršča ili pikantne čorbe, do pelmenija poznatijeg na našim prostorima kao gyoza. Naravno, moderne interpretacije sa globalnim uticajem, odnosno mešanje raznih kuhinja, tzv fusion su nezaobilazne, što pokazuju da su uvek korak napred u odnosu na vreme.



BELGRADE, a city of rich history and diverse culture, has experienced a sudden expansion of all the phenomena related to the recent arrival of a great number of Russians. This was also reflected in the gastronomic scene. Dorćol, known for its bohemian atmosphere, has become one of the epicentres of Russian trends and the expansion of all forms of their popular culture, with charming cafes, restaurants and cocktail bars that offer authentic dishes, drinks, and an “international” experience. This trend is not new, some major American cities have also seen it, where neighbourhoods such as Chinatown and Little Italy in famous New York City have become synonymous with the culture of the communities that settled there. Similarly, Dorćol is now recognised as a “Russian quarter”.

The Russians brought with them not only new flavours, but also the sophistication of their cuisine - from traditional specialties such as borsch or spicy soup, to pelmeni better known in our region as gyoza. Naturally, modern interpretations with global influence, i.e. the mixing of various cuisines, the so-called fusion, are inevitable, which shows that they are always a step ahead of time.

What probably leaves the most striking impression in the newly established Russian bars are the prices. Although it is often said that Belgrade is affordable and convenient for life, a simple cappuccino or croissant in these places is far above



Ono što verovatno ostavlja najupečatljiviji utisak u novoootvorenim ruskim lokalima jesu cene. Iako se često govori da Beograd pristupačan i povoljan za život, običan kapučino ili kroasan u ovim lokalima su cenovno daleko iznad proseka. Ipak, ovo nije spričilo njihovu vernu publiku da redovno posećuje ove lokacije, pa čak i da čekaju u redu u jutarnjim časovima za branč. Jedna od vodećih franšiza koja se prva naselila na Dorćol je TT. Sve je počelo sa restoranom TT Bistro, popularnim mestom iz Moskve, a u periodu od nekoliko meseci, franžiza se proširila na TT Central, TT Asia pa čak i TT Cuts berbernicu. Ukoliko vam se jede azijska hrana, a ujedno biste popili negde dobar koktel, pa čak i napravili frizuru, TT nudi celokupno iskustvo i to sve u krugu od nekih 500 metara. Nakon inicijalnog pozicioniranja ove franžize, u kraju su se otvorili i drugi prepoznatljivi lokali – Stories, poznat po gruzijskim specijalitetima, June, idealno mesto za branč, Sloj poslastičarica, ako ste raspoloženi za kolače koji se tope na nepcima, Jet Leg, za sve ljubitelje koktela gde možete pronaći fontanu negroni pića ili Chernyi, kafeterija za sve zaljubljenike u kafu gde se mogu isprobati različiti ukusi sveta, od Nigerije do Kolumbije.

To nije sve kada govorimo o kulturološkom šoku koji vas očekuje ako se odlučite da posetite neko od ovih mesta – i pored dugog boravka u Srbiji, većina Rusa odbija ili prosto nije zainteresovana da nauči srpski jezik. Neki misle da je u pitanju bunt ili pak preterana ušuškanost unutar zajednice u kojoj se svi drže ruskih vrednosti. Ako vas neko pozdravi sa „dobar dan“, to ne predstavlja samo prijatno iznenađenje, već i činjenicu da ipak postoji manjina koja je voljna da prihvati Beograd kao svoj grad.

Uprkos ovim predrasudama, raska zajednica u Beogradu zasigurno donosi novi kvalitet, od kulture, hrane i rituala koji obogačuju srpsku gastronomsku scenu i istinski verujem da je ovo samo početak.



average in price. Nevertheless, this hasn't deterred their loyal customers from regularly visiting these places and even queuing up in the morning hours for brunch. One of the leading franchises that first settled in Dorćol is TT. It all started with the TT Bistro restaurant, a popular place from Moscow, and within a few months, the franchise expanded to TT Central, TT Asia and even TT Cuts barber shop. If you are up for some Asian food, and you also feel like drinking a good cocktail somewhere, or even get your hair done, TT offers the whole experience and all within a radius of about 500 meters. After the initial positioning of this franchise, other recognisable places opened in the neighbourhood - Stories, known for Georgian specialties, June, an ideal place for brunch, Sloj Pastry Shop - if you are in the mood for cakes that melt in your mouth, Jet Leg - for all cocktail lovers where you can find a fountain of negroni or Chernyi, a cafeteria for all coffee lovers where you can try different flavours of the world, from Nigeria to Colombia.

