

# MOVEM

MAGAZIN



SOFIJA SREMČEVIĆ / IVAN MARTINOVIC

SPORTSKI NADREALIZAM  
SPORTS SURREALISM

DŽORDŽI & ROUZI / DUBRAVKA ĐUKANOVIĆ  
TETOVAŽE: OD STIGMATIZACIJE DO UMETNOSTI  
TATTOOS: FROM STIGMATISATION TO ART



CANALI  
INNER BEAUTY

MOVEM  
FASHION

MERCATOR CENTAR BEOGRAD, TEL. 00381 60 8121 062

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# CORNELIANI

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## /UVODNIK INTRO

*Autor / Author* AŠOK MURTI



U doba koje svedoči prividnoj dezintegraciji sveta i civilizacije, zapažamo da vizualni narativi iz individualnih života, deljeni među ljudima putem društvenih mreža, prolaze kroz kompleksan proces filtriranja, kroz alatke poput fotošopa i različitih filtera pre nego što dospeju do javnosti. **Ovaj namerni akt zamućivanja stvarnosti postavljen je kao sloj preko svih sfera naše egzistencije, izazivajući utisak da čak i tvorci ovog samoobmanjujućeg narativa počinju prihvati stvarnost onakvom kakvom je prikazuju.**

Usličnom tonu, aktivizam i nezadovoljstvo manifestuju se kroz senzacionalističke prizme. Oni koji se bore za "više ciljeve" sve više vrednuju sopstvenu vrednost merenjem broja novih pratilaca i lajkova na društvenim mrežama. Suština i opravdavanje okupljanja postaju gotovo neprimetni, zatamnjeni u senci trke za društvenim priznanjem.

Svaki dan prolazi po jedan neprimećeni "Ribnikar" širom sveta. U Sredozemnom moru od početka godine stradalo je 2000 ljudi, dok istovremeno, iste te destinacije, ponovno masovno privlače turiste. U Grčkoj traje "rat peškirima," a u Hrvatskoj domaći turisti postaju žrtve fizičkih napada stranaca koji tvrde pravo na plaže. **Empatija je izgubila pozitivan predznak, dok se ponos i humanost često mere virtualnim doprinosima na društvenim mrežama.** Pojavljivanje na različitim društvenim događajima postaju obavezni delovi bontona, Beograd oscilira od najkorumpiranijeg grada do top destinacije sa uzbudljivim noćnim životom. Ozbiljni oružani sukobi širom planete i bestijalne brutalnosti, bacaju u drugi plan napore za podizanje svesti o zagađenju i globalnom zagrevanju.

**Da li je skupljaj, dobrovoljno pristajanje da se bude deo igrokaza teatra apsurga ili nešto treće predstavljaju očekivani ljudski odgovor na situacije u kojima živimo?**

In an era witnessing the apparent disintegration of the world and civilization, we observe that visual narratives from individual lives, shared among people through social media, undergo a complex filtering process through tools such as Photoshop and various filters before reaching the public eye. **This intentional act of distorting reality is positioned as a layer over all spheres of our existence, creating the impression that even the creators of this self-deceptive narrative are beginning to accept reality as they portray it.**

In a similar tone, activism and dissatisfaction manifest through sensationalistic lenses. Those fighting for "higher goals" increasingly assess their own worth by measuring the number of new followers and likes on social media. The essence and justification of gatherings become almost imperceptible, overshadowed by the race for social recognition.

Every day, an unnoticed "Ribnikar" passes by worldwide. In the Mediterranean Sea, 2000 people have perished since the beginning of the year, while simultaneously these destinations attract tourists massively once again. In Greece, the "Towel Movement" continues, and in Croatia, domestic tourists become victim to physical attacks by foreigners claiming the right to beaches. **Empathy has lost its positive connotation, while pride and humanity are often measured by virtual contributions on social media.** Attendance at various social events becomes a mandatory part of etiquette, and Belgrade oscillates from the most corrupt city to a top destination with an exciting nightlife. Serious armed conflicts worldwide and bestial brutalities, push efforts to raise awareness of pollution and global warming into the background.

**Does escapism, voluntary acceptance of being part of the absurd theater's charade, or something else represent the expected human response to the situations in which we live?**

# AUTENTIČNI U MORU ISTIH

TO BE AUTHENTIC IN  
A SEA OF SAMENESS

DŽORDŽI & ROUZI –  
JEDNOSTAVNO SE DEŠAVAJU  
THEY JUST HAPPEN

Muzička scena je danas sve više oblikovana prema površnim vrednostima koje odražavaju prolazne trendove. Ipak, autentične emocije, prirodna energija i iskrena ljubav i dalje igraju ključnu ulogu u stvaralaštvu mladih umetnika. Naš razgovor sa **Đordem Ćulafićem (Džordžijem)** i **Milošem Simićem (Rouzijem)** prikazuje njihov jedinstveni umetnički pristup, kako uspevaju da otkriju svoj neponovljiv zvuk dok istovremeno ostaju verni sebi u ovoj sveopštjoj homogenizaciji.

The music scene today is increasingly shaped by superficial values that reflect passing trends. However, authentic emotions, natural energy and sincere love still play a key role in the creativity of young artists. Our interview with **Đorđe Ćulafić (Džordži)** and **Miloš Simić (Rouzi)** shows their unique artistic approach, how they manage to discover their distinctive sound while at the same time they stay true to themselves in this universal homogenisation.

*Autor / Author* SOFIJA MILUTINović  
*Fotografije / Photos* GORAN POPOVSKI

*Lokacija / Location* LEPOSAVA BAR





## O REALNOSTI U KOJOJ STVARAJU I KAKO JE KOMUNICIRAJU KROZ SVOJU MUZIKU

**Džordži:** Za mene su to prostor i vreme u kojima se nalazimo i stvaramo. Imamo jedan način da ih objasnimo – kroz umetnost. Na primer, ukoliko neki trougao u muzici postoji već deset godina, onda je to znak da je potrebno da se napravi nešto drugačije, da se oblikuje na način na koji ga niko ne bi prepoznao i tako sve dok se u nekom trenutku ne shvati da je taj trougao zapravo bio inspiracija.

**Rouzi:** Ukoliko se nešto uzima iz jednog izvora, to je plagijat. Ako se uzme iz dva možda i uspe. Ali, kada se uzme iz više izvora i uz to se upotrebi i kombinatorika, onda je to već genijalno. U muzici, ali i u mnogim drugim oblastima, sve već postoji, samo je bitno koliko znaš da uklopiš to kao nešto svoje. Za mene to i jeste autentičnost – dodati lični pečat nečemu što je već viđeno.

## ABOUT THE REALITY IN WHICH THEY CREATE AND HOW THEY COMMUNICATE IT THROUGH THEIR MUSIC

**Džordži:** For me, it is the space and time in which we live and create. We have one way to explain them - through art. For example, if a triangle has existed in music for ten years, then it is a sign that something different should be made or shaped in a way that no one would recognise it, and to keep doing it until at some point we realise that the triangle was actually the inspiration.

**Rouzi:** If you take something from one source, it's plagiarism, if you take it from two sources it might work, but when you take it from several sources and use some additional combinatorics, then it's genius. In music, but also in many other domains, everything already exists, and what actually matters is how skilled you are to fit it as something of your own. For me, that's what authenticity is all about - putting a personal stamp on something that's already been seen.

## RAZLIKE OD OSTALIH MLADIH IZVOĐAČA

**Džordži:** To što unosim narativnu prirodu u svoju muziku, kao što je to nekada radio Rundek. Da bi neko delo postalo proizvod, treba ulagati više napora. Sreća, tuga, bes, sve te iskrene emocije, zapravo će jedno delo učiniti nadrealnim.

**Rouzi:** Ne postoji strogo jedna stvar. Ništa ne treba da bude promišljeno, energija mora da bude fluidna i spontana. Umetnost, ko zna da je prepozna, treba da izlazi iz tebe.

## DIFFERENCES FROM OTHER YOUNG PERFORMERS

**Džordži:** The fact that I bring a narrative form to my music like Rundek used to do. In order for a work to become a product, one needs to put in more effort. Happiness, sadness, anger, all those sincere emotions will make a work surreal.

**Rouzi:** There isn't strictly one thing. Nothing should be premeditated, the energy should be fluid and spontaneous. Art, for those who can recognise it, should come out of you.

## PEČAT I TAJNA FORMULA

**Džordži:** Ja bih više voleo da moj neki put, kao što ga i pravim, bude dobro osmišljen i popločan iskrenim namerama jer na taj način mogu da izgradim sebe. Konstantno se psihološki preispitujem, a mislim da je to za umetnika jako zdravo.

**Rouzi:** U poslednje vreme vodim se frazom „jednostavno se dešavam“. Kontekst je vrlo jednostavan. To sam ja.

## PERSONAL STAMP AND SECRET FORMULA

**Džordži:** I would prefer that my own path, as I make it, be well conceived and paved with sincere intentions, because I can build myself that way. I constantly question myself psychologically, which I think is very healthy for an artist.

**Rouzi:** Lately, my guiding phrase has been "I just happen." The context is very simple. It's who I am.





## U ŠTA VERUJU

**Džordži:** Ja verujem u disciplinu. Kada ti daš ljudima ono što traže od tebe, ti si svoj karakter i disciplinu podredio želji tih ljudi. Ako sebe menjaš da bi se dopao ljudima, to će uspeti tada, ali ti već drugi put neće biti oprošteno, jer si uveliko savio glavu. Disciplina je u tom slučaju izuzetno bitna, treba ostati dosledan sebi.

**Rouzi:** Ne volim da se vodim nekim već definisanim stvarima, ali jako verujem u zaslugu. Bila ona za trud i rad ili za talenat i sudbinu, nije važno. Naravno rad i talenat nisu ista stvar, jedno bez drugog ne može, ali iskreno verujem da svako dobije ono što zасlužuje.

## WHAT DO THEY BELIEVE IN

**Džordži:** I believe in discipline. When you give people what they ask of you, you have subordinated your personality and discipline to the desires of others. If you change yourself to please others, it will work then, but the second time you won't be forgiven, because you've already bent your head. Discipline is essential in that case because you must stay true to yourself.

**Rouzi:** I don't like to be guided by some already defined things, but I strongly believe that you get what you deserve. Whether it is for your effort and work or for talent and destiny, it doesn't matter. Of course, work and talent are not the same thing, one cannot do without the other, but I honestly believe that everyone gets what they deserve.

## NADREALNA ŽELJA

**Džordži:** Voleo bih kada bi čovek umesto da samo kaže na koji način neko treba ili mora da uradi nešto, prvo to pokazao na sopstvenom primeru.

**Rouzi:** Nemam nadrealne želje. Ubeđen sam da stvarno možeš sve što zamislis. Možeš da budeš bilo ko i bilo šta. Ne volim kada ljudi kažu da žele da reše glad ili da žele mir u svetu. To jesu nadrealne želje, i divne su, ali jednostavno moramo svi da naučimo da živimo u ovom svetu i da ga prihvativimo takvog kakav jeste. Svi hoće da menjaju svet, niko neće da menja sebe.

## SURREAL WISH

**Džordži:** I would like it if people, instead of just saying how someone should or must do something, would first show it with their own example.

**Rouzi:** I don't have surreal wishes. I am convinced that you really can do anything you put your mind to. You can be anyone and anything. I don't like it when people say they want to eradicate hunger or they want world peace. These are surreal wishes, although wonderful, but we all simply have to learn to live in this world and accept it as it is. Everybody wants to change the world, no one wants to change themselves.



# KULTURNO NASLEĐE

## CULTURAL HERITAGE

dr Dubravka Đukanović, arhitekta, redovni profesor na Akademiji umetnosti Univerziteta u Novom Sadu i aktuelni direktor Republičkog zavoda za zaštitu spomenika kulture.

Dubravka Đukanović, PhD, architect and full professor at the Academy of Arts, University of Novi Sad and current director of the Republic Institute for the Protection of Cultural Monuments.

Autor / Author DUBRAVKA ĐUKANOVIĆ  
Fotografie / Photos MIŠA TERZIĆ

### ZNAČENJE POJMOVA KULTURNO NASLEĐE I/ILI KULTURNA BAŠTINA

Kulturna baština je prema Uneskovoj Konvenciji iz 1972. celokupni korpus materijalnih vrednosti, bilo da su umetničke ili simboličke, koje je prošlost predala svakoj kulturi, a time i čitavom čovečanstvu. Naš Zakon o kulturi uvodi pojam kulturno nasleđe, a Zakon o kulturnom nasleđu iz 2022. ga definiše kao skup resursa, materijalnih i nematerijalnih, nasleđenih iz prošlosti, prepoznatih kao odraz i izraz neprekidno evoluirajućih vrednosti, uverenja, znanja i tradicija, nastalih interakcijom čoveka i prostora tokom vremena. Pojam kulturnog nasleđa je jasno definisan, ali se ovaj kompleksni vrednosni mozaik, svojevrsni Gesamtkunstwerk, koji nas vezuje s prošlošću, tumači na različite načine, naročito u kontekstu korišćenja, interpretacije, prezentacije, pa i fizičke transformacije nepokretnih kulturnih dobara.

### KOLIKO POZNAJEMO VREDNOST SVOG KULTURNOG NASLEĐA

Koliko ljudi poznaju svoje kulturno nasleđe zavisi od toga koliko poznaju svoju sopstvenu kulturu, ali i kulture drugih zajednica. Mnoge lokacije našeg kulturnog nasleđa još uvek su relativno malo poznate širokoj publici. Upoznajući kulturna i prirodna blaga svoje zemlje počinjemo da cenimo kulturnu raznolikost koja je kod nas sveprisutna, ali i da u njoj vidimo priliku za dijalog, povezivanje i zajedništvo. Naše nacionalno nasleđe je istorijski i kulturološki neraskidivo vezano za druge kulture Evrope i sveta. Materijalni tragovi našeg istorijskog prisustva na prostoru van granica naše države su brojni i

### MEANING OF THE TERMS CULTURAL HERITAGE AND/ OR CULTURAL PROPERTY

According to the UNESCO Convention from 1972 , cultural heritage is the entire corpus of material signs - either artistic or symbolic - handed on by the past to each culture and, therefore, to the whole of humankind. Our Law on Culture introduces the concept of cultural heritage, and the Law on Cultural Heritage from 2022 defines it as a set of resources, material and immaterial, inherited from the past, recognized as a reflection and expression of continuously evolving values, beliefs, knowledge and traditions, created by the interaction of man and space over time. The concept of cultural heritage is clearly defined, but this complex value mosaic, a kind of Gesamtkunstwerk, which connects us with the past, is interpreted in different ways, particularly in the context of the use, interpretation, presentation, and physical transformation of immovable cultural assets.

### HOW MUCH DO WE KNOW AND VALUE OUR CULTURAL HERITAGE

How familiar people are with their cultural heritage depends on how much they know about their own culture, but also the cultures of other communities. The general public still knows relatively little about many sites of our cultural heritage. By learning about the cultural assets and natural resources of our country, we begin to appreciate cultural diversity, which is omnipresent in our country, but also to see in it an opportunity for a dialogue, bonding and unity. Our national heritage is historically and culturally inextricably linked to other European and world cultures.

kao i naši gradovi i sela, odražavaju našu bogatu, raznoliku i burnu prošlost.

### DOPRINOS KULTURNG NASLEĐA ŽIVOTU OBIČNIH GRAĐANA

Izazovi 21. veka, kao što su klimatska kriza, masovne migracije, globalizacija ili nedostatak hrane i kvalitetnog zemljišta, doprinose jačanju uverenja da proaktivna uloga nasleđa doprinosi unapređenju života, životne sredine i održivom razvoju. Savremena vizija očuvanja kulturnog nasleđa utemeljena je u ideji da je nasleđe jedan od elemenata koji život čini smislenim, koji jača koncept pripadnosti i identiteta i koji može da doprinese kvalitetu života ljudi na načine koji su im značajni. Koliko god su kvalitetno konzervirani i restaurirani, spomenici drevnosti bez prave uloge i značaja za lokalnu i širu zajednicu ostaju zanemareni, tako da su kompleksni razvojni projekti, u čijem fokusu su jednako i očuvanje i održivo korišćenje kulturnog nasleđa, deo savremene prakse očuvanja i korišćenja nasleđa.

Kampanja Kulturni sporazum za Evropu (Cultural Deal for Europe) pokrenuta je 2020. godine sa idejom da transformacija evropskog društva, privrede i životne sredine bude utemeljena na nasleđu. Kako bi pratilo dramatične društvene i prirodne promene i nove svetske trendove, Sporazum je obnovljen 2023. pod nazivom Novi sporazum o baštini za Evropu (New Heritage Deal for Europe) koji akcenat briže o kulturnom nasleđu prenosi na civilno društvo i koji treba da bude blisko povezan sa

The material traces of our historical presence in the area outside the borders of our country are numerous and, like our towns and villages, reflect our rich, diverse and turbulent past.

### CONTRIBUTION OF CULTURAL HERITAGE TO THE LIFE OF ORDINARY CITIZENS

The challenges of the 21st century, such as the climate crisis, mass migration, globalisation or the lack of food and quality land, contribute to strengthening the belief that the proactive role of heritage contributes to the improvement of life, the environment and sustainable development. The contemporary vision of preserving cultural heritage is based on the idea that heritage is one of the elements that makes life meaningful, that strengthens the concept of affiliation and identity and that can contribute to the quality of life of people in ways that are significant to them. No matter how well they are conserved and restored, monuments of antiquity without a proper role and importance for the local and wider community remain neglected, so complex development projects, which focus equally on the preservation and sustainable use of cultural heritage, are part of the modern practice of preserving and using heritage.

The Cultural Deal for Europe campaign was launched in 2020 with the idea that the transformation of European society, economy and environment should be based on heritage. In order to keep pace with the dramatic social and natural changes and new world trends, the Deal was



Evropskim zelenim dogovorom (European Green Deal). Pored očuvanja i obnove spomenika, lokaliteta i kulturnih pejzaža, program predviđa unapređenje siromašnih naselja, sela i starih industrijskih gradova, kao inicijative lokalnih zajednica i šire javnosti.

U tom kontekstu treba pomenuti Novi evropski Bauhaus (The New European Bauhaus), kao kreativan, transdisciplinarni pokret iniciran iste 2020. godine, koji povezuje Evropski zeleni dogovor (European Green Deal) sa unapređenjem svakodnevnog životnog prostora. Spajajući nauku, tehnologiju, umetnost i kulturu, ova inicijativa ima za cilj izgradnju održive, inkluzivne, holističke budućnosti, a istorijski slojevi, bili oni vrednovani kao nacionalno ili svetsko kulturno nasleđe ili samo kao deo prošlosti, u fokusu su ove inicijative kao dragocen resurs.

#### KO SE BAVI ZAŠTITOM KULTURNOG NASLEĐA U SRBIJI I NAŠA POLITIKA U OBLASTI ZAŠTITE NEPOKRETNIH KULTURNIH DOBARA

U Srbiji je utvrđeno oko 2700 nepokretnih kulturnih dobara, od kojih je oko 200 kategorisano od izuzetnog značaja, a 13 lokacija nasleđa upisano je, u okviru 5 nominacija, na Listu svetske kulturne i prirodne baštine. U 14 zavoda za zaštitu radi nešto manje od 400 zaposlenih, uključujući istraživače, konzervatore, drugo stručno ali i pomoćno osoblje. U odnosu na obim posla i odgovornost, broj stručnjaka, arhitekata, arheologa, istoričara umetnosti, istoričara, etnologa-antropologa i drugih stručnjaka koji se bave zaštitom nepokretnog kulturnog nasleđa je izuzetno mali.

Decenijama iza nas, nasleđe je degradirano po raznim osnovama, od fizičkog uništavanja do zanemarivanja i nippodaštavanja. I danas smo često svedoci zloupotrebe odnosa prema nasleđu u dnevnopolitičke svrhe, što je

renewed in 2023 under the name of the New Heritage Deal for Europe, which shifts the emphasis of care for cultural heritage to civil society and which should be closely connected with the European Green Deal. In addition to the preservation and restoration of monuments, sites and cultural landscapes, the programme envisages the improvement of poor settlements, villages and old industrial towns, as an initiative of local communities and the general public.

In this context, the New European Bauhaus should be also mentioned, as a creative, trans-disciplinary movement initiated in the same year 2020, which connects the European Green Deal with the improvement of everyday living space. Uniting science, technology, art and culture, the goal of this initiative is to build a sustainable, inclusive, holistic future, and historical layers, no matter whether they are valued as national or world cultural heritage or just as part of the past, are the focus of this initiative as a valuable resource.

#### WHO IS IN CHARGE OF THE PROTECTION OF CULTURAL HERITAGE IN SERBIA AND WHAT IS OUR POLICY IN THE FIELD OF PROTECTION OF IMMOVABLE CULTURAL HERITAGE

We have established that there are around 2,700 pieces of immovable cultural heritage in Serbia, of which around 200 are categorised as being of exceptional importance, and 13 heritage sites, within 5 nominations, have been added onto the World Heritage List. Somewhat less than 400 employees work in 14 preservation institutes, including researchers, conservators, other professionals and support staff. Compared to the scope of work and responsibility, the number of experts, architects, archaeologists, art historians, historians, ethnologists-anthropologists and other experts engaged in the protection of immovable cultural heritage is extremely small.

For decades, heritage has been degraded on various grounds, from physical destruction to neglect and disparaging. Even today, we often witness the abuse of the attitude towards heritage for daily political purposes, which is absolutely unacceptable. Heritage should not be used as a topic of mutual outwitting, and the consensus around the protection and preservation of cultural heritage must never be questioned.

Currently, in Serbia, in addition to the regular activities of the preservation service, two three-year capital projects in the field of cultural heritage are being funded, the archaeological sites Belo brdo in Vinča and Empress' Town (Justiniana Prima) in Lebane, and the projects "Towns in Focus" and "Cultural Capital of Serbia" significantly contribute to connecting communities with the values of the local cultural heritage and the achievement of the consistent cultural policy goals.

apsolutno nedopustivo. Nasleđe nije tema međusobnog nadmudrivanja, a konsenzus oko zaštite i očuvanja kulturnog nasleđa se nikada ne sme dovesti u pitanje.

Trenutno se u Srbiji, pored redovne delatnosti službe zaštite, finansiraju dva trogodišnja kapitalna projekta u oblasti kulturnog nasleđa, arheološki lokaliteti Belo brdo u Vinči i Caričin grad u Lebanu, a projekti „Gradovi u fokusu“ i „Prestonica kulture Srbije“ značajno doprinose povezivanju zajednica sa vrednostima lokalnog kulturnog nasleđa i ostvarivanju ciljeva konzistentne kulturne politike.

#### NAJAVAŽNIJA PITANJA DANAŠNJCIE I NOVI EVROPSKI SVETSKI TRENDNOVI

Iste 2018. godine, kada je proglašena prva Evropska godina kulturnog nasleđa (European Year of Cultural Heritage – EYCH), pokrenuta je istraživačka inicijativa Ikroma (International Centre for the Study of the Preservation and Restoration of Cultural Property – ICCROM) „Projekat praćenja trendova“ (Tracking Trends Project), koja se bavi upravo ispitivanjem ključnih trendova u očuvanju nasleđa kako bi se ciljevi zaštite nasleđa povezali sa ciljevima održivosti i blagostanja.

