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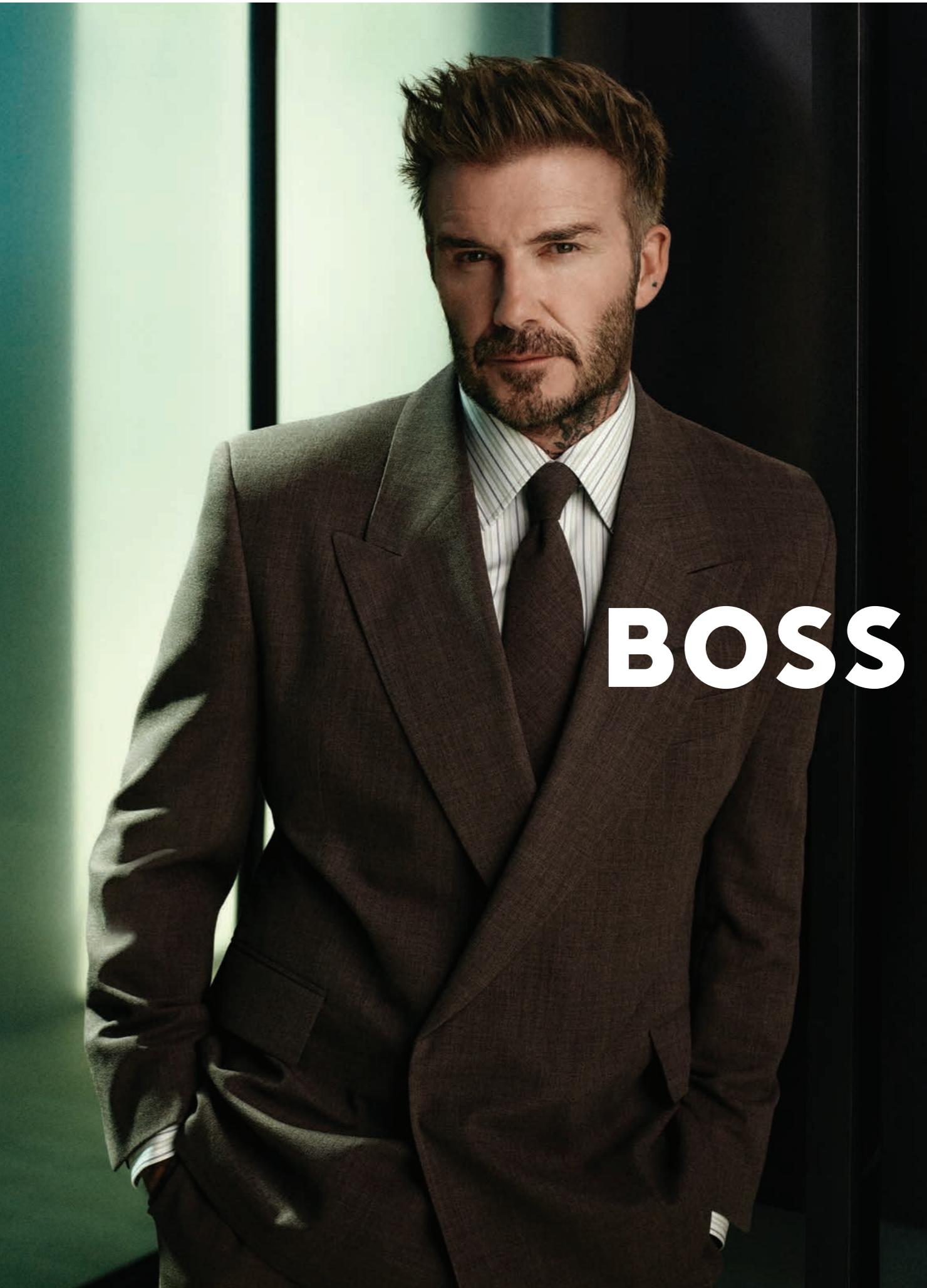
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SADRŽAJ

CONTENTS

MILICA MANDIĆ

AROGANCIJA NE ZNAČI NIŠTA KADA SE NAĐEŠ U BORILIŠTU JEDAN NA JEDAN
ARROGANCE MEANS NOTHING WHEN YOU STEP INTO THE ARENA ONE-ON-ONE

MARIO PAVLE DEL MONACO

OPERSKA UMETNOST JE SKUP ZANAT
OPERA IS AN EXPENSIVE CRAFT

ZOI

MOJE BOJE
MY COLORS

MARIJA I DUŠAN STRAJNIĆ

KADA KAO UMETNIK SHVATIŠ DA SE NALAZIŠ U SIGURNOJ ZONI,
TO JE ZNAK DA NISI U DOBROJ ZONI
WHEN, AS AN ARTIST, YOU REALIZE YOU'RE IN YOUR COMFORT ZONE,
IT'S A SIGN THAT YOU'RE NOT IN A GOOD PLACE

NAĐA PETROVIĆ

ŽIVOT NIJE ROMAN I MORAMO IZNova DOLAZITI DO ISTIH SPOZNAJA
LIFE IS NOT A NOVEL, AND WE MUST CONSTANTLY ARRIVE AT THE SAME REALIZATIONS

VANJA PUŠKAR

KULTURA UKUSA KOJA MENJA PRAVILA
A CUISINE CULTURE THAT CHANGES THE RULES

TEODORA MILJKOVIĆ

KANCELARIJA BEZ GRANICA
OFFICE WITHOUT BORDERS

LUKA STANČEV

KAKO SU SNOBIZAM I PREPOTENCIJA SAHRANILI NAŠE VELIKE IDEJE
HOW SNOBILITY AND ARROGANCE BURIED OUR GREAT IDEAS

16

20

24

28

32

36

56

64



CORNELIANI

MOVEM
FASHION

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/ UVODNIK INTRO

Autor / Author AŠOK MURTI



Biti snob znači da neko ko to pokušava da to uradi mora veoma pažljivo da odabere ono (i one) čemu (i kome) će se diviti. Uobičajena predstava je da je to nekritično idolopoklonstvo skupu stvari, manira, navika ili predmeta kojima se dotična osoba nužno svrstava u one koje nazivamo površnim i plitkim. Manifestno, insistiranje na posebnosti je nešto što se uzima zdravo za gotovo kada se bavimo fenomenom onih koje doživljavamo kao legitimate snobile. Međutim, kvalifikovati se valjano kao snob, podrazumeva učenje i iščitavanje čitavog niza kodiranih znakova koji su jasni samo grupi odabranih. Za razliku od elite, koja ima ambiciju da predvodi i menja, istinski snobizam teži ka negovanju (često čudnih) običaja i selektivnom odabiru iz narativa tradicionalnog. Cilj svakog snoba jeste da se uklopi i biva doživljen kao integralni deo socijalnog miljea kojem želi da pripadne. I ma koliko čudno zvučalo, snobizam, onaj esencijalni, pravi, podjednaka je oda dekadenciji i civilizaciji.

Za razliku od njega, biti skorojević je mnogo lakše: potrebno je sopstvenu vrednost pronaći u konverziji koja se lako čita, najčešće u materijalnom.

I dok je nekada pojedinac sa željom da se uzvere nagore društvenim lestvicama, ako je već mogao da bira, radije pristajao da ga okarakterišu kao snoba, danas grupa, koju smo apostrofirali u prethodnom pasusu, smatra da je takav pristup nepotreban manirizam. Pravi snob se nikada nije dičio dosegnutim statusom, on se trudio iz sve snage da sve što je stekao učini da bude integralni deo sebe. Vladanje esencijom bolje od onih koji su je stvorili bilo je i ostalo njihovo najjače oruđe.

Skorojević smatraju da se sve može kupiti (i danas sve ukazuje da su u pravu). Da citiram jednog od omiljenih dizajnera današnjice, Simona Porta Žakmisa (Simon Porte Jacquemus), lepo vaspitanog predstavnika generacije koja hoće sve, sad i odmah: „**I don't have time to be a snob. I can't. When you are independent, you have to make a noise. I would like to be hidden in my provincial castle, but I can't. I need to be visible.**”

To be a snob means that anyone aspiring to embody that role must carefully select what (and who) they admire. The common perception equates snobbery with uncritical idolization of expensive items, manners, habits, or objects, often relegating the individual in question to the realm of the shallow and superficial. Ostensibly, insisting on distinctiveness is taken for granted when addressing the phenomenon of those considered legitimate snobs. However, to genuinely qualify as a snob requires studying and decoding an array of signs comprehensible only to a select group. Unlike the elite, which aspires to lead and innovate, true snobbery leans towards cultivating (often peculiar) customs and a selective embrace of traditional narratives.

The goal of any snob is to blend in seamlessly and be perceived as an integral part of the social milieu they wish to join. Strangely enough, snobbery—in its essential, authentic form—is an ode to both decadence and civilization.

By contrast, being a parvenu is far simpler: it requires deriving self-worth from easily readable conversions, most often materialistic ones.

In the past, individuals aiming to climb the social ladder, if given a choice, would rather be labeled as snobs than parvenus. Today, however, the group mentioned in the previous paragraph views such an approach as unnecessary affectation. A true snob has never flaunted their attained status; instead, they have worked tirelessly to make everything they acquire an inseparable part of their identity. Mastering the essence better than those who originally created it has always been their most potent weapon.

Parvenus believes that everything can be bought (and today, evidence largely supports their claim). To quote one of the most beloved contemporary designers, Simon Porte Jacquemus, a well-mannered representative of a generation that wants everything, now and immediately:

“I don't have time to be a snob. I can't. When you are independent, you must make noise. I would like to be hidden in my provincial castle, but I can't. I need to be visible.”

NEKAD I SAD: S.NOB SINE NOBILITATE

THEN AND NOW: S.NOB – SINE NOBILITATE

Autor / Author TAMARA VUKOSAVLJEVIĆ

SNOBIZAM je oduvek bio više od puke želje za prestižom – on je, zapravo, ljudska refleksija težnje ka prefinjenosti, izdvojenosti i distanci od svega što je suviše masovno. Oksfordski rečnik beleži prvi pomen reči **snob** u dokumentu iz 1781. godine, sa značenjem obućar škotskog porekla. Iako naizgled nema direktne veze sa današnjim značenjem, upravo ta evolucija pojma postala je simbol promene statusa – od zanatlija do kulturnih arbitara. Nastanak reči povezuje se i sa prestižnom engleskom školom Eton iz 19. veka. Tada su se sinovi novooobogaćenih građanskih porodica razlikovali od plemičkih naslednika po tome što su im uz imena dodavani inicijali **s. nob**, skraćenica latinskog izraza *sine nobilitate*, što znači „bez plemičkog porekla“.

SNOBBERY has always been more than a mere desire for prestige—it is a deeply human reflection of the aspiration for refinement, exclusivity, and a distance from anything overly mainstream. The Oxford English Dictionary records the first mention of the word **snob** in a document from 1781, where it referred to a Scottish shoemaker. While this meaning seems disconnected from the modern one, the term's evolution symbolizes a shift in status—from craftsmen to cultural arbiters. The term's origins are also tied to the prestigious English school Eton in the 19th century. At the time, the sons of newly wealthy bourgeois families were distinguished from noble heirs by the initials **s.nob** being added to their names, an abbreviation of the Latin phrase *sine nobilitate*, meaning “without nobility.”

Kako je vreme odmicalo, pojam snobizma je paradoxalno počeo da označava ne samo one koji su težili da pronađu načine kako da steknu luksuz i status kroz kupovinu, već i one društvene krugove čiji su članovi privilegij je sticali rođenjem i samim tim to smatrali neupitnim i autentičnim. S druge strane, novobogataške klase nastojale su da se uklope u statusne okvire elite, usvajajući njen način života, estetske norme i kulturne vrednosti. Kroz ovaj proces imitacije, snobizam je prestao da bude isključivo nasledni fenomen; on je postao i društveno stičeni status. Novobogataši, često vođeni željom za priznanjem, ulagali su u izgradnju imidža prefinjenosti koja je nekada bila privilegija samo onih rođenih u „pravim“ porodicama, time se priključujući elitnim krugovima kroz manifestaciju statusa, zasnovanog na kulturnoj distinkciji i stilizovanom ponašanju.

Kada je konzumerizam zakucao na vrata društva, materijalna dobra su postala ključni simboli statusa, otvarajući put ka visokom društvu. U sedamdesetim godinama prošlog veka usledilo je iznenađenje: intelektualna i kulturna elita postavila je kulturu i umetnost kao ideale koji ma treba težiti ukoliko želite da vas smatraju društvenim kremom. Međutim, ovo stanje stvari je potrajalo samo nekoliko trenutaka. Već početkom devedesetih, materijalno ponovo postaje vrhunsko merilo nečijeg statusa, a veliki brendovi sa osmehom dočekuju povratak potrošnje. U tom trenutku, dizajnerska torba više nije bila samo modni detalj – ona je postala čist pokazatelj moći i uticaja, simbol statusa koji se nosi kao ponos.

Danas, snobizam je mnogo suptilniji. „All extremes of feeling are allied to madness. Only the middle path is safe and, in a way, snobbish“, pisala je Virdžinija Vulf, ukazujući na to kako snobizam danas funkcioniše kao način održavanja statusa kroz distancu i prefinjenost. On se danas ne oslanja nužno na materijalna dobra, već na osećaj pripadnosti nekoj ekskluzivnoj eliti, koja često ne mora biti upadljiva.

Tihi luksuz predstavlja suštinski sofisticirani oblik snobizma, u kojem se prestiž ne izriče bukvalno, već se tihu, gotovo neprimetno, komunicira kroz izuzetan kvalitet, kompletnu istoriju koja je vidljiva kroz način na koji je neki komad nastao, ali sve to izrečeno veoma diskretno. Materijali vrhunskog kvaliteta, suptilni, ali izuzetno rafinirani detalji, kao i brendovi koji nisu agresivno prisutni, već ih prepoznaju samo oni „u krugu posvećenih“, postaju suštinski pokazatelji statusa. Ovaj oblik luksusa ne teži da privuče pažnju šire mase; on je namenjen samo određenima koji razumeju i cene pravu vrednost.

U njegovoj suštini leži neverovatna moć tišine – luksuz koji se ne nameće, već ga prepoznaju samo oni koji su u stanju da razluče pravu distinkciju između masovnog i jedinstvenog. A što je tiši, to se više čuje...

As time passed, the concept of snobbery paradoxically came to encompass not only those striving to gain luxury and status through consumption but also the social circles whose members inherited their privileges and regarded them as unquestionable and authentic. Meanwhile, the nouveau riche sought to assimilate into elite status frameworks by adopting their way of life, aesthetic norms, and cultural values. Through this process of imitation, snobbery ceased to be purely hereditary and became a socially acquired status. The newly wealthy, often driven by a desire for recognition, invested in constructing an image of refinement once reserved only for those born into “proper” families, thus joining elite circles through manifestations of status now based on cultural distinction and stylized behavior.

When consumerism knocked on society's door, material goods became key symbols of status, opening a pathway to high society. In the 1970s, a surprise followed: intellectual and cultural elites placed art and culture at the pinnacle of what one should aspire to be regarded as part of the social *crème de la crème*. However, this situation was short-lived. By the early 1990s, material wealth once again emerged as the ultimate measure of status, with major brands eagerly welcoming the return of consumption. At this point, a designer handbag was no longer merely a fashion accessory—it became a clear indicator of power and influence, a status symbol worn with pride.

THE QUIETER IT IS, THE LOUDER IT SPEAKS

Today, snobbery has become far more subtle. “All extremes of feeling are allied to madness. Only the middle path is safe and, in a way, snobbish,” Virginia Woolf wrote, pointing to how snobbery now operates as a way of maintaining status through distance and refinement. It no longer relies exclusively on material possessions but rather on a sense of belonging to an exclusive elite that is often understated.

Silent luxury represents an essentially sophisticated form of snobbery, where prestige is not overtly declared but quietly, almost imperceptibly, communicated through exceptional quality and the complete story evident in how an item is crafted—all conveyed with great discretion. Premium materials, subtle yet highly refined details, and brands recognized only by those “who know” have become the ultimate indicators of status. This form of luxury does not aim to attract mass attention; it is reserved for those who understand and appreciate true value.

At its core lies the incredible power of silence—a luxury that does not impose itself but is recognized only by those capable of discerning the distinction between the mass-produced and the unique. And the quieter it is, the louder it speaks...

NOVO LICE LUKSUSA

Snobizam danas dobija potpuno novu formu, posebno među Generacijom Z. Ona redefiniše šta to predstavlja prestiž distancirajući se od tradicionalnih luksuznih brendova i prihvatajući alternativne simbole statusa.

Uprkos prividnoj ravnodušnosti prema uobičajenim pokazateljima luksusa, važno je naglasiti da je sve ono čemu Generacija Z teži daleko od pristupačnog. Njihova estetska distinkcija, premda odbacuje očigledne simbole bogatstva, oslanja se na veoma promišljene izvore – od pažljivo odabranih brendova, do jedinstvenih dizajnerskih komada i umetničkih dela koje retko ko može sebi priuštiti. Upravo u tome se ogleda paradoks ovog izbora: iako izbegavaju tradicionalne oznake luksusa, ono što biraju nosi visok cenovni prag i izuzetno rafiniranu potrošnju.

Umetnički komadi malih serija, održivi brendovi sa ograničenim kolekcijama, kao i ekskluzivni dizajnerski predmeti, postali su nova valuta prestiža. Kroz minimalizam i održivost prikazuje se jedinstvena prefinjenost, ali to često dolazi s visokom cenom, kako u smislu finansija, tako i u smislu ulaganja u lični imidž i kulturni kapital. Samo oni koji prepoznaju ove suptilne kodove ulaze u elitni krug, gde se prestiž šapuće, a luksuz se živi.

THE NEW FACE OF LUXURY

Today, snobbery takes on an entirely new form, particularly among Generation Z. This generation redefines what prestige means by distancing itself from traditional luxury brands and embracing alternative symbols of status.

Despite their apparent indifference to conventional indicators of luxury, it's important to note that what Generation Z aspires to is far from accessible. Their aesthetic distinction, though it rejects obvious markers of wealth, relies on carefully curated choices—from thoughtfully selected brands to unique designer pieces and works of art that few can afford. This paradox lies at the heart of their choices: while avoiding traditional signs of luxury, what they choose carries a high price tag and represents exceptionally refined consumption.

Art pieces in limited editions, sustainable brands with restricted collections, and exclusive designer items have become the new currency of prestige. Through minimalism and sustainability, a unique refinement is showcased, often accompanied by a significant cost—not only financially but also in terms of investment in personal image and cultural capital.

Only those who recognize these subtle codes enter the elite circle, where prestige is whispered, and luxury is lived.



ARROGANCE MEANS NOTHING WHEN YOU FIND YOURSELF IN A ONE-ON-ONE FIGHT

Autor / Author SELENA ORLIĆ
Fotografije / Photos MIŠA OBRADOVIĆ

AROGANCIJA / NE ZNAČI NIŠTA KADA SE NAĐEŠ UBORILIŠTU JEDAN NA JEDAN

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MILICA ĐURIĆIĆ je jedna od onih posebnih, izuzetno finih i pristupačnih osoba koje u poslednje vreme sve ređe srećemo. Potpredsednica Olimpijskog komiteta Srbije, naša najtrofejnija sportistkinja, dvostruka olimpijska i svetska šampionka se tokom profesionalnog bavljenja taekvonomom povremeno suočavala sa snobizmom, najčešće kroz formu taktike koja služi za zastrašivanje protivnika. Kaže da takve stvari umeju da zaplaše kada si na početku.

„Osim nesigurnosti i sumnja koje osećaš, pojavi se neko sa čitavim timom pored sebe, izuzetnom opremom i mnogo većim sredstvima, i taj strah može da se uvuče pod kožu. Međutim, čim uđeš u borbu, shvatiš da, bez obzira na sve propratne detalje, razlike u kvalitetu nema. Ispred tebe je protivnica kojoj ne samo da možeš da pariraš, već i da je pobediš. Postaješ svestan da lažna slika i arrogancija ne znače ništa kad ste u borilištu jedan na jedan.“

KOLIKO JE OSVAJANJE OLIMPIJSKE MEDALJE PROMENILO NAČIN NA KOJI VAS DRUGI POSMATRAJU?

Moj krug ljudi je ostao isti i doživljavaju me onako kako su me oduvek doživljavali. Ostali možda, malo drugačije (smeh). Mnogo dece i njihovih roditelja mi govori da su počeli da treniraju zbog mene, prepričavaju gde su bili i kako su navijali dok su gledali finalne borbe. Srce mi je puno svaki put kad to čujem. Biti nekom motivacija i inspiracija za uspeh vrednije je od svake medalje. Mogu reći da sam izuzetno ponosna na trag koji sam ostavila u Srbiji.

MILICA ĐURIĆIĆ is one of those special, extraordinarily kind and approachable people that have become increasingly rare. As the vice president of the Olympic Committee of Serbia and the country's most awarded athlete, with two Olympic and world championship titles, she occasionally faced snobbery in her taekwondo career—mainly as a psychological strategy to intimidate opponents. She says that such tactics can be daunting at the beginning of a career.

“Besides the insecurity and doubts you have, someone appears with a whole team by their side, excellent equipment, and a lot of resources, and that fear can get under your skin. Until you step into the fight and see that, regardless of all the surrounding details, there’s no difference in quality. In front of you is an opponent, whom you can not only match, but also beat. And you realize that false images and arrogance mean nothing when you are in a one-on-one fight.”

HOW HAS WINNING AN OLYMPIC MEDAL CHANGED THE WAY OTHERS PERCEIVE YOU?

My inner circle has stayed the same, and their perception of me hasn’t changed. Others, maybe a little differently (laughs). I hear from so many children and their parents that I’ve inspired them to start training. They share stories about where they were and how passionately they cheered during my final matches. It fills my heart to hear that. Being someone’s motivation and inspiration for success is more rewarding than any medal. I can say that I am deeply proud of the legacy I’ve left in Serbia.





KAKAV UTICAJ SPORTIMA NA VAŠ NAČIN RAZMIŠLJANJA I ŽIVOT VAN TERENA?

Sport je imao i dalje ima ogroman uticaj na moj način života. Neke navike i razmišljanja teško je promeniti posle 20 godina bavljenja sportom. Ja volim rutinu i najveću lekciju koju mi je sport dao jeste da sve što radim, radim 100%. Danas je dinamika mog života drugačija jer sam, pre svega, mama jednogodišnjeg dečaka, a uz to imam jedan drugačiji poslovni angažman u Olimpijskom komitetu Srbije. I dalje se trudim se da se svemu uvek maksimalno posvetim. Nikada polovično, jer sam svesna da to uglavnom vodi ka gubitku vremena.