And that's not all when we talk about the cultural shock that awaits you if you decide to visit one of these places - despite living in Serbia for quite some time now, most Russians refuse or are simply not interested in learning Serbian. Some think it is a thing of rebellion or excessive seclusion within a community where everyone adheres to Russian values. If someone greets you with “good afternoon”, it is not only a pleasant surprise, but also a fact that there is still a minority that is willing to accept Belgrade as their city.

Despite these prejudices, the Russian community in Belgrade certainly brings a new quality, from culture, food and rituals that enrich the Serbian gastronomic scene, and I truly believe that this is just the beginning.



NA PUTU ZA OLIMPIJSKE IGRE U PARIZU

ON THE WAY TO THE OLYMPICS IN PARIS

Autor / Author TAMARA VUKOSAVLJEVIĆ

Fotografije / Photos MIŠA OBRADOVIĆ

Lokacija / Location PORTONOVİ

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DANKA KOVINIĆ je jedina Crnogorka koja je već 14 godina prisutna na svetskoj teniskoj sceni. Njen put obeležen je brojnim ITF titulama i troma pojavljivanjima u finalima prestižnih WTA turnira. Od 2015. godine redovno se takmiči na grand slem događajima na kojima je pobedila neke od najbolje rangiranih igračica na svetu. Teniski put započela je sa samo osam godina u Herceg Novom u kom je usavršavala svoje veštine pre nego što se preselila u Beograd u potrazi za takmičarskim prilikama.

Danas, nakon oporavka od povrede diskus hernije, Danka se priprema za Olimpijadu u Parizu, željna da ponovo pokaže svoj talent na svetskoj sceni.

DANKA KOVINIĆ is the only Montenegrin ever who has been present on the world tennis scene for 14 years. Her path is marked by numerous ITF titles and playing in three finals of the prestigious WTA tournaments. Since 2015, she has been regularly competing in Grand Slam tournaments, winning against some of the top-ranked players in the world. She began her tennis journey at the age of eight in Herceg Novi, where she perfected her skills before moving to Belgrade looking for competitive opportunities.

Today, after recovering from a herniated disc injury, Danka is preparing for the Olympics in Paris, eager to once again demonstrate her talent on the world stage.





SASTAVNI DEO SVAKOG USPEHA SU GREŠKE I IZAZOVI, POGOTOVU U SPORTU. KAKO JE IZGLEDAO TVOJ PUT PRIHVATANJA NESAVRŠENOSTI?

Tokom sportske karijere postoji mnogo izazova sa kojima moramo da se suočimo, a prihvatanje neuspeha je ključno za lični razvoj. Kroz svoj sportski put sam naučila da je pravljenje grešaka neizbežno, ali i da je to deo procesa koji omogućava napredak. Za mene je unutrašnji izazov izlazak iz zone komfora i sa tim moram da se suočim, ukoliko želim napredak. To je zapravo sastavni deo sporta i sazrevanja. Nikad nisam bežala od izazova jer to je ono što me u tenisu i pokreće i daje draž celoj igri. Ali svaki put nakon pada, ako sam imala jasan cilj, postajala sam jača, zrelja, svesnija sebe i, što je najvažnije, zadovoljnija na terenu.

KAKO SE OSEĆAŠ DAN NAKON OSVAJANJA MEDALJE?

Osvojiti medalju ili pehar je najveće zadovoljstvo sportiste, pogotovo na velikim takmičenjima. U tenisu je dug put od početnih koraka do profesionalnih turnira i pobeda. Zbog toga uvek imam osećaj ponosa, zadovoljstva i ispunjenosti nakon trijumfa. Ipak, nažalost, u našem sportu nema puno vremena za veselje, jer uglavnom već naredni dan nakon finala putujemo na drugi turnir i fokus se prebacuje na mečeve koji predstoje.