Jedna od inicijativa, koja se više decenija sprovodi u okviru programa finansiranja Uneska, a koja je promovisana i kroz već spomenuti Novi sporazum o baštini za Evropu (New Heritage Deal for Europe), predviđa povezivanje sa privatnim sektorom i stvaranje uslova za partnerstvo u ulaganju u nasleđe. Na toj ideji je zasnovana i Deklaracija iz Davosa „Prema visokokvalitetnoj kulturi građenja za Evropu“ (Davos Declaration 2018 “Towards a high-quality Baukultur for Europe“) usvojena na prvoj Konferenciji ministara kulture.

#### MEĐUNARODNI SKUPOVNI TEMOM ZAŠTITE KULTURNOG NASLEĐA

Kulturno nasleđe je važan instrument međunarodne politike i stabilna osnova „meke moći“ države. Iako je Srbija ratifikovala mnoga međunarodna dokumenta i ugovore, broj ljudi koji su neposredno uključeni u aktivnosti kulturne diplomatičke je relativno mali, a broj predstavnika Srbije u međunarodnim organizacijama i telima u sektoru kulturnog nasleđa zanemarljiv. Ipak, ulažemo ogromne napore da budemo prisutni i aktivni kad god nam se ukaže prilika.

Ja sam, lično, ove godine učestvovala u radu 45. produženog zasedanja Komiteta za svetsko nasleđe, uvodnog sastanka Davos alianse za kulturu građenja (Kick-off of the Davos Baukultur Alliance), godišnjeg zasedanja Foruma rukovodilaca službi zaštite Europe (European Heritage Heads Forum) i u radu Generalne skupštine Ikroma (ICCROM), a prisustvovaču i radu Generalne skupštine zemalja potpisnica Konvencije o svetskom nasleđu Uneska.

#### THE MOST IMPORTANT CURRENT ISSUES AND NEW EUROPEAN AND WORLD TRENDS

In the same year 2018, when the first European Year of Cultural Heritage (EYCH) was declared, ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property) launched the research initiative titled "Tracking Trends Project", addressing precisely the examination of key trends in heritage preservation in order to connect the objectives of heritage preservation with the objectives of sustainability and well-being.



U Srbiji je utvrđeno oko 2700 nepokretnih kulturnih dobara.

We have established that there are around 2,700 pieces of immovable cultural heritage in Serbia.

## LIČNI OSVRT NA BORBU ZA NASLEĐE

Prijatelji me često pitaju kako mi je na novom poslu, jer se u poslednje tri godine retko srećemo. „Naporno i zahtevno, ali uspešno”, kažem, i sama se zapitam šta to znači i kolika je cena „borbe za nasleđe”.

Za nekoga, ko je iz potpuno uređenog sistema poslovanja u dobro pozicioniranoj, profitabilnoj privatnoj praksi i relativnog mira profesorskog zvanja na visokoškolskoj akademskoj instituciji, uplivao u turbulentnu svakodnevnu javnu borbu za principe i etiku zaštite, cena „stavljanja na kocku” decenijama, pažljivo građenog ličnog i profesionalnog kredibiliteta je ogromna. „Impresivna biografija”, koja mi otvara mnoga vrata, odlična je pozicija za nastup na međunarodnoj sceni, ali nije dovoljna zaštita od predrasuda okoline i paušalnih i neutemeljenih kvalifikacija. Kako sam se u profesionalnom radu, jednako kao i u privatnom životu, uvek borila za svoje ideale, braneći ih i zastupajući po cenu nerazumevanja, zavisti, konfrontacija, teško stecenih poslova ili ogromnih ličnih odricanja, i dalje duboko verujem da jasna vizija uz ogroman uložen rad vodi do vrhunskih rezultata i prosperiteta. Tako savetujem i svoje studente i saradnike, tako sam vodila prethodne firme, tako vodim i ovu i radujem se svakom pozitivnom pomaku, očuvanju svakog objekta i boljem razumevanju suštinskih principa zaštite kulturnog nasleđa u Srbiji. Ipak, najviše se radujem svojim prijateljima i porodicu, svojim čerkama i suprugu. Našem domu, našim biljkama, mirnom životu i kućnim ljubimcima.

Kulturno nasleđe je važan instrument međunarodne politike i stabilna osnova „meke moći” države.

Cultural heritage is an important instrument of international politics and a stable basis for the "soft power" of the state.

One of the initiatives, which has been implemented for several decades within the framework of the UNESCO funding program, and which was also promoted through the aforementioned New Heritage Deal for Europe, envisages connecting with the private sector and creating conditions for heritage investment partnership. The Davos Declaration 2018 "Towards a High-Quality Baukultur for Europe" adopted at the first Conference of Ministers of Culture is based on this idea.

## INTERNATIONAL CONVENTIONS ABOUT CULTURAL HERITAGE PROTECTION

Cultural heritage is an important instrument of international politics and a stable basis for the "soft power" of the state. Although Serbia has ratified many international documents and treaties, the number of people directly involved in cultural diplomacy activities is relatively small, and the number of representatives of Serbia in international organisations and bodies in the cultural heritage sector is negligible. However, we invest great efforts to be present and active whenever we get the opportunity.

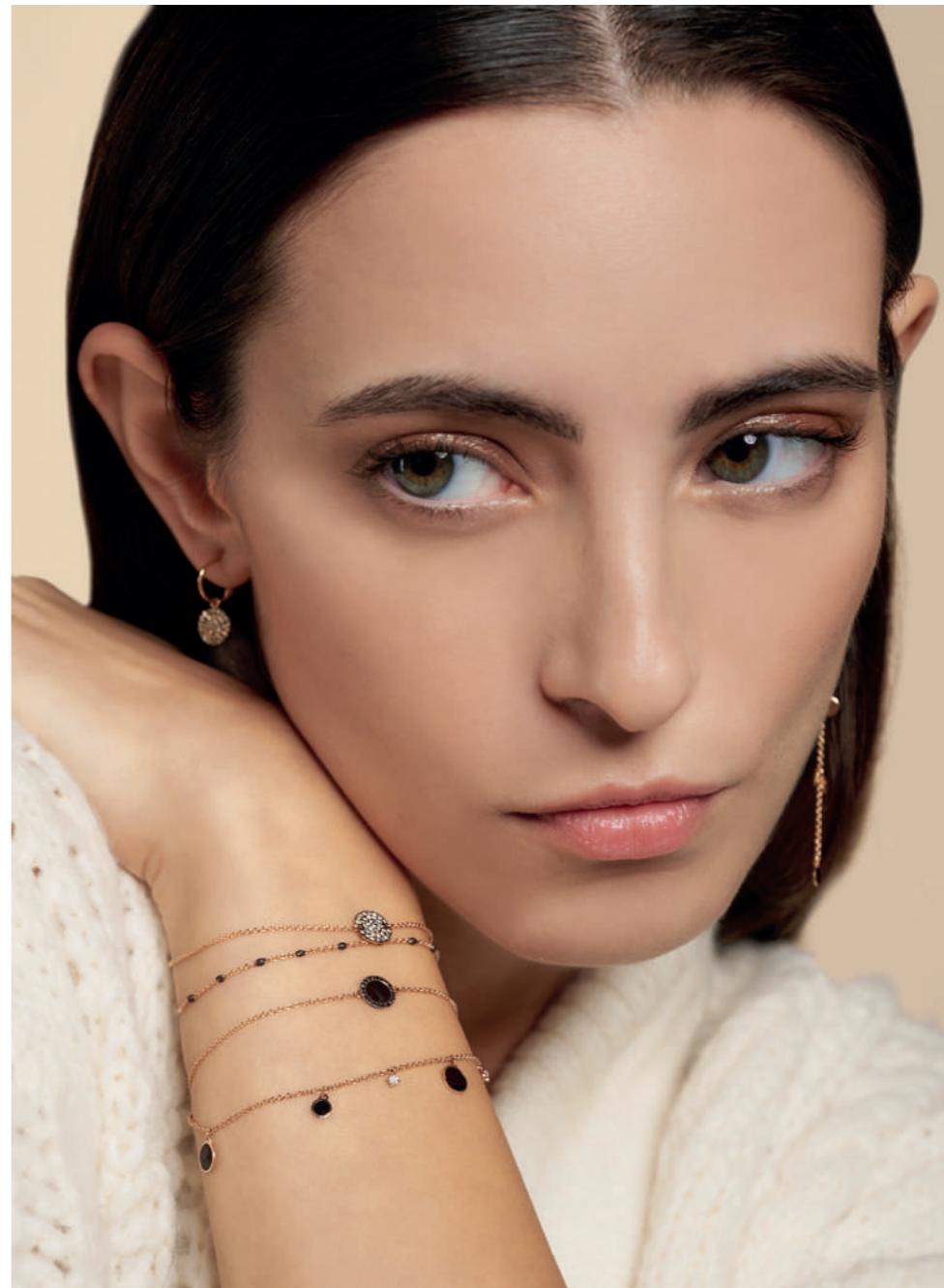
This year, I have personally participated in the work of the extended 45th Session of the World Heritage Committee, the kick-off of the Davos Baukultur Alliance, the annual session of the European Heritage Heads Forum and in the work of ICCROM General Assembly, and I will also attend the General Assembly of States Parties to the UNESCO World Heritage Convention.

## PERSONAL REFLECTION ON THE STRUGGLE FOR HERITAGE

My friends often ask me how my new job is, because we rarely see each other in the past three years. "Hard and demanding, but successful", I tell them and ask myself what it means and what the price of the "struggle for heritage" is.

For someone who came from a completely regulated business system in a well-positioned, profitable private practice and the relative peace of a professorship at a higher education academic institution, and plunged into the turbulent everyday public struggle for the principles and ethics of protection, the price of "putting on the line" personal and professional credibility that has been carefully built for decades is huge. An "impressive resume", which opens many doors for me, is an excellent position for appearing on the international stage, but it is not enough protection against the prejudices of the surroundings and arbitrary and unfounded qualifications. As I have always fought for my ideals, in my professional work and in my private life alike, defending and advocating them at the cost of misunderstanding, envy, confrontations, hard-earned jobs or enormous personal sacrifices, I am still deeply convinced that a clear vision with huge effort invested leads to first-rate results and prosperity. That's how I advise my students and colleagues, that is how I used to run companies where I previously worked, that is how I run this one, and I'm happy about every positive development, the preservation of every object and a better understanding of the essential principles of cultural heritage preservation in Serbia. However, what brings me most joy is my friends and family, my daughters and my husband. Our home, our plants, peaceful life and my pets.

# BURATO



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# CINNAMON ARMCHAIR

DIZAJN / DESIGN BY :  
NAOTO FUKASAWA

Fotelja Cinnamon je rezultat prve saradnje **japanskog dizajnera Naoto Fukasave** sa brendom Molteni&C i predstavlja savršeni spoj forme, funkcije i udobnosti.

**"Inspiracija za Cinnamon fotelju je bila osećaj kada utečete u meki zagrijaj, kao da ležite u nekom udobnom prstenu dok vam ruke opušteno plutaju po površini.** Jednostavan i komforan oblik, u kome se telo oseća relaksirano", objasnio je Naoto Fukasava svoj kreativni process.

The Cinnamon armchair marks the first collaboration between Molteni&C and the **Japanese designer Naoto Fukasawa**. A masterpiece that seamlessly blends form, function, and comfort. The enveloping shape exudes an air of warmth and tranquility, inviting you to sink in and relax.

**"The inspiration for the Cinnamon armchair was the feeling of being wrapped in a soft embrace, like floating in an inflatable ring with your arms drifting along the water surface.** A simple yet cozy shape, in which the body is pleasantly welcomed," declared Naoto Fukasawa, describing his creative process.

Cinnamon has an apparently simple but technically complex shape: the shape is characterized by a rounded line, essentially a simple U-shaped base that follows the entire perimeter. The bulbous central seat is completed by



Autor / Author MOLTENI&C  
Fotografije / Photos MOLTENI&C



Cinnamon je naizgled jednostavna ali tehnički kompleksna forma: oblik karakteriše kružna linija, jednostavna baza u obliku potkovice. U centru forme je jastuk za sedenje, dizajniran da pruži maksimalnu udobnost. Ukrasni šavovi fotelje su majstorski skriveni, čime se postiže sofisticirani izgled.

Tokom proizvodnje ovog modela mnogo pažnje posvećeno je detaljima. Ovaj model je presvućen sa dve elastične tkanine, specijalno izrađene za ovaj projekat, koje se lepo prilagođavaju njegovoj zaobljenoj strukturi.

Cinnamon fotelja je zamišljena kao visoko dizajnirani predmet koji može da se koristi u različitim kontekstima – **od dnevne, spavaće do radne sobe ili bilo kom drugom prostoru.** Njena obla forma emituje privlačan osećaj udobnosti, čineći ga savršenim mestom da se sklupčate uz dobru knjigu ili samo opustite nakog dugog dana.

a removable cushion that has been designed for maximum comfort. Aesthetically harmonious, the armchair's stitches are masterfully hidden, leaving free expression to its sophisticated look.

Crafted with meticulous attention to detail, it is upholstered with two elastic jersey fabrics specially made for the project that beautifully adapt to its rounded structure.

Cinnamon becomes an iconic design piece with great personality, created to be used with versatility in a multitude of contexts, **such as the living room, bedroom, study, or any other space where comfort and style are a must.** Its enveloping and sinuous shape offers an exceptionally comfortable and inviting feel and its unmistakable anthropomorphic references give it a distinctly playful personality, making it the perfect spot to curl up with a good book or simply unwind after a long day.

# NEJEDNAKOST JE I DOBAR I LOŠ HOLESTEROL

## INEQUALITY IS BOTH GOOD AND BAD CHOLESTEROL

Autor / Author SELENA ORLIĆ  
Fotografije / Photos MIŠA TERZIĆ

„**Eat the rich**“ fenomen koji se kroz istoriju pripisuje Žan Žak Rusou, za jedne je politički slogan, a za druge metafora klasnog konflikta. Od Francuske revolucije do danas želja da se vidi propadanje bogatih opstaje i samo ponekad promeni formu.

U razgovoru sa **sociologom Vladimirom Vuletićem** istražujemo koja dešavanja pokreću našu pažnju, ima li još uvek klasnih konfliktata i šta su novi statusni simboli.

"**Eat the Rich**", a phenomenon attributed throughout history to Jean-Jacques Rousseau, for some is a political slogan and for others it is a metaphor for class conflict. From the French Revolution to the present day, the desire to see the decline of the rich persists and only occasionally changes its form.

In an interview with **sociologist Vladimir Vuletić**, we investigate what events drive our attention, whether there are still class conflicts and what the new status symbols are.

SMRT PETORICE MILIJARDERA NA VEOMA SKUPOJ TURISTIČKOJ EKSPEDIICIJI ČIJI JE CILJ BILA POSETA OLUPINE TITANIKA, NEKO VREME JE BILA UDARNA TEMA SVETSKIH MEDIJA. ISTOVREMENO SMRT VIŠE OD 500 MIGRANATA KOJA SE DESILA U SREDOZEMNOM MORU PROŠLA JE GOTOV NEOPAŽENO. ŠTA TO GOVORI O VREDNOSTIMA NAŠEG DRUŠTVA?

Medijsku pažnju oduvek su više privlačili retki i neobični događaji. Nije vest, znamo to, kada pas ujede čoveka, nego kada čovek ujede psa. Stradanje sirotinje je uobičajena pojava, pa pažnju može da privuče samo kvantitetom. Retko se dešava da bogati ginu, a i tada je obično reč o izuzetnim i vanserijskim okolnostima. Pored toga, bogati i

THE DEATH OF FIVE BILLIONAIRES ON A VERY EXPENSIVE TOURIST EXPEDITION THE PURPOSE OF WHICH WAS TO SEE THE WRECK OF THE TITANIC WAS A HOT TOPIC IN THE WORLD MEDIA FOR SOME TIME. SIMULTANEOUSLY, THE DEATH OF MORE THAN 500 MIGRANTS THAT HAPPENED AT THE SAME TIME IN THE MEDITERRANEAN SEA WENT ALMOST UNNOTICED. WHAT DOES THAT SAY ABOUT THE VALUES OF OUR SOCIETY?

Media attention has always been more attracted to rare and unusual events. We know that it is not news when a dog bites a man, but when a man bites a dog. The suffering of the poor is a common occurrence, so it can only attract attention with its quantity. It rarely happens that the rich die, and even then it's usually in some exceptional and extraordinary

uticajni ljudi su deo globalne elite koja finansijski kontroliše 90 odsto medija u svetu, pa imaju privilegiju da se o njima piše i nakon smrti.

### AKO PAŽNU KREIRAJU MEDIJI, KOJE VREDNOSTI SE TIME ISTIĆU U PRVI PLAN?

Sve manje mediji prenose vesti, a sve više stvaraju događaje i oblikuju društvene vrednosti. Ključna vrednost poslednjih nekoliko decenija je konzumerizam. Savremeni kapitalistički sistem funkcioniše zahvaljujući potrošnji. Sada nije problem proizvesti bilo šta u bilo kojoj količini. Najveći problem je kako prodati i ostvariti profit od onoga što je proizvedeno. Zato je potrošnja najveća vrednost, a njen podsticanje cilj koji najuspešnije ostvaruju mediji.

### DESET ODSTO NAJBOGATIJIH LJUDI POSEDIJU 76 ODSTO SVETSKOG BOGATSTVA. KAKO TO UTIČE NA MASOVNU PERCEPCIJU BOGATIH?

Jedan ugledni ekonomista je nejednakost uporedio sa dobrim i lošim holesterolom. Nejednakost može da motiviše ljudе da rade i stiču više, a može i da blokira njihovu aktivnost ako vide da uprkos trudu ne mogu da se obogate. Bogati i ugledni ljudi su kroz istoriju bili uzor za mase ako su bogatstvo stekli inovativnošću ili predanim radom. Poslednjih decenija način sticanja je u trećem planu.

circumstances. Furthermore, wealthy and influential people are part of the global elite that financially controls 90 percent of the media in the world, so they have the privilege to be written about even after death.

### IF ATTENTION IS CREATED BY THE MEDIA, WHAT ARE THE VALUES THEY BRING TO THE FORE?

Today, media less and less convey news, but instead they are creating events and shaping social values more and more. The key value of the last few decades is consumerism. The modern capitalist system functions thanks to consumption. Today it is not a problem to produce anything in any amount. The biggest problem is how to sell and make a profit from what is produced. That is why consumption is the highest value, and its encouragement is the goal most successfully achieved by the media.

### TEN PERCENT OF THE RICHEST PEOPLE OWN 76 PERCENT OF THE WORLD'S WEALTH. HOW DOES THIS AFFECT THE MASS PERCEPTION OF THE RICH?

A distinguished economist compared inequality to good and bad cholesterol. Inequality can motivate people to work and acquire more, but it can also block their activity if they see that despite their efforts they cannot get rich. Throughout history, rich and prominent people have



Percepcija bogatstva je najviše povezana sa medijskom slikom o bogatima, a upravo oni imaju mogućnost da putem medija kreiraju tu sliku. U kriznim vremenima se dešava da nezavisni mediji oskrnave tu lepu sliku, ili da sami bogati – svesni odijuma koji preterano bogatstvo i vulgarna potrošnja imaju na mase, daju oduška njihovom nezadovoljstvu. To čine sponzorišući kritičke tonove i filmove na te teme – posebno ako se очekuje da i oni donesu profit. Hip-hop, a pre toga „rock and roll“, tipični su primeri kako se bunt može komercijalizovati i razvodniti.

#### IMAJU LI LJUDI PRAVU PREDSTAVU O PREBOGATIMA?

Niži društveni slojevi su zaokupljeni brigom o preživljavanju, gledaju kako da zarade za hleb i pivo uz koje će gledati rijaliti programe. Niži srednji slojevi zavide bogatima i rado prate tračeve o njima koje prenosi žuta štampa. Više srednje slojeve održava nada da bi, uz malo sreće, i sami mogli postati bogati, a one manje ambiciozne, strah da ne skliznu u niži razred. Otuda нико javno ne kritikuje bogate. Ipak intimno, većina čeka priliku da vidi posrnuće bogatih i da im se tako, bar u mašti ili na filmu, osveti za svoj inferioran položaj.

#### DA LI SU USPESI ZABAVNIH SADRŽAJA (FILM TROUGAO TUGE, BELI LOTUS, MENI), KOJI VELIČAJU PROPAST BOGATIH, VID DRUŠTVENE KATARZE?

Sirotinja je ravnodušna prema bogatstvu i bogatima jer su svesni da im je bogatstvo nedostizno, a bogate retko sreću u stvarnom životu. Srednji slojevi zavide, preziru i mrze bogate, ali ih njihov pomenuti položaj sputava da bunt javno izraze. Zato uživaju u serijama i filmovima u kojima bogati plaču.

#### ŠTA BI MOGAO BITI STATUSNI SIMBOL KROZ 20 GODINA?

Postoji samo jedna stvar koju bogati nemaju. To je besmrtnost. Oni koji veruju u Boga to su već ostvarili, ali ovde se radi o ovozemaljskoj besmrtnosti kao statusnom simbolu. Uz pomoć veštačke inteligencije trebalo bi osposobiti osnovne funkcije mozga da traju beskonačno i da se prirodni neuroni zamene veštačkim. Razvoj medicine je, posebno bogatom delu populacije, već produžio život. Ali besmrtnost još нико nije postigao pa ni nedavno preminuli Dejvid Rokfeler koji je imao sedam operacija transplantacije srca. Možda je samo izabran pogrešan put?



been role models for the masses if they have acquired their wealth through innovation or dedicated work. In recent decades, the way in which one acquires wealth is not something we focus on.

The perception of wealth is mostly linked to the media image of the rich, and it is they who have the opportunity to create that image through the media. In times of crisis, the independent media may desecrate that beautiful image, or the rich themselves - aware of the odium that excessive wealth and vulgar consumption have on the masses - give vent to their discontent. They do this by sponsoring critical voices and films dealing with these topics - especially if they are expected to bring profit as well. Hip-hop, and before that rock and roll, are typical examples of how rebellion can be commercialised and diluted.

#### DO PEOPLE HAVE THE RIGHT CONCEPTION ABOUT THE SUPER-RICH?

The lower social classes are preoccupied with survival, struggling to earn bread and beer with which they will watch reality shows. The lower middle class envy the rich and enjoy reading gossip about them in the yellow press. The upper middle class are driven by the hope that, with a little luck, they could become rich themselves, and those less ambitious by the fear of slipping into the lower class. That's why no one publicly criticises the rich. Yet intimately, most are waiting for an opportunity to see the downfall of the rich and thus, at least in imagination or on film, take revenge on them for their inferior position.

#### IS THE SUCCESS OF ENTERTAINMENT CONTENT (THE FILMS LIKE THE TRIANGLE OF SADNESS AND THE MENU, AND THE TV SERIES THE WHITE LOTUS), THAT GLORIFY THE DOWNFALL OF THE RICH, REPRESENT A FORM OF SOCIAL CATHARSIS?