KOJE OSOBINE SMATRATE NAJAVAŽNIJIM ZA USPEH U SPORTU?

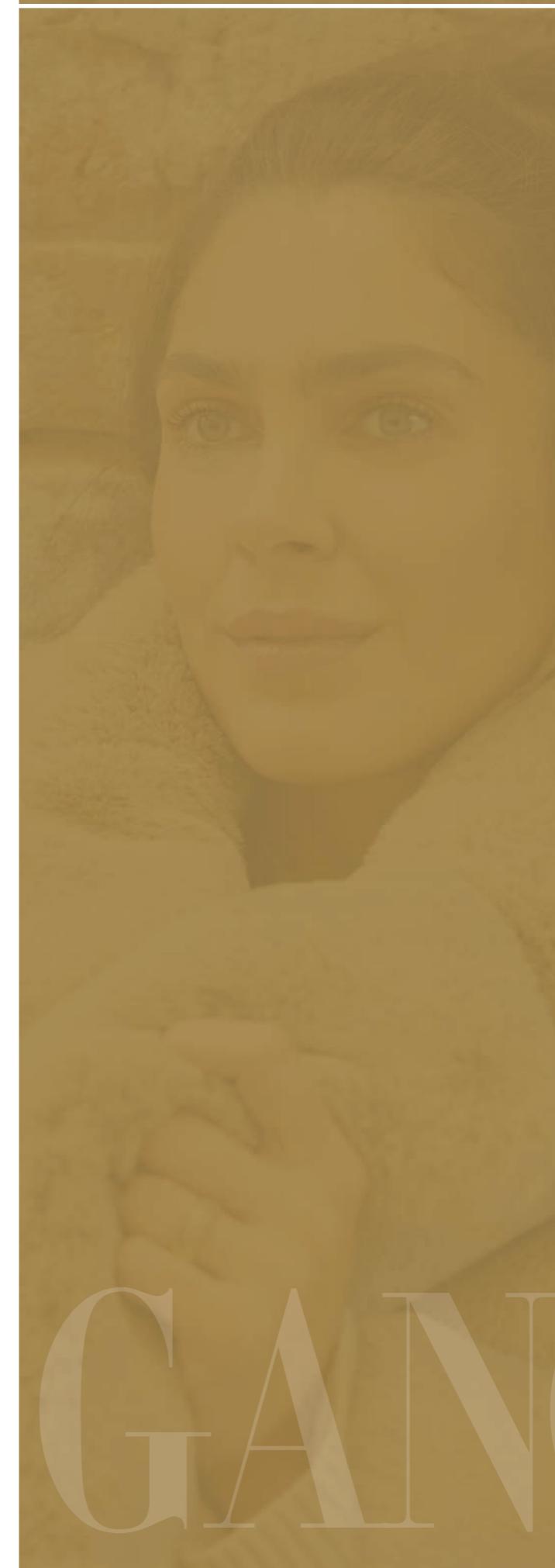
- Biti vredan, uporan, istrajan i imati veru u ono što radiš! Čak i kada ne ide i kad misliš da nisi na pravom putu. Ničija karijera ne ide samo uzlaznom putanjom, i zato je istrajnost u teškim momentima najbitnija.

KAKO VIDITE RAZVOJ ŽENSKOG SPORTA U SRBIJI I VAŠU ULOGU U NJEGOVOM PROMOVISANJU?

Oduvek sam bila srećna što sam zalaganjem i rezultatima mogla deci da pokažem da je sve moguće. To je moja osnovna misija. Takođe, želim da devojčicama pošaljem poruku da u spotu nema mesta za predrasude i da mogu da se bave kojim god sportom žele.

Mislim da ženski sport snažno ide uzlaznom putanjom i tome u prilog govore svi rezultati koje su poslednje vreme postigle: Ivana Španović, Angelina Topić, Aleksandra Perišić, Adriana Vilagoš, Zorana Arunović, Olga Danilović, Milica Žabić, kao i naše odbojkaštice i košarkaštice. One su sve izuzetne mlade dame koje svojim stavom, zalaganjem i medaljama pružaju pravi primer budućim generacijama.

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WHAT IMPACT DOES SPORTS HAVE ON YOUR WAY OF THINKING AND LIFE OUTSIDE THE ARENA?

Sport has had, and still has, a huge impact on my way of life. Certain habits and ways of thinking are hard to change after 20 years of practicing sport. I love routine, and the biggest lesson sport has taught me is to give 100% to everything I commit to. Today, the rhythm of my life is different because, first and foremost, I'm the mother of a one-year-old boy, and I also have a unique professional role in the Olympic Committee of Serbia. I still strive to dedicate myself fully to everything I do. Doing things halfway is, to me, just wasting time.

WHAT QUALITIES DO YOU THINK ARE MOST IMPORTANT FOR SUCCESS IN SPORTS?

Work hard, be persistent, determined, and have faith in what you do—even when it feels like things aren't going your way, or when you doubt that you're on the right track. No one's career follows a straight upward trajectory, and that's why perseverance in difficult moments is the most important.

HOW DO YOU SEE THE DEVELOPMENT OF WOMEN'S SPORTS IN SERBIA AND YOUR ROLE IN PROMOTING IT?

I have always been happy that through my dedication and achievements, I could show children that everything is possible. That's always been my main mission. Additionally, I want to send a message to girls that there is no place for prejudice in sports and that they can pursue any sport they choose.

I believe women's sports are on a strong upward trajectory, and the results achieved by athletes like Ivana Španović, Angelina Topić, Aleksandra Perišić, Adriana Vilagoš, Zorana Arunović, Olga Danilović, Milica Žabić, and our volleyball and basketball players, support this. These exceptional young women, with their attitudes, dedication, and medals, serve as role models for future generations.

OPERSKA UMETNOST JE SKUP ZANAT

Autor / Author MARIO PAVLE DEL MONACO
Fotografije / Photos NEMANJA MARAŠ

OPERA IS AN EXPENSIVE CRAFT

CHANGE is the foundation of the world. Change may not be the most comfortable aspect of life, but it is undeniably inevitable. And what is inevitable, I like to characterize as natural, even though something natural can also be cruel.

Opera, as an art form, could be said to have emerged from the breaking of traditional norms, when, around the end of the 16th century, a group of Florentine intellectuals, humanists, and musicians debated how ancient Greek dramas were performed. Did they perform them in a sung (musical) or prose form? They concluded that the performances combined both song and music, marking the moment when world civilization gained a layered, timeless theatrical form that was (at the time) contemporary – opera.

It is evident that each artistic epoch was in opposition to its predecessor as well as to the one that came after it. Exploring the new often necessitates abandoning the old. The approach to life changes, as do the cosmetics

>>> **SVET** počiva na promenama. Promene nisu najudobnije propratne okolnosti svačijeg života, ali je činjenica da su neizbežne. A ono što je neizbežno volim da okarakterišem kao prirodno, iako nešto što je prirodno, može biti istovremeno i surovo.

Sa jedne strane i za umeće operske umetnosti moglo bi se reći da je nastala razbijanjem tradicionalnih normi, tako što je grupa fiorentinskih intelektualaca, humanista i muzičara jednom prilikom krajem XVI veka većala o tome na koji način su se izvodile antičke grčke drame, odnosno, da li su se izvodile u pevajućoj (muzičkoj) ili proznoj formi. Zaključili su da se ipak izvodila i pevajući i uz muziku i od tog trenutka je svetska civilizacija dobila jednu (tada savremenu) slojevitu, bezvremenu pozorišnu formu kao što je opera.

Primetimo takođe da je svaka umetnička epoha bila u sukobu sa prethodnom, odnosno budućom. Istraživanje novog nužno podrazumeva i napuštanje starog. Pristup životu se menja, kao i kozmetika i estetika koračanja kroz njega. Sam čovek se, ipak, nije mnogo promenio.

Postoji mnogo istine u činjenici da je opera nastala kao luksuz i da se na neki način i održala kroz vreme takva. Dodao bih da je operska umetnost, administrativno gledano, veoma skup „zanat”, s obzirom na to da je



za produkciju jednog operskog dela potreban ogroman broj učesnika – solistički ansambl, ansambl hora, neretko i balet, orkestar, statisti, dekorateri, majstori za rasvetu, kostimografi, scenografi, reziziteri...

Možda će zvučati pristrasno na trenutak: ako postoji jedna umetnička forma koja je u stanju da sinestezijski prodre u biće svakog gledaoca i iščupa iz njega najskrivenije i potisnute fragilnosti naših ličnosti, ne bi li smo se osvrnuli na spoznaju da fragmenti drugih ljudi takođe bivstvuju u nama, kao sto je i obrnuto slučaj. Jedno od primarnih iskustava pozorišta jeste upravo to da se svaka predstava, nezavisno od svog broja izvođenja, te večeri odvija po prvi put. Svaki put je prvi put. Kao i u ljubavi. Tokom svakog izvođenja možemo posvedočiti manjim ili većim razlikama u intenzitetu drame, ritmu i dinamici orkestra, spontanom i improvizovanom odstupanju od zacrtanog scenskog pokreta.

Danas su i opera i pozorište mnogo dostupniji ljudima nego u prošlosti. Biću iskren, nisam mnogo zabrinut za savremenu elitizaciju operskog miljea, koliko jesam za njen generalni opstanak. Pored mera multimedijalnog i dostupnog, a često ispravnog, sadržaja, opera ne može i ne treba da se takmiči sa digitalnom interaktivnom infrastrukturom novog doba, s obzirom na to da njen cilj nije puko skretanje pažnje od realnosti. Zanimljivo je još napomenuti da ćete u pozorištu uvek moći da nađete na najstrastvenije obožavatelje pozorišta na poslednjim galerijama. Na ljude koji su spremni da stoe i do tri sata, ne bi li posvedočili i uživali u nečemu većem od samog sebe – o transcendentalnom kolektivu.

DA LI SU UMETNICI SNOBOVI?

Umetnicima se neretko prisvajaju osobine snobova: ponekad sa pravom, a često i bez. Zašto to kažem? Zato što ćete u svetu umetnosti naići takođe samo na obične ljude sa svojim problemima, nadama, bolom, nervozom i željama. Zapravo, najveći umetnici koje poznajem jesu u biti jako skromni i na vise polja jednostavni ljudi. Mogao bih statistički pouzdano da dodam da to i jesu često ljudi koji su doživeli nemali broj uzastopnih tragedija i koje je život omekšao, aks tako mogu da se izrazim. Ali, čiji život ne sadrži tragedije? Nadam se da neću zvučati surovo ako kažem da, ne sve, lične tragedije u našim životima mogu poslužiti kao ogledalo. Jer se upravo u teškim periodima naših života mi – kao oni koji jesmo i koji smo do tada postali ono sto jesmo – susrećemo sa potencijalom verzije nas samih koji zapravo možemo da postanemo. Bol i strah predstavlja veoma jasan analitički kompas u dešifrovanju stanja jednog pojedinca. Zato što je svaki strah u svojoj prvoj lančanoj instanci vezan za nestajanje – za smrt. Strah od gubitka onoga što posedujemo. Strah od gubitka bližnjeg. Strah od odbačenosti. Strah je taj koji razdvaja i nas od samih sebe i nas od drugih.

Za mene snobizam predstavlja stanje uma i duha jedne osobe, više nego što bi mogla da se okarakteriše (i to cesto pogrešno) kao stilski ekstenzija i manifestacija nečijeg bića. On sam po sebi predstavlja eksces, a svugde gde postoji eksces jednog, postoji i deficit suprotog. Radi se o jednom višku ispod kojeg se zapravo kriju slojevi nezadovoljenih psiholoških rana, poveđenog deteta u nama i nepresušna zelja za konačnim susretom sa samim sobom – snobizam je, zapravo, maskirani nedostatak sebe.

Danas u deficitu je jedna druga kategorija, a to je klasa. Osoba koja poseduje la classe ne mora da dokazuje drugim osobama da je ima. Snob mora neprestano da dokazuje svoje postojanje. Snob je glasan – klasa je tiha. Kao što je prasak samo trenutan, tišina i harmonija su večni, a opet su u stadijumu konstantne promene. Uzmimo za trenutak reč „klasa“ kao metaforizovani sinonim za „dostojanstvo“. Zatim spomenimo da je bitno navesti činjenicu da, pored toga što možemo da udostojimo sebe disciplinom, estetskim i intelektualnim sadržajem – na isti način možemo da udostojimo i druge kroz svoje prisustvo.

and aesthetics of navigating it. The human being itself, however, hasn't changed much.

There is much truth in the notion that opera began as a luxury and, in a way, has persisted as one throughout history. Moreover, opera is administratively a very expensive "craft," as the production of an opera requires a vast number of participants – soloists, a choir ensemble, often a ballet, an orchestra, extras, set designers, lighting technicians, costume designers, scenographers, prop specialists ...

I may sound biased, but if there is one art form capable of synesthetically delving into the very essence of every viewer and drawing out the most hidden and suppressed fragilities of our personalities, it is opera. It makes us realize that fragments of other people also live within us, just as we inhabit others. The essence of theater lies in the fact that every performance, regardless of how many times it has been staged before, unfolds as if for the first time that evening. Every time is the first time. Just like in love. With each performance, one notices minor or major shifts in the drama's intensity, the orchestra's rhythm and pace, or spontaneous and improvised deviations in the choreographed stage movements.

Today, both opera and theater are much more accessible to people than in the past. To be honest, I'm not as concerned about the modern elitism of the opera milieu as I am about its overall survival. Amidst the vast sea of multimedia and readily available, frequently hollow content, opera cannot and should not compete with the digital interactive infrastructure of the modern era, as its purpose is not to simply distract from reality. What's also fascinating is that in the theater, you will always find the most passionate theater enthusiasts in the highest galleries. These are people who are willing to stand for up to three hours to witness and enjoy something greater than themselves – a transcendental collective.

ARE ARTISTS SNOBS?

Artists are often ascribed the traits of snobs: sometimes justly, often unjustly. Why do I say this? Because in the world of art, you will also encounter ordinary people with their own problems, hopes, pain, anxiety, and desires. In fact, the greatest artists I know are, at their core, very grounded and simple people. Statistically speaking, I could confidently add that these are often individuals who have experienced a considerable number of consecutive tragedies and whom life has, for lack of a better term, softened. But whose life is without tragedy? I hope I'm not being too harsh when I say that not all personal tragedies in our lives can serve as a mirror. For it is in the challenging moments of our lives that we, as the people we are and the ones we've become up until that point, encounter the potential version of ourselves that we could become. Pain and fear serve as a very clear analytical compass in deciphering the state of an individual. Every fear, in its initial chain link, is connected to disappearance – to death. The fear of losing what we have. The fear of losing a loved one. The fear of being abandoned. Fear is what distances us from ourselves and from others.

In my view, snobbery is a state of mind and soul of a person, rather than being characterized (often wrongly) as a stylistic extension and manifestation of someone's being. It inherently represents excess, and wherever one excess exists, the opposite deficit follows. What lies beneath this excess are layers of unhealed psychological wounds, the unquenched or suppressed child within, and an insatiable desire for the final confrontation with oneself – snobbery is essentially a disguised absence of self.

Today, another category is in deficit: class. A person who possesses "la classe" doesn't need to prove to others. A snob, on the contrary, must constantly prove their existence. A snob is loud – class is quiet. Just as a burst is fleeting, silence and harmony are eternal, yet in a state of constant change. Let's take the word "class" for a moment as a metaphorical synonym for "dignity." Next, it is important to note that, besides honoring ourselves through discipline, aesthetic, and intellectual content – we can also honor others through our presence.



MOJE BOJE

Autor / Author
KSENija UBOViĆ

Fotografije / Photos
NEMANJA MARAŠ

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AUTENTIČNOST često dolazi sa hrabrošću da se izdvojite iz mase. **Zoi**, mlada pevačica i glas nove generacije, svojim urbanim stilom i sklonostima ka eksperimentisanju jasno pokazuje da ne prati tuđa pravila. Otkriva kako moda reflektuje njene emocije, gde pronađi inspiraciju i zašto je samoća ključ njenog autentičnog izraza.

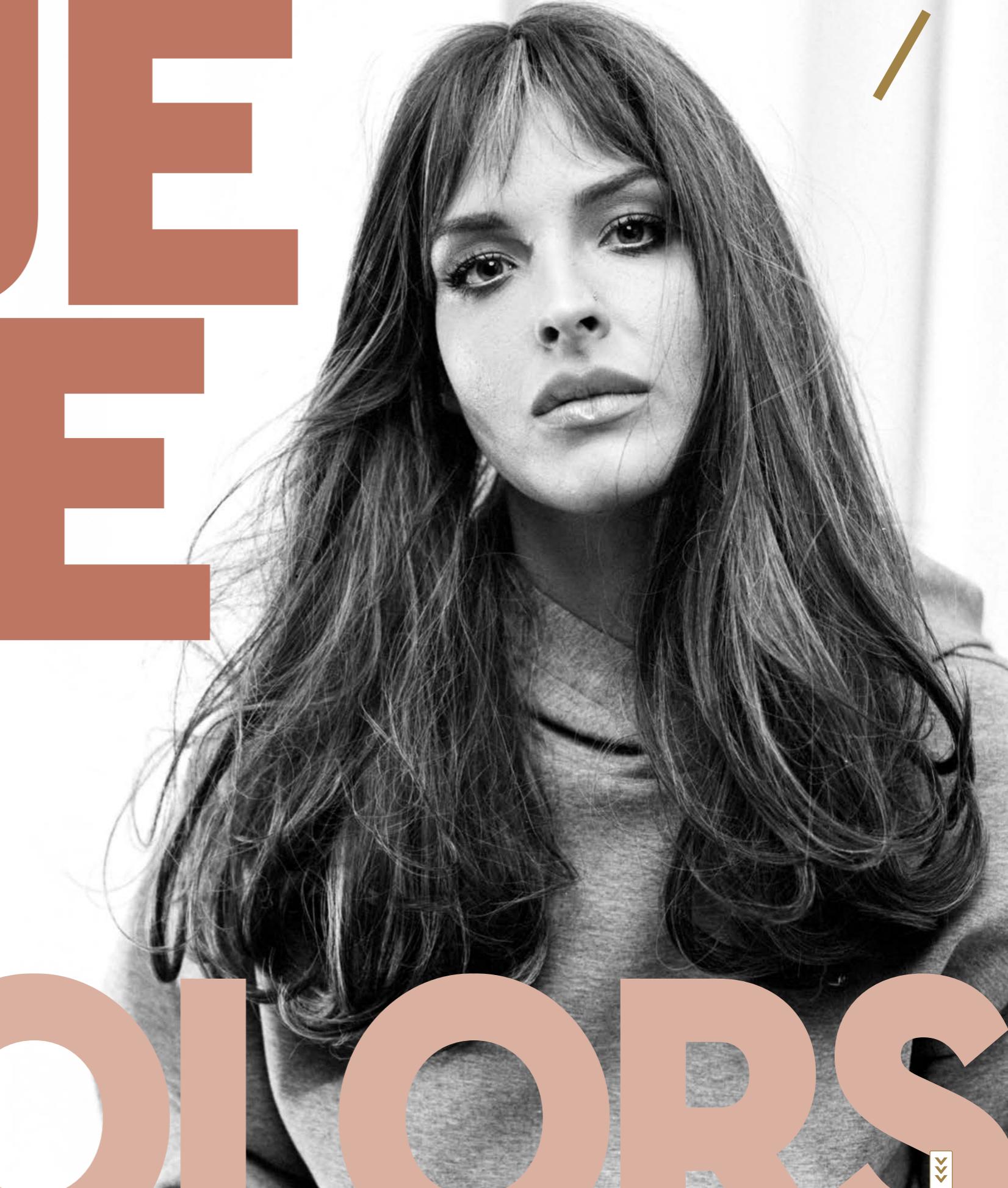
KADA SE OSEĆAŠ NAJVIŠE SVOJA?

Uživam u samoći i definitivno se najbolje osećam kada sam sama u svom svetu. U poslednje vreme su se oko mene našli ljudi koji mi zaista prijaju i koji me razumeju, a najviše mi znači to što mi daju prostor i da zablistam i da zgrešim, bez ikakve osude. U suštini, najviše sam svoja onda kada sam zaista opuštena.

AUTHENTICITY often comes with the courage to distinguish yourself from the crowd. **Zoi**, a young singer and the voice of a new generation, clearly demonstrates through her urban style and penchant for experimentation that she does not conform to the rules of others. She reveals how fashion reflects her emotions, where she finds inspiration, and why solitude is essential to her authentic expression.

WHEN DO YOU FEEL MOST LIKE YOURSELF?

I enjoy solitude and definitely feel at my best when I'm alone in my own world. Lately, I've surrounded myself with people who really suit me and understand me, and what matters most is that they give me the freedom to shine and make mistakes, without any judgment. Essentially, I'm most myself when I'm truly relaxed.



MY CO LORS

KAKO MODA ODRAŽAVA TVOJE EMOCIJE?

Verujem da najviše utiče to koliko u tom trenutku imam samopouzdanja. Ponekad, iako se ne osećam baš najbolje, ako obučem nešto što mi se izuzetno dopada i što je deo mog stila, to ume dosta da mi pomogne. Svakako, uvek imam želju da eksperimentišem kada je reč o vizuelnom identitetu, ali sam i dalje u fazi otvaranja i prihvatanja.

KOJE SU TVOJE BOJE?

Tokom stvaranja albuma, imala sam osećaj da „idem na sve strane“. Inspirisana tim stanjem, došla sam na ideju – moje boje. Delovalo mi je kao da mi daje beskonačan prostor za sve što sam tada želela da izrazim, a to je ono što mi je bilo i više nego potrebno. Ako me pitate za sadašnjost, trenutno sam u svojoj crno-beloj fazi.

ŠTA JE ZA TEBE SNOBIZAM?

Nisam nikada razmišljala o toj temi, pa nisam ni sigurna u odgovor. Mislim da je značenje snobizma ono što zapravo i predstavlja. Nemam neki izražen osećaj prema tome. Svakako sam prilično izolovana, uopšteno govoreći, i trudim se da izbegavam kontakt sa ljudima tog tipa.

HOW DOES FASHION REFLECT YOUR EMOTIONS?