MISTAKES AND CHALLENGES ARE AN INTEGRAL PART OF EVERY SUCCESS, ESPECIALLY IN SPORTS. WHAT WAS YOUR JOURNEY OF ACCEPTING IMPERFECTION LIKE?

During a sports career there are many challenges that we have to face, and accepting failure is crucial in personal development. During my sports journey, I learned that making mistakes is inevitable, but it is also a part of the process that enables progress. For me, the inner challenge is getting out of the comfort zone, and I have to face that if I want to prosper. It's actually an integral part of sport and maturing. I've never avoided challenges because that's what drives me in tennis and gives the whole game a charm. But every time after a fall, if I had a clear goal, I became stronger, more mature, more self-aware and, most importantly, more satisfied on the court.

HOW DO YOU FEEL THE DAY AFTER WINNING A MEDAL?

Winning a medal or a cup is the greatest satisfaction of an athlete, especially in major competitions. In tennis, there is a long way from the first steps to professional tournaments and victories. Because of this, I always have a sense of pride, contentment and fulfilment after a triumph. However, unfortunately, in our sport, you do not have much time for celebration, because usually the following day after the final, we travel to another tournament and the focus shifts to the upcoming matches.



KO JE DANKA TOKOM MEČA, A KO JE KADA SE MEĆ ZAVRŠI?

Rekla bih da mnogo toga što vidite na terenu, predstavlja mene i van njega. Borbena sam, u većini slučajeva staložena, istrajna, te karakteristike imam i van terena. Ali sigurno mogu da tvrdim da sam opuštenija i uglavnom nasmejana van terena, odnosno nakon meča. Jer, ipak, na meču sam u toj „borbenoj“ zoni i tu se ne smejem tako često.

KAKO SI SE OSEĆALA DAN NAKON POVRAТKA SA OLIMPIJADE?

Olimpijske igre su bile jedno neverovatno iskustvo, doslovno sam živila san. Tek posle nekog vremena, kad su se slegli utisci, bila sam svesna doživljaja i samog uspeha koji znači biti učesnica Olimpijskih igara u Riju. Opet moram reći da sam zbog teniskog kalendarja nakon Olimpijskih igara produžila za Ameriku, tako da nisam doživela taj osećaj povratka kući, ali svakako emocije i sećanja ostaju urezani zauvek.

WHO IS DANKA DURING THE MATCH AND WHO IS SHE WHEN THE MATCH IS OVER?

I would say that a lot of what you see on the court represents me off it as well. I fight hard, but in most cases I am calm, persistent, and I have these characteristics off the tennis court as well. But I can certainly claim that I am more relaxed and all smiles outside the court, i.e. after the match. Because, after all, I'm in that "combat" zone at the match and I don't smile that often then.

HOW DID YOU FEEL THE DAY AFTER RETURNING FROM THE OLYMPICS?

The Olympics was an amazing experience, I was literally living a dream. Only after a while, when the impressions settled, I became aware of the experience and the success itself of being a participant of the Olympic Games in Rio. Again, I have to say that because of the tennis calendar after the Olympics, I went straight the US, so I didn't experience that feeling of returning home, but certainly the emotions and memories remain embedded forever.



OD AMATERA DO ZVEZDA:

EVOLUCIJA OLIMPIJSKIH IGARA

Autor / Author TAMARA VUKOSAVLJEVIĆ

FROM AMATEURS
TO STARS:
THE EVOLUTION OF
THE OLYMPIC GAMES

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OLIMPIJSKE IGRE prošle su kroz značajnu transformaciju od svojih antičkih korenova do modernog doba. Izvorno zamišljene kao festival u čast Zeusa, igre u antičkoj Grčkoj bile su prvenstveno događaj za slobodne grčke muškarce. Takmičari su dolazili iz svih društvenih slojeva, ali su se pripremali uz pomoć trenera, te su igre bile rezervisane za one koji su mogli da posveti vreme i resurse fizičkoj spremi. Žene i robovi nisu imali pristup ovom prestižnom događaju, a sportska takmičenja su obuhvatala discipline kao što su trčanje, bacanje diska, rvanje i trke kočija.