The poor are indifferent to wealth and the rich because they are aware that wealth is unattainable for them, and they rarely meet rich people in real life. The middle class do envy, despise and hate the rich, but their aforementioned position prevent them from publicly expressing their discontent. That's why they enjoy series and movies where the rich cry.

#### WHAT COULD BE A STATUS SYMBOL IN 20 YEARS?

There's only one thing the rich don't have. It's immortality. Those who believe in God have already achieved this, but we speak about earthly immortality as a status symbol. With the help of artificial intelligence, the basic functions of the brain should be enabled to last forever and natural neurons could be replaced by artificial ones. The development of medicine has already extended life, especially for the wealthy part of the population. But no one has yet achieved immortality, not even David Rockefeller who died recently but underwent seven heart transplants. Maybe he just chose the wrong path?



„**Eat the rich**“ fenomen koji se kroz istoriju pripisuje Žan Žak Rusou, za jedne je politički slogan, a za druge metafora klasnog konflikta.

“**Eat the Rich**”, a phenomenon attributed throughout history to Jean-Jacques Rousseau, for some is a political slogan and for others it is a metaphor for class conflict.





D.154.2 ARMCHAIR — GIO PONTI



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SPORTSKI

# N A D R E A L I Z A M

Autor / Author TAMARA VUKOSAVLJEVIĆ

Fotografije / Photos IGOR ČVORO

## SPORTS SURREALISM

Ostavlja srce na fudbalskom terenu. Gracizno pleše u bazenu.  
Prvo se odnosi na nju, a drugo na njega.

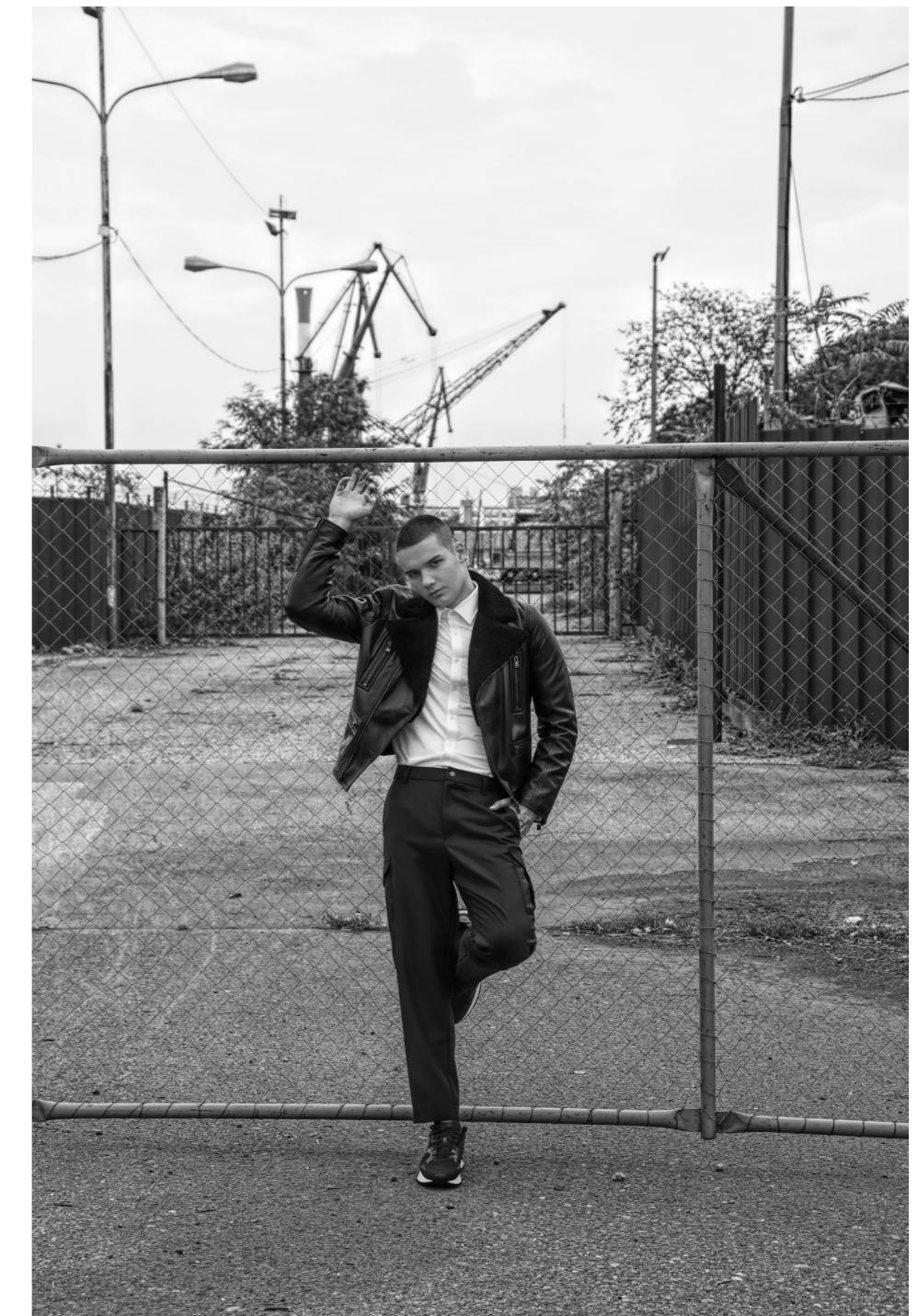
Full-heartedly on the football pitch. Dancing  
gracefully in the pool. The first refers to her  
and the second to him.





Prvi put u istoriji fudbala, englesku mušku fudbalsku reprezentaciju treniraće žena - Sarina Vigman. Njeno imenovanje na tu funkciju predstavlja prekretnicu u svetu fudbala, ali je isto tako istorijski korak ka ravnopravnosti polova u ovom sportu. Istovremeno, muško sinhrono plivanje u disciplini solo, po prvi put je bila takmičarska disciplina na Evropskom prvenstvu u Rimu. Uz Italijana, Španca i Francuza jedan Srbin bio je pionir u ovom sportu. Sofija Sremčević, fudbalerka u ŽFK Crvena zvezda, i Ivan Martinović, koji se bavi sinhronim plivanjem, svakodnevno utapaju predrasude i postižu golove...

For the first time in the history of football, the English men's football squad will be coached by a woman - Sarina Wiegman. In addition to the fact that her appointment to this position represents a turning point in the world of football, it is also a historic step towards gender equality in this sport. At the same time, men's artistic swimming in the solo discipline was for the first time at the European Championships in Rome. Along with Italians, Spaniards and Frenchmen, one Serb was a pioneer in this sport. Sofija Sremčević, football player at the WFC Red Star and Ivan Martinović, artistic swimmer, bring down prejudices and score goals on a daily basis...





## ZAŠTO FUDBAL?

**Sofija:** Od kako znam za sebe tu smo lopta i ja. Bilo da me je čuvao deka koji je bio fudbaler, ili društvo iz naselja, škole, fudbal nije mogao da se igra bez mene. Bilo je tu i drugih sportova, ali kada sam počela da treniram fudbal - to je bilo to. Danas igram u Ženskom fudbalskom klubu Crvena zvezda. Today I play for the Red Star Women's Football Club.

## WHY FOOTBALL?

**Sofija:** For as long as I can remember, it was me and the ball. Whether I was looked after by my grandpa who was a football player, or whether it were my friends from the neighborhood, school, football could not be played without me. There were other sports as well, but when I started training football - that was it. Today I play for the Red Star Women's Football Club.

## KO JE SOFIJA NA TERENU?

**Sofija:** Na terenu sam neko ko daje sve od sebe i isto očekujem od drugih. Ne volim poraz, kao ni da gubim. Naravno, volim da dajem golove, ali za nijansu više volim da organizujem napad ili da asistiram pri golu. Volim atraktivn fudbal i volim publiku. Kada počne utakmica, tada za mene staje sve. Postojimo samo lopta i ja, ja i lopta i to je sve. U tom trenutku to je moj ceo svet.

## KOJE SU NAJVEĆE PREDRASUDE U VEZI SA SPORTOM KOJI SE BAVIŠ?

**Sofija:** Sa predrasudama se susrećem svaki dan iako sam izabrala za fudbal. Kada kažem da sam fudbalerka, neko to prihvata sa osmehom, neko sa šalom, a neko i sa osudom, koja je često propraćena stereotipima u vezi sa ženskim fudbalom u Srbiji. Ima i onih komentara poput „igraš kao devojčica“. Fudbal u Srbiji postoji dugo, imamo tri seniorske lige, kadetsku razvojnu, naše fudbalerke igraju u inostranstvu za svetski poznate klubove i imaju uspešne karijere. Iako postoje velike predrasude, na dobrom putu da promenimo pogled društva na nas.

**Ivan:** Predrasude prema svim muškarcima u estetskim sportovima u Srbiji su sastavni deo naših karijera. U sredini gde se sinhrono plivanje smatra ženskim sportom, etiketa isfeminiziranog momka, pripadnika LGBTQ pokreta ili u krajnjem slučaju „papučara“, nešto je sa čime se susrećem svaki dan. Ipak biti prvi i uspešan u nečemu što nije na prvu loptu prihváćeno u društvu, odlika je velikih ljudi i vizionara, a zbog toga me ti komentari motivišu da probijam granice realnosti i otvaram put novim generacijama dečaka koje bi se u suprotnom plašile da probaju sinhrono plivanje.

## WHO IS SOFIJA ON THE PITCH?

**Sofija:** On the pitch, I am someone who gives my best and I expect the same from others. I can't take defeat and losing. Of course, I like scoring goals, but just a tiny bit more, I prefer organizing an attack or assisting a goal. I love attractive football and I love the crowd. Once the game starts, for me, everything else comes to a halt. It's just the ball and myself, me and the ball, and nothing else. At that moment it is my whole world.

## WHAT ARE THE BIGGEST PREJUDICES RELATED TO THE SPORT YOU PLAY?

**Sofija:** I have faced prejudice every day since I chose football. When I say that I am a football player, someone takes it with a smile, some like to tease me about it, and some take it with condemnation, which is often accompanied by stereotypes regarding women's football in Serbia, and of course, once can always hear things like "you play like a girl". Football in Serbia has existed for a long time, we have three senior leagues, a cadet development league, our football players play abroad for world-famous clubs and have successful careers. Despite the major prejudices, we are well on our way to change the way the society sees us.

**Ivan:** Prejudice against all men in aesthetic sports in Serbia is an integral part of our careers. In an environment where artistic swimming is considered a women's sport, being labelled as feminine, or a member of the LGBTQ movement, or in the extreme case "henpecked" is something I am faced with every day. However, being the first and successful in something that is not immediately accepted in society is a characteristic of great people and visionaries, which is why those comments motivate me to push the boundaries of reality and pave the way for new generations of boys who would otherwise be afraid to try artistic swimming.

U bazenu vreme staje dok plivam

i ulazim u neku fazu mentalne utopije.

In the pool, time stops while I swim

and while swimming, I seem to be in some sort of mental utopia.



#### ZAŠTO SINHRONO PLIVANJE?

**Ivan:** Sinhrono plivanje sam sasvim slučajno probao zahvaljujući svojoj devojci Jeleni. Plivanje sam trenirao 15 godina i bio sam ubeđen da je to teži sport od „prćkanja nogicama“, ali bio sam izazvan da dođem na jedan trening sinhronog plivanja. Nakon samo jednog treninga shvatio sam da akrobacije samo deluju lako i da su izuzetno zahtevne. Bilo mi je simpatično da svoj sport probam na drugaćiji način i gledao sam svaki trening kao dejt sa devojkom. Posledica toga bila je da svoje plivačke snove predstavljanja Srbije na svetskoj sceni kroz godinu dana strmoglavog napretka i poverenja od Saveza zamenim sinhronim plivanjem sa osobom koju volim.

#### WHY ARTISTIC SWIMMING?

**Ivan:** I tried artistic swimming quite by chance, owing to my girlfriend Jelena. I have been practicing swimming for 15 years and I was convinced that it was a more difficult sport than "leg splashing", but I was challenged to attend one of the artistic swimming training sessions. After just one training session, I realized that the acrobatics just seem easy, but in fact were extremely demanding. I found it amusing to try my sport out in a different way and each and every training session was like a date for me. I ended up replacing my swimming dreams, where I thought I would be representing Serbia at the world stage, and within a year of rapid progress and owing to the trust the Association placed in me, I was part of the artistic swimming with the person I love.

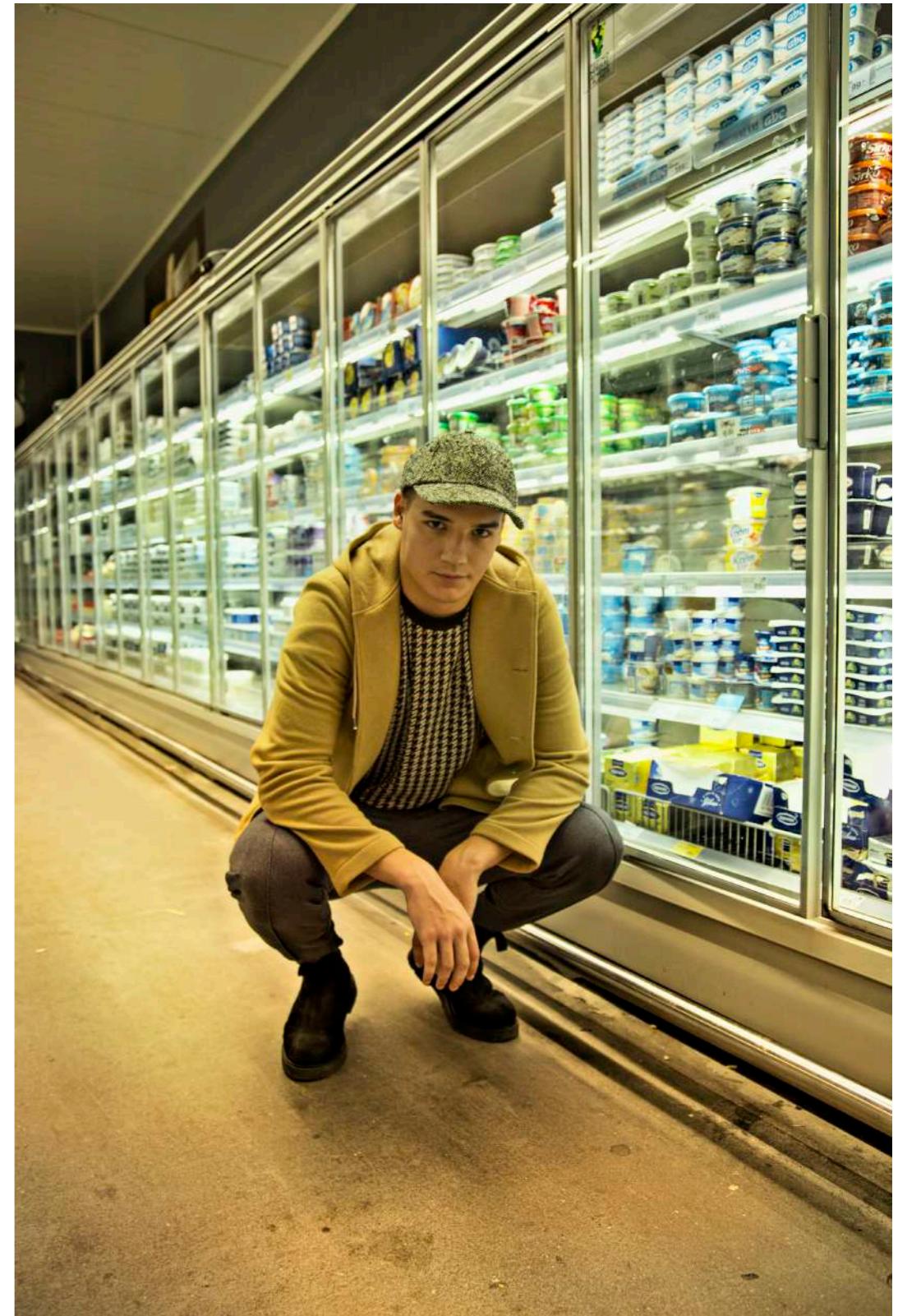


#### KO JE IVAN U BAZENU?

**Ivan:** U bazenu sam i dalje dete od pet godina koje je učilo da pliva na malom bazenu u Sportskom centru Vračar. Bekstvo od realnosti i ozbiljnosti odraslog života su nešto zbog čega je bazen moja svakodnevica. U bazenu vreme staje dok plivam i ulazim u neku fazu mentalne utopije, gde kasnije odmorne glave mogu da nastavim sa svim preprekama koje život donosi.

#### WHO IS IVAN IN THE POOL?

**Ivan:** In the pool, I am still a five-year-old who learned to swim in the small pool at the Vračar sports center. Escaping reality and the seriousness of adult life is something that makes the pool my daily routine. In the pool, time stops while I swim and while swimming, I seem to be in some sort of mental utopia, where later with a clear head, I can face the challenges that life poses before me.



**KADA SI SE OSEĆALA/O DA RUŠIŠ SVE STEREOTIPE I GRANICE U SPORTU?**

**Sofija:** Svaki dan sama sa sobom rušim stereotipe i pomeram granice, malo po malo. Na neki način živim kao vojnik, jer je dosta fizičkih, ali i mentalnih npora. Mnogo je odricanja i društveni život najviše ispašta, ali sa druge strane ista ta odricanja donose neke prelepne stvari. Na kraju, kada stigne poziv za reprezentaciju ili pobedim sa klubom, to je neprocenjivo i svaki napor se zaboravi. Vredelo je.

Iz Beograda sam, odličan sam i redovan student, igram fudbal u Crvenoj zvezdi i reprezentativka sam... ja živim svoje snove!



**WHEN DID YOU FEEL LIKE YOU WERE BREAKING ALL STEREOTYPES AND BOUNDARIES IN SPORTS?**

**Sofija:** Every day I break down my own stereotypes and push my boundaries, little by little. In a way, I live like a soldier, given the physical and mental effort it takes. It takes a lot of sacrifices and the social life is the one that suffers the most, but on the other hand, sacrifices bring some beautiful things. In the end, when I get called up for the national team or I win with the club, it's priceless and every effort is forgotten. It was worth it.

I'm from Belgrade, I'm an excellent and a full-time student, I play football in the Red Star club, but I am also a member of the national team... I'm living my dreams!



**Ivan:** Kada sam osvojio bronzanu medalju na Evropskom prvenstvu u Rimu, prvom prvenstvu Evrope na kojem je dozvoljeno muškarcima da učestvuju u disciplini solo. Uz Italijana, Španca i Francuza jedan Srbin je bio pionir u ovom sportu. Zajedno sa Jelenom izborio sam prva finala svetskog prvenstva za Srbiju i to je nešto što će zauvek biti zapisano u istoriji ovog sporta ne samo u Srbiji nego i u svetu.

**ŠTA TE NAJVIŠE MOTIVIŠE?**

**Sofija:** Poraz, on me gura napred. Motiviše me i napredak ženskog fudbala, uspeh mog kluba, reprezentacije, pa i svaki pojedinačni gol. Motiviše me i rušenje predrasuda i borba da svi shvate da je ženski fudbal lep, da ljudi treba da dođu da ga gledaju, jer imaće šta i da vide!

**Ivan:** Najviše me motivišu putovanja širom sveta, napredak našeg dueta i razvoj i popularizacija umetničkog plivanja koji je na marginama u našem društву. Ako će se makar jedno dete okušati u sinhronom plivanju zato što je video mene kako pokušavam da probijam stereotipe, smatram da sam uspeo.

**Ivan:** When I won the bronze medal at the European Championships in Rome, the first European Championships where men were allowed to compete in the solo event. Along with Italians, Spaniards and Frenchmen, one Serb was a pioneer in this sport. Together with Jelena, I won the first final of the world championship for Serbia, and that is something that will forever be written in the history of this sport, not only in Serbia, but worldwide as well.

**WHAT MOTIVATES YOU THE MOST?**

**Sofija:** Defeat, it pushes me forward. I am also motivated by the progress of women's football, the success of my club, the national team, and every single goal. I am also motivated by breaking down prejudices and fighting to make everyone understand that women's football is beautiful, that people should come and watch it, because they surely will have something to see!

**Ivan:** I am most motivated by traveling around the world, the progress of our duet, and the development and popularization of artistic swimming, which is on the margins of our society. If at least one child attempts at artistic swimming, because they saw me trying to break stereotypes, I consider myself to have succeeded.

# NADREALNA MOĆ ESKAPIZMA

## THE SURREAL POWER OF ESCAPISM

Lokacija / Location AMÉLIE CAFFEE

Autor / Author ĐURĐA MILANOVIĆ  
Fotografije / Photos GORAN POPOVSKI

Eskapizam gotovo da je postao sinonim za izbegavanje problema sa kojim se svi, kao pojedinci ili društvo, susrećemo. A da li nas zaista nadigravanje stvarnosti pasivizira ili je alat koji vodi u borbu za bolje sutra? Kako bi pronašli odgovor na ovo pitanje, **Luka Tripković, slikar, pisac i asistent na Fakultetu likovnih umetnosti u Beogradu, i Nađa Milivojević, slikarka i doktorantkinja na Fakultetu primenjenih umetnosti**, osvrnuli su se na period između dva svetska rata kada je nastao nadrealizam – umetnički pokret koji je kroz usmerenost na unutrašnje svetove uništio norme koje je društvo nametnulo pojedincu i postao simbol oslobođanja misli.

Escapism has almost become synonymous with avoiding problems that we all, as individuals or as a society, face. Does outplaying reality really make us passive or is it a tool that takes us to the fight for a better tomorrow? In order to find an answer to this question, **Luka Tripković, painter, writer and teaching assistant at the Faculty of Fine Arts in Belgrade, and Nadja Milivojević, painter and doctoral student at the Faculty of Applied Arts**, looked back at the period between the two world wars when surrealism was born – an artistic movement that, by focusing on inner worlds, tore down the norms imposed on an individual by society and became a symbol of the liberation of thought.

SALVADOR DALI JE SMATRAO DA JE NADREALIZAM DESTRUKTIVAN, ALI SAMO PO OKOVE KOJI OGRANIČAVAJU NAŠU VIZIJU. U ČEMU SE KRIJE MOĆ „NADIGRAVANJA REALNOSTI“?

**Luka:** Nadrealistička umetnost je služila razračunavanju sa okoštašim formama u umetnosti koje su počele da je ograničavaju. Zato je postala izraz slobode i, u tom smislu, moć nadigravanja realnosti danas leži u svakome od nas ko se drzne da unese nemir u dominantnu sliku realnosti.

**Nadja:** Treba da se zahvalimo nadrealizmu jer je zauvek promenio način posmatranja i tumačenja umetničkog dela. Danas se slikarstvo poigrava sa našom percepцијом realnosti čime nas podstiče da se zapitamo da li je stvarnost jedna ili svako od nas ima svoju, individualnu.

SALVADOR DALI BELIEVED THAT SURREALISM WAS DESTRUCTIVE, BUT ONLY FOR THE CHAINS THAT LIMIT OUR VISION. WHAT IS THE POWER OF "OUTPLAYING REALITY"?