I think it's mostly about how much confidence I have in the moment. Sometimes, even if I'm not feeling my best, wearing something I really love and that fits my style can really help boost my mood. I always have the desire to experiment with my visual identity, but I'm still in a phase of opening up and embracing new things.

WHAT ARE YOUR COLORS?

While working on my album, I felt like I was “going in all directions.” Inspired by that feeling, I came up with the idea – my colors. It felt like it gave me infinite space for everything I wanted to express at that moment, which was exactly what I needed. If you ask me about the present, I’m currently in my black-and-white phase.

WHAT DOES SNOBERRY MEAN TO YOU?

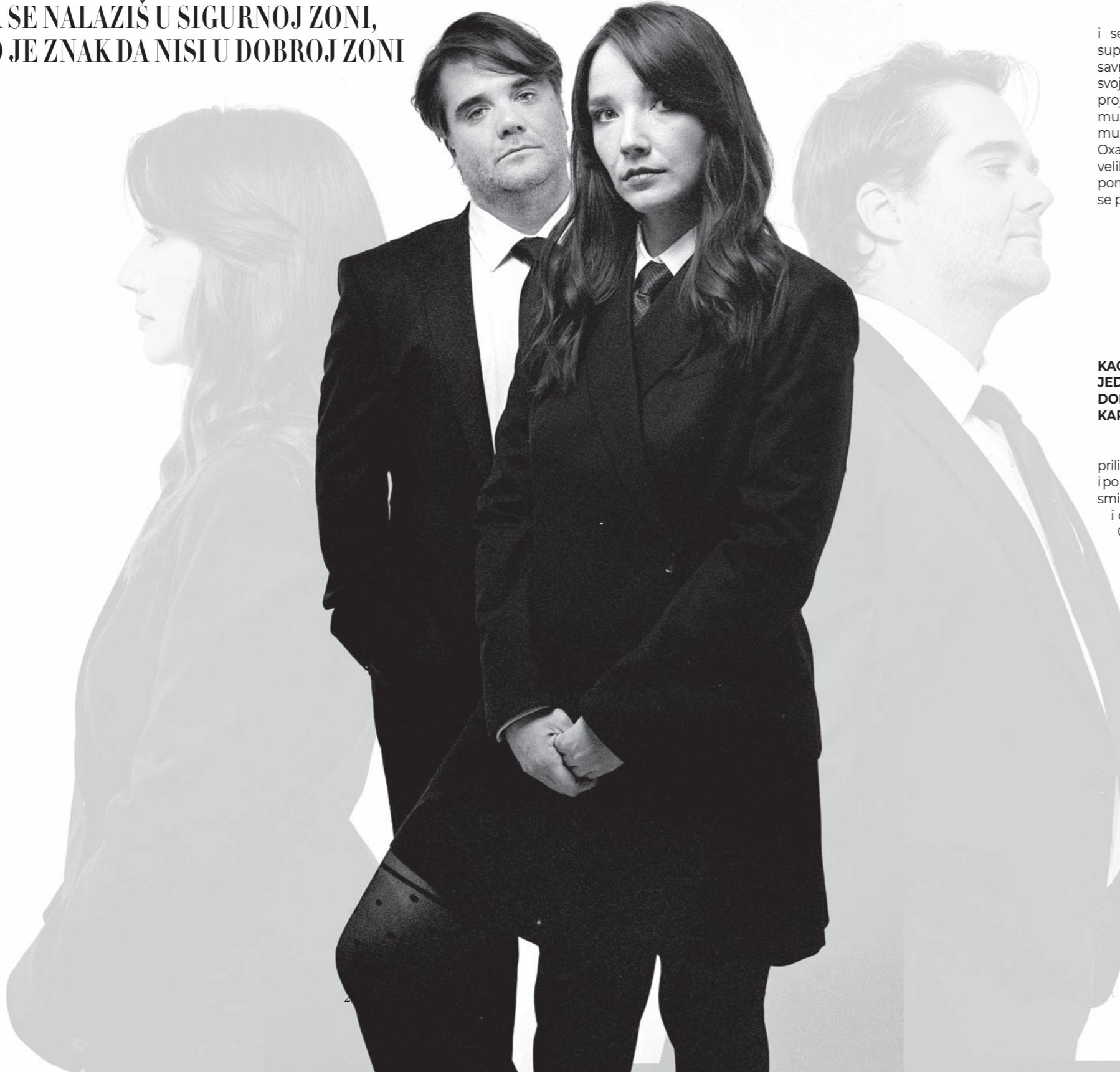
I've never really thought about it, so I'm not entirely sure how to answer. I think the meaning of snoberry is exactly what it represents. I don't have strong feelings about it. I'm generally quite isolated and try to avoid contact with people like that.



KADA KAO / UMETNIK SHVATIŠ

DA SE NALAZIŠ U SIGURNOJ ZONI,
TO JE ZNAK DA NISI U DOBROJ ZONI

Autor / Author TAMARA VUKOSAVLJEVIĆ
Fotografije / Photos NEMANJA MARAŠ



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WHEN, AS AN ARTIST, YOU REALIZE
YOU'RE IN YOUR COMFORT ZONE,
IT'S A SIGN THAT YOU'RE NOT IN A GOOD PLACE

MARIJA I DUŠAN STRAJNIĆ, brat i sestra blizanci, naizgled su potpune suprotnosti, ali upravo kroz tu različitost savršeno se dopunjaju. Marija, arhitekta, svoj umetnički izraz usmerava na vizuelne projekte, dok Dušan, teniski trener i muzičar, gradi karijeru kroz inovativne muzičke projekte kao što su Stray Dog i Oxajo. Njihova povezanost se ne oslanja na velike reči, već na dela – kroz međusobnu pomoć, zajedničke projekte i podršku koja se podrazumeva.

MARIJA AND ĐUŠAN STRAJNIĆ, twins who seem like complete opposites at first glance, create harmony and balance through their different talents and approaches. Marija, an architect, expresses her artistry through visual projects, while Dušan, a tennis coach and musician, builds his career through innovative musical projects such as Stray Dog and Oxajo. Though their paths differ in many ways, what connects them is not only their blood bond but also their genuine mutual support through joint projects and actions that naturally complement each other.

KAO BLIZANCI, KAKO VAŠE
JEDINSTVENE INDIVIDUALNOSTI
DOPUNJUJU JEDNO DRUGO U VAŠIM
KARIJERAMA I LIČNOM ŽIVOTU?

Marija: U suštinskim stvarima smo prilično slični, ali sa druge strane, karakterno i po afinitetima se dosta razlikujemo – ja sam smirenija i introvertirnija, Dušan je energičniji i otvoreniji ka drugima u svakom smislu. Celokupni muzički talent je otisao njemu, a meni je svojstvenije da svet oko sebe doživljavam pre svega vizuelno.

Dušan: Dobili smo različite talente, ali jedno drugome savršeno koristimo da pravimo celinu zajedno – Marija je nebrojano puta pomagala mojim bendovima kroz fotografije ili snimanje spotova, a moja muzika je njoj često bila podloga za filmove odnosno videoe koje je radila. Volim da ističem da je ona najveća umetnica koju lično poznam. Retko joj to kažem, ali čak i na svojim svirkama, odnosno tom mom pripovedanju (performansu u kojem pričam o svojim pesmama) imam ceo jedan segment posvećen Mariji i njenoj umetnosti.

HOW DO YOUR UNIQUE
INDIVIDUALITIES COMPLEMENT EACH
OTHER, BOTH IN YOUR CAREERS AND
PERSONAL LIVES?

Marija: "In fundamental things, we're very similar, but in terms of character and preferences, we differ quite a lot. I'm calmer and more introverted, while Dušan is more energetic and open to others. He inherited the musical talent, whereas I tend to experience the world around me primarily through visuals."

Dušan: "We were given different talents, but we use them perfectly to create a whole together. Marija has helped my bands countless times through photography or music video production, and my music has often served as the backdrop for the films or videos she's worked on. I like to say she's the greatest artist I know, though I don't often tell her that. Even in my performances, where I tell stories about my songs, I have a whole segment dedicated to Marija and her art."



KAKAV JE VAŠ ZAJEDNIČKI PRISTUP
PREMA DRUŠTVENIM KONVENCIJAMA
U VEZI SA AKADEMSKIM I KREATIVnim
POSTIGNUĆIMA?

Marija: Naš pristup sigurno nije u skladu sa konvencionalnim merilima i jako je haotičan i krivudav. Verujem da istinski uspeh dolazi iz autentičnosti, stalnog istraživanja sopstvenog izraza, preispitivanja svog puta i slobode da budeš iskren prema sebi. Na primer, ja na svake dve godine menjam zanimanje i oblast kojom plovim. Često se setim jednog intervjua u kom je Dejvid Bouvi rekao da je trenutak kada kao umetnik shvatiš da se nalaziš u sigurnoj zoni – znak da nisi u dobroj zoni. Da uvek treba ići malo dalje od onoga za šta misliš da si u mogućnosti i da ćeš samo tamo gde si u polju nesigurnosti moći da uradiš nešto uzbudljivo. Meni je to zaista životna mantra. Tako sam se, na primer, odvažila da snimim dokumentarni film, da otvorim prodavnici svog brenda, da izdam nekoliko publikacija, upišem doktorske studije u Briselu, rešim da imam decu, itd. A verujem da je slično i mom bratu, koji je u isto vreme teniski trener i muzičar, a pre toga je studirao prava. Noćna ptica i posvećen roditelj.

Dušan: Verujem u posvećenost, verujem u profesionalnost i radnu etiku, i verujem da je najbitnije da se krećemo sve vreme, makar i u pogrešnom pravcu ponekad, samo da ne stojimo u mestu. Jer kretanje, odnosno rad, preduslov je za kreativnost. Ponekad mislim da mi možda fali ne konkretno akademskog znanja, već znanja uopšte, jer što više radim i učim, sve više se i širi polje svega toga što zapravo ne znam.

Šta za vas predstavlja snobizam?

Marija: Za mene bi snobizam bio pretvaranje da si bolji od drugih i ponašanje kao da ti pripada neki život koji nije tvoj. Površne vrednosti, samouverenost bez pokrića.

Dušan: Lošu imitaciju.



WHAT IS YOUR APPROACH TO
SOCIETAL CONVENTIONS REGARDING
ACADEMIC AND CREATIVE
ACHIEVEMENTS?

Marija: "Our approach definitely doesn't align with conventional standards; it's chaotic and winding, but that's what makes it special. I believe true success comes from authenticity and the constant exploration of one's own expression. It's always important to push boundaries and step out of your comfort zone. For example, I've ventured into fields like documentary filmmaking, opening my own brand store, publishing several works, pursuing doctoral studies in Brussels, and deciding to have children. I think Dušan shares a similar philosophy, being both a tennis coach and a musician, while also having studied law before. A night owl and a devoted parent."

Dušan: "I believe in dedication, professionalism, and work ethic. I think the most important thing is to keep moving, even if sometimes we're heading in the wrong direction, as long as we're not standing still. Movement is the key to creativity. Sometimes I feel I might be lacking specific academic knowledge, but that's just motivation for me to keep learning and expanding my horizons."

What does snobbery mean to you?

Marija: "To me, snobbery is pretending to be better than others and behaving as though a life that isn't yours belongs to you. It's about superficial values and unsubstantiated self-confidence."

Dušan: A bad imitation.



LIFE IS NOT A NOVEL, AND WE MUST CONSTANTLY
ARRIVE AT THE SAME REALIZATIONS

ŽIVOT NIJE

ROMAN

Autor / Author MILENA KOVAČEVIĆ
Fotografije / Photos NEMANJA MARAŠ

I MORAMO
IZNOVA
DOLAZITI
DO ISTIH
SPOZNAJA



>>>

NAĐA PETROVIĆ je predvodnica nove generacije stvaralaca. Ona je scenaristkinja i rediteljka filma „Miris sveže farbe“ koji je na 30. Sarajevo Film Festivalu osvojio nagradu za najbolji studentski film, dok je u istoj godini objavljen i njen prvi roman „Meduze žive zauvek“ kojim je donela snažan, autentičan i vrcav glas na domaću književnu scenu. Sa Nađom smo razgovarali o temama koje je inspirišu, njenom ličnom razvoju kroz film i pisanu reč, o strahovima i sazrevanju kroz likove koje stvara.



NAĐA PETROVIĆ is a leader of the new generation of creators. She is the screenwriter and director of the film "Miris sveže farbe" (The Smell of Fresh Paint), which won the award for Best Student Film at the 30th Sarajevo Film Festival. That same year, her debut novel "Meduze žive zauvek" (Jellyfish Live Forever) was published, bringing a strong, authentic, and sparkling voice to the local literary scene. We spoke with Nađa about the themes that inspire her, her personal development through film and writing, and how her characters mirror her fears and maturation.





WHAT HAS THE HEART OF SARAJEVO AWARD BROUGHT YOU, AND WHERE IS IT TAKING YOU NEXT?

The Heart of Sarajevo had an immediate and profound impact on my life. It feels that the greatest change was in how I see myself. It was as if I needed that recognition to prove to myself that I really was capable of directing a film...

WHAT INSPIRED YOU TO MAKE THIS FILM?

I have always been attached to spaces, and for a long time, the image of a character who longs for a place she must leave lingered in my mind. However, the idea really crystallized one day when my mother and I were walking our dog, and she suddenly stopped in the middle of a small open-air shopping mall and said: "This is where my room used to be." I looked at that space and all I saw were shops and concrete. This was the place where the house she grew up in once stood, but it had been demolished. That's when the idea for a film about a girl who is willing to do anything to return to the apartment her parents sold came to me. Later, I realized that the apartment the protagonist longs for is not just a physical space—it represents the home and the functional family that she loses during the film. What she really wants is to wake up in that apartment one more time, with everything as it used to be—her parents and sister sitting at the table, waiting for her with fried bread on a plate, the smell of coffee and hot oil filling the air.

DOES WRITING REPRESENT A SHIELD FOR YOU, OR IS IT RATHER A MEANS THROUGH WHICH YOU ACCEPT THE TRUTH AND TRANSFORM IT INTO ARTISTIC POWER?

For me, writing is a form of psychotherapy. When things happen in my life that I don't know how to handle or that I find difficult to think about, I assign those problems to my characters. Through them, I indirectly deal with my feelings and try to rationalize them. However, since life is life and not a novel, I think that sometimes we must come to the same realizations repeatedly. Fears are cyclical, and we must constantly fight against them. As for how I deal with societal truths? The older I get, the harder it is. And yes, the only way out for me is through art.

ŠTA TI JE SRCE SARAJEVA DONELO I KUDA TE VODI DALJE?

Srce Sarajeva odmah je snažno uticalo na moj život. Čini mi se da je najveća stvar koja se promenila, zapravo, moja percepcija same sebe. Kao da mi je upravo to bilo potrebno kako bih samoj sebi potvrdila da zaista mogu da izrežim film...

ŠTA TI JE BILA INSPIRACIJA ZA OVAJ FILM?

Oduvek sam se vezivala za prostore i dugo mi se vrzmala po glavi junakinja koja čezne za nekim mestom koje mora da napusti. Ipak, ideja se iskristalisa kad smo jednog dana moja mama i ja šetale našeg psa i ona je samo odjednom stala na sred malog tržnog centra na otvorenom i rekla: „Ovde je bila moja soba“. Gledala sam taj prostor, tu su bile samo prodavnice i beton. Upravo tu je bila kuća u kojoj je ona odrastala, a koja je sada srušena. Tada mi je sinula ideja za film o devojci koja je spremna da uradi sve da se vrati u stan koji su roditelji prodali. Kasnije sam shvatila da taj stan, za kojim junakinja toliko čezne, nije samo običan prostor, on predstavlja dom i funkcionalnu porodicu koju junakinja gubi tokom filma. Zapravo, ona želi da uradi sve samo da se probudi još jednom u tom stanu i da sve bude kako je bilo nekad, da njeni roditelji i sestra sede zajedno za stolom i čekaju je sa prženicama na tanjiru uz miris kafe i vrelog ulja.

DA LI ZA TEBE PISANJE PREDSTAVLJA ŠTIT ILI JE IPAK SREDSTVO KOJIM PRIHVATAŠ ISTINU I PRETVARAŠ JE U UMETNIČKU SNAGU?

Pisanje za mene predstavlja vid psihoterapije. Kada mi se dešavaju stvari u životu sa kojima ne umem da se nosim ili mi je teško da razmišljam o njima, ja te iste probleme dodelim svojim likovima. Kroz njih se indirektno bavim svojim osećanjima pokušavajući da ih racionalizujem. Međutim, pošto je život život, a ne roman, mislim da, ponekad, moramo iznova dolaziti do istih spoznaja. Strahovi su ciklični i znova se moramo boriti protiv njih. A što se tiče toga kako se nosim sa društvenim istinama, što sam starija, sve teže. I da, jedini izlaz za sebe vidim u umetnosti.

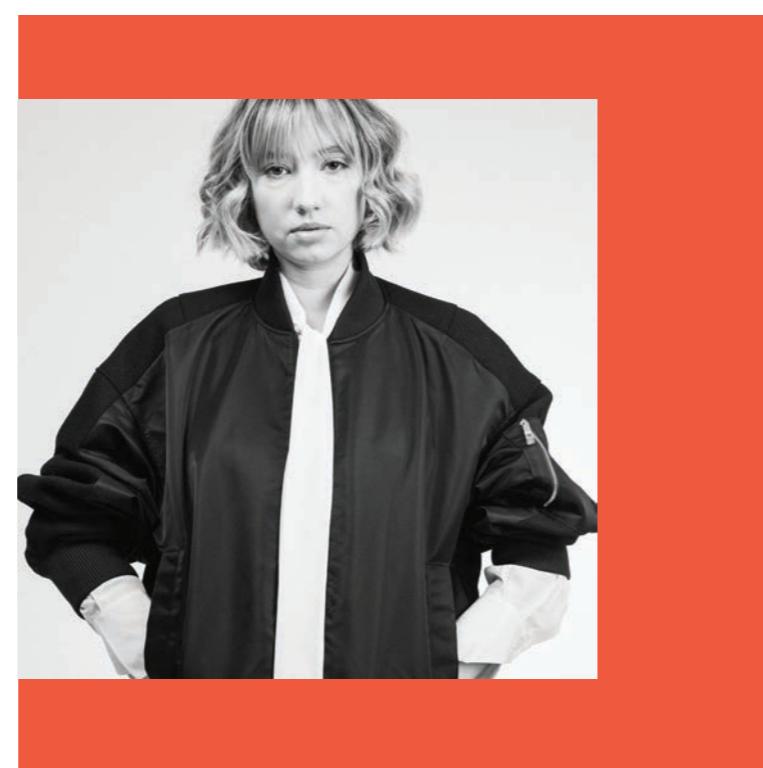


IN ADDITION TO YOUR DEBUT FILM, YOUR FIRST NOVEL ALSO RESONATED THROUGHOUT OUR COUNTRY AND REGION. HOW DID YOU FEEL WHEN THE BOOK WAS PUBLISHED, WHEN YOU SENT THE MAIN CHARACTER OUT INTO THE WORLD? AND HOW DO YOU FEEL NOW, SEEING THAT SHE HAS STARTED TO MEAN SOMETHING TO EACH READER?

The way that I see the entire novel and the character Sara has really changed a lot since its release. I feel that initially, when not much was said about the novel and I hadn't yet analyzed the characters through conversations with others, ironically, I felt that the characters were closer to me than they are now. It's like I understand them now from a more rational perspective that I didn't clearly see before. Still, I think the fact that I haven't read the novel in its entirety since it was released also contributed to this. I simply left that world behind. I talk about the novel so much that I've lost track of it—it's crazy, but it's true. I want to sit down and read it again once everything settles down, and I hope that, as was the case when I was writing it, that world will calm me again.

WHAT DOES SNOBBERY MEAN TO YOU?

Snobbery, arrogance, pretentiousness—those words are somehow grouped together in my mind. To me, they mean that someone thinks they're better than someone else for any reason. Unfortunately, I think this is widespread in artistic circles. Some artists believe they are superior to others who are not involved in art, and the same ones probably think they're better than another artist because they've read this or that, and the other person hasn't. Or maybe they're just "famous" and someone else isn't, so they ask themselves, "Why should I be nice to that person?" I really despise that. Dividing people in that way is horrible. I pay a lot of attention to how someone behaves toward people who are not in any way useful to them. If they treat them badly, I immediately know that I need to distance myself to some extent. Also, I have often been the person in life who hasn't seen "that" film or read "that" book. At first, I would blush and feel terrible when someone caught me in ignorance like that. Today, I'm perfectly fine with it. I haven't watched it, I haven't read it. But I've done something else.



PORED DEBITANTSKE FILMA, TVOJ PRVI ROMAN „MEDUZE ŽIVE ZAUVEK DOK IH NE UHVATE“ TAKOĐE JE ODJEKNUO ŠIROM NAŠE ZEMLJE I REGIONA. KAKO SI SE OSEĆALA KADA JE KNJIGA BILA OBJAVLJENA, KADA SI GLAVNU JUNAKINJU PUSTILA U SVET, A KAKO DANAS KADA VIDIŠ DA JE ONA SVAKOM ČITAOCU POČELA NEŠTO DA ZNAČI?

Zaista se promenio način na koji posmatram ceo roman i junakinju Saru od njegovog izlaska do danas. Osećam da sam, u početku, dok se o romanu nije toliko pričalo i dok nisam analizirala likove kroz razgovore sa drugima, ironično, imala osećaj da su mi svi ti likovi bliži nego sada. Kao da ih sada razumem sa neke racionalne strane koju ranije možda nisam toliko jasno videla. Ipak, mislim da je tome doprinela i činjenica da roman nisam pročitala u celosti od kad je izašao i prosto sam izašla iz tog sveta. Toliko pričam o romanu da sam izgubila pojам o njemu, to je ludo, ali je tako. Želim, kada se sve malo smiri, da sednem ponovo da ga pročitam, i nadam se da će me, kao što je bio slučaj dok sam ga pisala, taj svet ponovo smiriti.

ŠTA JE ZA TEBE SNOBIZAM?