Sa obnovom Olimpijskih igara 1896. godine u Atini, Pjer de Kuberten, njihov osnivač, insistirao je na amaterizmu. Verovao je da bi sport trebalo da bude oslobođen komercijalnih interesa, te su prve moderne igre bile otvorene samo za amaterske sportiste promovišući plemenitost sportskog duha. Ova vizija opstajala je gotovo čitav vek, ali su se sporti i svet oko njega neprestano menjali.

Tokom 20. veka pritisci za uključivanje profesionalnih sportista postajali su sve veći. Prvi korak ka profesionalizmu napravljen je u zimskim sportovima kada su profesionalni takmičari počeli da se pojavljuju 1970-ih i 1980-ih godina. Ključni trenutak dogodio se 1986. godine kada je Međunarodni olimpijski komitet odlučio da profesionalni sportisti mogu da učestvuju na svim Olimpijskim igrama.

Ova odluka je otvorila vrata za vrhunske sportiste iz svih sportova. Jedan od najpoznatijih primera je Dream Team američkih košarkaša koji su prvi put nastupili na Olimpijskim igrama u Barseloni 1992. godine. Tim, sastavljen od NBA zvezda kao što su Majkl Džordan, Medžik Džonson i Leri Berd, postao je simbol ove nove ere Olimpijskih igara u kojoj su se profesionalci izjednačili sa amaterima na najvećoj sportskoj sceni.

Danas Olimpijske igre predstavljaju spektakl koji ujedinjuje vrhunske sportiste iz celog sveta. Iako su postale mesto susreta najvećih imena iz sveta sporta, Olimpijada se vraća svojim korenima. To se najbolje ogleda u novoj inicijativi koja će se realizovati na Olimpijskim igrama u Parizu 2024. godine – Mass Participation Marathon. Po prvi put u istoriji, biće organizovani trkački događaji otvoreni za javnost, sa punim maratonom i trkom na 10 kilometara. Ova manifestacija pružiće priliku mnogim ljudima da se približe srcu olimpijske avanture trčeći istom stazom kao i olimpijski maratonci. Ova inicijativa ne samo da obogaćuje duh igara, već i vraća Olimpijadu njenim korenima, slavljenju sporta i zajedništva gde su svi dobrodošli da postanu deo istorije.

Evolucijski put, od antičkih vremena do modernog doba, oslikava ne samo promene u sportu, već i u društvu koje se razvijalo zajedno sa igrama.

THE OLYMPIC GAMES have undergone a significant transformation from their ancient origins to the modern era. Originally conceived as a festival in honor of Zeus, the games in ancient Greece were primarily an event for free Greek men. Competitors came from all social classes, but they trained with the help of coaches, and the games were reserved for those who could dedicate time and resources to physical fitness. Women and slaves did not have access to this prestigious event, and the sporting competitions included disciplines such as running, discus throwing, wrestling, and chariot races.

With the revival of the Olympic Games in 1896 in Athens, their founder Pierre de Coubertin insisted on amateurism. He believed that sports should be free from commercial interests, and the first modern games were open only to amateur athletes, promoting the nobility of the sporting spirit. This vision endured for almost a century, but the world of sports and around it constantly changed.

During the 20th century, pressures to include professional athletes grew. The first step towards professionalism was taken in winter sports, where professional competitors began to appear in the 1970s and 1980s. The key moment came in 1986 when the International Olympic Committee decided that professional athletes could compete in all Olympic Games.

This decision opened the doors for top athletes from all sports. One of the most famous examples is the "Dream Team" of American basketball players, who first competed at the Olympic Games in Barcelona in 1992. The team, composed of NBA stars like Michael Jordan, Magic Johnson, and Larry Bird, became a symbol of this new era of the Olympic Games, where professionals equaled amateurs on the biggest sports stage.