**Luka:** Surrealist art served to reckon with the fossilised forms in art that began to limit it. That is why it has become an expression of freedom and, therefore, the power to outplay reality today lies in each one of us who dares to disturb the dominant image of reality.

**Nadja:** We should thank surrealism because it forever changed the way we observe and interpret a work of art. Today, painting plays with our perception of reality, encouraging us to ask ourselves if there is just one reality or each of us has our own, individual one.



Kada je reč o tome da li nadrealistički pristup umetnosti, pa i životu, dovodi do distanciranja od društvenih pitanja, oba mlada umetnika dala su održane odgovore.

Po Lukinom mišljenju, čin nadrealističkog mišljenja podrazumeva samoanalizu i da niko, nakon ozbiljnog razgovora sa sobom, neće zaključiti da je nedostojan učestvovanja u društvenom životu. **Naprotiv, smatra da je većina ljudi bolja i vrednija nego što ponekad i sami o sebi misle.** Nađa, sa druge strane, ističe da je nadrealizam od svog nastanka imao za cilj da oštro kritikuje i ukaže na aktuelnu problematiku društvenih pitanja svog vremena. Uverena je da je **umetnost uvek bila vid alata za borbu protiv sistema i kreiranje promena** i nuda se da se to nikad neće promeniti.

OBA SAVREMENA UMETNIKA SMATRAJU DA ŽIVIMO U SVETU KOJI SE NE RAZLIKUJE MNOGO I NIJE NIŠTA MANJE TURBULENTAN OD ONOG U KOM SU ŽIVELI I STVARALI NADREALISTI.

**Luka:** Svet predstavlja ravnotežu između najrazličitijih interesa i klasa i, kada se taj balans poremeti, dolazi do svojevrsnog pomeranja tektonskih ploča. Tada nastaje erupcija, pa se nezadovoljstvo razliva poput magme. Zato treba ozbiljno da shvatimo lekcije iz prošlosti i da uspostavimo ravnotežu pre nego što se svetom raširi još jedan užasan sukob.

**Nadja:** Pojedinac će uvek imati problema sa ograničenjima koja mu nameće društvo i uvek će biti onih koji se bore za slobodu, osim ako ne budemo živeli u utopiji. Zato je nadrealizam zauvek aktuelan umetnički pokret. Bez obzira na to da li nadrealističke ideje posmatramo kao negiranje realnosti ili oblik borbe, važno je da znamo da nam je to potrebno i da nas čini živim.

On tome da li sam eskapizam predstavlja beg od realnosti, svojevrsnu varku i utehu ili mehanizam za kreiranje budućnosti kakvoj težimo i o kojoj sanjamo, Luka kaže:

**Eskapizam je kao nuklearna energija – može da bude upotrebljena da reši energetsku krizu u svetu ili da ga potpuno uništi ako se koristi kao oružje.** Ipak, kako nam pomaže da se izmigoljimo od suvišnih pritisaka koji stvaraju anksioznost, njegova dejstva su blagorodna.

Slično Lukinom uverenju, njegova koleginica smatra da **eskapizam ne treba shvatati kao poricanje osnovnih načela realnosti ili negiranje njenih postulata.** Svako od nas ima individualan način na koji se, kada je potrebno, distancira od stvarnosti, a na nama je da odlučimo da li će taj beg biti produktivan ili ne.

Shvatanja da se ne treba plašiti granica između unutrašnjeg i realnog sveta i da je **bitno osvestiti sopstveni svet, makar ta slika bila sumorna,** Luka i Nađa će nastojati da kroz svoja dela promišljaju stvarnost, pozivajući posmatrače da im se pridruže u tom procesu. Kako kažu, **samo kroz introspekciju možemo da se nateramo da radimo na sebi kako bismo svet učinili boljim i drugaćijim.**

When it comes to whether the surrealist approach to art, and life even, leads to distancing from social issues, both young artists gave negative answers.

In Luca's opinion, the act of surrealist thinking involves self-analysis and no one, after a serious self-talk, will conclude that they are unworthy of participation in social life. **On the contrary, he believes that most people are better and worthier than they sometimes think about themselves.** On the other hand, Nadja stresses that since its emergence, surrealism has aimed to harshly criticise and highlight the existing problems burdening the social issues of its time. She is convinced that **art has always been a tool to fight the system and introduce change,** and she hopes that will never change.

BOTH CONTEMPORARY ARTISTS SHARE THE VIEW THAT WE LIVE IN A WORLD THAT DOES NOT DIFFER MUCH AND IT IS NO LESS TURBULENT THAN THE ONE IN WHICH THE SURREALISTS LIVED AND CREATED THEIR WORKS.

**Luka:** The world represents a balance between the most diverse interests and classes and, when that balance is disturbed, some kind of movement of tectonic plates ensues. Then an eruption occurs, and dissatisfaction spills out like magma. That is why we need to take the lessons of the past seriously and restore balance before another terrible conflict spreads across the world.

**Nadja:** An individual will always have problems with the constraints imposed by society and there will always be those who fight for freedom, unless we live in a utopia. That's why surrealism is a forever up-to-date art movement. Regardless of whether we see surrealist ideas as a denial of reality or a form of struggle, it is important that we know we need it and that it makes us alive.

On whether escapism itself represents an escape from reality, a kind of illusion and consolation or a mechanism for creating the future we strive for and dream about, Luka says:

**Escapism is like nuclear energy - it can be used to solve the world's energy crisis or destroy the world completely if used as a weapon.** However, as it helps us to wriggle out of excess pressures that cause anxiety, its effects are auspicious.

Similar to Luka's belief, his colleague believes that: **escapism should not be understood as denying the basic principles of reality or denying its postulates.** Each of us has an individual way in which, when necessary, we distance ourselves from reality, and it is up to us to decide whether that escape will be productive or not.

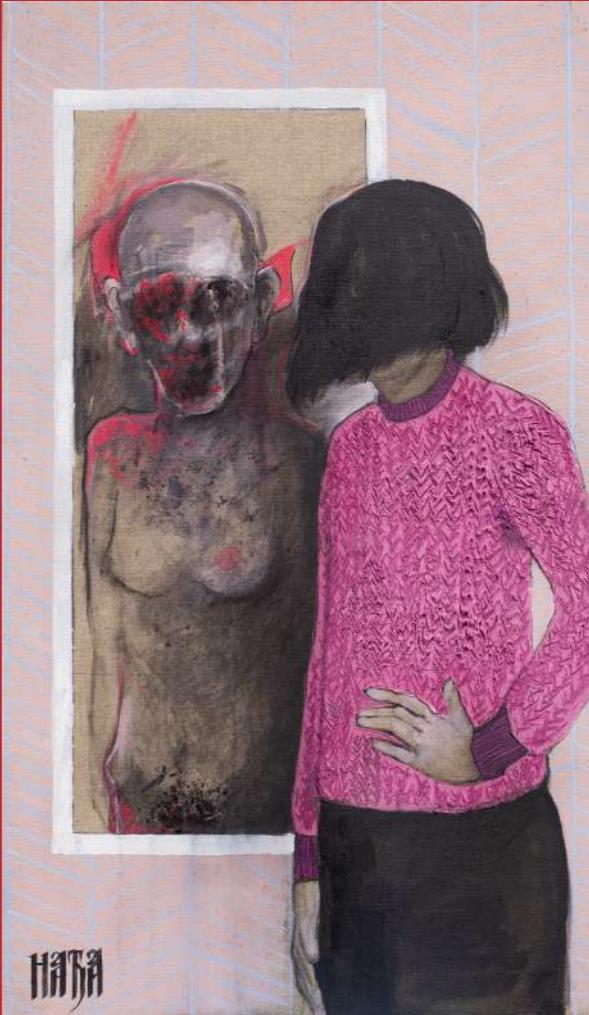
Understanding that we should not fear the boundaries between the inner and the real world and **that it is essential that we be aware of one's own world, even if that image is bleak,** Luka and Nadja will try to reflect on reality through their works, inviting observers to join them in that process. In their own words, **only through introspection can we force ourselves to improve in order to make the world a better and different place.**



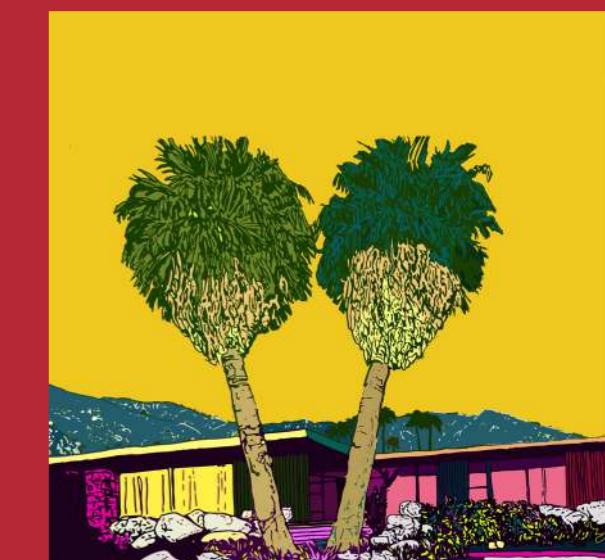
Luka Tripković



Nadja Milivojević



Nadja Milivojević



Luka Tripković



Luka Tripković



HUGO STORE  
GALERIJA BEOGRAD

# /NOVI NIVO DIZAJNA

## NEXT-LEVEL DESIGNS

Kada bi samo jednom rečju morali da opišemo što to razlikuje današnji način života od onog pre 30 godina, nedvosmisleno bi to bila brzina. Tempo života današnjih generacija u mnogim aspektima podređen je dinamičnošću, što se odražava i na njihov stil oblačenja i odeće koju nose.

Ovi zahtevi postali su podrazumevani kad je u pitanju *athleisure* i sportska odeća, međutim, najveći izazov je predstavljalo pronađenje načina kako da se jedan od kamenih temeljaca „ozbiljne“ muške garderobe, odelo, oblikuje za generaciju koja za njih stasava. **Odeo je statusni simbol koji je označavao zrelost u godinama i statusu podjednako.** Sa druge strane njegovo nošenje oduvek je sa sobom nosilo određenu restrikciju u fizičkom smislu. Danas prestiž nošenja odela ne opravdava osećaj zarobljenosti i sputanosti. Istovremeno, odelo je bilo i ostalo stilski, ili ako volite statusni imperativ, u poslovnom svetu.

Pandemija je sa sobom donela drastične promene u prioritetima unutar muške garderobe. **Mnogi klijenti i brendovi digli su ruke od odela kao takvog jer su praktičnost i udobnost odneli pobedu.**

Da ne elaboriramo dalje šta to sve znači i podrazumeva, fokus stavljamo na jedan modni segment koji je uspešno odgovorio na sve zahteve modernog načina života.

Na zadovoljstvo milenijalaca kao i starijih pripadnika generacije Z, kolekciju **BOSS Performance** karakterišu sve one osobine o kojima smo do sad, slobodno možemo da kažemo, sanjali:

Periva u mašini, tj. ne zahteva hemijsko čišćenje

Brzo se suši

Ne zahteva peglanje, odnosno ne gužva se!

Lako se pakuje i ne zauzima prostor

Ima termoregulaciju ili regulaciju vlažnosti

If we were to describe today's way of life compared to 30 years ago in just one word, it would unequivocally be speed. The pace of life for today's generations is, in many aspects, governed by dynamism, which is reflected in their clothing style and the garments they wear.

These demands have become implicit when it comes to *athleisure* and sportswear; however, the greatest challenge has been finding ways to shape one of the cornerstones of "serious" men's wardrobe, the suit, for a generation coming of age. **The suit has been a status symbol signifying maturity and status equally.** On the other hand, wearing it has always carried a certain physical restraint. Today, the prestige of wearing a suit no longer justifies the sense of confinement and restriction. Simultaneously, the suit has remained a stylistic, or if you prefer, a status imperative in the business world.

The pandemic has brought drastic changes in priorities within men's wardrobes. **Many clients and brands have abandoned the suit as such because practicality and comfort have triumphed.**

Without elaborating further on what all this means and implies, we focus on a fashion segment that has successfully responded to all the demands of modern life.

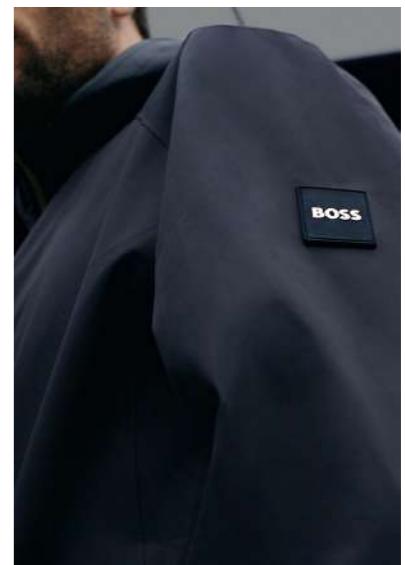
To the delight of millennials and older members of Generation Z, **BOSS Performance** collection is characterized by all the qualities we have, until now, freely dreamed of:

It is machine washable, i.e., does not require dry cleaning  
Dries quickly

No ironing required, because it does not wrinkle!

Easy to pack and does not take up space

Has thermoregulation or humidity regulation



Uz sve to sadrži male detalje koji nas najviše „kupuju“ – džep za samopakovanje, sakrivene džepove za telefone, slušalice i druge hi-tech gedžete.

Medjutim BOSS, koji je svoje ime izgradio upravo na ovom artiklu, ponudio je rešenje u vidu kolekcije „Dressletic“ Performance. Sakoi i pantalone, uz već pomenute karakteristike materijala visokih performansi, nose i oznaku Four Way Stretch što označava da je tkanina rastegljiva, kako po širini, tako i po dužini, kao i oporavak od istog odnosno, lako vraćanje tkanine u prvobitno stanje. **U prevodu, omogućena je veća sloboda kretanja, veća izdržljivost i manipulacija materijala i lakše održavanje.**

Druga vrednost kolekcije BOSS Performance jeste nenarušen estetski izgled i kroj uprkos visoko postavljenim zahtevima kad su materijali i njihova funkcionalnost u pitanju. I ova linija odeće održava sofisticiranost brenda BOSS. **Šta više, tkanine izgledaju prefinjeno, minimalistički elegantne, bilo da su u pitanju formalni komadi ili sportska linija kolekcije Performance .**

In addition to all that, it includes small details that truly "win" us – a self-packing pocket, hidden pockets for phones, headphones, and other hi-tech gadgets.

However, BOSS, which has built its name precisely on suits, has offered a solution in the form of the "Dressletic" Performance collection. Jackets and pants, with the aforementioned high-performance material characteristics, also bear the Four Way Stretch label, indicating that the fabric is stretchable both in width and length, as well as recovery, i.e., easily returning the fabric to its original state. **In translation, it allows greater freedom of movement, greater durability, manipulation of materials, and easier maintenance.**

The second value of the BOSS Performance collection is the undisturbed aesthetic appearance and cut, despite the high demands when it comes to materials and their functionality. This line of clothing also reflects the sophistication of the BOSS brand. **Furthermore, the fabrics look refined, minimalist, and elegant, whether they are formal pieces or part of the sporty line of the Performance collection.**



**BOSS** 

**DRESSLETIC**

 FOUR WAY STRETCH

 WRINKLE-FREE

 MACHINE WASHABLE 30°

Dive into BOSS Performance collection



**MOVEM FASHION**

PREDSTAVLJA

# FRAGMENTE

GLUME: MILAN MARIĆ I IVANA MOMIROV  
REŽIJA: NIKOLA LJUCA  
SCENARIO: NIKOLA LJUCA I MLADEN TEOFILIOVIĆ  
DIREKTOR FOTOGRAFIJE: MLADEN TEOFILIOVIĆ  
MUZIKA: JANJA LONČAR  
IZVRŠNA PRODUKCIJA: JOVAN TODOROVSKI  
PRODUKCIJA: MOVEM FASHION

**BOSS CANALI CORNELIANI HUGO PEUTEREY TUMI FEDELI INCOTEX eleventy**

[www.movem.rs](http://www.movem.rs)

# GOVOR BRENDA

Autor / Author AŠOK MURTI  
Fotografije / Photos MIŠA TERZIĆ

KAKO MODNI BRENDovi MENJAJU SVOJU KOMUNIKACIJU  
HOW FASHION BRANDS ARE CHANGING THE WAY THEY COMMUNICATE



Od mnogih definicija brenda meni, lično, najbliža je ona koja brend određuje na osnovu opipljivih i neopipljivih elemenata (brend je skup očekivanja koja imamo od nekog njegovog proizvoda na osnovu naše istorije iskustva sa njim i reputacije koju zauzima na tržištu). Nekako smatram da je ona najetičnija. U realnosti najčešće nije moguće kontrolisati ceo proces kojim brend komunicira sa ciljanim javnostima samo zbog toga što posedujete znanje i alate.

Opet, moje iskustvo kao konzumenta, ne stručnjaka sa brendovima jeste da ih ja doživljavam kao ličnosti, sa istorijom, sopstvenim vrednostima i očekivanjima, dakle, potpuno iracionalno i emotivno. Isto tako verujem da velika većina ljudi moje generacije reaguje isto. Naše iskustvo sa brendovima koje volimo ili ne volimo potiče iz opipljivog i fizičkog iskustva. Čvrsto sam uveden da je ovakav odnos

Of the many brand definitions, for me personally, the closest is the one that defines a brand based on tangible and intangible elements (a brand is a set of expectations we have from a brand product based on our past experience with it and its market reputation). Somehow I find this definition to be the most ethical. In reality, it is often impossible to control the entire process by which a brand communicates with target audiences just because you have the knowledge and tools.

Nevertheless, my experience as a consumer, not a brand expert, is that I perceive them as personalities, with their own history, values and expectations, therefore, completely irrational and emotional. I also believe that the vast majority of people of my generation react the same way. Our experience with brands we like or dislike comes from a tangible and physical experience. I am strongly

sa brendom jedini iskren. Čak i današnje generacije koje svoja iskustva sa brendovima grade kroz digitalne medijume, na kraju krajeva, imaju identičan odnos sa njima. Ono što ovakav odnos sa brendom čini mogućim jesu dva (nepotpisana, ali obavezujuća) ugovora: ugovor o poverenju i ugovor o zajedničkim vrednostima.

Da citiram Džefa Bezosa: „Vaš brend je isto što ljudi govore o Vama kada niste u istoj sobi sa njima“. Kada se radi o modnim brendovima verovatno najveći strah kod svih njih jeste da o njima počnu da pričaju kao o baki koja jeste draga, ali polako gubi vezu sa stvarnošću i lagano je dementna.

Izazov pred kojim su se našli modni brendovi u ovom trenutku jeste promena u najvažnijim demografskim grupama kojima se obraćaju. Naravno, pre svega iz pozicije relevantnosti. Sa svakom novom generacijom „ugovori

convinced that this kind of relationship with a brand is the only honest one. Even generations of today who build their experiences with brands through digital media ultimately have an identical relationship with them. What makes this kind of a relationship with a brand possible are two (unsigned but binding) contracts: a trust contract and a shared values contract.

To quote Jeff Bezos: "Your brand is what other people say about you when you're not in the room." When it comes to fashion brands, probably the biggest fear they all have is that people might start talking about them as they talk about a grandmother who is dear, but gradually loses touch with reality and is slightly demented.

The challenge that fashion brands are facing at the moment is the shift in the most important demographic groups they are addressing. Naturally, first of all from the

o poverenju" dolaze na novu overu. Suština identiteta modnih brendova smeštena je u opipljivo, a ono što bi trebalo da bude neopipljivi deo njihove privlačnosti leži u uspostavljanju krhkog balansa između uverenja da je želja za posedovanjem nekog proizvoda lako ostvariva, dok se istovremeno pokušava isti taj proizvod učiniti ekskluzivnim, dakle, nedostiznim.

Nove generacije nisu nimalo sentimentalne. Pre svega, oprezniji su u trošenju novca i mnogo su svesniji celokupnog ciklusa proizvodnje svakog komada odeće u svakoj fazi. Održiva moda i recikliranje za njih nisu fraze kojima brend podiže sopstvenu sliku u javnosti već jedina realnost na koju pristaju. Vrlo su skeptične i sklone proveri svake informacije koju brend plasira o sebi. Zbog toga, njihove odluke o tome da li će se opredeliti za jedan ili drugi proizvod počinju mnogo pre nego što se sa njim sretnu u realnom prostoru. Lakoća online kupovine i podrazumevanje da je vraćanja onoga što im od poručenog ne odgovara bez konsekvence, iskustvo je kupovine na način na koji je oni doživljavaju.

I ono najvažnije: njihove navike i životni stilovi su podjednako pragmatični koliko i statusni, tako da ono što kupuju mora bez problema da se uklopi u tu jednačinu. Ali, oni su po statisici i dalje demografska grupa koja najviše odvaja od svojih primanja za investiranje u odeću.

U tom smislu i brendovi koji čine modnu industriju moralni su da nauče nekoliko teških lekcija od kojih je svakako najteža bila ona gde su, od uslovno kreativne, postali uslovno uslužna delatnost koja više nije u poziciji da diktira navike svojih konzumenata već da ih na vreme prepozna i da na njih najadekvatnije odgovori u najkraćem vremenu. Poruke su brutalno redukovane i agresivne u vizuelizaciji, pošto se uglavnom plasiraju kroz društvene mreže. Potrebno je da se u najkraćem vremenskom roku kaže što više toga. Nema više ni mistifikacije ni iščekivanja. „Novo“ se globalno plasira u javnost u realnom vremenu, a „see now - buy now“ postaje uobičajena praksa.

Međutim, naslućuje se kraj euforije nekritičke (zlo) upotrebe interneta u ove svrhe. Sve je vidljivija nostalgija i radikalniji odmak od instant mode (gde se ova odrednica podjednako odnosi i na „niže“ i na „više“ pozicionirane brendove). Fascinacija influens faktorom prestaje i traže se novi idoli koji ne lažiraju svoj život tako očigledno na mrežama. Sada je sasvim jasno da je ljubav prema određenom brendu debelo naplaćena kroz honorar.

Pandemija je ostavila u amanet i činjenicu da je usamljenost postala sinonim za individualnost. Osećanje velike melanolije dominantno je za one koji odrastaju u trećoj dekadi dvadeset prvog veka. Sve više ljudi osećaju potrebu da svoja virtuelna plemena ponovo zamene stvarnim. Čovek je, na kraju krajeva, životinja čopora. Na absurdan način modni brendovi mogu biti generatori ovih procesa, naročito oni koji su dobro odradili onaj deo koji zovemo „prepoznatljivost brenda“ (igrajući na kartu podsećanja) kao i oni koji su na vreme shvatili šta danas podrazumeva „brend iskustvo“ (kreiranje iskustava koja

„SEE NOW – BUY NOW“ POSTAJE UOBIČAJENA PRAKSA.

“SEE NOW – BUY NOW“ BECOMES A COMMON PRACTICE.

position of relevance. With each new generation, "trust contracts" are to be reconfirmed. The essence of fashion brands identity is placed in the tangible, and what should be an intangible part of their appeal lies in establishing a fragile balance between the belief that the desire to own a product is easily achievable, while at the same time we are trying to make the same product exclusive, therefore unattainable.