Snobizam, nadmenost, pretencioznost, nekako su mi te reči grupisane u glavi. Za mene to podrazumeva da neko misli da je bolji od nekog drugog iz bilo kog razloga. Nažalost, mislim da je u umetničkim krugovima to prilično rasprostranjeno. Neki umetnici misle da su bolji od drugih ljudi koji se ne bave umetnošću, pa isti ti, verovatno misle da su bolji od nekog drugog umetnika jer su oni čitali ovo ili ono, a ta osoba nije. Ili su prosto „pozнати“ a neko drugi nije i onda kao da sebi postave pitanje „Zašto bih prema toj osobi bio fin?“. Toga se iskreno gnušam. Deljenje ljudi na taj način mi je užasno. Često obraćam pažnju kako se neko ponaša prema ljudima koji im ni na koji način nisu korisni. Ako se ponašaju loše, odmah znam da treba u nekoj meri da se distanciram. Takođe, u životu sam jako često bila ta osoba koja nije baš „taj“ film odgledala, i baš „taj“ roman pročitala. U početku sam crvenela i osećala se užasno kada me neko na taj način „uhvati“ u neznanju. Danas sam sasvim u redu sa tim. Nisam pogledala, nisam pročitala. Nešto drugo jesam.



KULTURA UKUSA KOJA MENJA PRAVILA

A CUISINE CULTURE
THAT CHANGES
THE RULES

Autor / Author VANJA PUŠKAR
Fotografije / Photos NEMANJA MARAŠ



NEW BALKAN CUISINE (NBC) nije samo gastronomski koncept, već i kulturno pokret kome je cilj da poveže autentične balkanske proizvode sa savremenim načinom života. New Balkan Cuisine posmatra hranu kao fenomen i prepoznaće njenu ulogu kao sredstvo komunikacije, umesto da se fokusira isključivo na način serviranja ili pojedinačne recepte. Kreator koncepta, **Vanja Puškar**, smatra da je cilj ovog koncepta da ljudima približi hranu i vrati je u centar sistema vrednosti.

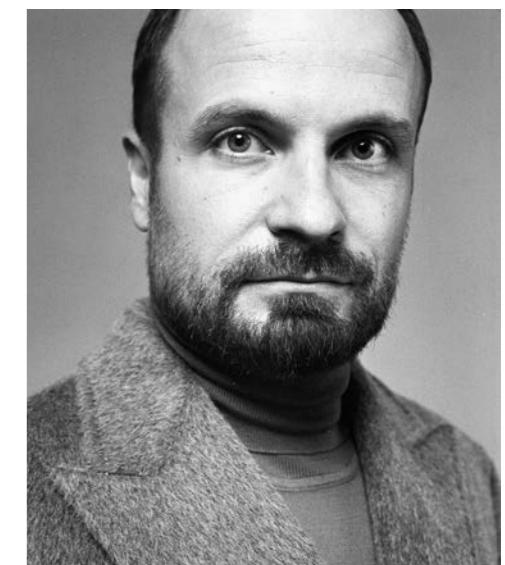
Težimo ka tome da svakodnevno uživanje u hrani postane prirodno i dostupno, da se lepota i autentičnost iskuse u svakom trenutku, bez obzira na priliku. Nije reč o hrani za posebne događaje, već o hrani koja donosi uživanje svakog dana, u svakoj prilici. U društvu koje prolazi kroz tranziciju, hrana je često viđena kao nešto rezervisano za specijalne prilike. Mi želimo da promenimo tu percepciju i okupimo ljudе koji dele našu strast prema hrani, omogućujući im da svakodnevno uživaju u vrhunskom gastronomskom iskustvu.

NEW BALKAN CUISINE (NBC) is not just a gastronomic concept, but a cultural movement aimed at connecting authentic Balkan products with contemporary lifestyles. NBC views food as a phenomenon and recognizes its role as a means of communication, rather than focusing solely on presentation or individual recipes. The creator of the concept, **Vanja Puškar**, believes that the concept's aim is to bring food closer to people and return it to the center of the value system.

We strive for everyday enjoyment of food to become natural and accessible, for beauty and authenticity can be experienced at every moment, no matter the occasion. It's not about food for special events, but food that brings enjoyment every day, in every situation. In a society undergoing transition, food is often viewed as something reserved for special occasions. We want to change that perception and unite people who share our passion for food, enabling them to enjoy an exceptional gastronomic experience every day.

LOKALNI PRISTUP

Lokalni pristup ne odnosi se samo na hranu, već se odnosi i na povezanost sa okruženjem i zajednicom. Da bi posao nekome poruku koja je više od samog ukusa i hrane, mora da postoji povezanost sa podnebljem. Ovaj stav vodi ka dubljem istraživanju lokalnih proizvoda i komunikaciji sa proizvođačima. Sve što otkriješ, želiš da podeliš sa drugima. Jer, za mene je bolje ono društvo koje poštuje i uživa u zoni u kojoj živi, nego ono koje kritikuje. Proizvodi sa sela i male proizvodnje ne samo da snabdevaju grad, već ga i oblikuju, ulepšavajući urbani prostor autentičnošću i kvalitetom.



WHY LOCAL?

Vanja emphasizes that the local approach is not just about food, but about a connection with the environment and community. "To convey a message that is more than just flavor and food, there must be a connection to the surroundings." This attitude leads to a deeper exploration of local products and communication with producers. "Everything you discover, you want to share with others. Because for me, it's better to have a society that respects and appreciates the area in which it lives than one that criticizes it." Products from the countryside and small-scale production not only supply the city but also shape it, beautifying urban spaces with authenticity and quality.

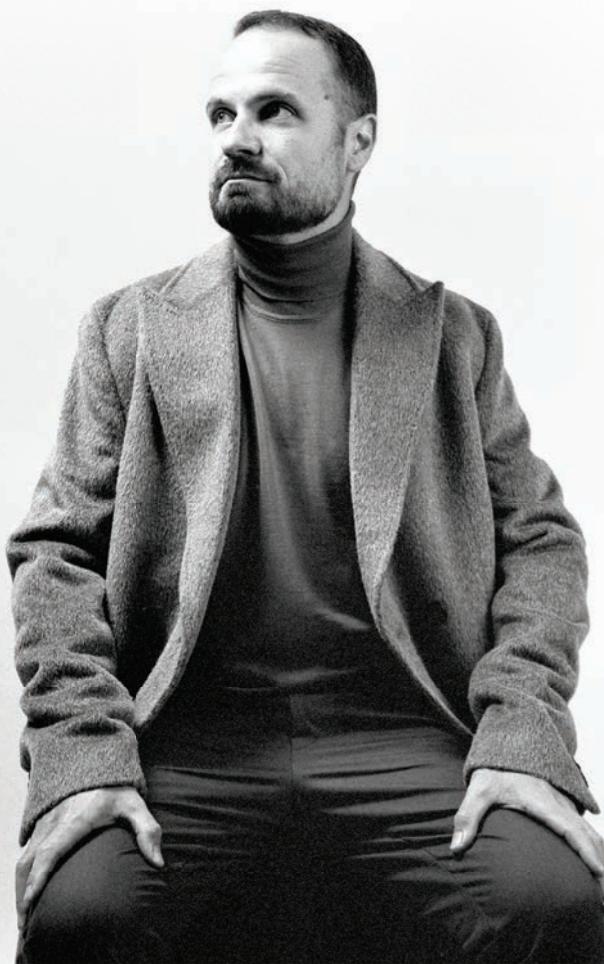


KONECIJA IZMEĐU GRADA I SELA

Nezaobilazni deo NBC koncepta je čvrsta veza između urbanog i ruralnog, u kom proizvodi sa sela nalaze svoje mesto u gradskim restoranima. Verujem da je veza između urbanog i ruralnog neraskidiva. U savremenom svetu ne možemo se ograničavati na podelu na selo ili grad, fine dining ili street food, vino ili pivo. Sve je to isprepleteno i čini jedinstven ekosistem. Grad se obogaćuje proizvodima sa sela, a selo koristi prednosti koje donosi urbani život. Ono što je za nas posebno važno jeste ljudski element – iza svakog našeg proizvoda staje imena i prezimena ljudi sa kojima zajednički rastemo, razvijamo se i unapređujemo proizvod. Naša vizija je dublja od klasičnih trgovачkih odnosa sa proizvođačima sirovina; cilj nam je da gradimo stabilnu i održivu saradnju, zasnovanu na zajedničkom entuzijazmu. Kad koncept podržava 50, 100 ili 200 entuzijasta, stvaramo model koji je dugotrajan i neprevaziđen. Upravo taj element zajedništva zaokružuje i objašnjava suštinu naše ideje.

MAD MED

Imao sam određenuskepsu prema urbanom farmingu, posebno uzimajući u obzir Beograd i nivo zagađenosti. Ali, otvorenost i želja da učimo omogućili su mi da kroz razgovor sa Momčilom Antonijevićem, stručnjakom za biljke, shvatim da neki proizvodi iz urbanih sredina mogu biti zdraviji, autentičniji, pa čak i bolji od onih iz ruralnih područja, koja su zbog hiperprodukcije i zagađenja često u lošijem stanju. Razgovori sa Dariom i Davidom iz Mad meda dodatno su potvrdili koliko su biljke i neprskane medonosne vrste ključne za kvalitet meda iz urbanih zona. Beograd je, zapravo, plodno tlo za pčele, što nam je pomoglo da demistifikujemo i razbijemo predrasudu da je ruralno automatski čisto, a urbano zagađeno.



CONNECTION BETWEEN THE VILLAGE AND THE CITY

An essential part of the NBC concept is the strong connection between the urban and rural, where products from the countryside find their place in city restaurants. As Vanja emphasizes, "I believe the connection between the urban and rural is inseparable. In the modern world, we cannot limit ourselves to the division between village or city, fine dining or street food, wine or beer. All of this is intertwined, creating a unique ecosystem. The city enriches itself with products from the countryside, while the village benefits from the advantages that urban life provides. Within the New Balkan Cuisine concept, what is particularly important to us is the human element – behind each of our products are names and faces, people with whom we grow, develop, and refine the product together. Our vision goes beyond the typical commercial relationships with raw material producers; we aim to establish stable and sustainable collaboration based on mutual enthusiasm. When the concept is backed by 50, 100, or 200 enthusiasts, we create a model that is long-lasting and unparalleled. This sense of community is what completes and defines the core of our idea."

EXAMPLE: MAD MED

One example that showcases this process is the partnership with Mad Med producers, who produce honey in the urban conditions of Belgrade. "Mad Med is an excellent example of the learning process. To be honest, I had some doubts about urban farming, especially considering Belgrade and its pollution levels. But openness and a desire to learn allowed me to understand through conversations with Momčilo Antonijević, a plant expert, that some products from urban areas can be healthier, more authentic, and even better than those from rural areas, which are often in worse condition due to overproduction and pollution. Conversations with Dario and David from Mad Med further confirmed how crucial plants and untreated honey-producing species are for the quality of honey from urban zones. Belgrade is actually fertile ground for bees, which helped us demystify and break the prejudice that rural areas are automatically clean, while urban areas are polluted." These discoveries not only enhanced his gastronomic approach but also dispelled prejudices about the purity and quality of products from urban environments.

COMMUNITY

"Iris and the first materialization of NBC naturally came to life with the people closest to me, both from the team that created the concept and with guests I had already established relationships with through previous projects. The first step is always with those closest to you, and as we worked, the community expanded. Although some people eventually went down different paths, they remain connected to the concept. By balancing plans and ambitions, the initial goal was achieved – for each person to contribute as much as they could at any given moment, bringing the best of themselves to the whole story. That is the essence of NBC. People may change their level of engagement, but the sense of belonging to the concept remains constant."



PROMENA KAO POKRETAČ

Ključna reč je promena — nezaustavljen proces koji obuhvata sve aspekte života, od nutritivnih potreba do ljudskih težnji ka novom. Ciklusi su prirodni, ništa ne može biti na vrhuncu zauvek. Ako želimo da sačuvamo suštinu nečega, to možemo postići samo kroz promenu koja ne narušava samu srž, već je prilagođava tako da ostane privlačna, zadrži vrednost i budi želju za konzumiranjem. Čovek, da bi napredovao, mora da se menja i razvija, jer sve oko nas prolazi kroz neprekidne promene. Naš cilj je da tu promenu prepoznamo, da je prihvativimo i iskoristimo kao pokretač, diveći se njenom potencijalu da preoblikuje i unapredi.

Svesnost o nezaustavljenosti promene naš je najveći motor. Kada je prihvativimo i prepustimo se toj energiji, iz tog stanja možemo generisati mnogo — jer promena donosi svežinu, a svežina održava ideje živima. To znači da stalno težimo ka unapređenju, otvoreni smo za promene u svim oblastima koje se odražavaju na naš rad. Kako približiti hrani onima koji možda nisu zainteresovani? Kako stvoriti radno okruženje koje privlači mlade generacije? Kako koristiti moderne tehnologije da poboljšamo procese i postanemo funkcionalniji?

Suština leži u otvorenosti prema promeni i želji za napretkom, kako u sebi tako i u svojoj sferi interesovanja.

CHANGE AS A DRIVER

The NBC concept is constantly evolving, adapting to changes in tastes, nutritional needs, and technological advancements. Vanja points out that change is the crucial factor for success. "The key word is change—an unstoppable process that encompasses all aspects of life, from nutritional needs to human aspirations for the new. Cycles are natural; nothing can be at its peak forever. If we want to preserve the essence of something, we can only achieve that through change that doesn't undermine its core, but adjusts it in a way that keeps it appealing, retains its value, and ignites a desire for consumption. In order to progress, a person must change and develop, because everything around us is going through constant changes. Our goal is to identify this change, accept it, and use it as a catalyst, appreciating its potential to transform and improve."

"Awareness of the inevitability of change is our greatest driving force. When we embrace it and surrender to that energy, we can generate a lot from this state—because change brings freshness, and freshness keeps ideas alive. This signifies that we constantly strive for improvement, receptive to changes in all fields that impact our work. How can we make food more appealing to those who may not be interested? How can we create a working environment that attracts younger generations? How can we use modern technologies to streamline processes and become more efficient?"

The essence lies in being open to change and the desire for progress, both within oneself and in one's area of interest.

POVRATAK IKONA U ŽENSKOJ MODI

Autor / Author NINA RELJIĆ

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IAKO se moj prvi kontakt sa modnom industrijom, u kojoj sam i danas, desio relativno rano, kada sam imala 16 godina, doba kada smo još nesvesni sebe, ali istovremeno sigurni da smo pokupili svu mudrost sveta – nije iznenadenje da mi je bilo potrebno više od decenije da se distanciram od svojih ubedjenja i počem da razumem kompleksnost modne industrije. Nakon brojnih objašnjenja koja sam dobijala od kolega koji su bili u poslu duže od mene, moda je, u nekom mom novoskrojenom referentnom sistemu, bila postavljena kao fino organizovani mehanizam skupog časopnika – pokretana nevidljivim zupčanicima koji predstavljaju redom sociokulturološko stanje, političku situaciju, ekonomsku priliku, a u novije vreme i psihološkim stanjima društva. Ljudi koji su ovladali ovim mehanizmom uspeli su da kroz modu i trendove interpretiraju društveno stanje, vrednosti, kao i atmosferu strahova i želja jednog društva.

MODA KAO SOCIOKULTURNI FENOMEN



Koko Šanel je smatrala da moda reflektuje ideale i duh vremena u kojem nastaje. Moda nije samo izraz individualnog stila, već i kulturni fenomen koji odražava socijalne i političke promene. Naravno, običan čovek, žena, kojoj teoretičarstvo o modi nije u životnom fokusu, ne povezuje direktno to što kupuje sukњu midi dužine ili odelo sa širokim nogavicama sa bilo kakvim političkim ili društvenim stavom. U tom slučaju, oni se obično oslanjam na pojedince koji su uspevali da lični stil iskroju da se savršeno uklapa i odražava aktuelni pejzaž zajednice, a da istovremeno to urade na autentičan i, što je još važnije, vanvremenski način.

IMENA UZ KOJA PREZIME DOĐU KAO PLEONAZAM

Ubrzo, evo nas u današnjem trenutku, gde se neki od principa na kojima sam gradila svoje viđenje toga kako moda funkcioniše, u oblasti u kojoj sam počela da se družim sa njom, radikalno menjaju. Na primer, jedan od najvažnijih postulata kojim se rukovodio svet modelinga jeste insistiranje da je to angažman na određeno vreme. I dok se u nekim drugim oblastima, iskustvo i zrelost mogu smatrati kao diferencijalna prednost, manekenima je jasno stavljanje do znanja da je njihov upotrebeni vek jako kratak, okvirno do 25. godine starosti. A onda smo u nekoliko poslednjih sezona doživeli da se neke legende, iz vremena i pre onoga kada sam se ja obrela u modnoj arenici, vraćaju na scenu. To su imena uz koja prezime nekako dođe kao pleonazam: Naomi, Cindy, Kristi, Linda, i nešto mlađe generacije poput Gisele. Ponovo su potpisale kampanje sa svetskim brendovima, stale iza fotoaparata trenutno najpoznatijih fotografa. Njihov povratak nosi veću simboliku. Dok su u svojim počecima nosile etiketu „slavnih lica“ u kategoriji nepriznatog zanimanja, danas su modne ikone jer nas nostalgično podsećaju da ipak postoji nešto što traje, što prkos prolaznosti lajka, snepa ili trenda.

THE RETURN OF ICONS IN WOMEN'S FASHION

ALTHOUGH my first contact with the fashion industry, in which I am still involved today, happened relatively early at the age of 16—an age when we are generally still unaware of ourselves, but simultaneously convinced that we've gathered all the wisdom of the world—it is no surprise that it took me more than a decade to step away from my convictions and begin to understand the complexities of the fashion industry. Following numerous explanations from colleagues who had been in the industry longer than I, fashion, in my newly restructured reference system, was positioned as a finely organized mechanism of an expensive watch—driven by invisible gears representing, in order, socio-cultural states, political situations, economic conditions, and, more recently, the psychological states of society. Those who have mastered this mechanism have succeeded in using fashion and trends to interpret the social situation, values, and the atmosphere of fears and desires within a society.

FASHION AS A SOCIO-CULTURAL PHENOMENON

Coco Chanel believed that fashion reflects the ideals and spirit of the time in which it was created. Fashion is not just an expression of individual style but also a cultural phenomenon that reflects social and political changes. Of course, the average person, a woman for whom theorizing about fashion is not a life focus, does not directly link purchasing a midi skirt or wide-legged trousers to any political or societal viewpoint. In such instances, they often look to individuals who have successfully crafted their personal style to perfectly fit and reflect the current societal landscape, doing so in an authentic and, more importantly, timeless way.

NAMES THAT BECOME SYNONYMOUS WITH FASHION

Fast forward to today, where some of the principles on which I built my understanding of how fashion works, in the field I started to engage with, are radically changing. For example, one of the most important beliefs in the modeling world was the insistence that it is a short-term engagement. Whereas in other fields experience and maturity may be considered differential advantages, models were always told that their shelf life is quite short, roughly to the age of 25. Yet, in the past few seasons, we have witnessed some legends from before my time in the fashion arena returning to the scene. These are names so famous that the surname almost feels redundant: Naomi, Cindy, Christy, Linda, and from the slightly younger generation, Gisele. They've once again signed campaigns for global brands, posing for some of the most famous photographers. Their return holds greater significance. In the beginning, they were labeled "famous faces" in the realm of an unrecognized profession, but today they are fashion icons, nostalgically reminding us that something lasting exists, something that resists the



Na lokalnom nivou, na nedavno završenom Festivalu 54. Beogradski Fashion Week razvio se sličan scenario. Manekenka koja je uradila najviše revija i shodno tome ponela nagradu najbolje na BFW bila je Irena Krstić koja je ujedno proslavila 22 godine bavljenja modelingom. Pored nje, zbog svojih spektakularnih nastupa i neponovljene autentičnosti, nagradu za izuzetni doprinos dobila je Maja Atanasijević. Nemam sumnje da su njih dve najviše puta zakoračile na pistu baš zbog svoje prepoznatljivosti, iskustva, i kao rezultat – svoje sigurnosti i prirodnosti. Šta je ikoničnost nego simbol prepoznatljivosti?

DANAS SU KOLEKCIJE ODGOVOR NA AKTUELNA DRUŠTVENA DEŠAVANJA

Povratak modela sa višedecenijskom kilometražom na pisti prati i vraćanje u fokus i dizajnera koji bi već odavno da sede u penziji. Ovo možda ukazuje i na potrebu modne industrije da pronađe neki kompas u ovim, u svakom smislu, burnim vremenima, i da na neki način povrati vrednovanje klasičnih, neprolaznih vrednosti. U deceniji u kojoj se dovode u pitanje etika, moral i društvena odgovornost, dok se paralelno dešavaju razne revolucije, modne ikone postaju više od toga, one svoju moć i uticaj koriste da ukažu na probleme u društvu, pozivaju na sociološku i ekološku odgovornost i to uspešno rade ne samo izborom garderobe na crvenom tepihu, nego i u svakoj prilici koju imaju u univerzumu zvanom socijalne mreže.

Miuccia Prada, jedna od vodećih figura u modnom svetu, kroz trend i kolekcije je među prvima pokazala tu vezu između stanja u društvu i modnih trendova. Njene revije redefinisu pojam ženske elegancije često koristeći „nelaskave“ komade koji prkose tradicionalnim idejama o ženskoj lepoti. Prada oslobađa žene od ustaljenih modnih pravila, dozvoljavajući im da kroz odeću pokažu snagu, autentičnost i intelekt. Kolekcije su često odgovor na aktuelne događaje, politike, rodne uloge ili ekološke izazove. A onda je u 2024. trend Miu Miu pod njenim okriljem postao i najrelevantniji i najprofitabilniji trend u svojoj niši. To se podudarilo sa njenim 75. rođendanom.

transience of likes, snaps, or trends.

On a local level, a similar scenario unfolded at the recently concluded 54th Belgrade Fashion Week. The model who walked the most shows and consequently won the award for best model at BFW was Irena Krstić, who is also celebrating 22 years in modeling. Beside her, thanks to her spectacular performances and unmatched authenticity, Maja Atanasijević received the award for outstanding contribution. There is no doubt that these two walked the runway the most because of their recognizability, experience and, as a result, their confidence and natural presence. What is iconic if not a symbol of recognizability?

TODAY'S COLLECTIONS AS RESPONSES TO CURRENT SOCIAL EVENTS

The return of models with decades of experience on the runway is followed by a re-focus on designers who would have already been retired by now. This may indicate the fashion industry's need to find some sort of compass in these tumultuous times and to somehow restore the appreciation of classic, timeless values. In an era where ethics, morality, and social responsibility are questioned, while revolutions are happening in parallel, fashion icons become more than just figures of style. They wield their power and influence to highlight societal problems, advocate for sociological and ecological responsibility, and successfully do so not only through their wardrobe choices on the red carpet but also in every chance they get in the realm of social networks.