Today, the Olympic Games represent a spectacle that unites top athletes from around the world. Although they have become a meeting place for the greatest names in the world of sports, the Olympics are returning to their roots. This is best reflected in a new initiative that will be implemented at the Paris 2024 Games – the Mass Participation Marathon. For the first time in history, running events open to the public will be organized, with a full marathon and a 10-kilometer race. This event will provide an opportunity for a large number of people to get closer to the heart of the Olympic adventure, running the same course as the Olympic marathoners. This initiative not only enriches the spirit of the games but also returns the Olympics to their roots, celebrating sports and unity, where everyone is welcome to become part of history.

The evolutionary path, from ancient times to the modern era, reflects not only changes in sports but also in society that has developed alongside the games.



TRČANJE JE VAZDUH KOJI DISEM

RUNNING IS THE
AIR I BREATHE

Autor / Author JOVANA ČANAK
Fotografije / Photos KATARINA ŠOŠKIĆ

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KAKO se približavamo svojim četrdesetim godinama, primetila sam da se fokus sve više okreće ka nama samima. Porodica i karijera i dalje ostaju važni, ali pronalazak vremena za sebe postaje imperativ. Za mene je to trčanje. Tokom tih trenutaka posvećenih samo sebi, pronalazim inspiraciju i unutrašnji mir. Ono što fizička aktivnost, poput trčanja, donosi je neopisiv osećaj. Ta doza endorfina i osećaj zadovoljstva su zaista neverovatni. Svi koji to nisu isprobali, propuštaju nešto veliko.

Jednog dana odlučila sam da postavim sebi cilj da kad napunim 41. godinu, istrčim Beogradski maraton. Nakon intenzivnih priprema, 2017. godine uspela sam da ostvarim svoj cilj i istrčim maraton za tri sata i 49 minuta, što je bio ogroman uspeh s obzirom na to da do tada nisam učestovala u ovakvima izazovima. Taj uspeh me je inspirisao da postavim nove izazove.

MARATONSKI NIZ

Postavila sam cilj da za tri godine istrčim svih šest glavnih maratona. Počela sam svoj niz maratona 2018. godine kada sam postala prva Srpskinja koja je trčala maraton u Londonu. Usledili su maraton u Berlinu i Čikagu iste godine, a 2019. trčala sam i u Bostonu. Nakon svakog ovog podviga, na cilju su me čekala moja deca koja su na delu mogla da vide upornost svoje majke. Kasnije nas je pandemija zaustavila, ali 2021. vratile sam se maratonima osvojivši treće mesto na Beogradskom maratonu i istrčavši Njujorški maraton za tri sata i 18 minuta. Tokom ovog perioda, počela sam da se bavim i nutricionizmom što je doprinelo mom uspehu. Ispravna ishrana postala je ključni deo mog treninga omogućavajući mi da postignem svoje ciljeve i poboljšam svoje zdravlje.

ZA SVAKI ROĐENDAN PRETRČIM ONOLIKO KILOMETARA KOLIKO PUNIM GODINA

Kada sam započela svoju trkačku avanturu, odlučila sam da za svaki rođendan u decembru pretrčim onoliko kilometara koliko imam godina. Prošle godine napunivši 47 godina, trčala sam isti broj kilometara. Sanjam o tome da kada napunim 70, istrčim i svoj 70. kilometar. Iako se trenutno oporavljam od povrede kolena, nadam se da ću se vratiti trčanj i ostvariti taj san. Što se tiče maratona, moj najveći cilj je da istrčim šest glavnih maratona, uključujući i onaj u Tokiju. Svaki korak na tom putu predstavlja izazov, ali i neizmerno zadovoljstvo.

FOR EVERY BIRTHDAY, I RUN AS MANY KILOMETRES AS HOW OLD I TURN

When I started my running adventure, I decided that for every birthday in December I would run as many kilometres as how old I turned. Last year, when I turned 47, I ran that many kilometres. I dream of running my 70th kilometre the day I turn 70. Although I am currently recovering from a knee injury, I hope to get back to running and make that dream come true. Speaking of marathons, my biggest goal is to run the six major marathons, including the one in Tokyo. Every step along the way is a challenge, but also an immense pleasure.