New generations are not at all sentimental. First of all, they are more cautious about spending money and are much more aware of the entire production cycle of each piece of clothing at each stage. For them, sustainable fashion and recycling are not just phrases used by a brand to raise its own public image, but the only reality to which they consent. They are very sceptical and tend to check every information that the brand releases about itself. Therefore, their decisions about whether to opt for one product or another begin long before they see it in real space. The ease of online shopping and the assumption that returning what they ordered is without consequence, is the shopping experience the way they see it.

And the most important thing: their habits and lifestyles are as pragmatic as they are status-based, so what they buy has to fit into that equation smoothly. However, according to statistics, they are still the demographic group that allocates most of their income to invest in clothes.

In this sense, the brands that make up the fashion industry had to learn several hard lessons, the hardest of which was certainly the one where, from a provisionally creative, they became a provisional service activity that is no longer in a position to dictate the habits of its consumers, but to recognise them in time and to respond to them in the most adequate way in the shortest time. The messages are brutally reduced and aggressive in visualisation, since they are mostly distributed through social networks. You need to say as much as possible in the shortest possible time. There is no more mystification or anticipation. "New" is globally marketed to the public in real time, and "see now - buy now" becomes a common practice.

However, the end of the euphoric uncritical (mis)use of the Internet for these purposes is in sight. Nostalgia and a more radical step back from instant fashion (where this definition applies equally to "lower" and "higher" positioned brands) is increasingly visible. The fascination with the influence factor fades and new idols are sought who do not fake their life so obviously on the networks. It is quite clear now that the love for a certain brand is paid handsomely through royalties.

The pandemic legacy is also the fact that loneliness has become synonymous with individuality. The feeling of great melancholy is prevailing for those who grow up in the third decade of the 21st century. More and more people feel the need to replace their virtual tribes with real ones again. Man is, after all, a pack animal. In an absurd way, fashion brands can be the generators of these processes, especially those who have done well the part we call "brand recognition" (playing the recall card) as well as those who understood in time what "brand experience" entails today (creating experiences that are relevant for



NOVE GENERACIJE NISU NIMALO SENTIMENTALNE.  
NEW GENERATIONS ARE NOT AT ALL SENTIMENTAL.

su relevantna za sadašnje generacije konzumenata). Današnja moda inspiraciju crpi iz prošlosti i uopšte ne gleda u budućnost. Odjednom su, recimo, osamdesete vreme koje je nabijeno kreativnošću, a život u njima mnogo smisleniji (oni koji su ih preživeli možda se ne bi složili sa ovim). Ovo samo ukazuje na to da je u današnjem trenutku prisutno mnogo više romantičke nego što na prvi, robotizovani, pogled izgleda.

current generations of consumers). Today's fashion draws inspiration from the past and does not look to the future at all. Suddenly, for example, the 1980s are a period charged with creativity, and life in that period is much more meaningful (though, those who lived through them might disagree). This only indicates that there is much more romance in the air in the present moment than it meets the robotic eye.

TETOVAŽE:

# OD STIGMATIZACIJE DO UMETNOSTI

TATTOOS: FROM  
STIGMATICISATION TO ART

Dugo vremena tetovaže su bile pečat na koži kojim se delio civilizovani od necivilizovanog dela sveta.

Figurativno, služile su kao simbolička veza koja je povezivala neku grupu ljudi, obično na margini ili čak izvan nje, bilo da su to bili kriminalci, poput tajanstvenih japanskih yakuza, ili pustolovi mora. Pripadnici onih kultura koji su koristili trajne slike na svojoj koži kako bi označili svoju pripadnost u „prosvetljenom“ svetu smatrane su primitivnim i zaostalim.

For a long time, tattoos were a mark on the skin that separated the civilised from the uncivilised part of the world.

Figuratively, they served as a symbolic link that connected a group of people, usually on the margins of society or even outside of it, such as criminals, mysterious Japanese yakuza, or sea adventurers. Members of those cultures who used permanent paintings on their skin to mark their affiliation were considered primitive and backward in the "enlightened" world.

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Fotografije / Photos GORAN POPOVSKI



U protekle tri decenije fenomen tetoviranja pretrpeo je značajnu transformaciju. Iz korena alternativne supkulturne koja često stajala u kontrastu sa glavnom strujom društva, tetovaže su uspele da se probiju među one koji su želeli da dodaju „kul“ faktor svojim, inače, konvencionalnim životima. Danas, **tetovaže postaju integralni deo prihvaćenog i čak poželjnog**, stekavši status jednak osobama koje nose farmerke ili majice sa kratkim rukavima...

Istražujemo put ovog izražajnog medija od svojih korenina do umetnosti koja se nosi na koži. Otkrivamo kako se tetovaža izdiže iz senke stigmatizacije i postaje neizostavan deo moderne kulture kroz priču dvoje strastvenih tattoo umetnika – **Lane Šojoč i Niku Bojbasa**.

**LANA:** Mislim da ovo može biti jako široka tema jer je praksa tetoviranja stara hiljadama godina. Tetovaže su prešle dug put od stigmatizacije do postanka integralnog dela savremene kulture prikazivajući promenljive dinamike društvenih percepacija i ličnog identiteta. Verujem da se taj preokret desio negde krajem 20. i početkom 21. veka sa uticajem pop kulture. Tetovaže su počele da se prikazuju u medijima, filmovima i imale su ih poznate ličnosti. Kasnije su tu mnogo doprinele i društvene mreže, dok su tattoo majstori počeli da se priznaju kao umetnici, a i samo tetoviranje je evoluiralo.

**NIKO:** Siguran sam da još uvek svako od nas kod kuće ima jednu generaciju koja i dalje ima predrasude prema crtanju na koži. Ne mogu da se suprotstavim takvom mišljenju, jer decenijama u njihovim očima, tetovaža je bila nešto od čega se treba sklanjati. Moguće da je u pitanju buntovnost, ali mislim da su danas ljudi hrabriji u ispoljavanju svoje kreativnosti ne obazirući se na kritike društva. Deo mene traži potvrdu i od tih generacija, jer njihovo odobrenje ruši dugovečne predrasude.

#### O TETOVAŽAMA KAO UMETIČKOJ FORMI

**LANA:** To je u potpunosti individualno. Ukoliko nešto želimo da vidimo kao umetnost, onda ona to zasigurno jeste. Samim tim, tetovaže nisu samo deo tela, već postaju deo priče svakog pojedinca.

**NIKO:** Možda će zvučati sebično, ali siguran sam da muzeji i galerije, puni umetničkih dela koja nose duh iz vremena stvaranja, na nas ostavljaju jak utisak i daju nam mogućnost da utečemo i zastanemo na sekund. Sa tetovažama je manje-više isto. One su zakaćene na našu kožu, a isto tako zajedno sa našim likom i osobinama, ostavljaju utisak u očima kritičara koji nas posmatra i koji dalje sam gradi emociju i mišljenje o nama. Verujem da je umetnost svuda oko nas, u različitim formama i oblicima.

#### TETOVIRANJE KAO NAČIN DA SE ISTRAŽI GRANICA IZMEĐU TELA KAO FIZIČKOG ENTITETA I TELA KAO NOSIOCA DUŠE

**LANA:** Tetoviranje za mene predstavlja mnogo više od umetnosti na telu. Može biti ritualno iskustvo koje povezuje telo i dušu. Tetovaže često odražavaju unutrašnje emocije i duhovni put pojedinca.

In the past three decades, the tattooing phenomenon has undergone a significant transformation. From the roots of an alternative subculture that often stood in contrast to mainstream society, tattoos managed to find their way to those who wanted to add a "cool" factor to their, otherwise, conventional lives. Today, **tattoos have become an integral part of the accepted and even desirable lifestyle**, gaining a status equal to that of blue jeans or a T-shirt...

We have explored the path of this expressive medium from its roots to the art form worn on the skin. We discover how the tattoo rises from the shadow of stigmatisation and becomes an indivisible part of modern culture, through the interview with two passionate tattoo artists - **Lana Šojoč and Niko Bojbasa**.

**LANA:** I think this can be a very broad topic because the practice of tattooing is more than a thousand years old and tattoos have come a long way from being stigmatised to becoming an integral part of contemporary culture, showing the changing dynamics of social perceptions and personal identity. I believe that this shift happened somewhere in the late 20th and early 21st century thanks to the influence of pop culture. Tattoos began to appear in the media, movies and on celebrities. Later, social networks contributed a lot, while tattoo artists started to be regarded as artists, and tattooing itself evolved.

**NIKO:** I am sure that all of us still have a generation at home that still holds prejudice against skin drawing. I can't fight such an opinion, because for decades in their eyes, a tattoo was something to be avoided. It may have something to do with rebelliousness, but I think that today people are braver in expressing their creativity without





**NIKO:** Svakako da je to individualna stvar. Za mene, tetovaže predstavljaju način da obeležimo ono što nosimo u sebi i da to postane trajno, kao deo naše ličnosti. Tako se, možda, gubi granica između tela i duše, jer su tetovaže odraz jednog i drugog.

#### NAČIN IZRAŽAVANJA INDIVIDUALNOSTI U SVETU KOJI SVE VIŠE TEŽI UNIFORMNOSTI ILI ZAMENA ZA VERBALNU KOMUNIKACIJU

**LANA:** Tetovaže su definitivno oblik ličnog izražavanja. Za mene, svaka tetovaža je priča, vrednost ili iskustvo koje nosim sa sobom. Ima i onih koje su čista ekspresija kreativnosti i nekih koje su jednostavno dela drugih umetnika koja mi se vizuelno dopadaju.

**NIKO:** Tetovaža je danas svakako jedan vid neverbalne komunikacije koja postoji kao važan faktor u današnjem društvu. Ostavljući je na koži, uglavnom namenjenu za oči koje se nalaze preko puta, koristimo je sigurno kao alat koji ljudi danas mogu da prepoznaјu kao dodirnu tačku za dalju komunikaciju.

#### VEŠTAČKA INTELIGENCIJA I KREIRANJE DIZAJNA TETOVAŽA

**LANA:** Za sada ne osećam potrebu da koristim veštačku inteligenciju, ali ukoliko bi to bilo nešto što bi dopunilo i obogatilo proces, a ostavilo prostora za lični pečat, zašto da ne, uvek sam otvorena za nove pristupe.

**NIKO:** U ovom trenutku ne. Još uvek verujem da je emocija ono što prenosim od prve linije na papiru, pa sve do kože. Voleo bih da to ostane moj rezervoar ideja.



paying attention to society's criticisms. Part of me seeks confirmation from those generations as well, because their approval would shatter long-existing prejudices.

#### TATTOOS AS AN ART FORM

**LANA:** It is completely individual. If we want to see something as art, then it certainly is. Therefore, tattoos are not only part of the body, but become part of the story of each individual.

**NIKO:** It might sound selfish, but I'm sure that museums and galleries, full of works of art that carry the spirit of the time they were created in, leave a strong impression on us and give us the opportunity to sink in and pause for a second. It's more or less the same with tattoos. They are attached to our skin, and together with our face and features, they leave an impression in the eyes of the critic who observes us and who further builds his/her own emotion and opinion about us. I believe that art is all around us, in different shapes and forms.

#### TATTOOING AS A WAY TO EXPLORE THE BOUNDARY BETWEEN THE BODY AS A PHYSICAL ENTITY AND THE BODY AS A CARRIER OF THE SOUL

**LANA:** For me, tattooing is much more than body art. It can be a ritualistic experience that brings together body and soul. Tattoos often reflect inner emotions and spiritual path of an individual.

**NIKO:** Certainly it is an individual matter. For me, tattoos are a way to show what we carry inside and make it permanent, as a part of our personality. Thus, perhaps, the boundary between body and soul is erased, because tattoos are a reflection of both.

#### A WAY OF EXPRESSING INDIVIDUALITY IN A WORLD THAT IS INCREASINGLY STRIVING FOR UNIFORMITY OR A SUBSTITUTE FOR VERBAL COMMUNICATION

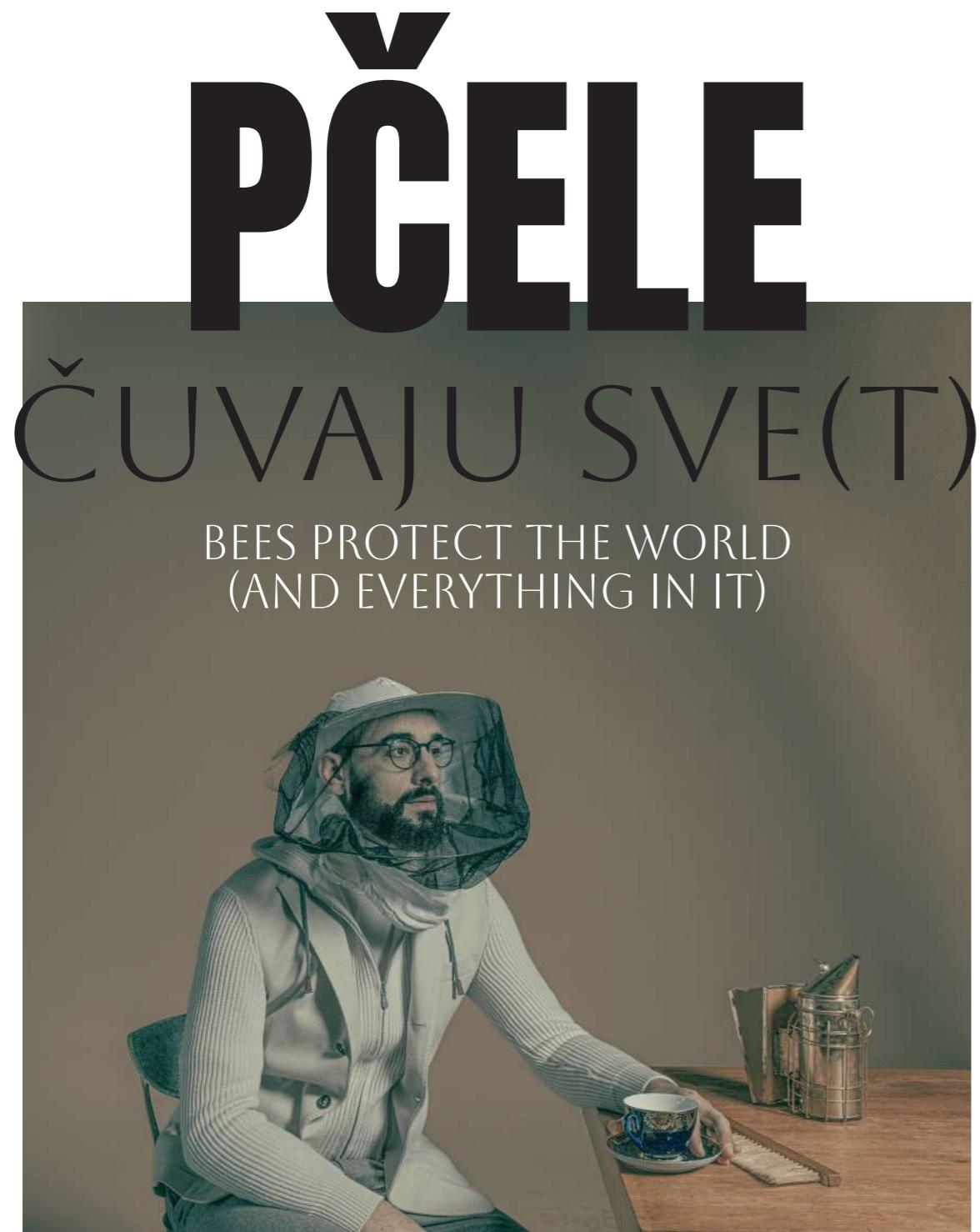
**LANA:** Tattoos are definitely a form of personal expression. For me, every tattoo is a story, value or experience that I carry with me. There are tattoos that are a pure expression of creativity and those that are simply works of other artists that I like visually.

**NIKO:** Nowadays, tattoos are certainly a form of non-verbal communication that exists as an important factor in today's society. By leaving it on the skin, mainly intended for the eyes of the observer, we surely use it as a tool that people can recognise today as a common ground for further communication.

#### ARTIFICIAL INTELLIGENCE AND TATTOO DESIGN CREATION

**LANA:** For the time being, I don't feel the need to use artificial intelligence, but if it would be something that would supplement and enrich the process, and leave room for a personal stamp, why not, I'm always open to new approaches.

**NIKO:** At this moment, no. I still believe that emotion is what I convey from the first line drawn on a piece of paper, all the way to replicating it on the skin. I'd like to keep it my pool of ideas.



BEES PROTECT THE WORLD  
(AND EVERYTHING IN IT)

Autor / Author MARKO ČAVIĆ  
Fotografije / Photos MIŠA TERZIĆ

# PČELE

ČUVAJU SVE(T)

Pčele. Čudesna bića stvorena da pokreću čitav svet - sve nas! Možda o pčelama ne razmišljamo često na taj način, ali pored svega što o njima znamo, one su pokretači čak i ekonomskog razvoja!

Važne su za poljoprivredu, za uzgajanje voća i povrća, oprašuju biljke koje se koriste u ishrani stoke, pa je njihova uloga izuzetno važna i u stočarstvu. Na ovo se nadovezuje i prehrambena industrija, proizvodnja sokova, alkoholnih i bezalkoholnih pića, a onda i industrije mesa i mleka. Pčelinji vosak nezamenljiv je u industriji čelika, u optičkoj industriji, proizvodnji boja od voska, čije se značajne količine koriste se i u industriji kože, drveta i različitog papira. Industrija tekstila, verovali ili ne, takođe zavisi od pčela, jer one su ključne u oprašivanju pamuka i lana, koji su najčešće korišćeni prirodni materijali za proizvodnju tekstila. **Farmaceutska i kozmetička industrija često koriste med i pčelinji vosak kao bazu svojih proizvoda, a pčele, to svi znamo, proizvode i med - korisnu i lekovitu namirnicu korišćenu još i pre antičkog doba.**

Reklo bi se da od pčela zavisi opstanak gotovo svih ekosistema - opstanak sveta kakav poznajemo. Pčele su danas, kao i mnoge druge životinske vrste, ugroženije nego ranije, a do toga je dovelo mnoštvo faktora. U svetu, pa i u Srbiji, je promena životnog stila jedan od njih. Sve manje živimo na selu i imamo mnogo manje livada koje su bile izvor najboljeg nektara i najkvalitetnijeg livadskog meda. Ovaj med je, pored kvaliteta za potrošače, bio od esencijalnog značaja i za zdravlje samih pčela. Livade su ili zarasle ili zamjenjene jednoličnom monokulturom, a deficit kvalitetne hrane neminovno vodi i do problema sa zdravljem pčela. Ne smemo zaboraviti ni negativan efekat opšte hemizacije životne sredine (pesticidi u urbanim i poljoprivrednim područjima), zagađenje, globalne klimatske promene, čak i patogene koji se menjaju, postaju virulentniji, pojavljuju se novi... Imajući sve ovo na umu, moramo uraditi sve što je u našoj moći da pčele što više zaštитimo.

**Upravo zato je Waste2ProtectBees projekat pokrenut - da bi podržao opstanak pčela i poboljšao njihovu ishranu.** Ovaj projekat spojio je medonosne pčele i otpad iz industrije hrane, koji će pokušati da nusproizvode nastale tokom proizvodnje vina i pečuraka, iskoristi za dobijanje ekstrakata bogatih vrlo korisnim jedinjenjima za prihranu pčela.

Projekat Waste2ProtectBees osmislio je tim koji vodi **doc. dr Uroš Glavinić**, poučen dugogodišnjim naučnim radom prof. dr Zorana Stanimirovića na Fakultetu veterinarske medicine, koji se bavi istraživanjem pčela, njihove biologije, ponašanja i patologije već decenijama. Waste2ProtectBees podržao je Fond za nauku Republike Srbije, a realizuje se u saradnji sa Fakultetom za fizičku hemiju i Institutom za šumarstvo.

**PČELINJI VOSAK NEZAMENLJIV JE U INDUSTRIJI ČELIKA, U OPTIČKOJ INDUSTRIJI, PROIZVODNJI BOJA OD VOSKA.**

**BEESWAX IS IRREPLACEABLE IN THE STEEL INDUSTRY, OPTICAL INDUSTRY, WAX-BASED PAINT PRODUCTION.**

Bees. Miraculous beings created to sustain the entire world - all of us! Perhaps we don't often think about bees in that way, but beyond what we already know about them, they are drivers even of economic development!

They are crucial for agriculture, fruit and vegetable cultivation, pollinating plants used in livestock feed, making their role extremely important in animal husbandry. This extends to the food industry, juice production, alcoholic and non-alcoholic beverages, and then to the meat and dairy industries. Beeswax is irreplaceable in the steel industry, optical industry, wax-based paint production, significant quantities of which are also used in the leather, wood, and various paper industries. The textile industry, believe it or not, also depends on bees, as they are crucial in the pollination of cotton and flax, the most commonly used natural materials in textile production. **The pharmaceutical and cosmetic industries often use honey and beeswax as the base for their products, and bees, as we all know, produce honey - a beneficial and medicinal food used since ancient times.**

One might say that the survival of almost all ecosystems depends on bees - the survival of the world as we know it. Bees today, like many other animal species, are more endangered than before, and this is due to a multitude of factors. Changes in lifestyle are one of them, both globally and in Serbia. We increasingly live in urban areas, and there are fewer meadows that were a source of the best nectar and high-quality meadow honey. This honey, besides



## TRANSFORMACIJA OTPADA U PČELINJU HRANU

Industrijski otpad sadrži veoma korisne materije (fenole, polisaharide i slično) koje će zajednički izolovati tim Uroša Glavinića i tim sa Fakulteta za fizičku hemiju kojim rukovodi prof. dr Miloš Mojović. Nakon niza testiranja, različitih tipova ekstrakcija i optimizacije, dobijeni ekstrakti bi, dodavani kroz ishranu, pčelama trebalo da pomognu u borbi sa mnogim štetnim faktorima, kao što su različite vrste patogena, pesticidi, problem sa kvalitetom hrane, zagađenjem životne sredine i mnogim drugim koje pčele danas ugrožavaju. Krajnji cilj je smanjenje gubitka pčela i dobijanje kvalitetnih pčelinjih proizvoda, ali i pametnije iskoriščavanje onog što je do sada završavalo u prirodi isključivo kao „prazna“ masa.

Dosadašnja iskustva su veoma pozitivna i obećavajuća. Preliminarni rezultati su pokazali da ovi ekstrakti mogu da



### TRANSFORMING WASTE INTO BEE FOOD

Industrial waste contains very useful substances (phenols, polysaccharides, etc.) that the team led by Uroš Glavinić and the team from the Faculty of Physical Chemistry, led by Prof. Dr. Miloš Mojović, will jointly isolate. After a series of tests, various types of extractions, and optimization, the obtained extracts, when added to bee nutrition, are expected to help bees combat various harmful factors, such as different types of pathogens, pesticides, problems with food quality, environmental pollution, and many others that currently threaten bees. The ultimate goal is to reduce bee losses and obtain high-quality bee products, as well as smarter utilization of what has so far ended up in nature solely as "empty" mass.