Miuccia Prada, one of the leading figures in the fashion world, was among the first to demonstrate the connection between societal conditions and fashion trends through her brand and collections. Her runway shows redefine the concept of feminine elegance, often featuring “unflattering” pieces that challenge traditional ideas of female beauty. Prada liberates women from established fashion norms, allowing them to express strength, authenticity, and intellect through clothing. Her collections are often responses to current events, politics, gender roles, or ecological challenges. In 2024, the Miu Miu brand under her leadership became the most relevant and profitable brand in its niche, coinciding with her 75th birthday.



OD POP ZVEZDE OUTSAJDERA DO ETABLIRANE DIZAJNERKE

Sa druge strane današnji modni trenutak definišu i osobe poput Viktorije Bekam. Od njene prve kolekcije prikazane u Njujorku davne 2008. godine, pa do danas, ona je od outsajdera postala jedno od najcenjenijih i najpriznatijih imena u modnoj industriji. Njena transformacija od pop zvezde do etablirane dizajnerke luksuzne mode bila je puna izazova, put ispresecan skeptizmom i dokazivanjem. Međutim, u kratkom roku je postala simbol elegancije i pročišćenog nosivog dizajna. Možda baš zbog svoje prošlosti i načina života, raznih životnih uloga i etiketa koje su te uloge sa sobom nosile, identifikacija sa Viktorijom i njenim stilom bila je laka i prirodnja za širok spektar emancipovanih žena.

Verujem da postoji jedna konstanta koja bi trebalo da obeleži svakoga ko se ozbiljno bavi modom i teži ka dugoročnom opstanku na sceni – autentičnost. Ne mislim na površnu verziju autentičnosti koja se danas često olako koristi, već na onu dublju, koja podrazumeva doslednost vlastitim vrednostima, suštini i unutrašnjoj biti. Čak i danas ne volim da primam komplimente na račun svog izgleda ili izbora garderobe – sigurna sam da se taj osećaj neće promeniti. Za mene je to uvek stvar prostih elemenata. Sa druge strane, verujem da je odgovornost svakoga od nas da negujemo sopstveni stil i ostanemo mu dosledni. Stil je, na kraju krajeva, izraz lične autentičnosti koja ne podleže prolaznim trendovima, već ostaje verna onome što istinski jesmo.

FROM POP OUTSIDER TO ESTABLISHED DESIGNER

On the other hand, today's fashion moment is also defined by figures like Victoria Beckham. Since her first collection presented in New York back in 2008, she has transformed from an outsider into one of the most esteemed and acknowledged names in the fashion industry. Her journey from pop star to established luxury designer was full of challenges, a path marked by skepticism and the need to prove herself. Nevertheless, in a short time, she became a symbol of elegance and sophisticated, wearable design. Perhaps it was precisely due to her past and lifestyle, the different life roles and the labels they brought with them, that identification with Victoria and her style was natural for a wide spectrum of emancipated women.

I believe there is one constant that should define anyone seriously engaged in fashion and striving for long-term survival in the industry—authenticity. I don't mean the superficial version of authenticity that is often carelessly used today, but the deeper one, meaning consistency with one's own values, essence, and inner being. Even today, I don't enjoy receiving compliments about my appearance or clothing choices—I am sure that feeling won't change. For me, it's always a matter of simple elements. On the other hand, I believe it's everyone's responsibility to cultivate their own style and stay true to it. Style is, after all, an expression of personal authenticity that does not bow to fleeting trends but stays faithful to who we truly are.

TECHNOLOGY REDEFINES LUXURY

TEHNOLOGIJA REDEFINIŠE LUKSUZ



»»» U SVETU luksusa u kom se očekivanja kupaca stalno menjaju, tehnološke inovacije postaju ključni faktor za održavanje konkurentnosti.

ZAŠTO TREBA DA PRATIMO TEHNIČKE INOVACIJE U INDUSTRIJI LUKSUZA?

Svet luksusa se transformiše kroz visoku tehnologiju i veštačku inteligenciju, menjajući način na koji se proizvodi i usluge kreiraju, doživljavaju i personalizuju. Brendovi iz sveta luksusa moraju da pomeraju granice tehnologije kako bi klijentima ponudili jedinstvene doživljaje. Za mene su takva rešenja inspiracija i mogu se zapravo primeniti u različitim industrijama.

U industriji luksusa, polugotov ili nedovoljno razrađen nov proizvod je apsolutno neprihvatljiv. Ono što je bio poznati slogan Nase, „Failure is not an option”, sada je neizgovorena mantra kada je u pitanju luksuz nadogradjen novim tehnologijama. Klijenti su izuzetno izbirljivi, a brendovi luksusa se međusobno takmiče u izvrsnosti i novom iskustvu koje će pružiti klijentima.

Marketing i PR se takođe menjaju sa razvojem veštačke inteligencije. Letos smo svi pratili Olimpijadu u Parizu, a LVMH je bio jedan od glavnih sponzora, uloživši preko 150 miliona evra. Ono što malo ljudi zna jeste da je tokom Olimpijade u sedištu LVMH-a sedeо izuzetan inženjerski tim koji je 24 časa dnevno analizirao podatke sa mreža i pratio kako se sva dešavanja i digitalni sadržaji odražavaju na brend. U skladu sa tim, upravljalici su različitim onlajn kampanjama. Ono što je posmatračima delovalo kao uobičajena marketinška kampanja, zapravo je više ličilo na armijski generalstab u trenutku odlučujuće bitke. Sve ovo je služilo samo jednoj svrsi: potvrdi dominacije brenda na ovom segmentu tržišta, i naravno, osvajanju novih klijenata.

IN THE WORLD of luxury, where consumer expectations are constantly evolving, technological innovations are becoming a cornerstone of maintaining competitiveness.

WHY SHOULD WE TRACK TECHNOLOGICAL INNOVATIONS IN THE LUXURY INDUSTRY?

Through high technology and artificial intelligence, the luxury industry is evolving, changing the way products and services are created, experienced, and personalized. To deliver exceptional experiences, luxury brands must stretch the limits of technology. I find such solutions inspiring and applicable to various industries. In the luxury industry, unfinished or underdeveloped new products are absolutely unacceptable. What was once the famous NASA slogan, "Failure is not an option," has now become an unspoken mantra in the world of luxury driven by new technologies. Clients are highly selective, and luxury brands compete fiercely to offer excellence and unique experiences to their customers. Marketing and PR are also evolving with artificial intelligence. This summer, the world followed the Paris Olympics. LVMH was one of the main sponsors, investing over 150 million euros. What many may not know is that during the Olympics, an exceptional engineering team stationed at LVMH headquarters was working 24/7, analyzing data from networks and tracking how events and digital content reflected on the brand. In line with this, they managed various online campaigns. What appeared to be a regular marketing campaign actually resembled a military command center during a decisive battle. All of this served one purpose: to confirm the brand's dominance in this market segment and, of course, to acquire new clients.

COLLABORATION BETWEEN BRANDS AND SCIENTISTS

Today, the luxury industry relies on collaborations with scientists and engineers, integrating cutting-edge technologies to improve personalization, sustainability, and innovation. This collaboration ensures that brands remain stay ahead of trends and continue to develop, reserving their exclusivity and attraction for future customers. In Geneva, the Luxury Innovation Summit 2024 was recently held, where more than half of the topics were dedicated to discussions on how luxury brands are integrating AI, blockchain, and sustainability through collaborations with tech startups. I love the fusion of different worlds enabled by technologies. Today,

SARADNJA IZMEĐU BREDOVA I NAUČNIKA

Industrija luksuza danas zavisi od saradnje sa naučnicima i inženjerima, integršući vrhunske tehnologije, unapređujući personalizaciju, održivost i inovativnost. Ova saradnja pomaže brendovima da ostanu ispred trendova i razvijaju se, održavajući ekskluzivnost i privlačnost za buduće potrošače. U Ženevi je nedavno održan Luxury Innovation Summit 2024, u okviru kojeg je više od polovine tema bilo posvećano diskusijama o tome kako luksuzni brendovi integršu AI, blockchain i održivost kroz uspostavljanje saradnje sa tehnološkim startapima. Sviđa mi se preplitanje svetova koje se dešava zahvaljujući tehnologijama. Danas gotovo da ne postoji ozbiljan brend koji ne osluškuje šta „neki talentovani klinci“ mogu ponuditi kao inovaciju. I dok većina ljudi želi da poseduje komade nekog od ovih brendova, meni je bilo uzbudljivije da zavirim unutar zatvorenih zidova iza kojih se dešava kreiranje magije zvane luksuz, i sagledam njihove probleme koje im rešavamo mi inženjeri i naučnici. Raduje me mogućnost da zajedno pomeramo granice kreativnosti i doprinosimo novim standardima izvrsnosti. Različiti timovi iz oblasti poput Data Science, AI, Internet of Things već odavno sarađuju sa brendovima poput Hermès-a, LVMH, Audemars Piguet i drugih. Spektar primena je zaista širok – od optimizacije procesa proizvodnje, nabavki i distribucije, verifikacije autentičnosti proizvoda, do pravljenja modela ponašanja tržišta. Međutim, ma kako zvučalo neverovatno, takođe se koriste i za komunikaciju sa klijentima, ali i kreiranje novih personalizovanih alatki, poput 3D skeniranja vaše šake i zgloba i digitalne asistencije prilikom odabira sata.

Metodologija koja koristi jedinstvene markere za DNK

Inovacija koja mi je bila naučno najzanimljivija je proizvod jednog švajcarskog startapa. Razvili su metodologiju koja koristi jedinstvene markere za DNK kako bi se omogućilo praćenje porekla proizvoda kroz ceo lanac snabdevanja. Njihova tehnologija se već koristi za identifikaciju u industriji nakita, za praćenje porekla dijamantata i dragog kamenja. Zanimljivo je da je ovaj startap zapravo dolazi iz grupe koja se bavi biotehnologijama i počeli su sa idejom da omoguće praćenje porekla prehrambenih proizvoda, ali su brzo prepoznali značaj svog rešenja za druge industrije. Ovakva rešenja omogućavaju brendovima da kontrolišu proces, garantujući autentičnost i kvalitet proizvoda. Ovo je značajno jer doprinosi transparentnosti i omogućava brendovima da grade poverenje sa klijentima.

almost every major brand listens to what “talented young people” can offer in terms of innovation. While most people want to own pieces from these brands, I find it more exciting to peek behind the closed doors where the magic of luxury is created and see the problems that we engineers and scientists are solving for them. I’m excited about the opportunity to push the boundaries of creativity together and contribute to new standards of excellence. Teams from fields like Data Science, AI, and the Internet of Things have already been collaborating with brands such as Hermes, LVMH, and Audemars Piguet for a long time. The spectrum of applications is truly wide. From optimizing production, procurement, and distribution processes, to verifying product authenticity and creating

market behavior models. However, as incredible as it may sound, these technologies are also used for client communication and creating new personalized tools, such as 3D scanning of your hand and wrist and providing digital assistance when selecting a watch.

A methodology that uses unique markers for DNA The most scientifically interesting innovation to me comes from a Swiss startup. They developed a methodology that uses unique DNA markers to track the origin of products throughout the entire supply chain. Their technology is already being used for identification in the jewelry industry to trace the origin of diamonds and precious stones. Interestingly, this startup actually comes from a group specializing in biotechnology and initially aimed to track the origins of food products, but they quickly recognized the significance of their solution for other industries. Such solutions allow brands to control the process, guaranteeing the authenticity and quality of products. This is important because it contributes to transparency and allows brands to build trust with clients.

TARGETIRANJE NOVIH SEGMENTA TRŽIŠTA I AI PERSONALIZACIJA PONUDE

Evidentna je borba za nove klijente koji pripadaju Generaciji Z i imaju drugačije vrednosti. Iz ovog razloga veliku pažnju privlače nova rešenja za personalizovanje digitalnih iskustava u industriji luksuza. Na primer, ukoliko pričamo o modnoj industriji, AI obrađuje ponašanje potrošača, globalne trendove i preferencije, koristeći sve dostupne podatke, uključujući i društvene mreže. Na osnovu toga, može predvideti promene u stilu i trendovima i pre nego što oni postanu široko prihvачeni, što industriji omogućava brz odgovor na zahteve tržišta. Sa druge strane, brendovi koriste mašinsko učenje kako bi postali bolji u prepoznavanju specifičnog ukusa i izbora vas kao klijenta, prilagođavajući preporuke čak i na najsitnjem nivou – od izbora boja i materijala, do senzibiliteta za određene detalje koji su vama veoma važni. AI vas prepoznaće, uključujući vašu anatomiju, ali i stil života do detalja, a na osnovu statističkih modela koji upoređuju vaše karakteristike sa milionima podataka o klijentima širom sveta predviđa vaše buduće izbore. Može analizirati specifične zahteve koji se odnose na vrste dogadaja na kojima se najčešće pojavljujete, predlagati proizvode i stilove koji odgovaraju kontekstu. Algoritmi su podešeni tako da prate lične promene ukusa tokom vremena.

NOVI STANDARDI

Ono što se meni izuzetno dopada jeste to što je upravo ta nova generacija kupaca postavila održivost i odgovorno korišćenje resursa kao jedan od kriterijuma za odlučivanje. Tehnologija postaje alat za inovacije koje nisu samo funkcionalne, već i etički odgovorne. Kao inženjer, vidim ogroman potencijal u integraciji AI i naprednih tehnologija kako bi celokupan proces koji stoji iza izvanrednih proizvoda postao održiviji, gde personalizacija i vrhunski dizajn idu ruku pod ruku sa očuvanjem životne sredine. Ova generacija traži autentičnost, inovaciju i odgovornost i verujem da su to novi standardi koji oblikuju budućnost.

NEW STANDARDS

What I find particularly remarkable is that this new generation of consumers has set sustainability and responsible resource usage as key decision-making factors. Technology is becoming a tool for innovations that are not only functional but also ethically responsible. As an engineer, I see tremendous potential in integrating AI and advanced technologies to make the entire process behind exceptional products more sustainable, where personalization and premium design go hand in hand with environmental preservation. This generation demands authenticity, innovation, and responsibility – and I believe these are the new standards that will shape the future.



SRPSKI STARTAPI U POHODU NA GLOBALNI USPEH

Autor / Author MARKO ČAVIĆ
Fotografije / Photos MIŠA OBRADOVIĆ

TIHOMIR BAJIĆ je jedan od najistaknutijih srpskih preduzetnika koji se nakon višegodišnjeg rada u Silicijumskoj dolini vratio u Srbiju kako bi podržao domaće startape. Osnivač je fonda Fifth Quarter Ventures, čiji je cilj investiranje u najperspektivnije srpske startape i njihovo globalno pozicioniranje. Iako je postigao izuzetan uspeh na svetskoj sceni, Tihomir ostaje čvrsto povezan sa realnošću, ne dopuštajući da ga poslovni uspeh udalji od korena. Njegovo iskustvo i vizija moguće će u boljem i uspešnijem pozicioniranju Srbije na svetskoj sceni za startape.

Pored poslovnog uspeha, Bajić je posvećen mentorstvu i podršci srpskim preduzetnicima, verujući da je ključ uspeha stalna želja za učenjem i razvojem, što pomaže domaćem ekosistemu da ostvari globalne ciljeve. Trenutna situacija ide Srbiji i njenim startapima u korist, ali treba je iskoristiti pažljivo i mudro...

KAKO DEFINIŠETE USPEH SRPSKIH STARTAPA I KOJE FAKTORE SMATRATE KLJUČNIM ZA NJIHOV RAZVOJ?

Startap se rađa iz ideje koja tek treba da se pretvori u poslovnu realnost i prirodno funkcioniše u okruženju velike neizvesnosti. U početku, osnivači tragaju za potvrdom održivog dugoročnog poslovanja, što zahteva domišljatost u kreiranju poslovnog modela i privlačenju pravog tima. Uspešan startap dovodi do inovacija koje transformišu postojeće ili stvaraju nove industrije, otvara put za dugoročno poslovanje i stvara radna mesta. Zajednički imenitelj svih ovih procesa je „stvaranje“, što

SERBIAN STARTUPS IN PURSUIT OF GLOBAL SUCCESS



TIHOMIR BAJIĆ, one of Serbia's leading entrepreneurs, returned to Serbia after years of working in Silicon Valley to support local startups. He is the founder of Fifth Quarter Ventures, a fund dedicated to investing in the most promising Serbian startups and helping them achieve global recognition. Despite his outstanding success internationally, Tihomir remains grounded, never allowing his business achievements to distance him from his origins. His experience and vision will help contribute to a stronger and more successful Serbia on the global startup scene.

Alongside business success, Bajić is devoted to mentoring and supporting Serbian entrepreneurs, believing that the key to success lies in the continuous drive for learning and growth, which in turn helps the local ecosystem achieve its global ambitions. The current situation is favorable to Serbia and its startups, but it must be leveraged with care and wisdom...

HOW DO YOU DEFINE THE SUCCESS OF SERBIAN STARTUPS, AND WHAT FACTORS DO YOU CONSIDER CRUCIAL FOR THEIR DEVELOPMENT?

A startup is born from an idea that has yet to materialize into a business reality and inherently operates in an environment of significant uncertainty. Initially, founders seek proof of sustainable long-term operations, which requires ingenuity in crafting a business model and recruiting the right team. A successful startup brings about innovations that transform existing industries or create new ones, paves the way for long-term business, and creates jobs. The common denominator of all these processes is "creation," making startup leadership one of the most creative occupations. The ability of founders to navigate uncertainties and develop solutions along the way is essential to a startup's success. This is true for all startups, but in Serbia there are additional challenges. Due to the small domestic market, many startup ideas cannot become self-sustaining locally, so they are oriented toward foreign markets. This entails overcoming linguistic, cultural, and business obstacles.

WHAT ARE THE GOALS OF THE FIFTH QUARTER VENTURES FUND AND HOW DO YOU PLAN TO SUPPORT SERBIAN INNOVATIONS? HOW DOES FIFTH QUARTER VENTURES DIFFER FROM OTHER INVESTMENT FUNDS PRESENT IN THE SERBIAN MARKET? WHICH INDUSTRIES AND SECTORS ARE THE FOCUS OF THE FUND AND WHY?

Fifth Quarter Ventures (5QV) was founded to help Serbian and regional startups overcome key obstacles and finding a dependable partner to break into the North American market. In doing so, they gain access to the world's largest market for startup ideas, capital, and talent. What sets us apart from other funds in the region is that our employees, partners, and capital backers have experience working with globally successful startups. This creates a network of support and influence for the startups we invest in. Our focus is on the industries that Serbia and the region have a long-standing tradition and high-quality educational foundation of. These include robotics, microprocessors, and the foundations of artificial intelligence, or where there is recently acquired rich experience, such as video game development, developer tools, and blockchain solutions. We invest primarily in experienced entrepreneurs who already have a developed product that we can evaluate, with the goal of being a leading or one of the significant investors.



KAKO VAŠ POVRATAK U SRBIJU MOŽE DA UTIČE NA DOMAĆI STARTAP EKOSISTEM I MLADE PREDUZETNIKE?

Kroz rad sa srpskim startapima i brojnim dobrotvornim organizacijama dijasporu prepoznao sam ogroman potencijal koji srpska dijaspora ima za razvoj biznisa i društva u matičnoj zemlji. Pomogao sam da se osnuje Tačka Povratka (TackaPovratka.rs) i zajedno smo posvećeni promovisanju cirkularne migracije i pomažemo našim visokoobrazovanim ljudima i njihovim porodicama da se vrate i uspešno integriraju u srpsko društvo. Tokom leta, moja porodica i ja prošli smo kroz program Tačke Povratka i preselili se u Beograd. Nisam jedini preduzetnik iz dijasporu koji je odlučio da napravi ovaj korak – zapravo, možemo govoriti o rastućem trendu povratka u Srbiju. Pozivam sve moje kolege preduzetnike da otvoreno dele svoja iskustva o tome! Kroz Fifth Quarter Ventures iskustvo, i lično, ulažemo značajno vreme i resurse u mentoriranje mladih preduzetnika, edukaciju aktera lokalnog startap ekosistema, i razumevanje poslovanja VC fondova. Nakon 25 godina u dijaspori, uzbudjen sam što imam priliku da spojim svoju inostranu poslovnu mrežu sa poslovnim mogućnostima u Srbiji.

SMEMO LI DA ZNAMO ŠTA STE TO ISTAKLI KAO SLEDEĆI KORAK RAZVOJA VEŠTAČKE INTELIGENCIJE TOKOM PREZENTACIJE U TOKIJU? KOJE SU TO KLJUČNE PORUKE KOJE STE PRENELI JAPANSKOJ PUBLICI I DA LI I KAKO ONE MOGU DA SE PRIMENE U SRBIJI?

Moj boravak u Japanu bio je fokusiran na dve ključne stvari. Prvo, savetovao sam najuticajnije ljudi jedne od vodećih svetskih ekonomija, koja ima dugu tradiciju tehnoloških inovacija, otome kako da ostanu konkurentni na polju veštačke inteligencije. Drugo, pokušao sam da uputim više od 500 okupljenih lidera poslovog sveta o tome kako da se pripreme za nadolazeći talas dubokosežnih promena u svakodnevnom životu koje će veštačka inteligencija doneti. U oba slučaja, isticao sam ključnu stvar — brzinu promena u razvoju veštačke inteligencije i rast resursa potrebnih za taj razvoj. Obe stavke rastu eksponencijalno. Na primer, trošak kreiranja najnaprednijih modela pre dve godine iznosio je oko milion dolara, dok ove godine taj iznos dostiže između 10 i 100 miliona. Očekuje se da će u narednim godinama trošak premašiti milijardu dolara po modelu. Pre samo dve godine, ti modeli su rešavali osnovne matematičke probleme i sastavljavali jednostavne rečenice; danas pišu eseje i rešavaju srednjoškolske zadatke, a uskoro i mnogo više. Glavna poruka bila je da odmah počnu s uvođenjem veštačke inteligencije u poslovanje i interne procese, kako bi kroz praktičan rad razumeli njene mogućnosti i posledice — od troškova do zaštite poverljivih podataka i sprečavanja zloupotrebe AI.



HOW CAN YOUR RETURN TO SERBIA INFLUENCE THE LOCAL STARTUP ECOSYSTEM AND YOUNG ENTREPRENEURS?