AS WE approach our forties, I've noticed that we turn our focus more and more to ourselves. Family and career still remain important, but finding time for yourself becomes imperative. For me, it's running. During those moments dedicated only to me, I find inspiration and inner tranquillity. What physical activity, like running, brings is an indescribable feeling. That dose of endorphin and the feeling of satisfaction is truly amazing. Anyone who hasn't tried it is missing out on something great.

One day I decided to set myself the goal of running the Belgrade Marathon at the age of 41. After intensive preparations, in 2017 I managed to achieve my goal and run the marathon in three hours and 49 minutes, which was a huge success, given that I had never participated in such challenges before. That success inspired me to set new challenges.

MARATHON STREAK

I set a goal to run all six major marathons in three years. I started my marathon streak in 2018, when I became the first Serbian woman to run a marathon in London. Marathons in Berlin and Chicago followed in the same year, and in 2019 I also ran in Boston. After each of these feats, my children were waiting for me at the finish line, who could see their mother's persistence in action. Later, the pandemic stopped us, but in 2021 I returned to marathons, winning third place at the Belgrade Marathon and running the New York Marathon in three hours and 18 minutes. During this period, I also took interest in nutrition, which contributed to my success. Proper nutrition has become a key part of my training, allowing me to achieve my goals and improve my health.



BITNO JE DA IZABEREMO KVALitetno gorivo za naše telo

Ishrana je ključna, baš kao i u svakom drugom sportu. Često volim da uporedim njen značaj sa sipanjem kvalitetnog goriva u automobil – omogućava mu bolje kretanje i smanjuje rizik od kvarova. Na isti način, hrana je gorivo za naše telo. Bitno je da izaberemo kvalitetno gorivo za naše telo, nešto što će nam pomoći ne samo da postignemo cilj, već će postati deo našeg načina života. Baš kao što se ne možemo pripremiti za maraton preko noći, ni ishrana nije nešto što se desi tako brzo. Hidratacija je takođe od suštinskog značaja, ne samo dan pred maraton.

DAN POSLE MARATONA

Dan nakon maratona, osećam se kao nakon porođaja – nešto što sam iskusila tri puta do sada. Priprema za maraton je dugotrajan proces, poput pripreme za dolazak novog života na свет. To nije samo jednodnevni poduhvat, već proces koji traje mesecima. Kada dođe taj trenutak trke, osećam se ispunjeno i snažno. To je trenutak kada se sve ono na čemu sam radila i o čemu sam brinula mesecima stavlja na test. Proći kroz cilj je poput trenutka kada držim svoju bebu u rukama prvi put nakon porođaja. Zbog toga sam, nakon povrede koju sam nedavno doživela, u periodu oporavljanja i sa ogromnom željom da se ponovo vratim trčanju.

Maratoni su za mene postali izvor inspiracije i motivacije, te se nikada ne takmičim sa drugima, već težim da nadmašim samo sebe i svoje granice. Kada ostvarim taj cilj, znam da neću stati. Ali, trenutno je to ono što me drži fokusiranom.

IT IS IMPORTANT TO CHOOSE QUALITY FUEL FOR OUR BODY

Nutrition is key, just like in any other sport. I often like to compare its importance to putting quality fuel in a car - it makes it run smoother and reduces the risk of breakdowns. In the same way, food is fuel for our body. It is important that we choose quality fuel for our body, something that will not only help us achieve our goal, but will become part of our lifestyle. Just as we can't prepare for a marathon overnight, nutrition isn't something that happens quickly either. Hydration is also essential, not just the day before the marathon.

THE DAY AFTER THE MARATHON

The day after the marathon, I feel like I've given birth - something I've experienced three times so far. Preparing for a marathon is a long-term process, just like preparing for the arrival of a new life into the world. It's not just a one-day endeavour, but a process that lasts for months. When that moment of the race comes I feel fulfilled and strong. It's the moment when everything I've been working on and worrying about for months is put to the test. Crossing the finish line is like holding my baby for the first time after giving birth. Therefore, after the injury I had recently, I am currently undergoing the period of recovery, with an enormous desire to return to running again.

Marathons have become a source of inspiration and motivation for me, and I never compete with others, but only strive to surpass myself and my limits. Once I achieve that goal, I know I won't stop. But at the time being, that's what keeps me focused.



J. Cauk

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