The experiences so far are very positive and promising. Preliminary results have shown that these extracts can strengthen bee immunity, compensate for certain nutritional deficiencies, and facilitate the fight against

**DOSADAŠNJA ISKUSTVA SU VEOMA POZITIVNA I OBEĆAVAJUĆA. PRELIMINARNI REZULTATI SU POKAZALI DA OVI EKSTRAKTI MOGU DA OJAČAJU IMUNITET PČELA.**

**THE EXPERIENCES SO FAR ARE VERY POSITIVE AND PROMISING. PRELIMINARY RESULTS HAVE SHOWN THAT THESE EXTRACTS CAN STRENGTHEN BEE IMMUNITY.**

being of high quality for consumers, was also essential for the health of the bees themselves. Meadows are either overgrown or replaced by monotonous monoculture, and a deficit of quality food inevitably leads to bee health problems. We must not forget the negative impact of general environmental chemicalization (pesticides in urban and agricultural areas), pollution, global climate change, and even changing and increasingly virulent pathogens. With all this in mind, we must do everything in our power to protect bees as much as possible.

**This is precisely why the Waste2ProtectBees project was initiated - to support the survival of bees and improve their nutrition.** This project brings together honeybees and waste from the food industry, aiming to utilize by-products generated during the production of wine and mushrooms to extract compounds rich in very useful elements for bee nutrition.

The Waste2ProtectBees project was conceived by a team led by **Assoc. Prof. Dr. Uroš Glavinić**, guided by the long-standing scientific work of Prof. Dr. Zoran Stanićirović at the Faculty of Veterinary Medicine, who has been researching bees, their biology, behavior, and pathology for decades. Waste2ProtectBees is supported by the Science Fund of the Republic of Serbia and is implemented in collaboration with the Faculty of Physical Chemistry and the Institute of Forestry.



ojačaju imunitet pčela, nadomeste određene nutritivne nedostatke i olakšaju borbu sa mnogim štetnim faktorima koji ih ugrožavaju. Očekuje se da će ovi rezultati, kada se pokrene implementacija projekta, biti podržani i novim rezultatima iz laboratorijskih i terenskih eksperimenata.

Docent dr Glavinić napominje da ne treba paničiti i pridavati veliki značaj apokaliptičnim člancima koje možemo pročitati u medijima o potpunom nestajanju pčela. Pčele su nastale mnogo pre, a verovatno će i ostati na planeti mnogo duže od nas. Jesu ugrožene, kao i mnoge druge vrste, u nekim aspektima više, u nekim manje, ali mi već znamo što bi trebalo da radimo - da damo sve od sebe da se vratimo prirodi i životu u skladu s njom, čime ćemo obezbediti prave uslove i za pčele i druge ugrožene vrste.

Svakako, institucije bi trebalo da nastave da podržavaju nauku i istraživanja iz ove oblasti, a na projektima i njihovim rezultatima ostaje da to opravdaju i pomognu očuvanje životinja, biodiverziteta i životnog ekosistema.

many harmful factors that threaten them. It is expected that these results, when the project implementation is initiated, will be supported by new findings from laboratory and field experiments.

Assoc. Prof. Dr. Glavinić emphasizes that there is no need to panic and give great importance to apocalyptic articles we may read in the media about the complete disappearance of bees. Bees existed long before us and will probably remain on the planet much longer than we will. They are endangered, like many other species, to some extent more in some aspects, less in others, but we already know what we should do - make every effort to return to nature and live in harmony with it, thereby providing the right conditions for bees and other endangered species.

Certainly, institutions should continue to support science and research in this field, and it remains for projects and their results to justify and assist in the conservation of animals, biodiversity, and the living ecosystem.



## STRASTVENO NESTRPLJIV I NESTRPLJIVO STRASTVEN

PASSIONATELY IMPATIENT AND  
IMPATIENTLY PASSIONATE

# DUŠAN MRĐEN

u Movem ogledalu  
in Movem Mirror

Često se kaže da čovek postaje ono što o sebi misli. Ukoliko budemo stalno ponavljali kako neke stvari nisu moguće, verovatno je da se nikada i neće desi. Suprotno tome, ako verujemo da nešto možemo, sigurno ćemo steći sposobnost da to i uradimo. Dušan Mrđen, jedan od retkih čija kreativnost i strast prema umetnosti plene, spada upravo u ovu drugu grupu ljudi. Za njega ništa nije nemoguće – od studija inženjerskog menadžmenta u Novom Sadu, preko mastera u Londonu, pa sve do Oskara, možda, jednog dana...

It is often said that we become what we think about ourselves. If we keep repeating that some things are unattainable, it is likely that they will never happen. Contrary to that, if we believe that we can do something, we will, without doubt, acquire the ability to do it. Dušan Mrđen, one of the few whose creativity and passion for art is captivating, belongs to this second group of people. For him, nothing is impossible – from studying engineering management in Novi Sad, through a master's degree in London, all the way to the Oscar, maybe, one day...

Autor / Author TAMARA VUKOSAVLJEVIĆ  
Fotografije / Photos GORAN POPOVSKI

Lokacija / Location AMÉLIE CAFFEE

### KO JE DUŠAN?

Stalno mislim da znam, ali ne znam još uvek. Dugo godina Dušan je bio režiser, reditelj. Dugo godina je Dušan htio da bude glumac. Danas radi neke stvari koje spadaju u sve grane umetnosti koje je godinama istraživao, a gluma, režija i pozorište su njegove velike ljubavi.

### KAKO BI OPISAO SEBE U DVE REČI?

Strastven i nestrpljiv.

### ŠTA JE ONO ŠTO TE NAJVİŞE INSPIRIŠE I KO JE TA JEDNA OSOBA KOJA NA TEBE DELUJE INSPIRATIVNO?

Ljudi. Imam dar da mogu da se platoniski zaljubim u ljudе i komunikacija sa ljudima je ono što me najviše inspiriše.

### WHO IS DUŠAN?

I keep thinking I know, but actually I still don't. For many years, Dušan was a director. For many years, Dušan wanted to be an actor. Today, he does some things that belong to all the branches of art that he has explored for years, and acting, directing and theatre are his great loves.

### HOW WOULD YOU DESCRIBE YOURSELF IN TWO WORDS?

Passionate and impatient.

### WHAT INSPIRES YOU THE MOST AND WHO IS THAT ONE PERSON WHOM YOU FIND INSPIRATIONAL?

People. I have the gift of being able to fall in love with people platonically and communication with people is what inspires me the most.



## OMILJENI FILM?

Gilda, u kome glumi Rita Hejvort. Mnogo volim taj film, a način na koji ona u tom filmu pokazuje emociju je neverovatan. Ta strast je nešto sa čime mogu da se poistovetim, kao i taj neki momenat kada nikome ne možeš da objasniš zašto si toliko strastven.

## OMILJENI GLUMAC?

Meril Strip, Nikol Kidman, Džek Nikolson i Robert de Niro zbog epoha u kojima su bili najpopularniji. Nisu karakterni glumci, ali su veoma unikatni i jedinstveni i u svaku ulogu unose nešto autentično svoje.

## DA LI IMA NEŠTO U KINEMATOGRAFIJI ŠTO TE FRUSTRIRA?

„Method acting“, izdvajanja glumaca i sve te marketinške igrice koje se baziraju na glavnim likovima i zbog kojih gluma potpuno gubi smisao. Kad god sam radio na filmu ili režirao kratke filmove, uvek mi je bilo jako bitno da svi koji učestvuju se osećaju kao da rade nešto zajedno, kao i da to sve na kraju dobije smisao.

## ISPRED ILI IZA KAMERE?

Kad sam bio mlađi voleo sam da budem ispred kamere, ali nisam imao dovoljno samopouzdanja, pa sam odlučio da budem iza kamere. Danas je, ipak, javni prostor demokratizovan i samim tim postao zaista javan, te više nemam problem ni kada sam ispred kamere.

## OMILJENI GRAD?

London – za njega sam emotivno vezan i jedan deo svog života sam proveo тамо, ali ipak razlog zbog kojeg ga najviše volim su ljudi koje sam тамо upoznao.

## FAVOURITE FILM?

Gilda, with Rita Hayworth. I love that film very much and the way she shows emotion in that film is incredible. That passion is something that I can relate to, and also that moment when you are unable to explain why you are so passionate.

## FAVOURITE ACTOR?

Meryl Streep, Nicole Kidman, Jack Nicholson and Robert De Niro, because of the eras in which they were most popular. They are not character actors, but they are very unique and one-of-a-kind and they bring something authentically theirs to each role.

## IS THERE ANYTHING ABOUT FILMMAKING THAT FRUSTRATES YOU?

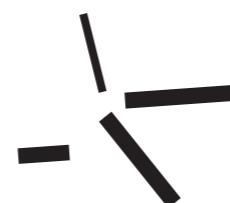
Method acting, singling out actors and all those marketing tricks that are based on the lead characters and because of which the acting completely loses its meaning. Whenever I've worked on a film or directed short films, I have always thought it is very important that everyone involved feels like they are doing something together, and that it all makes sense in the end.

## IN FRONT OF OR BEHIND THE CAMERA?

When I was younger I loved being in front of the camera, but I lacked self-confidence, so I decided to be behind the camera. Today, however, public space has been democratised and thus has become truly public, and I no longer have a problem even when I'm in front of the camera.

## FAVOURITE CITY?

London - I am emotionally attached to it and I have spent a part of my life there, but the reason I love it the most is the people I met there.



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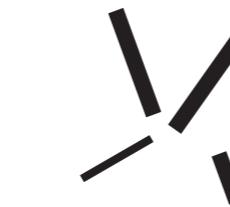
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## KADA SE OSEĆAŠ NAJSLOBODNIJE?

Kada slušam muziku. Muzika me jako inspiriše, od kada se probudim pa dok ne zaspim slušam muziku. Svaki moj dan ima svoj „soundtrack“ i sve kreativno što radim počinje upravo od muzike.

## U ŠTA VERUJEŠ?

U ljudsku upornost. To je nešto što je oplipljivo i nešto što me nikada neće iznenaditi. Koliko su ljudi uporni da dođu do onoga što žele.

## KOJA JE TVOJA NADREALNA ŽELJA?

Da dobijem Oskara. Mislim da mi je to nadrealna želja, ali ne zato što mislim da to ne mogu da postignem, nego zato što ne radim na tome da to ostvarim. Naravno, kad si mlađi, misliš da je nemoguće osvojiti Oskara ili da ćeš dospeti do „Vogue“ časopisa, ali kada malo porasteš, shvatiš da to uopšte nije toliko impozantno. Tinejdžerski snovi su ostvarivi ukoliko se dovoljno potrudиш.

## KOJI TI JE BIO NAJUZBUDLJIVIJI MOMENAT U ŽIVOTU?

Dodela diploma na Londonskoj filmskoj akademiji. Bio sam izuzetno anksiozan i uzbuden u isto vreme jer sam držao govor za svoju generaciju, nakon čega smo gledali filmove koje smo radili. U tom trenutku sam bio najponosniji na sebe, jer kada sam bio mlađi nisam ni mogao da zamislim da ću se baviti time.

## PORUKA ZA KRAJ?

Život se ne zaustavlja ni za koga.

## WHEN DO YOU FEEL MOST FREE?

When I listen to music. Music inspires me a lot, from the moment I wake up until I fall asleep I listen to music. Every day of my life has its own soundtrack and every creative work I do starts with music.

## WHAT DO YOU BELIEVE IN?

In human persistence. It is tangible and something that will never surprise me. How persistent people can be to get what they want.

## WHAT IS YOUR SURREAL WISH?

To win an Oscar. I think it's a surreal wish for me, but not because I don't believe I can achieve it, but because I don't do anything to make it happen. Of course, when you're younger, you think it is impossible to win an Oscar or make it to the Vogue magazine, but when you get a bit older, you realise that it's not so impressive at all. Teenage dreams are achievable if you try hard enough.

## WHAT WAS THE MOST EXCITING MOMENT IN YOUR LIFE?

Degree awarding ceremony at the London Film Academy. I was extremely anxious and excited at the same time because I was giving a speech for my generation, and afterwards we watched the films we had made. That was the moment when I was most proud of myself, because when I was younger, I couldn't even imagine that I would be doing it.

## A MESSAGE FOR THE END?

Life stops for no one.

# PRIME

Autor / Author MOLTENI&C  
Fotografije / Photos MOLTENI&C

## DIZAJN / DESIGN: DADA ENGINEERED R&D DIVISION



Serija kuhinja Prime, koju je **dizajnirao Dada inženjerski studio**, osmišljena je kako bi se potpuno naglasili funkcionalnost i puni potencijal kuhinje. Glavna osobnost su ručke koje se pružaju celom dužinom radnih elemenata do samih bočnih strana, u vidu nemetljivih udubljenja. Primena Vionaro mehanizma u strukturi fioka omogućila je unapređene performance, pa one svojom širinom i prostranošću podiju praktičnost Prime kuhinja.

Svaki projekat i svaka kuhinja je jedinstvena prilika da se pomoći raznovrsnih elemenata kreira prostor koji savršeno odgovara potrebama korisnika.

The Prime kitchen - designed by the Dada Engineered R&D division - is enhanced by Vionaro drawers, making the composition even more precious and functional. Prime is designed to express the full potential of a kitchen featuring recessed opening. It comes in a range of different compositions designed to meet the most sophisticated aesthetic demands. The finger recess runs seamlessly the length and breadth of the product and ends on the side panels, an alternative solution to the finished sides, offering ample scope for personalization. The exclusive Vionaro movement, with the patented black anodized



Kolekcija predstavljena ove godine nudi nekoliko novih obrada u kojima se ističu one u **borzelenoj i badembeloj boji, kao i ekskluzivni 3D lakirani paneli** nastali putem slojevitog nanošenja rezine u specijane kalupe, čime se dobijaju talasaste površine. Ovaj 3D efekat je dostupan i na staklenim površinama.

Pomoći raznovrsnih elemenata kreira prostor koji savršeno odgovara potrebama korisnika.

In-house design and production make it possible to create kitchens tailored to the needs of any user.

aluminum side, guarantees the exceptional performance of the drawers. Wider and more spacious, they are perfect for adding practicality to Prime kitchens.

Every project is exclusive, and each kitchen is unique. In-house design and production make it possible to create kitchens tailored to the needs of any user, a challenge in which rational and flexible ideas are transformed into kitchens to be enjoyed. Technical details tailored to become solid architectures made to last over time.

The 2023 Collection offers new finishes such as the **new pine green and almond white hues, or the new exclusive 3D lacquered effect**, the result of experimentation by the Dada Engineered R&D division, which, thanks to a layering process of a special thermoformed resin inside a special mould, gives a wavy effect to the doors, for an even more prised dynamism. The 3D effect is also available via the new glass finish in etched bronze.

POSETILI SMO... / WE VISITED...

# WEEKEND MEDIA FESTIVAL no.16

Autor / Author TAMARA VUKOSAVLJEVIĆ

Weekend Media Festival u Rovinju koji se ove godine održao po 16. put, postao je sinonim za najbolji vikend u godini i još jednom je oduzevio svoje posetioce ekskluzivnim predavanjima, nezaboravnim panelima i jedinstvenom atmosferom. Okupivši rekordnih 6000 posetilaca, festival je potvrdio svoj status vodećeg regionalnog događaja u medijima, komunikaciji i kreativnom biznisu. Tematski raznovrsne diskusije o suživotu PR-ovaca i novinara, uticaju veštačke inteligencije i poslovnim promašajima uspešnih preduzetnika obogatile su programski sadržaj. Weekend Media Festival, osim što je proslavio svoj uspeh, ostaje epicentar razmene ideja, stvaranja poslovnih saradnji i trendova u medijskom svetu.

The Weekend Media Festival in Rovinj, which was organised for the 16th time this year, became synonymous with the best weekend of the year and once again its visitors were delighted to attend exclusive lectures and unforgettable panels and experience a unique atmosphere. Gathering a record number of 6,000 visitors, the festival confirmed its status as a leading regional event in media, communication and creative business. Thematically diverse discussions about the coexistence of PR people and journalists, the influence of artificial intelligence and the business failures of successful entrepreneurs enriched the programme content. The Weekend Media Festival, in addition to celebrating its success, has remained the epicentre of exchanging ideas, striking business collaborations and setting trends in the media world.



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FENOMEN SIMPSON

Poseban gost ovogodišnjeg festivala bio je David Silverman – konsultant, producent, animator i reditelj čuvene serije „Simpsonovi“.

Silverman je predstavio istorijski put razvoja ove kulturne animirane serije, a publike je imala ekskluzivnu priliku da vidi skice animacije, prve ideje storyboarda, kao i da uživa u muzici iz arhive kreatora Simpsonovih. Otkrio je i da je gostovanje Džoni Keša u obliku mudrog kojota bilo nešto čemu se posebno radovao i da su poznate krofne, koje su postale simbol serije, nastale spontano zbog smešnog glasa Homera i njegove ljubavi prema slatkom.

Kada su smislili koje boje će biti junaci kulturne serije, dugo nisu mogli da se dogovore. Međutim, stilistkinja za boje donela je odluku da upotrebi žutu, smatrajući je kompromisnim rešenjem – savršenom kombinacijom za kosu i ten. Ova ideja naišla je na odobravanje ekipe iz dva ključna razloga – prvo, rešila je problem, a ujedno postojala je svest da bi ljudi, kada vide crtani film sa žutim likovima, zastali na tom kanalu i pogledali o čemu se radi.

Zanimljivo je da uprkos satiričnom prikazu, kreatori serije nikada nisu imali kontroverze sa poznatim ličnostima. Gostujućih zvezda bilo je oko 900 i upisani su u Ginisovu knjigu rekorda za najveći broj gostujućih zvezda u televizijskoj seriji. Aerosmith je bio prvi bend koji se pojавio u seriji sa svojim pravim imenom, pre njih je bilo dosta onih koji su tražili da budu pod pseudonimom – Majkl Džekson, Dastin Hofman, Toni Benet...

POSETILI SMO ROVINJ I WEEKEND MEDIA FESTIVAL I IZDVOJILI PREDAVANJA O KOJIMA SE NAJVİŞE PRIČALO:

WE VISITED ROVINJ AND THE WEEKEND MEDIA FESTIVAL AND SINGLED OUT THE MOST TALKED ABOUT LECTURES:

## THE SIMPSONS PHENOMENON

The special guest of this year's festival was David Silverman – a consultant, producer, animator and director of the famous animated TV show – "The Simpsons".

Silverman presented the historical development path of this iconic animated series, and the audience had an exclusive opportunity to see animation sketches, the first storyboard ideas, as well as enjoy the music from the archives of "The Simpsons" creator. He also revealed that the guest appearance of Johnny Cash in the form of a wise coyote was something he was especially looking forward to and that the famous doughnuts, which have become a symbol of the show, were created spontaneously because of Homer's funny voice and his love for sweets.

When they were thinking about what colour the heroes of the iconic series should be, they couldn't agree for a long time. However, the colour stylist decided to use yellow, believing it to be a compromise solution - a perfect combination for hair and skin. This idea met with the approval of the team for two key reasons - first, it solved a problem, and at the same time they were aware that if people would see a cartoon with yellow characters, they would stop on that channel to see what it was about.

It is interesting that despite the satirical depiction, the show makers have never had any controversies with celebrities. There were about 900 guest stars and they are listed in the Guinness World Records for the largest number of guest stars in a TV show. Aerosmith was the first band to appear on the show under their real name, before them there were a lot of them who asked to be under a pseudonym - Michael Jackson, Dustin Hoffman, Tony Bennett...

## DECODING TRAP (TRAP BEATS RESONATE ACROSS EX-YUGOSLAVIA)

By definition, trap music is a style of hip-hop music that developed from the end of the 1990s to the beginning of the 2000s in the south of the United States of America. However, the real boom has been happening right now and in the last few years it has been at the top of the world music charts. Not only does this genre connect young and old all over the world, but thanks to its explicit freedom of expression, it has become the musical expression of Generation Z. Trap music in the Balkans knows no boundaries and has become a phenomenon that has united young people across the region.

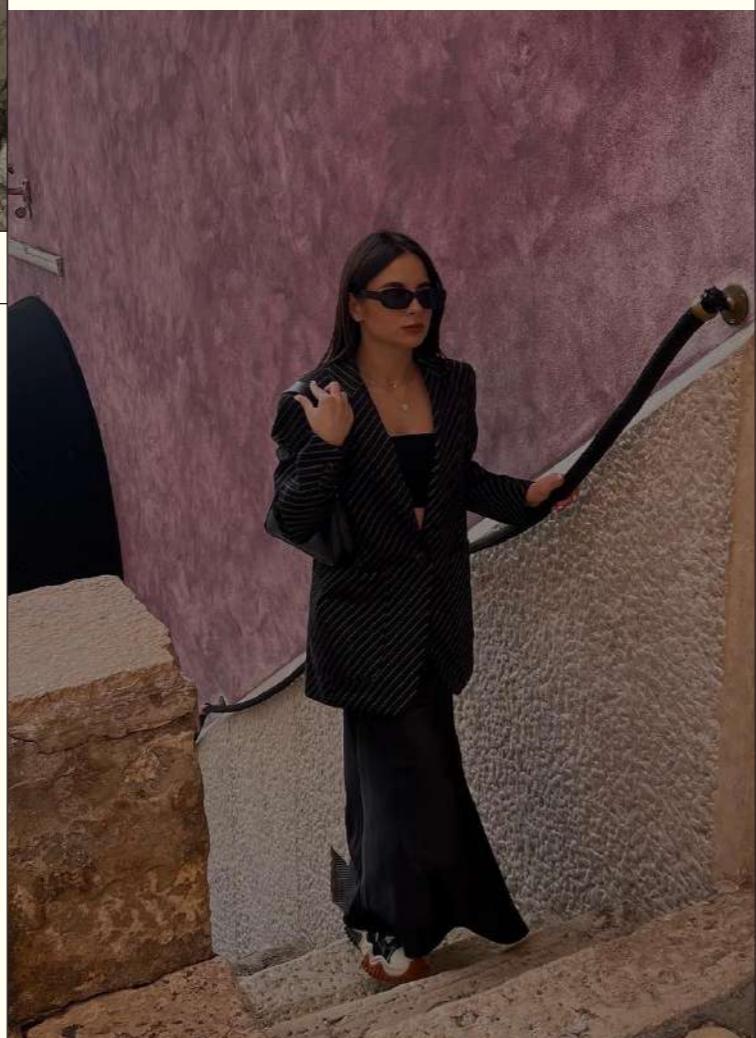
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## TRAP OD VARDARA PA DO TRIGLAVA

Prema definiciji, trap muzika jeste stil hip-hop muzike koji se razvijao od kraja devedesetih do početka dvehiljaditih godina na jugu Sjedinjenih Američkih Država. Međutim, svoj pravi procvat doživljava upravo sada i u poslednjih nekoliko godina zauzima vrhove svetskih muzičkih lestvica. Ovaj žanr, ne samo da povezuje mlade i starije širom sveta, već je, zahvaljujući svojoj eksplisitnoj slobodi izraza, postao muzički izraz generacije Z. Trap muzika na Balkanu ne zna za granice i postala je fenomen koji je ujedinio mlade širom regiona.