By collaborating with Serbian startups and various diaspora charitable organizations, I have realized the great potential that the Serbian diaspora has for advancing business and society in their homeland. I helped establish Tačka Povratka (TackaPovratka.rs), and together we are committed to promoting circular migration, helping our highly educated people and their families to return and successfully reintegrate into Serbian society. Over the summer, my family and I went through the Tačka Povratka program and relocated to Belgrade. I am not the only entrepreneur from the diaspora making this step — in fact, there is a growing trend of return to Serbia. I invite all my fellow entrepreneurs to openly share their experiences! Through Fifth Quarter Ventures and personally, we dedicate significant time and resources in mentoring young entrepreneurs, educating key players in the local startup ecosystem, and deepening the understanding of VC fund operations. Having spent 25 years in the diaspora, I am excited at the opportunity of merging my international business network with business opportunities in Serbia.

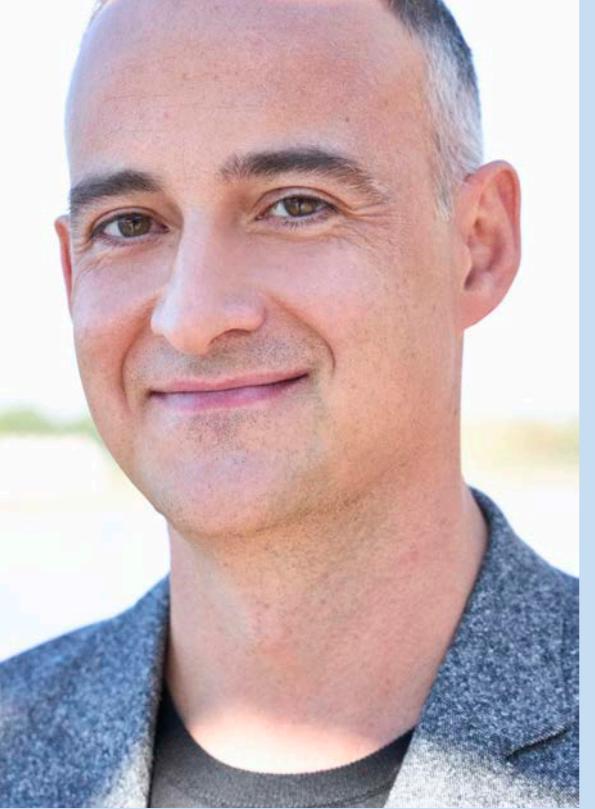
COULD YOU SHARE WHAT YOU HIGHLIGHTED AS THE NEXT STEP IN AI DEVELOPMENT DURING YOUR PRESENTATION IN TOKYO? WHAT WERE THE KEY MESSAGES YOU CONVEYED TO THE JAPANESE AUDIENCE AND HOW MIGHT THEY APPLY IN SERBIA?

During my time in Japan, I focused on two main aspects. First, I advised the most influential people of one of the world's leading economies, known for its rich history of technological innovation, on how to remain competitive in the field of artificial intelligence. Second, I attempted to advise more than 500 gathered business leaders on how to prepare for the impending wave of significant changes to daily life that AI will bring. In both cases, I emphasized an essential point — the rapid pace of change in AI development and the growth of resources required for that development. Both are growing exponentially. For example, the expense of developing the most advanced models two years ago was about one million dollars, whereas this year that figure is between 10 and 100 million. In the coming years, the cost is expected to surpass one billion dollars per model. Just two years ago, these models were limited to solving basic math problems and writing simple sentences; today, they are capable of writing essays and completing high school assignments, and soon they will be capable of much more. The primary message was to start integrating AI into business and internal processes immediately in order to understand its possibilities and implications through practical work — from costs to data protection and preventing AI misuse.

rukovođenje startapom čini jednim od najkreativnijih zanimanja. Sposobnost osnivača da prevaziđu neizvesnosti i usput stvore rešenja ključna je za uspeh startapa. Ovaj obrazac važi za sve startape, ali u Srbiji postoje dodatni izazovi. Zbog malog domaćeg tržišta, mnoge ideje za startap ne mogu da postanu samoodržive na lokalnom nivou, pa su usmerene ka inostranstvu. To podrazumeva premoćavanje jezičkih, kulturnih i poslovnih prepreka.

KOJI SU CILJEVI FIFTH QUARTER VENTURES FONDA I KAKO PLANIRATE DA PODRŽITE SRPSKE INOVACIJE? PO ČEMU SE FIFTH QUARTER VENTURES FOND RAZLIKUJE OD DRUGIH INVESTICIONIH FONDOVA PRISUTNIH NA SRPSKOM TRŽIŠTU? KOJE INDUSTRIJE I SEKTORI SU U FOKUSU FONDA, I ZAŠTO?

Fifth Quarter Ventures (5QV) je osnovan kako bi pomogao startapima Srbije i regionala da prevaziđu ključne prepreke i pronađu pouzdanog partnera za izlazak na severnoameričko tržište i pristup najvećem svetskom tržištu ideja, kapitala i kadrova za startape. Ono što nas razlikuje od drugih fondova u regionu jeste to što su naši zaposleni, partneri i poverioci kapitala ljudi sa iskustvom u radu sa globalno uspešnim startapima. To stvara mrežu podrške i uticaja za one u koje ulažemo. Naš fokus su industrije gde Srbija i region imaju dugu tradiciju i kvalitetno obrazovanje. To su robotika, mikroprocesori i osnove veštačke inteligencije, ili gde postoji nedavno stečeno bogato iskustvo, poput razvoja video-igara, alata za programere i rešenja za blokčejn. Investiramo uglavnom u iskusne preduzetnike koji već imaju razvijen proizvod koji možemo da procenimo, a cilj nam je da budemo vodeći investitor ili jedan od značajnijih.



KAKO ILI KOLIKO VAM ISKUSTVO STEĆENO U SILICIJUMSKOJ DOLINI POMAŽE DA PREPOZNATE POTENCIJAL SRPSKIH STARTAP?

Postoji mnogo uspešnih poslovnih modela za startape, i ne morate biti u Silicijumskoj dolini da biste postigli uspeh. Ono što Silicijumska dolina specifično pruža jeste okruženje koje podstiče preduzetnike da razmišljaju na novu transformaciju industrija ili čak celokupnog društva. Ovaj pristup je mač sa dve oštice – može vas lansirati u visine, ali i sahraniti. Iskusio sam obe strane medalje. Iz mog iskustva, ako startapi zaista veruju da moraju da se okušaju u Silicijumskoj dolini, mogu im ukazati šta to zahteva, ali i na mesta gde sve može krenuti po zlu. Jedan od čestih zaključaka mog savetovanja sa startapima iz regiona jeste preporuka da ne jure za Silicijumskom dolinom. Nekima savetujem to, jer nisu još spremni, a drugima, jer verujem da mogu biti uspešni i bez odlaska tamo.

KAKVE REZULTATE OČEKUJETE OD SVOG ANGAŽMANA U SRBIJI I KOLIKO SU TI CILJEVI REALISTIČNI U TRENTNOJ EKONOMSKOJ KLIMI?

Svetska finansijska kriza iz 2008. godine trajala je nekoliko godina i njeni efekti su se osetili i u Srbiji. Globalno, broj novih startapa se tada značajno smanjio, mnogi nisu preživeli. Međutim, tokom te krize su nastali Uber, Airbnb, i Stripe, dok su Amazon AWS i Facebook doživeli nagli rast. Apple je lansirao Apple Store, Google predstavio Chrome browser, a Netflix je počeo da naplaćuje striming. Dakle, u toj krizi su ili pokrenute ili su sazrele, današnje najuticajnije tehnološke kompanije.

Poslednje dve godine svet startapa proživljava najdublju krizu od dot-com kraha iz 2000. godine. Ipak, paralelno s tim, AI industrija doživljava nezadrživ procvat. Za razliku od krize 2008. godine, kada startap ekosistem u Srbiji praktično nije postojao, sad imamo IT industriju koja raste uprkos svetskoj krizi. Srbija je trenutno jedno od najboljih mesta za razvoj startapa, a to primećujem kroz rad mog fonda Fifth Quarter Ventures, gde osnivači startapa iz inostranstva dolaze da se upoznaju sa mogućnostima koje se ovde pružaju.

HOW OR TO WHAT EXTENT HAS YOUR EXPERIENCE IN SILICON VALLEY HELPED YOU RECOGNIZE THE POTENTIAL OF SERBIAN STARTUPS?

Numerous successful business models exist for startups, and you don't need to be in Silicon Valley to succeed. What Silicon Valley uniquely provides is an environment that encourages entrepreneurs to think in terms of transforming industries or even society as a whole. This approach is a double-edged sword — it can propel you to success or lead to great failure. I've experienced both sides of this coin. From my experience, if startups truly believe they need to venture into Silicon Valley, I can explain what that entails and where potential pitfalls lie. A frequent conclusion from my advisory sessions with regional startups is a recommendation not to pursue Silicon Valley. For some, I suggest this because they are not ready yet, while for others, I believe they can achieve success without relocating.

WHAT RESULTS DO YOU ANTICIPATE FROM YOUR INVOLVEMENT IN SERBIA, AND HOW REALISTIC ARE THOSE GOALS IN THE CURRENT ECONOMIC CLIMATE?

The global financial crisis of 2008 lasted several years, and its effects were felt in Serbia as well. Globally, the number of new startups significantly decreased, and many failed to survive. Nevertheless, during that period, Uber, Airbnb, and Stripe emerged, while Amazon AWS and Facebook saw substantial growth. Apple launched the Apple Store, Google introduced Chrome, and Netflix began charging for streaming. Thus, during that crisis, today's most influential tech companies either emerged or matured.

Over the past two years, the startup world has faced its most profound crisis since the dot-com crash of 2000. However, alongside this, the AI industry is experiencing an unstoppable surge. Unlike the 2008 crisis when Serbia's startup ecosystem practically did not exist, we now have a thriving IT industry that continues to grow despite the global crisis. At present, Serbia is among the best places for startup development, as I observe through the work of my fund, Fifth Quarter Ventures, where startup founders from abroad come to learn about the opportunities offered here.

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PREPOZNAJTE SVOG LOJALNOG KLIJENTA

Autor / Author ASHOK MURTY



UPOREDO sa razvojem novih tehnologija proizvodnje materijala, dizajniranjem odeće i pratećih detalja za nove generacije klijenata, što predstavlja poseban segment primjenjenog dizajna koji fascinira ne samo estetski i funkcionalno, moderni brendovi moraju i da prate sve kompleksnija očekivanja onih koji kupovinu obavljaju preko interneta. Prepoznavanje svega što klijenta vodi do odluke o kupovini, kao i shvatanje šta to čini njegov lični stil, ne samo da smanjuje frustraciju nastalu iz neuspeli kupovine kod obe strane, već omogućava klijentu da dobije status izuzetnosti koji svi želimo.

Naravno, najveći izazov predstavljalo je pronalaženje pravog načina za animiranje i ojačavanje međusobne povezanosti novog profila klijenata koji brend konzumira u virtualnoj prodavnici (uz one „klasične“ kupce koji već nalaze u bazi lojalnosti). Iako je, naizgled, današnje vreme iskustvo kupovine potpuno racionalizovalo i oduzelo onaj emotivni aspekt, svima mora da bude jasno da je kupovina odeće jedan intimni doživljaj, uglavnom iracionalan. Na kraju, svako će pronaći neko racionalno obrazloženje za svoj čin kupovine, ali, budimo iskreni, to je samo opravdanje. U odnosu između klijenta i brenda neophodno je negovati svaku emotivnu komponentu, samo je potrebno pronaći način da se to iznova postigne sa svakom generacijom klijenata, čije navike i očekivanja mogu drastično oscilovati u odnosu na prethodne.

Generacije rođene oko prelaska milenijuma u milenijum, poznate kao „Z“ i „Milenijalci“, okrenule su naglavčake dosadašnji sistem komunikacije unutar modne industrije. Načini na koji se klijentima stavlja do znanja koliko su posebni i specijalni za određeni brend, bilo da je to bio obim kupovine koji su ostvarili ili je to bilo zbog toga što su prvi reagovali na nešto što određeni brend želi da plasira na tržište, evoluirali su i menjaju se. Takozvani „Customer Relationship Management“ (upravljanje odnosima sa klijentom) skraćeno CRM, čini se da je oblast poslovanja koja je najviše podložna preispitivanju. Nove generacije ne žele da im se podilazi, skeptične su i uzdržane prema

IN ADDITION to developing new material production technologies, designing clothing and accessories for new generations of clients—which is a special segment of applied design that fascinates not only aesthetically and functionally—modern brands must also follow the increasingly complex expectations of those purchasing from them, especially through online mediums. Anticipating everything that drives a customer to make a purchase decision, understanding what defines their personal style, in addition to reducing frustration on both sides caused by unsuccessful purchases, grants the customer the status of exclusivity that everyone desires.

Of course, the biggest challenge has been finding the right way to engage this new type of customer who consumes the brand virtually (alongside the “traditional” customers already in the loyalty base) and strengthen the connection between them. Even though, seemingly, the current moment has completely rationalized the shopping experience and taken away its emotional aspect, it must be clear to everyone that buying clothes is an intimate experience, mostly irrational. Ultimately, everyone finds a rational explanation for their purchase, but let's face it, that's

RECOGNIZE YOUR LOYAL CUSTOMER

svelu što im zaliči na pokušaj kupovine naklonosti. U tom smislu, klasični CRM koji podrazumeva nagrađivanje svake dodatne kupovine mogućnošću većeg popusta ili drugih klasičnih načina nagrađivanja lojalnosti, kod njih često izaziva reakcije koje variraju od ignorisanja do direktnog odbijanja.

Izazov je pronaći načine i alate kojima bi se komuniciralo sa njima na način koji oni prepoznaju kao svoj, i na jeziku koji razumeju. Svi veliki brendovi trenutno pokušavaju da reše ovaj problem pred kojim se našla modna industrija u celini, a dizajniranje i kreiranje oruđa kojima se ovo operativno realizuje, smatra se jednak važnim kao i pronalaženje idealnog dizajna za ono što im se nudi kao roba.

Hugo Boss je bio među prvim velikim brendovima koji je shvatio nužnost investiranja u razvoj novog CRM-a. Lansiran je HUGO BOSS XP, koji funkcioniše na izabranim tržištima, ali je ideja da on uskoro postane platforma na koju će biti oslonjene sve zvanične prodavnice.

HUGO BOSS XP revolucionarizuje iskustvo klijenta koji sa ovom platformom stupe u interakciju i to uvođenjem Web3 elemenata. Na nekim tržištima klijentima je već omogućeno skupljanje ili preuzimanje NFT-a. Za one koji kao i autor ovog teksta nisu baš sigurni šta ova skraćenica znači sledi pojašnjenje: NFT je ime za „non-fungible token“ jedinstvenu virtualnu dragocenost; klasičan novac i bitkoini, sa druge strane, predstavljaju „fungible“ vrednost koja se može razmenjivati za neke druge vrednosti, odnosno njima se može trgovati, dok NFT, zbog svog digitalnog potpisa, predstavlja unikat sam za sebe.

Na tržištima gde je ovaj novo dizajnirani program lojalnosti zaživeo, broj registrovanih klijenata u bazi podataka porastao je za više od 10% već u prvom mesecu. Članstvo u bazi klijenata temelji se na kupovinama obavljenim u poslednje dve godine.

Međutim, interakcija sa klijentima se ne završava na ovom nivou – kroz ovaj program, posebno dizajnirani četvorostepeni filter svakom klijentu omogućava potpunu personalizaciju nagrade koju očekuje za svoju lojalnost. Ovim se posvećenost HUGO BOSS-a svakom pojedinom klijentu i njegovim ličnim afinitetima diže na sledeći nivo. Uz karakteristične tradicionalne načine nagrađivanja klijenata, novi način na koji se svaki od njih prepoznaće na osnovu individualnih potreba i želja sigurno vodi ka jačanju veze između HUGO BOSS-a kao kompanije, kroz oba brenda koji su pod njenim okriljem, HUGO i BOSS.

just an excuse. In the client-brand relationship, it's essential to nurture every emotional component, but it's necessary to find ways to do so with each generation of customers, whose habits and expectations can drastically differ from the ones before them.

Generations born around the turn of the millennium, known as “Gen Z” and “Millennials,” completely overturned the existing communication system within the fashion industry. The methods of making clients feel special and important to a specific brand—whether because of the volume of their purchases or because they were the first to react to something a brand wanted to release to the market—have evolved and transformed. The so-called “Customer Relationship Management” (CRM) seems to be the business area most subject to re-examination. New generations don't want to be flattered; they are skeptical and cautious towards anything that resembles an attempt to buy their loyalty. In this sense, the traditional CRM, which involves rewarding every additional purchase with the possibility of a larger discount or other classic loyalty rewards, often elicits reactions that range from ignoring to outright rejection.

The challenge is to find methods and tools through which brands can communicate with these customers, in a way that resonates with them and in a language they understand. All the big brands are currently trying to solve this problem that the entire fashion industry faces, and designing and creating the tools to operationalize this is considered just as important as finding the perfect design for the product being offered.

HUGO BOSS was one of the first major brands to understand the need to invest in the development of a new CRM. They launched HUGO BOSS XP, currently operating in select markets, with the idea that it will soon become the platform upon which all official stores will rely.

HUGO BOSS XP revolutionizes the customer experience by introducing Web3 elements, allowing clients to interact with the platform. In some markets, customers can already collect or redeem NFTs (non-fungible tokens). For those unfamiliar with the term, as is the case with the author of this text, here's an explanation: NFT stands for “non-fungible token,” a unique virtual asset. Unlike traditional money and bitcoins, which are “fungible” and can be exchanged or traded, an NFT is unique due to its digital signature.

In markets where this newly designed loyalty program has been implemented, the number of registered customers in the database increased by more than 10% in the first month alone. Membership in the customer database is based on purchases made in the previous two years.

But client interaction goes beyond this level—through this program, a specially designed four-step filter offers each customer the opportunity to fully personalize the reward they expect for their loyalty. This elevates HUGO BOSS's commitment to each individual customer and their personal preferences to the next level. Alongside the traditional ways customers are rewarded, the new approach of recognizing each individual based on their needs and desires will certainly strengthen their bond with HUGO BOSS as a company, through both of its brands, HUGO and BOSS.



KANCELARIJA BEZ GRANICA



>>>

IDEJA o radu na daljinu dugo mi je delovala kao san namenjen drugima – rezervisan za one hrabrije, spontanije ili možda čak pomalo iracionalne, ali reći će vam iz sopstvenog iskustva – to jejava za one koji su spremni da preuzmu život u svoje ruke.

Već sedam godina radim u odnosima s javnošću, a skoro svaki mentor, kolega i poslodavac ponavljao mi je isto: PR ne može da se radi van zemlje. Kao da su urednici i novinari ostali bez telefona i mejlova, pa čekaju goluba pismenošu da prenese moje saopštenje između Vračara i Novog Beograda. Kada se osvrnem, upravo takve rečenice su frustrirale mladu Teodoru (ja sam Teodora, draga mi je). Ono što me je najviše teralo na bunt bila je njihova vera da radna disciplina postoji samo kad ste im na oku.

IZ KAFIĆA NA PLAŽI ZEN...

Bio je hladni decembar u Beogradu, ali na Tajlandu je bilo 30+. Nisam želela da budem nikome na oku. Bukvalno. Otišla sam da živim na ostrvu Koh Phangan, doručkujući mango sticky rice i pijem kokosovu vodu, dok prodajem priče medijima u Srbiji – zasnovano na kvalitetu priče, a ne na mojoj lokaciji. U tom periodu sam vodila odnose sa javnošću za veliki nacionalni projekat. Mlaka je sintagma „ogromna motivacija“ koju sam imala, više je kada sam išla u borbu prsa u prsa sa svetom, odakle moram izaći živa, odlučna da pokažem da PR kampanja može da postigne izvanredan uspeh, a da ja ne vidim lica ljudi iz medijskog sveta u Srbiji. Uz to, želela sam da se svakog dana budim sa osećajem da biram svoj život. BIRAM. Napisaću to velikim slovima. Ruku na srce, nije išlo sve tako lako. Izazov mi je svakako bila vremenska razlika od šest sati, mada sam se brzo navikla da uživam u prepodnevima na plaži, a da mi telefon ne zazvoni, jer u Srbiji svi spavaju. Verujte mi, to je blagoslov. Ili kako kažu svi moji drugari, digitalni nomadi: Slow mornings are everything! Međutim, mnogo više od vremenske razlike, problem mi je stvarala internet konekcija. Pomislio bi čovek, pa toliko digitalnih nomada širom Tajlanda, Vijetnama, Brazil, Portugal – ali digitalni nomadi ne mogu protiv infrastrukture. Brzo sam naučila da nema izleta, menjanja lokacija i odlaska u prašume tokom radnih dana, jer naravno, baš u trenutku kada treba da obaviš važan poziv, čuješ šum i vidiš da tvoj telefon ne hvata mrežu. I kako je moj prvi dugački pokušaj da budem digitalni nomad prošao? Slavno! Svi oni trenuci kada sam imala mrežu doveli su do toga da je projekt imao najuspešniju PR kampanju ikada. Ukoliko nekoga interesuje odakle se vodila celokupna komunikacija projekta? Iz kafića na plaži zvanog Zen, dok mi se ljubimac kafića, majmunče Sally s vremena na vreme popne na glavu. I gde sam zajedno sa još desetinom digitalnih nomada sedela svakog dana, brčkala se, gledala zalazak sunca i radila. A kada je jednom postalo moguće, onda je usledio rad na najčudnijim mestima. Kampanje koje se rade iz Kenije, dok sam na Masai Mara safariju, rad na Šri Lanci gde između sastanaka imam časove surfa ili na Alpima, kada šaljem mejlove iz gondole.

OFFICE WITHOUT BORDERS

THE IDEA of working remotely always seemed like a dream meant for others – reserved for the braver, the more spontaneous, or perhaps even the slightly irrational... but speaking from my own experience – it's the reality for those who are ready to take control of their lives.

I've been working in public relations for seven years, and nearly every mentor, colleague, and employer has said the same thing: PR cannot be done abroad. As if editors and journalists had lost their phones and emails and were waiting for a carrier pigeon to deliver my press release between Vračar and New Belgrade. When I look back, those were the kinds of sentences that frustrated young Teodora (I'm Teodora, nice to meet you). What drove me to rebel the most was their belief that discipline only existed when you were right in front of them.