Iako u sali nije postojala nijedna osoba koja nije znala šta je trap, ovaj fenomen su dodatno objasnili Relja Popović, Made in BLKN, reper, kantautor i glumac, Zambo Latifa, muzičar, Milan Majerović-Stilinović, ZAMP, samostalni savetnik za komunikacije i odnose s javnošću, i Đorđe Trbović, IDJ, suosnivač i direktor, na panelu Trap od Vardara pa do Triglava powered by HDS ZAMP.



Although there wasn't a single person in the hall who didn't know what trap was, this phenomenon was further explained by Relja Popović - Made in BLKN, a rapper, singer-songwriter and actor, Zambo Latifa, a musician, Milan Majerović-Stilinović, ZAMP, senior communications and PR consultant, and Đorđe Trbović, IDJ, co-founder and director, of the panel "Decoding Trap" powered by HDS ZAMP.

They pointed out that trap was not only a new music genre but also a catalyst for a new musical wave - a kind of a new generation rock 'n' roll that flourished out of challenges and became the gold standard. This music genre has blossomed into a whole new scene, significantly transforming the way music is consumed today. Its influence does not end only in the music field, but spans over an entire generation that started its journey in the music world about 15 years ago. Today, trap has grown into a serious business that unites the entire region and in which all of us play our parts from different perspectives.

Oni su istakli da trap predstavlja, ne samo žanr nove muzike, već je i katalizator za novi muzički talas – svojevrsni rock 'n' roll nove generacije koji je procvetao iz izazova i postao zlatni standard. Ovaj muzički pravac procvetao je kao potpuno nova scena, značajno transformišući način na koji se danas konzumira muzika. Njegov uticaj ne završava se samo na muzičkom polju, već se proteže na čitavu generaciju koja je započela svoj put u muzičkom svetu pre otrprilike 15 godina. Danas je trap izrastao u ozbiljan biznis koji objedinjuje čitav region, gde svako od nas igra svoju ulogu u tom poslu iz različitih perspektiva.

## PRIPOVEDAČ BEZ REČI

Jan Grarup je danski foto-reporter, jedan od najpriznatijih i najpoznatijih ratnih fotografa današnjice. Na svom predavanju istakao je moć foto-novinarstva kao snažnog alata za prenošenje dramatičnih priča svetu, a na autentičan način predstavio je publici lične izazove sa kojima se suočava dok dokumentuje ljudsku patnju.

„Najteže od svega mi je da prikažem patnju nevinih ljudi koji stradaju u ratu. Nešto poput toga vam se ureže u sećanje i živi s vama. Ove fotografije su deo mene i promenile su mi život zauvek“, rekao je Grarup.

Emotivno predavanje sastavljeno od snažnih crno-belih fotografija iz ratnih područja podsetilo je na stvarnost sukoba koji i dalje postoje u svetu. Grarup je naglasio važnost njegove uloge kao fotografa u vraćanju izgubljenih delova priča koje se često gube. Još jednom je pokazao da on nije samo fotograf, već i majstor pripovedanja koji kroz svoje slike izaziva duboke emocije. Grarupov aparat postaje most između onih koji trpe i onih koji imaju moć donošenja promena. Njegova poruka o potrebi za osvećivanjem i promenama ostaje kao snažan poziv na delovanje, a njegov rad, ne samo da očarava estetikom, već i duboko prožima angažmanom. Grarupova misija kroz objektiv kamere nije samo da informiše, već i da inspiriše pozitivne promene u svetu, ostavljajući nas sa snažnim utiskom i fotografijama koje se ne zaboravljuju.

## VUK SA VOL STRITA

Izreka „Hard work beats talent. Every time.“ koja je postala poznata najviše zahvaljujući filmu „Vuk sa Vol strita“, obezila je holivudski blokbuster utemeljen na memoarima Đordana



## A STORYTELLER WITHOUT WORDS

Jan Grarup is a Danish photojournalist, one of the most renowned and famous war photographers today. In his lecture, he pointed out the power of photojournalism as a mighty tool for conveying dramatic stories to the world, and in an authentic way he presented to the audience the personal challenges he faces while documenting human suffering.

“The most difficult thing for me is to show the suffering of the innocent who die in war. Those images stick in your memory and live with you. These photos are a part of me and they have changed my life forever,” Grarup said.

An emotional lecture composed of powerful black and white photographs from war zones reminded us of the reality of conflicts that still exist in the world. Grarup highlighted the importance of his role as a photographer in bringing back lost pieces of stories that are often lost. He has once again shown that he

Belforta. Ujedno, to je i bila inspiracija za panel „The Good, The Bad and The Wolf“ na koji se Vuk sa Vol strita, Džordan Belfort, uključio direktno iz Majamija.

Nekadašnji kontroverzni broker, a danas renomirani stručnjak za preduzetništvo i jedan od najpopularnijih svetskih motivacionih govornika, održao je lekciju o biznisu za pamćenje! On je naglasio da ključ uspeha leži u mentalnom pristupu, upravljanju emocionalnim stanjem i postizanju najbolje verzije sebe. Kao ključnu grešku neuspješnih ljudi, istakao je nedostatak razumevanja da je najvažnije ulaganje koje mogu napraviti, ulaganje u sebe.

Pored vrednih saveta, otkrio je i kako je dobio čuveni nadimak, Vuk sa Vol strita – prema liku iz stare televizijske serije koji je predstavljaо jednog od najbogatijih ljudi na svetu.



## THE WOLF OF WALL STREET

The saying "Hard work beats talent. Every time" that became famous mostly thanks to the film "The Wolf of Wall Street", has marked a Hollywood blockbuster based on Jordan Belfort's memoirs. At the same time, it served as an inspiration for the panel "The Good, The Bad and The Wolf", which the wolf of Wall Street, Jordan Belfort, joined directly from Miami.

A former controversial broker, and today a renowned expert in entrepreneurship and one of the world's most popular motivational speakers, he gave a business lesson to remember! He emphasised that the key to success lies in a mental approach, managing your emotional state and achieving the best version of yourself. He highlighted that a key mistake of unsuccessful people was the lack of understanding that the most important investment they can make is the investment in themselves.

In addition to sharing some valuable advice, he also revealed how he got his famous nickname - the wolf of Wall Street - after a character from an old TV show who was one of the richest men in the world.

Simpsonovi su jedna od najdugovečnijih i najuspešnijih zabavnih franšiza, čije impresivne brojke obuhvataju čak 35 sezona i impresivan niz nagrada, uključujući nagrade Emmy, Annie, Environmental Media Awards, People's Choice i Writers Guild of America. David Silverman je, zajedno sa Simpsonovima, bio nominovan za Oskara za epizodu „The Longest Daycare“.

„The Simpsons“ is one of the longest-running and the most successful entertainment franchises, with impressive numbers spanning 35 seasons and a remarkable array of awards, including Emmy, Annie, Environmental Media Awards, People's Choice and the Writers Guild of America awards. Along with „The Simpsons“, David Silverman was nominated for an Oscar for the episode „The Longest Daycare“.

is not only a photographer, but also a master storyteller who evokes deep emotions through his photographs. Grarup's camera becomes a bridge between those who suffer and those who have the power to bring about change. His message about the necessity to raise awareness and introduce changes remains a strong call to action, and his work not only enchants with its aesthetics, but also deeply permeates with its engagement. Grarup's mission through the camera lens is not only to inform, but also to inspire positive change in the world, leaving us with a strong impression and photographs that you can never forget.



WEEKEND MEDIA FESTIVAL U ROVINJU KOJI SE OVE GODINE ODRŽAO PO 16. PUT, POSTAO JE SINONIM ZA NAJBOLJI VIKEND U GODINI I JOŠ JEDNOM JE ODUŠEVIO SVOJE POSETIOCE.

THE WEEKEND MEDIA FESTIVAL IN ROVINJ, WHICH WAS ORGANISED FOR THE 16TH TIME THIS YEAR, BECAME SYNONYMOUS WITH THE BEST WEEKEND OF THE YEAR AND ONCE AGAIN ITS VISITORS WERE DELIGHTED.

# WEEKEND.16

21.-24.9.2023. | ROVINJ



weekend.hr

WEEKEND MEDIA FESTIVAL, OSIM ŠTO JE PROSLAVIO SVOJ USPEH, OSTAJE EPICENTAR RAZMENE IDEJA, STVARANJA POSLOVNIIH SARADNJI I TREDOVA U MEDIJSKOM SVETU.

THE WEEKEND MEDIA FESTIVAL, IN ADDITION TO CELEBRATING ITS SUCCESS, HAS REMAINED THE EPICENTRE OF EXCHANGING IDEAS, STRIKING BUSINESS COLLABORATIONS AND SETTING TRENDS IN THE MEDIA WORLD.



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Od napuštene kapele do moderne porodične kuće:

# TRANS FORM ACIJA

KAO OMILJENI TREND U ARHITEKTURI

FROM AN ABANDONED CHAPEL  
TO A MODERN FAMILY HOME:  
TRANSFORMATION AS A  
FAVORITE TREND IN ARCHITECTURE

Autor / Author ZORAN SLAVUJAC

Fotografije / Photos MOOIGOED ONTWIKKELAARS BV, [www.taanbaas.nl](http://www.taanbaas.nl)

TRANSFORMACIONA KAPELA VILHEMNA U HOLANDSKOM GRADIĆU MARSEN, KOJA JE NAPUŠTENA 1901. GODINE, POSLUŽILA JE KAO SAVRŠENA OSNOVA ARHITEKTONSKOM BIROU TAAN BAAS U MISIJI KREIRANJA MODERNE I PROSTRANE PORODIČNE KUĆE.

Visoki plafoni, otvoreni prostor i ekološka održivost objekta koji nosi A+ energetsku oznaku – samo su neke od karakteristika ovog doma koji se renovirao preko dve godine. Prema rečima projektnog tima, glavni zadaci bili su da se sačuva i unapredi postojeća osnova objekta, kao i da se postavi enterijer koji prati kontekst. Ni u jednom trenutku nisu želeli da pobegnu od istorijskog nasleđa kapele, pa tako danas neprocenjiv detalj u trpezarijskom prostoru predstavlja i nekadašnje podne grede.

Rekonstrukcija objekta otpočela je uklanjanjem starog plafona, čime je otkrivena i restaurirana originalna drvena građa, nakon čega se pristupilo izgradnji novog centralnog bloka u sredini, a čiji je cilj bio postizanje funkcionalnog životnog prostora. Novi stambeni deo sa prizemnom osnovom povezuje čelično stepenište koje je celokupnom enterijeru, zajedno sa podom od mikrocementa, dalo notu industrijskog stila.

THE TRANSFORMATION OF THE WILHELMINA CHAPEL IN THE DUTCH TOWN MAARSEN, ABANDONED IN 1901, SERVED AS THE PERFECT FOUNDATION FOR THE ARCHITECTURAL BUREAU TAAN BAAS IN THEIR MISSION TO CREATE A MODERN AND SPACIOUS FAMILY HOME.

High ceilings, open spaces, and the ecological sustainability of the property, which carries an A+ energy rating, are just some of the characteristics of this home that underwent a renovation over two years. According to the project team, the main objectives were to preserve and enhance the existing structure of the building and to create an interior that harmonizes with the context. They never wanted to deviate from the historical heritage of the chapel, and today, the priceless detail in the dining area includes the original wooden beams.

The reconstruction of the building began with the removal of the old ceiling, revealing and restoring the original wooden structure. Afterward, a new central block was built in the middle, with the aim of creating a functional living space. The new residential section with a ground floor is connected by a steel staircase, which, along with the microcement floor, gives an industrial touch to the entire interior.





#### SKANDINAVSKI STIL KAO SINONIM ZA MINIMALIZAM

Prostrani dnevni boravak sa kuhinjom i trpezarijom koju krase svedeni dizajn enterijera sa dosta prirodnog svetla, dominantni su bela boja, prirodni materijali i nameštaj koji je na prvom mestu praktičan. Poseban akcenat je stavljen i na konekciju dnevnog prostora sa baštom kroz lučnu stolariju koja je montirana u novootvorenom delu stare fasade i osim funkcionalnog, ima i estetski karakter.

#### THE SCANDINAVIAN STYLE AS A SYNONYM FOR MINIMALISM

A spacious living room with a kitchen and dining area adorned with timeless Pierre Jeanneret chairs, three bedrooms, two bathrooms, a toilet, and utility rooms make up the current layout of the space, decorated in the recognizable Scandinavian style. This popular style is characterized by minimalist interior design with plenty of natural light, dominant white color, natural materials, and practical furniture. Special emphasis is placed on connecting the living space with the garden through arched windows installed in the newly opened part of the old facade, providing both functional and aesthetic qualities.

UKOLIKO STE POKLONIK MINIMALIZMA, ZASIGURNO ĆE OVAJ PROJEKAT, KOJI JOŠ JEDNOM POTVRĐUJE PAROLU **LESS IS MORE**, POBRATI SVE VAŠE SIMPATIJE.

IF YOU ARE A FAN OF MINIMALISM, THIS PROJECT, ONCE AGAIN CONFIRMING THE "LESS IS MORE" MOTTO, WILL SURELY CAPTURE ALL YOUR ADMIRATION.



JEDNO MESTO ZA  
NAJBOLJE SVETSKE  
UKUSE



Momi  
Crazy Fish



KOLO  
BISTROT BALKANIQUE

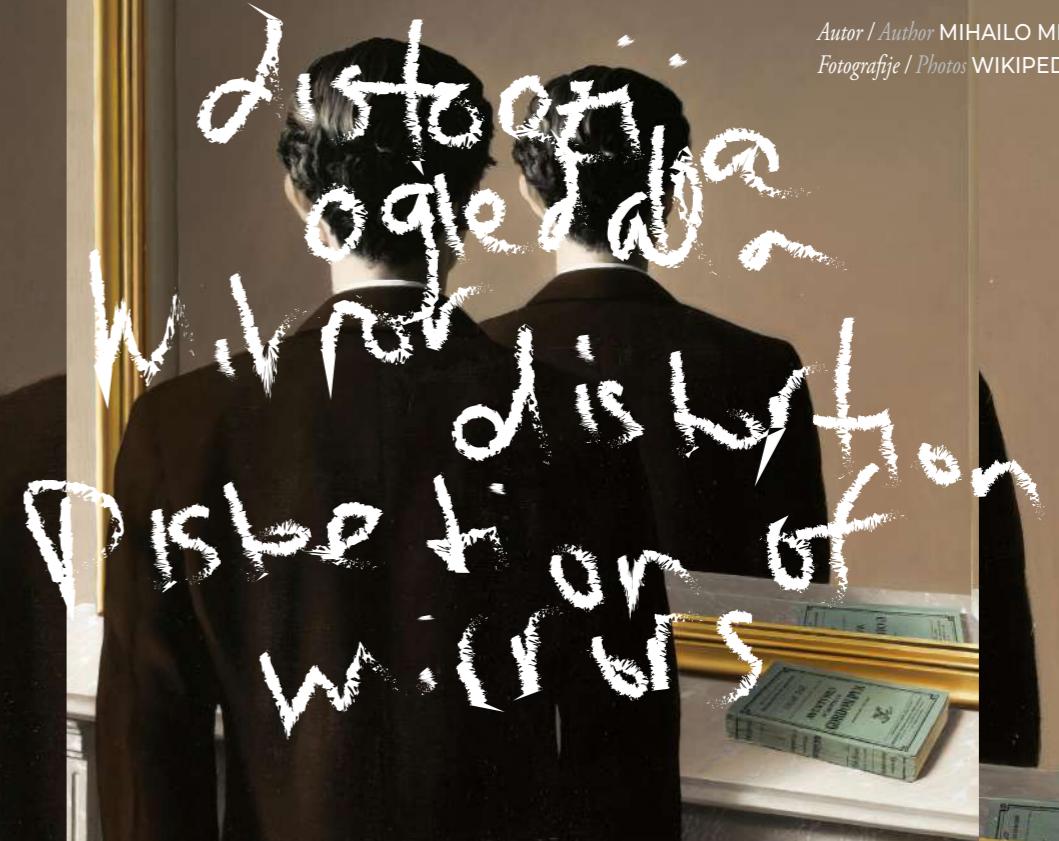


GIULIA  
ITALIAN RESTAURANT

# DISTORZIJA OGLEDALA

MIRROR DISTORTION

Autor / Author MIHAJLO MILOSAVLJEVIĆ  
Fotografije / Photos WIKIPEDIA



Čudna vremena rađaju bizarre fenomene. Igraj glupe igre i osvoji glupe nagrade! Doomscrolling, doomsurfing, doomshopping – fobija od odvajanja od telefona dovodi do granica slobode. „Kad je Bog stvorio lepotu, davo joj je dao ogledalo“. A onda i telefon. Vizura se krivi, nijanse se prepapaju i značenja se menjaju.

Strange times give birth to bizarre phenomena. Play silly games and win silly prizes! Doomscrolling, doomsurfing, doomshopping – the phobia of being separated from the mobile pushes the boundaries of freedom. "When God created beauty, the devil gave it a mirror." And then it gave it a mobile phone. Vision is distorted, shades are blended and meanings are changed.



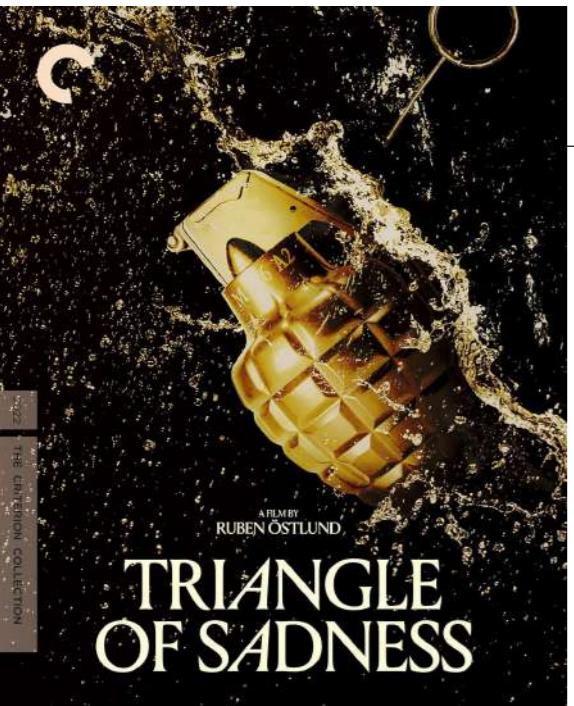
„NIŠTA NIJE ISTINITO, SVE JE DOZVOLJENO“. DOBRO DOŠLI U POSTMODERNI LUNA-PARK.

„NOTHING IS TRUE, EVERYTHING IS PERMITTED“. WELCOME TO THE POSTMODERN AMUSEMENT PARK.



### TRI OBAVEZNA FILMA KOJA SE BAVE OVIM FENOMENOM

THREE FILMS ONE MUST SEE THAT SPEAK OF THIS PHENOMENON



### TRIANGLE OF SADNESS (2022)

**Triangle of Sadness (2022)** je filmska plovidba kroz savremene vrtloge, kroz jednu od četiri barijere razuma koju je Fransis Bejkon nazvao idolem teatra. To je potreba za ukalupljivanjem u sve ono što je trenutno kul. U izvornom smislu, 1960-ih, biti kul značilo je videti kroz laži, medijske manipulacije i prolazne trendove. Ali onda se to promenilo. Dobilo je bar-kod. A to što milioni ljudi imaju iste oblike socijalne patologije ne znači da su razumni – što Trougao tuge pokazuje.

**Triangle of Sadness (2022)** is a cinematic voyage through contemporary swirls, through one of the four barriers of reason that Francis Bacon called the idol of the theatre. It is the need to fit into whatever is cool right now. In its original sense, in the 1960s, to be cool meant to see through lies, media manipulation, and passing trends. But then that changed. It got a barcode. And just because millions of people share the same forms of social pathology does not mean they are sane - as Triangle of Sadness shows.

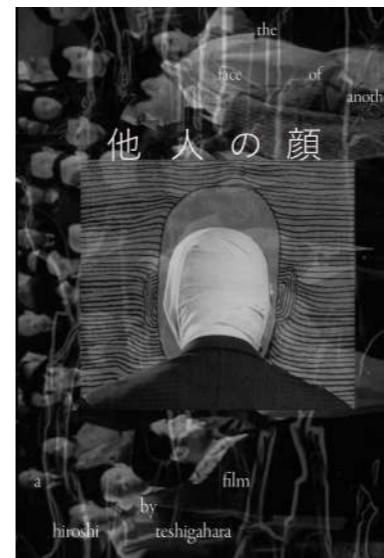


**Naša era dekadencije je na najsavremenijem nivou i lagano slama ideale i veru, svodeći sve na vrtoglav privid. Sve je relativno, počev od identiteta.** Došlo je do novog uspona pokretnih slika, ali glavni junaci više nisu uzbudljivi likovi sa gorućom željom da ostvare ono što su zacrtali, nego mi. Svaki trenutak **svakodnevnicu potencijalno je „slikabilan“**. To su moderne, zlatne bukagije koje svi ponosno nose. A kinematografija, ona je uvek odraz svog vremena: onda kad valja, ona razotkriva zablude – onda kad ne valja, ona im podleže. Tako to biva sa obmanom, čiji fantomi i fantazme večito krstare i oblikuju javnu sferu.

**Our age of decadence is at its most modern level and gently shatters ideals and faith, reducing everything to a dizzying illusion.** Everything is relative, starting with identity. We are witnessing a new rise in motion pictures, but the protagonists are no longer exciting characters with a burning desire to achieve what they set out to do, but us. Every moment of **everyday life is potentially “photogenic”**. Those are modern, golden shackles that everyone is proud to wear. And cinematography is always a reflection of its time: when it is good, it exposes misconceptions - when it is bad, it succumbs to them. That's the thing with deception, whose phantoms and fantasies perpetually drift and shape the public sphere."



### TANIN NO KAO (1966)



### LA GRANDE BELLEZZA (2013)

U gradu koji ima toliko raskošnu baštinu (da je ona postala roba) odvija se zaplet filma **La grande bellezza (2013)**. Umetnička dela dobijaju jednu novu dimenziju služeći kao kulise za elitne događaje u ovom karnevaletskom banketu o materijalnoj opsesiji. Sorrentinova režija prati Fellinijeve tragove, putem koji je u istoriji filma označen kao **commedia all’italiana**. Velika lepota pokazuje površinski sjaj glamura u italijanskoj prestonici gde je dekadencija postala kardinalna vrlina.

Istorija još od Adama ima tu naviku da je u stalnom padu, čija je brzina srazmerna industrijskom i tehnološkom razvoju. **Mundus vult decipi** (svet želi obmanu), a uslovi su trenutno optimalni. Neophodne iluzije munjevitno se umnožavaju.

**La grande bellezza (2013)** is set in a city that has such a rich heritage (that it has become a commodity). Works of art get a new dimension by serving as background for elite events in this carnivalesque banquet of material obsession. Sorrentino's direction follows in Fellini's footsteps, taking a path marked in film history as **commedia all’italiana**. The Great Beauty shows the superficial splendour of glamour in the Italian capital where decadence has become a cardinal virtue.