FROM A CAFÉ ON ZEN BEACH...

It was a cold December in Belgrade, but in Thailand, it was 30+. I didn't want to be under anyone's watch. Literally. I went to live on the island of Koh Phangan, having mango sticky rice for breakfast and drinking coconut water while selling stories to the media in Serbia – focusing on the quality of the story, not my location. During that time, I was managing public relations for a major national project. It would be an understatement to say that I was motivated – it was more like I was going head-to-head with the world in a match that I had to survive, determined to prove that a PR campaign could achieve extraordinary success, without me ever seeing the faces of people from the Serbian media world. On top of that, I wanted to wake up every day with the feeling that I was choosing my life. CHOOSING. I'll write that in capital letters. To be honest, it wasn't all that easy. The time difference of six hours was certainly a challenge, though I quickly got used to enjoying quiet mornings on the beach without my phone ringing since everyone in Serbia was still asleep. Believe me, it was a blessing. Or as all my friends, the digital nomads say: *Slow mornings are everything!* However, far more significant than the time difference, the real challenge for me was the internet connection. One might think that with so many digital nomads all over Thailand, Vietnam, Brazil, Portugal, this wouldn't be an issue – but even digital nomads can't beat poor infrastructure. I quickly learned that there would be no excursions, location changes, or jungle trips during workdays, because of course, the moment you need to make an important call, you hear a *shhhhhh* and see that your phone has no signal. And how did my first extended attempt at being a digital nomad go? Brilliantly! All those moments when I had connection helped drive the project to its most successful PR campaign ever. Wondering where all the project communications took place? A café on Zen Beach, with the café's pet monkey, Sally, occasionally perched on my head. There, alongside a dozen other digital nomads, I spent my days soaking up the sun, enjoying the sunset, and working. Once I knew it was feasible, I found myself working from the strangest places: managing campaigns in Kenya during a Masai Mara safari, in Sri Lanka with surf lessons between calls, or in the Alps, sending emails mid-gondola ride.





I COULD NEVER WORK WITH SOMEONE LIKE THIS.

I understand if, while reading this, you thought to yourself: *I could never work with someone like this.* And that's perfectly fine. Having stepped outside traditional frameworks, I've noticed that every brand, project, or company working with my PR and influencer marketing agency must have its own uniqueness and authenticity. That said, I want to highlight something crucial. My current leadership philosophy in the agency allows people to work from the office if they prefer — or, if they want, from Tajikistan. This approach rests on three principles: first, you're not a micromanager pestering your team; you're a leader who trusts them. Second, you give your team freedom. Third, you raise the bar of responsibility for the whole team. The result, as I've experienced first-hand, is that a person's productivity and creativity flourish when they have the freedom to manage their own time and space. Simply put, people appreciate it when you trust them to do a good job. That's why I hope to see a growing shift towards hybrid models that combine the best of both worlds – the structure of an office environment and the freedom to choose where to work.

SNOBBERY

For me, snobbery is merely a facade of superiority. Intellectual, materialistic, aesthetic – no matter the form, a snob in my value system is anyone who lives with the misguided assumption that they are worth more than others. Who are we to decide someone else's value based on our own, often narrow criteria? What my travels to more than 30 countries have taught me is that snobbery closes the mind and the heart. We only grow when we are open to differences. Instead of creating false hierarchies of value, let's remind ourselves that true value comes from humility, not comparison. Great people don't aim to be above others – they strive, among other things, to rise above their own prejudices.



SA OVAKVOM OSOBOM NIKADA NE BIH MOGAO/LA DA RADIM.

Razumem ako vam, dok ovo čitate, prođe kroz misli: Sa ovakvom osobom nikada ne bih mogao/la da radim. I to je potpuno u redu. Kao neko ko je izašao iz uobičajenih okvira, primećujem da svaki brend, projekat ili kompanija koja sarađuje sa mojom agencijom za PR i influenser marketing mora da ima svoje specifičnosti i autentičnost. Ipak, želim da znate nešto važno. Danas je moja filozofija liderstva u okviru agencije takva da osobe koje rade mogu da dođu u kancelariju, ako žele, ali što se mene tiče, mogu da rade i iz Tadžikistana. Ovakav pristup znači tri stvari: prvo, niste mikromenadžer koji nervira ljudе oko sebe, već kao lider verujete vašem timu. Drugo, dajete timu slobodu. Treće, dižete odgovornost celom timu. Rezultat toga je, i na svojoj koži sam to prvo osetila, produktivnost i kreativnost te osobe se pojačava kada ima slobodu da sama upravlja svojim vremenom i prostorom. Prosto i jednostavno, ljudi vole kada im verujete da će nešto dobro uraditi. Zbog toga se nadam da će mnogi preći na hibridne modele rada koji kombinuju najbolje od oba sveta – strukturiranost kancelarijskog okruženja sa slobodom izbora mesta rada.

SNOBIZAM

Za mene, snobizam je samo privid superiornosti. Intelektualni, materijalistički, estetski – bez obzira na oblik, snob u mom svetu vrednosti je svaki čovek koji živi sa pogrešnom prepostavkom da je vredniji od drugih. Ko smo mi uopšte da odlučujemo o tuđoj vrednosti na osnovu sopstvenih, često uskih merila? To je nešto što su me putovanja u preko 30 zemalja naučila – snobizam zatvara um i srce, a učimo samo kada smo otvoreni za različitosti. Umesto da stvaramo lažne vrednosti, podsetimo se da prava vrednost dolazi iz skromnosti, a ne iz poređenja. Veliki ljudi ne traže da budu iznad drugih – oni, između ostalog, teže da budu iznad svojih predrasuda.

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GREEN INITIATIVES: RESPONSIBILITY OR TREND?

Understanding
the Significance of
Authentic Ecological
Efforts in the Age of
“Greenwashing”

Autor / Author ALEKSANDRA TOPIĆ
Fotografije / Photos NEMANJA MARAŠ



ZELENE INICIJATIVE: ODGOVORNOST ILI TREND?

RAZUMEVANJE ZNAČAJA
AUTENTIČNIH EKOLOŠKIH
PODUHVATA U DOBA
EKOMANIPULACIJE

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EKOLOŠKA održivost postaje sve važnija društvena odgovornost, posebno među mlađim generacijama, dok u velikoj meri može postati i statusni simbol. Svedoci smo da mnogi pojedinci i kompanije vide priliku da pridobiju pažnju javnosti kroz „zelene“ inicijative i projekte, bez stvarne posvećenosti promenama. Sa **doc. dr Markom Oreškovićem, prodekanom za nauku Građevinskog fakulteta Univerziteta u Beogradu**, razgovarali smo o tome kako mnoge individue i grupe počinju da identifikuju ekološku odgovornost kao deo svog identiteta.

ECOLOGICAL sustainability has become an increasingly important social responsibility, particularly among younger generations, and can also serve as a status symbol. We are witnessing many individuals and companies seize the opportunity to gain public attention through “green” initiatives and projects, without a genuine commitment to change. We spoke with **Dr. Marko Orešković, Vice Dean for Research at the Faculty of Civil Engineering at the University of Belgrade**, about how individuals and groups are beginning to recognize ecological responsibility as part of their identity.





KAKO BISTE OPISALI TRENTUTNI STATUS EKOLOŠKE ODRŽIVOSTI KAO DRUŠTVENE VREDNOSTI?

Ekološka održivost kao društvena vrednost prisutna je kao globalni trend. Kako bismo se suočili sa izazovima koji se odnose na očuvanje životne sredine, ekološka održivost mora postati vrednost koju svi prihvatom i primenjujemo. Vremenom, ekološke inicijative postale su statusni simbol, do čega je doveo uticaj medija, poznatih ličnosti i poslovnih inicijativa koje prednjače u promociji ekoloških tema. Sve veća medinska pažnja, podrška uticajnih kompanija i promocija „zelenih“ vrednosti učinile su održivost poželjnim imidžom, dok su društvene mreže i poznate ličnosti dodatno popularizovale ekološki angažman kao modernu i poželjnu društvenu osobinu. Nažalost, ovakvi trendovi su najčešće površni, pošto se ekološki angažman često koristi radi poboljšanja društvenog statusa ili samopromocije, a ne zbog istinske brige za prirodu.

KOLIKO SU EKOLOŠKE INICIJATIVE ZAISTA USMERENE NA POSTIZANJE ODRŽIVIH CILJEVA, A KOLIKO NA KREIRANJE POZITIVNOG IMIDŽA?

U praksi vidimo da određene kompanije plasiraju proizvode deklarisane kao biorazgradive ili ekološki prijateljske, iako oni to zapravo i nisu. Ovaj način rada se naziva „greenwashing“ i može ozbiljno narušiti poverenje javnosti i imati negativan uticaj na reputaciju kompanija. To je prepoznato kao značajna prepreka na putu ka održivosti, pa Evropska unija uveliko radi na razvoju pravne regulative koja će zahtevati da sve informacije o uticaju proizvoda na životnu sredinu, njegovom veku trajanja, mogućnosti popravke, sastavu, proizvodnji i načinu upotrebe budu potkrepljene potvrđenim izvorima. Ključna je edukacija, posebno novih generacija, kako bi društvo ozbiljno pristupilo očuvanju životne sredine, odbacujući „greenwashing“ pristupe. Važno je da ljudi shvate da ekologija nije samo trend, već životni princip koji zahteva dugoročnu posvećenost kako bi svojim potomcima ostavili iole očuvanu, a ne devastiranu, životnu sredinu.

HOW WOULD YOU DESCRIBE THE CURRENT STATUS OF ECOLOGICAL SUSTAINABILITY AS A SOCIETAL VALUE?

Ecological sustainability as a societal value is present as a global trend. To confront the challenges related to environmental preservation, ecological sustainability must become a value embraced and implemented by all. Over time, ecological initiatives have become a status symbol, driven by the influence of the media, celebrities, and business initiatives that lead the way in promoting ecological themes. Heightened media coverage, support from influential companies, and the promotion of "green" values have made sustainability a desirable image, while social networks and celebrities have further amplified ecological engagement as a modern and desirable social trait. Unfortunately, such trends are often superficial, as ecological engagement is frequently used to improve social status or self-promotion rather than genuine concern for nature.

HOW FOCUSED ARE ECOLOGICAL INITIATIVES ON ACHIEVING SUSTAINABLE GOALS, AND HOW MUCH ON CREATING A POSITIVE IMAGE?

In practice, we see some companies launch products labeled as biodegradable or environmentally friendly, despite them not being so. This approach is called "greenwashing," and can severely damage public trust and negatively impact the reputation of companies. Recognized as a major hurdle to sustainability, the European Union is actively working on developing legal regulations mandating that all information regarding a product's environmental effects, lifespan, repairability, composition, production, and usage to be backed by verified sources. Education new generations is essential to foster a society committed to environmental preservation and resistant to "greenwashing" strategies. People must understand that ecology is not just a trend, but a life principle that requires sustained effort to provide future generations with a preserved, rather than ruined, natural world.

HOW CAN WE ENSURE THAT THE PUBLIC GAINS THE ABILITY TO RECOGNIZE AUTHENTIC ECOLOGICAL INITIATIVES?

The public needs to be sufficiently educated to distinguish between genuine and superficial ecological initiatives. This way, companies, organizations, and even individuals will realize that superficial initiatives will have no impact on society and will stop implementing them. This will allow future generations to develop a true understanding of ecological awareness and recognize the importance of real, not marketing-driven, sustainability. Therefore, the key to sustainability lies in proper education and a change in lifestyle habits, which are the only paths to meaningful, lasting improvements for the environment.

The future of ecological initiatives depends mostly on us – with proper action, we can aspire to a healthier and more sustainable environment.

KAKO MOŽEMO OSIGURATI DA JAVNOST STEKNE SPOSOBNOST DA PREPOZNA AUTENTIČNE EKOLOŠKE INICIJATIVE?

Javnost treba da bude u dovoljnoj meri obučena da prepozna razliku između istinskih i površinskih ekoloških inicijativa. Na taj način će kompanije i organizacije, pa čak i pojedinci, biti svesni da površne inicijative neće imati nikakvog uticaja na društvo, pa ih neće više ni primenjivati. Tako će buduće generacije razviti istinsku svest o ekologiji i prepoznati značaj stvarne, a ne marketinške održivosti. Dakle, ključ održivosti leži u pravilnoj edukaciji i promeni životnih navika, pošto se samotako mogu stvoriti dugoročne promene koje će doneti boljšak celokupnoj životnoj sredini.

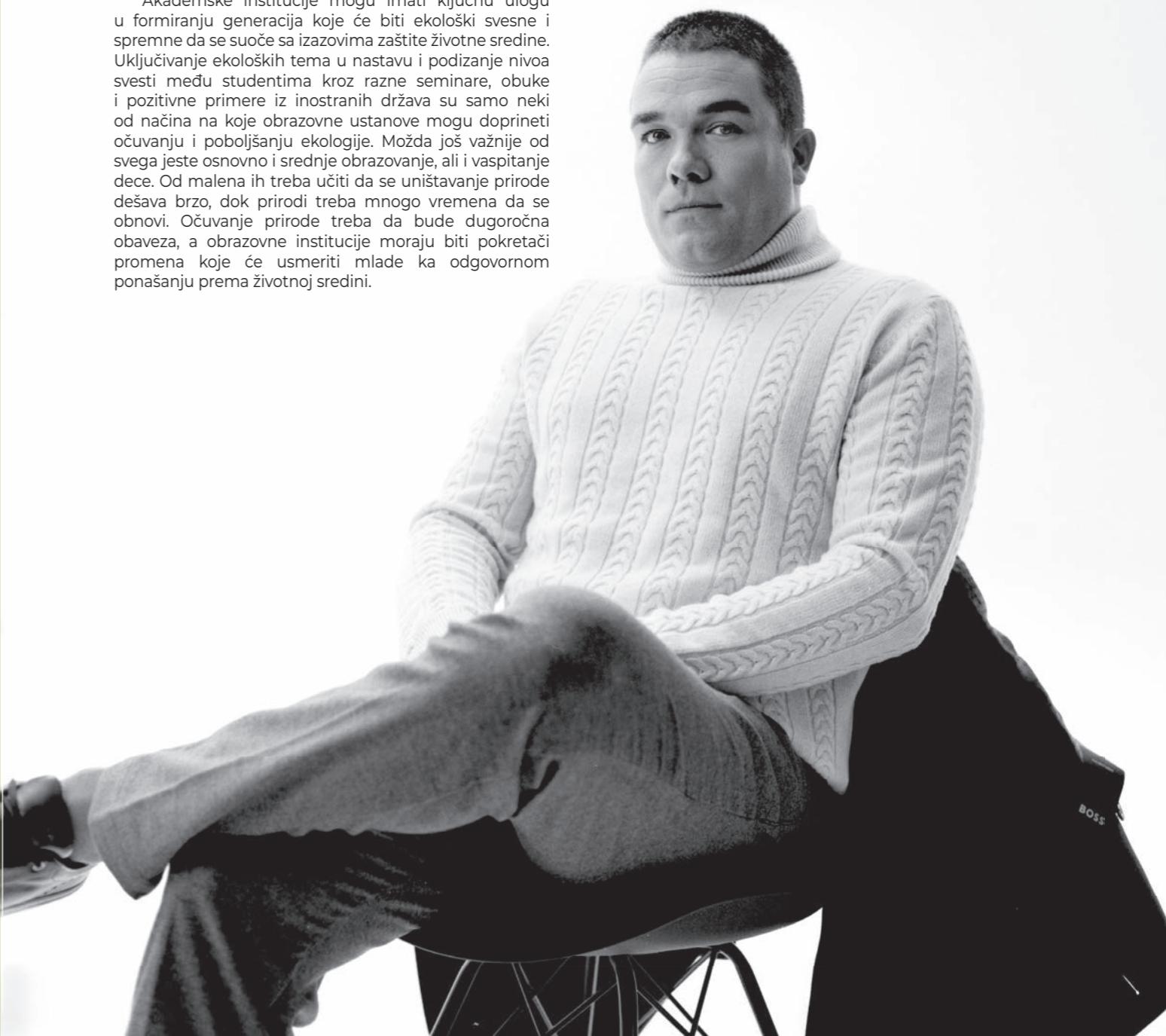
Budućnost ekoloških inicijativa zavisi najviše od nas samih – sa ispravnim pristupom se možemo nadati održivijem i zdravijem svetu oko nas.

DA LI SMATRATE DA POSTOJI SPECIFIČNA ODGOVORNOST AKADEMSKIH INSTITUCIJA U OBRAZOVANJU O EKOLOŠKIM TEMAMA?

Akademске institucije mogu imati ključnu ulogu u formirajućoj generaciji koje će biti ekološki svesne i spremne da se suoče sa izazovima zaštite životne sredine. Uključivanje ekoloških tema u nastavu i podizanje nivoa svesti među studentima kroz razne seminare, obuke i pozitivne primere iz inozemnih država su samo neki od načina na koje obrazovne ustanove mogu doprineti očuvanju i poboljšanju ekologije. Možda još važnije od svega jeste osnovno i srednje obrazovanje, ali i vaspitanje dece. Od malena ih treba učiti da se uništavanje prirode dešava brzo, dok prirodi treba mnogo vremena da se obnovi. Očuvanje prirode treba da bude dugoročna obaveza, a obrazovne institucije moraju biti pokretači promena koje će usmeriti mlade ka odgovornom ponašanju prema životnoj sredini.

DO YOU THINK ACADEMIC INSTITUTIONS HAVE A SPECIFIC RESPONSIBILITY IN EDUCATING ABOUT ECOLOGICAL ISSUES?

Academic institutions can have a key role in shaping generations to be environmentally conscious and prepared to face the challenges of environmental protection. Incorporating ecological topics in the curriculum and raising awareness among students through seminars, workshops, and positive examples from abroad are just some of the ways educational institutions can contribute to the preservation and improvement of ecology. Perhaps most important is primary and secondary education, as well as the upbringing of children. From an early age, they should be taught that the destruction of nature occurs rapidly, while nature takes a long time to regenerate. The preservation of nature should be a long-term commitment, and educational institutions must be the driving force guiding young people toward responsible environmental behavior.



HOW SNOBERRY AND ARROGANCE BURIED OUR GREAT IDEAS

KAKO SU SNOBIZAM I PREPOTENCIJA SAHRANILI NAŠE VELIKE IDEJE

Autor / Author LUKA STANČEV
Fotografije / Photos NEMANJA MARAŠ

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POSTOJI ona čuvena izreka da je svaki otrov u malim količinama lek, a svaki lek u velikim količinama otrov. Znajući ovu narodnu mudrost, često se susrećemo sa činjenicom da je u nekim momentima poznavanje granica možda osnovna stvar u postizanju uspeha. Te granice moraju biti uvek i svugde prisutne, jer one odvajaju sreću od euforije, tugu od depresije, drskost od pakosti, ljubav od opsesije, i za ovu temu najvažnije – ambiciju od iluzije. Međutim, prelaženje tih granica nije uvek nužno loše ili opasno, sve dok smo jednom nogom u ovoj bezbednoj zoni, i znamo da se vratimo na sigurno tlo. Da nema probijanja granica, nijedan uspeh ne bi nikada bio postignut, jer se uspeh nalazi uvek sa druge strane zida koji se većina plasi da pređe.

Kada je u Jugoslaviji donosena odluka o pokretanju nuklearnog programa, nije se baš moglo tvrditi da li je prvih godina rukovodstvo bilo ambiciozno ili totalno sumanuto. Da predočim stanje na terenu te 1945. godine. Naime, u Srbiji su pre rata doktorirala samo dva fizičara, i nijedan nije ostao u zemlji, a fakultet za fiziku nije ni postojao. Potom, država je imala 30–40% nepismenog stanovništva, infrastruktura je u ratu stradala, fabrike su ili srušene ili zaplenjene i odnete, mnogi preživeli građani se tek počeli da se spuštaju iz šuma (uglavnom ranjeni i osakaćeni) ili vozovima dolaze iz logora širom bivše kraljevine, ali i Evrope, velika diplomatska kriza zbog Trsta ali i kasniji Titov sukob sa Staljinom doveli su Jugoslaviju ponovo u predratno stanje. U tom momentu, jedino što su Jugosloveni imali sačuvano i neokrnjeno su bili inat i

THERE is a famous saying that every poison is a remedy in small doses, and every remedy is poison in large doses. Knowing this folk wisdom, we often encounter the fact that in some moments, knowing the limits may be the most important thing for achieving success. These limits must always be present, because they distinguish happiness from euphoria, sadness from depression, boldness from wickedness, love from obsession, and, most importantly, ambition from illusion. However, crossing these limits is not always necessarily bad or dangerous, as long as we remain with one foot in the safe zone and know how to return to solid ground. Without pushing boundaries, no success would ever be achieved, because success always lies on the other side of the wall most people are afraid to cross.

When Yugoslavia made the decision to start its nuclear program, it was hard to determine whether the leadership in the first years was ambitious or completely irrational. Let me paint a picture of the situation in 1945. Before the war, only two physicists had earned a doctorate in Serbia, and neither stayed in the country, while the faculty of physics didn't even exist. At the time, the country had thirty to forty percent illiteracy, the infrastructure was destroyed by the war, factories were either ruined or seized and taken away, many survivors were just coming down from the forests (mostly wounded and maimed) or traveling in trains from camps across the former kingdom and Europe. A major diplomatic crisis of Trieste and Tito's later clash with Stalin pushed Yugoslavia back to a pre-war state.

nadobudnost duha, koji su postali temelj za obnovu zemlje, ali i za početak nuklearnog programa. Da, ta poletnost i osećaj da smo pobednici, da možemo više nego što drugi misle da mi možemo, da pomeramo granice koje su nam postavljene, u prethodnom veku podigla nas je u sam vrh svetske politike, a u polju nuklearnih nauka u vrh svetskih nuklearnih sila. U poletnosti takvog duha, u Institutu „Boris Kidrič“ u Vinči, kako se tada zvao, profesor Dragoslav Popović je konstruisao nuklearni reaktor RB, čime je Jugoslavija postala šesta zemlja na svetu koja je napravila svoj nuklearni reaktor. To je onaj reaktor na kome se odigrao čuveni akcident iz 1958. godine, nakon čega je zajedno sa Francuzima urađena modernizacija istog. Usled togaje taj reaktor postao reaktor koji je najviše puta u istoriji dosegao kritičnost – to znači koliko je puta upaljen i stabilizovan, ili rekli bi koliko je kilometara prešao, sve dok nije prestao sa radom oko 2009. godine.