Since Adam, history has a habit of being in constant decline, the speed of which is proportional to industrial and technological development. **Mundus vult decipi** (The world wants to be deceived), and the conditions are currently optimal. Necessary illusions multiply at the speed of light.

Tokiski kulturni klasik Hirošija Tešigahare **Tanin no kao (1966)** govori o čoveku bez lica, biznismenu kome nema druge nego da živi u zavojima – na tromedi drame, horora i naučne fantastike. Protagonista filma Lice drugog izgubio je svoje lice u industrijskoj nezgodi. Njegova maska je odraz otuđenog čoveka u društvu koje je opterećeno izgledom. Maska preuzima ulogu lica – ona je ta koja određuje identitet. Izgubivši svoju individualnost, lik se navikava na rastuću izolaciju:

CIVILIZACIJA ZAHTEVA SVETLOST, ČAK I NOĆU.  
ALI ČOVEK BEZ LICA JE SLOBODAN SAMO KAD TAMA  
VLADA SVETOM.  
NISU LI ZATO RIBE IZ DUBINE MORA ONOLIKO  
GROTESKNE?

Hiroshi Teshigahara's Tokyo iconic classic **Tanin no kao (1966)** tells the story of a faceless man, a businessman who has no choice but to live in bandages – it is a mixture of drama, horror and science fiction. The protagonist of the film The Face of Another was disfigured in an industrial accident. His mask is a reflection of an alienated man in a society burdened by looks. The mask takes over the role of the face - it is the one that determines the identity. By losing his individuality, the protagonist gets used to growing isolation:

CIVILIZATION DEMANDS LIGHT, EVEN AT NIGHT.  
BUT A MAN WITHOUT A FACE IS FREE ONLY WHEN  
DARKNESS RULES THE WORLD.  
ISN'T THAT WHY DEEP-SEA FISH ARE SO GROTESQUE?



#verujusebe



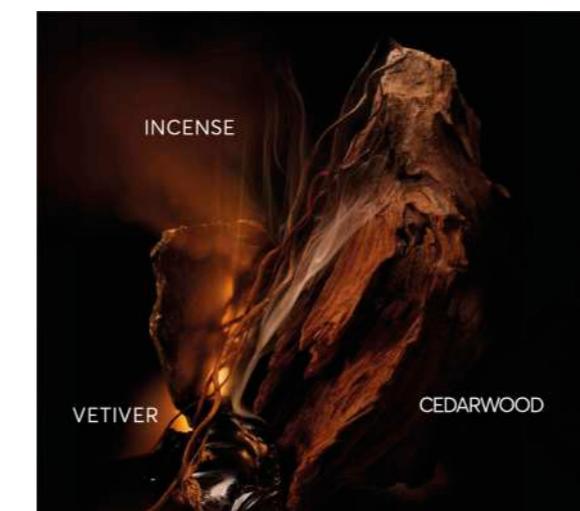
# / BOSS BOTTLED

BOSS Bottled, delo legendarnog majstora za pravljenje parfema Annick Menardoa, ove godine obeležava 25. godišnjicu postojanja. Ovaj parfem je tokom vremena postao jedna od ikona modernog parfimerstva. Kako bi proslavio ovaj jubilej, BOSS Fragrances otkriva svog najnovijeg člana: BOSS Bottled Elixir.

Novi Elixir je očaravajući, sa visokom koncentracijom bogatih sastojaka. Gornje note tamjana i kardamona obavijaju svojim toplim aromama, dok srce sačinjeno od vetivera i pačulija ostavlja zemljani otisak. Dok se razvija, BOSS Bottled Elixir otkriva osnovu od kedrovine i apsoluta labdanuma, za snažnu, drvenastu harizmu i erupciju moće muževnosti. Novi miris, nastao u saradnji Annick Menardo i Suzy le Helleym, slavi preporod moderne klasične. Staklena boćica BOSS Bottled Elixir parfemaobavijena je crnim lakom, sa blistavim svetлом u sredini, kao opipljiva verzija ideje o pronalaženju svoje unutrašnje svetlosti.

BOSS Bottled, the work of a legendary master perfumer, Annick Ménardo, celebrates its 25th anniversary this year. Over time, this perfume has become one of the icons of modern perfumery. To celebrate this jubilee, BOSS Fragrances unveils its newest member: BOSS Bottled Elixir.

The new Elixir is captivating, with a high concentration of opulent ingredients. The top notes of frankincense and cardamom enwrap you with their warm aromas, while the vetiver and patchouli heart leaves an earthy imprint. As it develops, BOSS Bottled Elixir reveals a base of cedar wood and labdanum absolute, for an intense, woody charisma and an eruption of powerful masculinity. The new fragrance, created in collaboration between Annick Ménardo and Suzy le Helleym, celebrates the revival of a modern classic. The BOSS Bottled Elixir glass bottle has a black lacquered finish, with a glowing light in the middle, as a tangible version of the idea of finding your inner light.



# REVOLUCIJA

# GASTRO- UKUSA

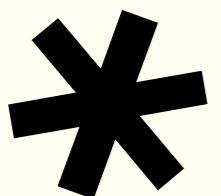


THE REVOLUTION OF  
GASTRONOMICAL TASTES

Autor / Author ANASTASIJA RADOVANOVIĆ

Fotografije / Photos STEFAN ĐAKOVIĆ, ZVONIMIR PLESKONJIĆ

NATAŠA ILIĆ I FOTOGRAFSKI DUO OUT OF OFFICE (ANA NIKOLIĆ I LUKA BUGARIN)



GASTRONOMSKI TRENDVOI MENJAJU SE GOTOV SVAKODNEVNO. FESTIVALI ULIČNE, TAKOZVANI **STREET FOOD MARKETI** POSTALI SU SVOJEVRSAN FENOMEN, KOJI PROVOCIRA I DOVODI U PITANJE PRESTIŽ **FINE DINING** ISKUSTVA. **ובה KULINARSKA REVOLUCIJA POLAKO POSTAJE DEO BEOGRADSKЕ SVAKODNEVNICE** I NUDI MNOŠTVO DESTINACIJA ONIMA KOJI TRAGAJU ZA BRZIM, A IPAK JEDINSTVENIM GASTRONOMSKIM DOŽIVLJAJEM.

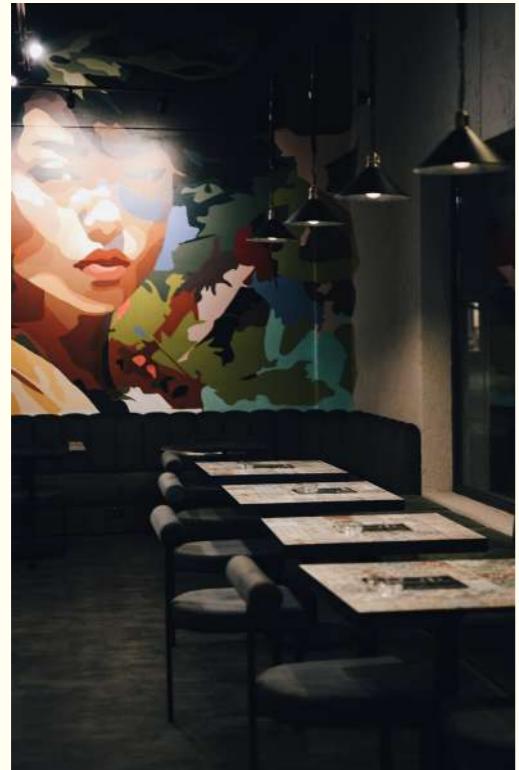
GASTRONOMY TRENDS CHANGE ALMOST DAILY. STREET FOOD FAIRS, THE SO-CALLED **STREET FOOD MARKETS**, HAVE BECOME A PHENOMENON OF SOME KIND, WHICH PROVOKES AND CHALLENGES THE PRESTIGE OF THE **FINE DINING** EXPERIENCE. **THIS CULINARY REVOLUTION IS SLOWLY BECOMING A PART OF BELGRADE'S EVERYDAY LIFE** OFFERING MANY DESTINATIONS TO THOSE LOOKING FOR A QUICK, AND YET UNIQUE GASTRONOMIC EXPERIENCE.

Davno su prošli dani kada je raskošno i maštovito jelo bilo sinonim za dobar obrok. U današnjem užurbanom svetu, street food marketi podstiču strast za eksperimentisanjem i izlaženjem iz zone komfora. Radoznalost leži u fuziji različitih kultura i ukusa koji nose pečat tradicije i autentičnosti, bilo da je reč o domaćoj ili internacionalnoj kuhinji koje su dostupne odmah, bez čekanja i kako vi želite. Inspiracija za ova mesta potiče iz velikih evropskih gradova, poput Barcelone i njene čuvene La Boqueria pijace. Šarmantni katalonski gastro-

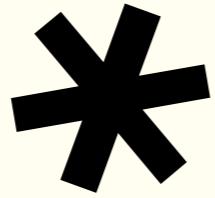
The days when a lavish and imaginative dish was synonymous with a good meal are long gone. In today's hectic world, street food markets promote a passion for experimenting and venturing outside one's comfort zone. Curiosity lies in the fusion of different cultures and tastes all bearing the stamp of tradition and authenticity, whether it is local or international cuisine, which are available immediately, without waiting and to your liking. The inspiration for these places comes from big European cities, like Barcelona and its famous La Boqueria market. The charming Catalan gastronomic concept offers a variety of tapas and local specialties, bringing together travellers from all over the world who want to experience the richness of culture and togetherness. Modelled after the designed concept, and also following the architectural example, Palilula Market was opened in Belgrade, which, in addition to traditional food, offers visitors the opportunity to try the flavours of Asian cuisine in the "Istok Outpost" restaurant, and they can round off the entire enjoyment with a glass of sparkling wine in the famous "Mehurić" bar.

Palilula market was only the initiator of this trend, and the series continues in other parts of the city, such as Zemun market, which has become a true oasis of pleasure for the entire neighbourhood. From the street food kiosk "Pretop", which offers a combination of the highest quality pork roast and champagne, to "Koordinata", whose dishes such as Anthony Bourdain's liver recipe represent a total euphoria for the palate.

**That's not all. For all those who love warm and cosy places, a new gastro-park "Gastrošor" is open, located in the industrial zone of the Port of Belgrade. "Gastrošor" is conceived as a new urban location that gathers the gastronomic scene in one place and helps its further global affirmation. Good food is always accompanied by a pleasant atmosphere and urban music sets in newly opened bars such as "Insolita", "Draft Bar", "Docker" and "Ruke".**



koncept nudi široku ponudu tapasa i lokalnih specijaliteta, okupljući putnike širom sveta koji žele da osete bogatstvo kulture i zajedništva. Po uzoru na osmišljeni koncept, ali i arhitekturu, otvorena je Palilulska pijaca u Beogradu koja pored tradicionalne hrane, posetiocima daje priliku da isprobaju ukuse azijske kuhinje u restoranu Istok Outpost, a celokupno uživanje mogu zaokružiti čašom penušavog vina u čuvenom baru Mehurić.



Palilulska pijaca bila je samo pokretač ovog trenda, a niz se nastavlja u drugim delovima grada, kao što je Zemunska pijaca, koja za komšiluk postaje prava oaza uživanja. Od street food kioska Pretop koji nudi kombinaciju najkvalitetnije prasetine i šampanjca, do Koordinate čija jela poput džigerice Entoni Bordejn stvaraju potpunu euforiju za nepce.

**To nije sve. Za sve ljubitelje usuškanosti, otvoren je novi gastro-park Gastrošor koji se nalazi u industrijskoj zoni Luke Beograd. Gastrošor je zamišljen kao nova urbana lokacija koja na jednom mestu okuplja gastronomsku scenu i pomaže njenoj daljoj afirmaciji u svetskim okvirima. Dobra hrana je uvek ispraćena prijatnom atmosferom i urbanim muzičkim setovima u novootvorenim barovima kao što su Insolita, Draft Bar, Docker i Ruke.**

STREET FOOD MARKETI NISU SAMO MESTA ZA „ZADOVOLJAVANJE“ GLADI, VEĆ SU NOVI KALUP GASTRO-ERE I NEZABORAVNO PUTOVANJE U SRCE KULINARSKE KREATIVNOSTI. GRANICA IZMEĐU ELITIZMA RESTORANA SA MIŠLENOM VZEZDICAMA I DEMOKRATSKOG DUHA ULIČNE HRANE POLAKO BLEDI, OTVARAJUĆI NOVA VRATA ZA SVE ONE KOJI TRAGAJU ZA NOVIM ŽIVOTnim SENZACIJAMA.



STREET FOOD MARKETS ARE NOT ONLY PLACES TO "QUENCH" HUNGER, BUT REPRESENT A NEW MOULD OF THE GASTRONOMIC ERA AND AN UNFORGETTABLE JOURNEY INTO THE HEART OF CULINARY CREATIVITY. THE LINE BETWEEN THE ELITISM OF MICHELIN-STARRED RESTAURANTS AND THE DEMOCRATIC SPIRIT OF STREET FOOD IS SLOWLY FADING, OPENING NEW DOORS FOR ALL THOSE SEARCHING FOR NEW SENSATIONS IN LIFE.



# ZBOG TOGA NOCIMA NE SPAVAM

THIS IS WHY I DON'T  
SLEEP AT NIGHT

ŠEST MESECI NAKON NAJTRAGIČNIJEG DOGAĐAJA U NAŠEM ŠKOLSTVU I  
POKUŠAJA UBISTVA KOJE JE USLEĐILO DAN KASNije, ZA MOVEM MAGAZIN  
GOVORE MAJKA ALEKSANDRA RADUJKO I MALOLETNI SIN A.R.

SIX MONTHS AFTER THE MOST TRAGIC EVENT IN OUR SCHOOL SYSTEM AND A  
MURDER ATTEMPT THE DAY LATER, MOTHER ALEKSANDRA RADUJKO AND HER  
SON A.R. SHARE THEIR STORY FOR MOVEM MAGAZIN.

*Autor / Author* ALEKSANDRA RADUJKO  
*Fotografije / Photos* MIŠA TERZIĆ

## ALEKSANDRA RADUJKO, MAJKA

4. maj 2023.

Teško jutro. Svi čutimo dok se spremamo. A. kreće u školu. Na vratima me pita još jednom: „Je l' moram u školu? Vidiš da svi govore o efektu copy cat“.

„Moraš, nije stiglo drugačije obaveštenje. Valjda škola zna šta radi“.

U 13.30 me zove i pita da li može da izadje jer je u 14 č skup ispred Ribnikara. Hoće da ode sa drugarima i oda počast nastradaloj deci. „Direktorka nam ne da da idemo“, kaže mi.

„Onda ne može. Idi posle škole.“

Odlazim u 14 č ispred Ribnikara sa koleginicama iz agencije. Osećam nešto što znam da nikada neću moći da zaboravim. Tuga. Nemir. Jeza u svakom delu tela. Kao da sebe gledam u filmu. Palimo sveće, spuštamo cveće. Molim se u sebi i za nastradalu decu i za snagu njihovih roditelja da prežive i podnesu gubitak.

Poznajem dobro sopstvene mehanizme u ovakvim situacijama. Uvek idem istim putem, identifikujem se sa žrtvama.

„Šta da se to meni desilo? Nemoj misliti o tome, kažem sebi, u sebi.“

Gledam u telefon. Poruke od A. stižu jedna za drugom, o tome kako mu je bilo važno da dodje ispred Ribnikara, kako niko ne razume da sada svi gube vreme u školi jer deca misle samo o tome šta se desilo, pod stresom su.

Vraćam se u kancelariju, zove me suprug.

„A. su uboli nožem u školi. Dobro je. Kreni odmah tamu, krećem i ja.“

## ALEKSANDRA RADUJKO, THE MOTHER

May 4, 2023

A difficult morning. We are all silent while we are getting ready for the day. A. is heading to school. At the door, he asks me once again: "Do I have to go to school? You see that everyone is talking about the copycat effect".

"Yes, you have to, we didn't get any notification saying otherwise. I guess the school knows what they are doing".

At 1:30 p.m. he calls me and asks if he can get out of school because there is a gathering in front of "Ribnikar" at 2:00 p.m. He wants to go with his friends and pay respect to the children that were killed. "The principal won't let us go," he tells me.

"Then you can't go. Go after school."

At 2:00 p.m. I go in front of "Ribnikar" Primary School with my colleagues from the agency. I feel something that I know I will never be able to forget. Grief. Restlessness. Chills in every part of the body. It's like I'm watching myself in a film. We light candles, put flowers on the ground. I pray to myself also for the wounded children and for their parents to find the strength to survive and bear the loss.

I am well aware of my own defence mechanisms in such situations. I always take the same path, I identify with the victims.

"What if that happened to me? Don't think about it", I tell myself, silently.

I look at the phone. Messages from A. arrive one after another, about how important it was for him to come in front of "Ribnikar", how no one understands that everyone is wasting time at school because the children are only thinking about what happened, they are under stress.

I return to the office, my husband calls me.

"A. was stabbed at school. He is OK. Go there right now, I'm on my way, too."

„ŠTA DA SE TO MENI DESILO? NEMOJ MISLITI O TOME, KAŽEM SEBI, U SEBI.“  
"WHAT IF THAT HAPPENED TO ME?  
DON'T THINK ABOUT IT", I TELL MYSELF,  
SILENTLY.



4. novembar 2023. (6 meseci kasnije)

Ustajem i razmišljam da li treba da ga podsećam šta se desilo na današnji dan pre 6 meseci. Iza nas je presuda da je maloletna L.I. pokušala ubistvo maloletnog A.R. Maloletna L.I. obavezna je da nastavi lečenje koje je prekinuto nemarnošću roditelja.

Sudjenje je trajalo kratko. Ispitivale su se činjenice, zašto je i koliko dugo je maloletna L.I. bila bez nadzora roditelja, zašto je prekidana i menjana terapija koja joj je bila prepisana, zašto baš A.R., odakle toliko oružja u njenom rancu. Istovremeno mi smo preispitivali naše vrednosti. Na površinu su isplivali svi naši strahovi i slabosti. Meni se vratila anksioznost. More suza sam isplakala. Sad sam, recimo, dobro.

A. je nakon ovoga imao veoma tešku operaciju noge zbog sportske povrede koju je imao početkom godine. Sedamdeset dva dana je ležao u krevetu. Sedamdeset dva dana je koristio štakе i smeo samo deset minuta dnevno da se kreće.

#### A., DEČAK

Osećao sam da će tog dana nešto da se desi. U vazduhu u školi se osećala napetost. Sve se desilo izmedju dva časa. L.I. je bila ispisana iz škole i nismo je videli mesecima pre toga. Došla je iznenada. Nisam osetio da mi prilazi, samo sam osetio ubod i oštar bol u ledjima.

Prvih dana nisam mogao da spavam. Imao sam scene u glavi u kojima padam, nemam kuda da pobegnem. „Šta da se desilo...“, to je bio početak svake misli. I to te vodi u ponor. Posle je to stalo.

Čitao sam o tome da svaka tragična situacija u životu može da te odvede u ponor ili u razvoj. Da budeš bolji i jači. I ja mislim da sam danas jači mentalno nego pre 6 meseci, da sam stabilniji i zrelijiji.

Ne mrzim L.

Mojim roditeljima i meni je bilo važno da ne zarobimo mržnju u nama, nego da oprostimo. To nije bilo lako, ali mislim da smo uspeli.

#### ALEKSANDRA RADUJKO, MAJKA

U posetu nam je nakon svega što se desilo došla direktorka škole. Predivna žena, psiholog.

„Jedino što zameram jeste što ste je pustili u školu. Vi ste znali da ona nije dobro, mi nismo.“

„Ja zbog toga noćima ne spavam“, kaže mi ona i tako stavi tačku na sve rečenice koje sam spremila.

Niko to nije želeo. Svakome je dovoljno teško sa svojom savešću.

Moralna sam da oprostim toj devojčici. Morala sam da bih mogla da budem dobro, da bih prestala da plaćem svakodnevno. Osećala sam da polako puštam strahove koje sam nakupljala. Ne znam da li sam oprostila njenim roditeljima, ali više o njima ne želim da razmišljam. Neka dalje oni svoje odluke nose i žive sa njima.

Kada pogledam u njegova ledja i vidim ožiljak, u njemu vidim znak kojim je obeleženo hrabro dete. On je to mogao da podnese i zaštiti svojim ledjima slabije.

Ali, priznajem, kada pogledam njegova ledja, osetim fizički bol. Vidim ponekad taj nož i 3 cm uboda. I ponovo zaplačem. Ja sam, na kraju krajeva, njegova majka.

November 4, 2023 (6 months later)

I get up and think whether I should remind him what happened 6 months ago today. Behind us is the verdict that the minor L.I. tried to kill minor A.R. Minor L.I. is obliged to continue the treatment that was interrupted by her parents' negligence.

The trial lasted a short time. The facts were examined, why and how long the minor L.I. was without parental supervision, why the therapy prescribed to her was interrupted and changed, why A.R. was the one who was assaulted, how come she had so many weapons in her rucksack. At the same time, we were re-examining our own values. All our fears and weaknesses came to surface. My anxiety is back. I cried a sea of tears. Now, let's say, I'm fine.

After this, A. had a very difficult operation on his leg due to a sports injury he sustained at the beginning of the year. He was bed-ridden for seventy-two days. For seventy-two days he used crutches and was only allowed to move for ten minutes a day.

#### A. – THE BOY

I felt something was going to happen that day. There was tension in the air at school. It all happened between two classes. L.I. was withdrawn from school and we hadn't seen her for months before that. She came suddenly. I didn't see her coming towards me, I just felt a stab and a sharp pain in my back.

I couldn't sleep for the first few days. I kept having images in my head in which I'm falling down and I have nowhere to run. What if...was the beginning of every thought I had. And that can take you into the abyss. In time I stopped thinking like that.

I read that every tragic situation in life can either take you to the abyss or cause you to grow. To become better and stronger. And I think that today I am mentally stronger than I was 6 months ago, that I am more stable and mature.

I don't hate L.

It was important to my parents and me not to nurture hatred inside us, but to forgive. It wasn't easy, but I think we succeeded.

#### ALEKSANDRA RADUJKO, THE MOTHER

After everything that happened, the school principal came to see us. A wonderful woman, a psychologist.

“The only thing I hold against you is that you let her enter the school. You knew she was unwell, we didn't.”

“Because of that, I can't sleep at night”, she tells me, thus putting an end to all the sentences I've prepared to tell her.

Nobody wanted that. Everyone has a hard enough time with their own conscience.

I had to forgive that girl. I had to in order to get well, to stop crying every day. I felt myself slowly letting go of the fears I had accumulated. I don't know if I forgave her parents, but I don't want to think about them anymore. Let them keep making their own decisions and live with them.

When I look at his back and see the scar, I see in it a mark of a brave child. He was strong enough to take the stab and protect with his back those who are weaker.

But, I must admit, whenever I look at his back I feel physical pain. Sometimes I see that knife and a 3cm stab. And I start crying again. I am, after all, his mother.



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A portrait of Chris Hemsworth with light brown hair and a beard, wearing a tan blazer over a black t-shirt, set against a dark background.

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