**VELIKI INSTITUT, VELIKA DRŽAVA,
VELIKE IDEJE ALI IPAK MALI LJUDI.**

U jednom momentu je institut u Vinči brojao oko pet hiljada zaposlenih, što ga je činilo jednim od najvećih u svetu. Međutim njegova tajnovitost nije ostavljala utisak na građane tog vremena, niti je danas prisutan u sećanjima ljudi. Raditi u jednom takvom institutu, iz ugla naučnika, ali i posedovati jedan takav institut iz ugla političara, u pojedincima je stvorilo novu silu koja je delovala tako da im je podizala pogled, čime bi im se polako iz vidokruga i jednih i drugih potpuno izgubio pravac kojim Institut Vinča i nauka u Srbiji treba da se kreću. Kada obolite od tako teške bolesti kao što je prepotencija i sujeta, u stanju ste da bez bilo kakvog osećaja krivice ili odgovornosti srušite sve oko sebe što je decenijama slagano i oduzmete pravo budućim generacijama da postave svoju ciglu uspeha na vašu, već im opet dajete lopate da grade temelje. To se desilo i u Institutu, pre nego što je država počela da peva opelo, neki Vinčanci su već iskopali raku, napravili sanduk, u njega spustili reaktore i pripremili celokupnu sahranu nuklearnog programa, misleći verovatno samo jedno – posle Tita, možda Tito, ali posle mene – niko!



At that moment, the only things that Yugoslavians had preserved were their stubbornness and ambition, which fueled the country's recovery, but also the start of the nuclear program. Yes, that optimism and feeling that we were victors, that we could do more than others thought we could, that we could push the boundaries set for us, elevated us to the pinnacle of global politics and, in the field of nuclear science, to the top of global nuclear powers.

Fueled by this spirit of enthusiasm, at the Boris Kidrič Institute in Vinča (as it was then called), Professor Dragoslav Popović constructed the RB nuclear reactor, making Yugoslavia the sixth country in the world to build its own nuclear reactor. This is the reactor where the famous incident of 1958 occurred, after which, together with the French, it was modernized, making it the reactor that reached criticality (i.e., became operational) the most times in history—meaning how many times it was successfully started and stabilized, or how many kilometers it “traveled”, until it stopped working around 2009.

A GREAT INSTITUTE, A GREAT COUNTRY, AND BIG IDEAS, BUT STILL SMALL PEOPLE.

At one point, the institute in Vinča employed around five thousand people, making it one of the largest in the world. However, its secrecy left no impression on the citizens of that time, nor is it present in people's memories today. Working in such an institute, from the perspective of a scientist, and owning such an institute, from the perspective of a politician, created a new power in individuals that made them lift their gaze upward, gradually losing sight of the direction in which both the Vinča Institute and science in Serbia should have been headed. When you suffer from such a grave illness as arrogance and vanity, you are capable of destroying everything around you—decades of work—without guilt or responsibility and take away the right of future generations to place their brick of success on yours, instead handing them shovels to rebuild the base. This is what happened at the institute; before the state had even began to sing the requiem, some Vinča employees had already dug the grave, made the coffin, placed the reactors inside, and prepared the entire burial of the nuclear program, probably thinking just one thing—after Tito, maybe Tito, but after me, no one!



SRPSKO NUKLEARNO DRUŠTVO – IZMEĐU AMBIČIJA I ILUZIJA

Prilikom stvaranja Srpskog nuklearnog društva, pre godinu i po dana, prvo i krucijalno pitanje bilo je sa kim ćemo to društvo stvarati. Tako su prve članove činili mladi ljudi, koji su bili jako entuzijastični da nešto promene. Taj entuzijazam i snobizam koji smo imali, verujući da baš mi možemo da promenimo nešto i izgradimo novo nuklearno društvo, bili su jedini početni kapital sa kojim smo raspolažali. Jeste, nekada je snobizam potreban za uzlet, ali ako se ne kontrolišete, odete u velike visine za koje niste prilagođeni da letite. Danas društvo broji preko pedeset članova iz zemlje i sveta, ljudi koji su spremni da ponovo zajedno grade novu zajedničku naučnu budućnost, onaku kakva je bila pre nego što su spuštane poslednje kontrolne šipke i ugašen reaktor u Vinči.

Danas ne živim u Srbiji, ali najveću volju da se vratim, danas crpim od mojih Vinčanaca – to je sada nova generacija mladih koja je odlučila da ne želi da ode u penziju radeći na zgarištu srpske nauke. Svaki put kada posetim Institut, nešto novo se dešava, novi mladi ljudi, novi projekti, nova renoviranja i nova istraživanja. Nije više važilo pravilo čekanja nekog drugog, kako to obično biva kod nas; ovde su naučnici uzeli stvar u svoje ruke i sami ponovo zidaju naš hram nauke. Ono što je za hrišćane u Srbiji, Hram Svetog Save ili Hilandar, to za naučnike mora biti Institut za nuklearne nauke „Vinča“ – mesto krštenja, mesto inicijacije, hrana za dušu, telo i um.

Mi ne želimo da rušimo ništa, niti da krećemo da gradimo od početka; želimo da zaustavimo svako dalje propadanje. I da, možda deluje arogantno i prepotentno da ćemo baš mi to da uradimo, i možda nikada ne izgradimo tu nuklearnu elektranu, ali uspehom ćemo smatrati samo ako ustanemo sa ovog mesta na koje smo pali. Trnovit je put do zvezda, i još je teže jer nismo baš sigurni jesu li te zvezde naše ambicije ili naše iluzije, mada imamo mi dovoljno energije da pređemo i taj put, jer poput logoa Vinče, naše célije rade na nuklearni pogon!



SERBIAN NUCLEAR SOCIETY – BETWEEN AMBITIONS AND ILLUSIONS

When creating the Serbian Nuclear Society a year and a half ago, the first and crucial question was with whom we would create that society. Thus, the initial members were young people, enthusiastic to bring about change. This enthusiasm and the snobbery we possessed—thinking we could change something and build a new nuclear society—were the only initial capital we had. Yes, sometimes snobbery is needed for takeoff, but without control, you may reach heights for which you're not equipped to fly. Today, the society boasts more than fifty members from across Serbia and around the globe, all eager to collaboratively create a new scientific future, reminiscent of the era before the final control rods were inserted and the reactors in Vinča went offline.

Although I no longer live in Serbia, the greatest motivation to return comes from my colleagues from Vinča—a new generation of young individuals determined not to retire working amidst the ashes of



Serbian science. Every time I visit the institute, something new is happening—new young people, new projects, new renovations, and new research. The old habit of waiting for someone else to act is gone, as scientists have taken matters into their own hands and are rebuilding our sanctuary of science. For scientists in Serbia, the Vinča Institute for Nuclear Sciences must be like what the Temple of Saint Sava or Hilandar is for Christians—a place of baptism, initiation, and nourishment for the soul, body, and mind.

Our goal is not to destroy and begin anew but to halt the ongoing decay. And yes, it may seem arrogant and presumptuous to believe that we are the ones who will achieve this, and perhaps that nuclear power plant will never materialize, but we will consider it a success if we simply rise from where we have fallen. The road to the stars is thorny, made even harder by the uncertainty of whether those stars represent our ambitions or our illusions. Nevertheless, we have the drive to move forward, as our cells, much like the Vinča logo, are fueled by nuclear power!

UMETNOST KAO ŽIVOT I ŽIVOT KAO UMETNOST

ART AS LIFE AND LIFE AS ART

Autor / Author VANDA KUČERA I ASHOK MURTY
Fotografije / Photos MIŠA OBRADOVIĆ

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DESI SE da životopis ne može verno da opiše osobu o kojoj govorim. A desi se, mada ne baš često, da je nečiji život kao film, ali to ne znači da sinopsis, koji mu je predložak, ispisuje bajku.

Možda se radi o generacijskom usudu onih koji su se rodili ovde, onih nekih godina kada je izgledalo izvesno da je pred nama samo svetlja i bolja budućnost. A možda su za to odgovorne seobe koje su nam nekako utkane u gene. Ono što je sigurno, vetrovi su čitave generacije razvejali na sve četiri strane sveta. Pa i nju.

Beograd nikoga nije spremao za to. A možda se i svetio svima koji su ga uzimali zdravo za gotovo. Naročito surov je bio prema posebnoj vrsti devojaka koje su, odraštajući u njemu, nekako smatrali da su ih ulice ovog grada štitile, samom činjenicom da su na njima prohodale i njima hodale kroz svoj život. Da im grad duguje jer mu svojim hodom daju posebnu vrednost. Čekale su to sutra u kome će se dugovanja najzad sravniti. I onda, jednog jutra, shvate da su sve vreme grešile.

Gledajući iz perspektive normalnog za vreme u kojem je njen priča počinjala, sve je, nekako, bilo logično. I majka koja je Dalmatinka i otac koji je Crnogorac koji se bavio filmskom produkcijom (kada je to zaista imalo težinu) i adresa u boljem delu Dorćola. I detinjstvo sa pogledom na Kalemeđan i škole na glasu i fakulteti koji se računaju. Naravno, i dug spisak dečaka koji su želeli neki ekskluzivniji status. Nikada nisu odbijeni na način koji je dopuštao dramatičnu razradu. Sve su devojke iz grada imale lepe manire... Postojala je i tiha, intimna strana, kontemplativna i introspektivna, potpuno različita od one koja se prepostavljala kao jedina. Tako se i dogodilo prebacivanje sa jednog teškog fakulteta na još teži, iznenada, bez naznake.



ALEKSANDRA POPOVIĆ / slikarka

SOMETIMES, a biography cannot faithfully describe the person it speaks about. And occasionally, though not often, someone's life resembles a film—yet that doesn't mean the synopsis is a fairy tale.

Perhaps it's the generational fate of those born here, in those years when a brighter and better future seemed certain. Or perhaps it's the migrations woven into our genes. One thing is sure—the winds scattered entire generations to the four corners of the world, including her.

Belgrade didn't prepare anyone for that. Or perhaps it held a grudge against those who took it for granted. It was especially unforgiving to a certain kind of girl who grew up believing the city's streets protected them simply because they had taken their first steps there and walked through life on them. They felt the city owed them something, that their presence gave its streets special value. They awaited the day when the balance would be settled. And then, one morning, they realized they had been wrong all along.

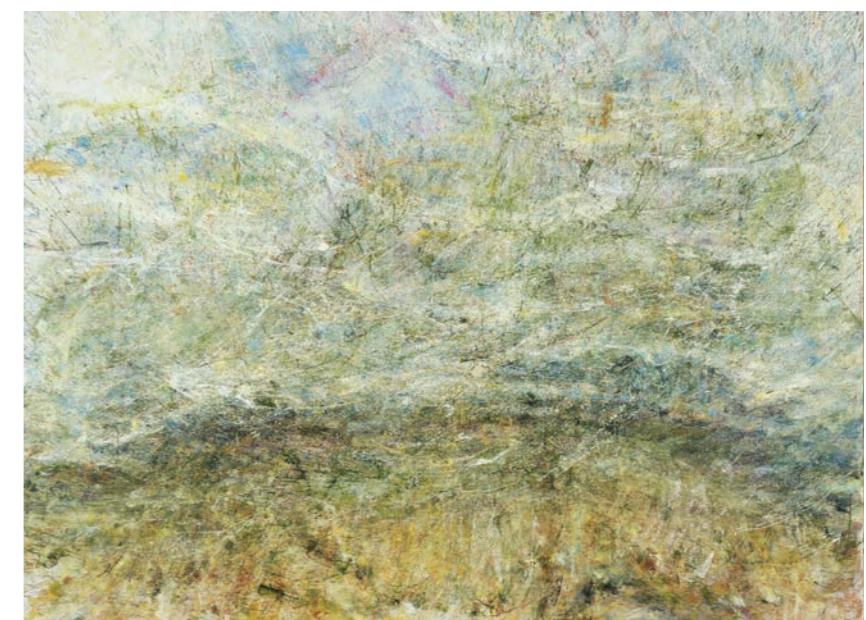
Looking from the perspective of what was considered normal at the time her story began, everything seemed logical. A Dalmatian mother, a Montenegrin father working in film production (when that carried weight), an address in the better part of Dorćol. A childhood with a view of Kalemeđan, prestigious schools, and reputable universities. Naturally, there was also a long list of boys hoping for a more exclusive status. None were rejected in a way that allowed for dramatic conclusions—girls from the city had impeccable manners.

Yet there was also a quiet, intimate side to her—contemplative and introspective—completely different from what was assumed to be her only persona. That's how, suddenly and without warning, she switched from one challenging faculty to an even harder one.

At both, she was told she was talented. And at both, she doubted it was true. Yet through perseverance and defiance, primarily against herself, she managed to overcome the tougher challenge, conquer her fears, and satisfy her passion and choices. She completed her studies. Again, people reassured her of her uniqueness, but she trusted her doubts, holding them as a shield.



ALEKSANDRA POPOVIĆ / painter





I na jednom i na drugom su joj govorili da je dobra. I na jednom i na drugom je sumnjala da je to zaista tako. Međutim, verovatno iz istrajnosti, i nekakvog prkosa, pre svega samoj sebi, uspela je da savlada onaj teži, pobedi sebe i svoje strahove, ali i ugodi sebi, svom izboru, ljubavi, i dođe do kraja. I opet su je uveravali koliko je posebna, ali ona je verovala svojim sumnjama – držala ih je kao štit ispred sebe.

Ali, kako radnja dobrog romana nikada nije linearna, pa ni ovog u kojem je naša heroina glavni lik, kako je Beograd uvek bio, a naročito tih godina, nekako zaglavljen između svetova i vremena, desio se obrt za koji su kasnije svi tvrdili da je bio očekivan. Sve joj se preokrenulo jako brzo. Promenila je adresu. Promenila je i kontinent. Stigla je u najinspirativniji i najzahtevniji grad na planeti, bar kada je reč o umetnicima... sa koferom, slikarskim priborom i psom.

I tada je devojka sa Dorćola otkrila da ima mnoge talente i snagu da opstane i samostalno korača i drugim ulicama, ne samo poznatog Beograda. Šetala je pse. Slikala je za umetnike koji to više nisu mogli sami da rade. Borila se i živila. I slikala. I neki su primetili to što radi. Bio je neki članak u američkom časopisu Vogue. Bilo je većera na adresama koje su na glasu na kojima se poneko divio tome što ona radi. Ali, trebalo je dočekati da se odjave i onih nekoliko stotina umetnika koji su izabrani na sličan način pre nje, pa da se desi njen trenutak. Mislila je da je u redu da bude strpljiva i da čeka svoj momenat.

But, as in any good novel, the plot is never linear. Belgrade, always stuck between worlds and times, especially then, brought about a twist that everyone later claimed was inevitable. Her life turned upside down in an instant. She changed her address. She changed her continent. She arrived in the most inspiring and demanding city on the planet for artists—with a suitcase, painting supplies, and a dog.

It was there, in New York, that the girl from Dorćol discovered many talents and the strength to walk alone on unfamiliar streets. She walked dogs, painted for artists who could no longer do it themselves, fought, lived, and painted. And some noticed her work. There was an article in American Vogue. There were dinners at renowned addresses where her work was admired. But she had to wait for her moment, as the few hundred other artists chosen before her had to step aside first. She thought patience was a virtue.

THEN SHE COULD NO LONGER WAIT.

She realized that some unfinished stories were waiting for their endings. Images and motifs that ultimately became the subjects of her paintings provoked her—memories and emotions.

She crossed the ocean again, skipping over Belgrade, even though the lock on her Dorćol door had never been changed, the key still fitting perfectly. It was as though she couldn't forgive the city for what she perceived as indifference or perhaps rejection.



ONDA VIŠE NIJE MOGLA DA ČEKA.

Shvatila je da neke priče koje nije nikada stigla da završi čekaju svoje nastavke. Provocirale su je slike i motivi koje bi na kraju završavali kao motivi na njenim slikama. Uspomene i emocije.

OPET JE KRENULA PREKO OKEANA.

Zaobišla je Beograd, iako su postojala vrata na njenoj dorćolskoj adresi koja su se otvarala istim ključem jer brava nikada nije bila promenjena. Kao da nije mogla da mu oprosti nešto što je ona doživljavala kao ravnodušnost, a možda i odbijanje.

Beč je postao njenova nova adresa stanovanja...

A onda su je vetrovi ipak vratili u grad u kojem je sve počelo.

Na kraju svakog poglavља koje započnemo dođu računi koji moraju da se podmire i neke priče dožive katarzu; jednostavno, ne mogu se krajevi ostaviti bez konca, takva su pravila u svakoj prozi, pa i u onoj koju piše život. Krugovi se zatvaraju.

Desila se izložba, pa onda druga, velika, samostalna; napisane su i izgovorene reči koje ona sada voli da ponavlja kao da želi da kroz njih one oko sebe uveri u sopstvenu vrednost i smisao onoga što je plod njenog stvaranja. Potpuno nepotrebitno, naravno.

Dovoljavam da je odnos posmatrača prema umetničkom delu sasvim individualan. Ali podjednako je važno, čini mi se, shvatiti intimni proces stvaranja. Ponekad, ako ste hrabri i sebi dozvolite da se odmaknete i od jednog i drugog, imate retku sreću da, na trenutak, postanete sam umetnik čije delo gledate.

Umetnost i stvaranje su, najpre, odraz misli, osećanja i duše onog koji je stvara.. Postoji taj evolutivni tok kroz motive koji su je okupirali, podsticali, pokretali. Prvo su bili ljudi, a onda se okrenula ka prirodi i kompleksnosti energije i osećanja koje priroda nosi. Majmuni i njihove ekspresije, zatim su došle šume... U Aleksandrinom toku stvaranja, slično priči njenog života, čita se jasno kontrapunkt između onoga što se ne menja i onoga što se stalno menja – tako su nastale slike planinskih vrhova čija snaga zadire duboko u biće posmatrača, i vode čija kompleksnost, nežnost i razuzdanost, strastveno pokreću tokove energije dok ih nepomično, gotovo prikovani i bez daha, posmatrate.

Ono što jeste istina i što nam njene slike, a time i njene misli, osećanja i uverenja govore jeste da se i jedno i drugo, treće... da sve može u trenutku da se promeni i samim tim dovede u pitanje postavku stvari kako ih doživljavamo na prvi pogled.

I dalje sa nje otpadaju imena sa egzotičnim prefiksima, adrese na kojima se samo odabranima otvaraju vrata. I dalje je ljudi više zanimaju kao događaji, a priroda kao odraz života. I dalje nije sigurna da li je ljudi više cene zbog toga ili zbog onoga što radi. No, to nije ni važno, ne više, sve će se to poredati... Ono što jeste važno, to je da je Aleksandra ostala i dalje ona divna devojka sa pametnim očima koja posmatra svet sa iskrenim čuđenjem i radoznalošću. I kada ga pogledamo kroz njen pogled shvatamo da je svet jedno veliko čudo neviđeno. I dalje...



VIENNA BECAME HER NEW ADDRESS.

And yet, the winds brought her back to the city where it all began.

At the end of every chapter, there are debts to settle, stories that demand closure. Loose ends cannot remain untied—that's the rule in any narrative, even one written by life. Circles close.

An exhibition happened, followed by another, a major solo one. Words were written and spoken, ones she now likes to repeat, as if trying to convince others of the value and meaning of what she creates. Entirely unnecessary, of course.

The relationship between an observer and an artwork is always individual. But equally important, I believe, is understanding the intimate process of creation. Sometimes, if you're brave enough to step away from both, you might, for a brief moment, feel what it's like to be the artist whose work you're observing.

Art and creation are reflections of the thoughts, feelings, and soul of their creator. There's an evolutionary flow through the themes that occupy, inspire, and drive her. People came first, but then her focus shifted to nature—the complexity of its energy and emotions. Monkeys and their expressions, then forests. In Aleksandra's creative flow, much like her life's story, there's a clear counterpoint between what remains constant and what continuously changes. That's how her paintings of mountain peaks came to be—imbued with a power that resonates deeply with the observer—and waters whose complexity, gentleness, and wildness stir energy flows, leaving you breathless and motionless.

The truth her paintings—and thus her thoughts, feelings, and beliefs—convey is that everything can change in an instant, challenging the very foundations of our perceptions.

Exotic names with prestigious prefixes and addresses that only a select few can access still fall away from her. She remains more interested in people as events and nature as a reflection of life. Whether she's valued more for her work or for who she is doesn't matter anymore—it will all find its place. What matters is that Aleksandra remains the same remarkable girl with intelligent eyes, gazing at the world with sincere wonder and curiosity. Through her eyes, we realize the world is an extraordinary, unseen miracle. Still.



BOTANIČKA BAŠTA

JEVREMOVAC

150 GODINA ZELENE OAZE BEOGRADA

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BOTANIČKA BAŠTA „JEVREMOVAC“ nedavno je proslavila vek i po postojanju, pretvarajući se u modernu oazu koja spaja prirodu, kulturu i nauku. „Botanička bašta ima prema zahtevima današnjeg vremena dve zadaće da izvrši: sa jedne strane da na malom prostoru sastavi flore one zemlje, čija se omladina ima tu botanici da uči, a sa druge strane da pribere sve one eksotne biljke, koje su potrebne, da u bašti bude uglavnom predstavljena vegetacija celog sveta“, govorio je Josif Pančić prilikom osnivanja baštice.

Ova vizija je očigledna i danas kroz brojne inovacije, poput digitalnih vodiča i interaktivnih radionica za decu koje privlače novu generaciju posetilaca. Tokom ove jubilarne godine, „Jevremovac“ nudi bogat program kulturnih događaja i obnovu legendarnih delova baštice, čineći je ne samo spomenikom prirode, već i dinamičnim centrom modernog grada, ističu najmlađi menadžeri ove ustanove, docent Biološkog fakulteta Tomica Mišlenović i dr Milorad Vujičić.

ULOGU BAŠTE U MODERНОM DRUŠTVU

Dr Milorad Vujičić: Kroz istoriju, botanički vrtovi imali su različite uloge – od ritualnih značenja u starom Egiptu, do gajenja lekovitog bilja. Danas su botaničke baštice, najčešće pod upravom univerziteta ili naučnih institucija, posvećene očuvanju i istraživanju biljaka. Botanička bašta „Jevremovac“ pripada Biološkom fakultetu Univerziteta u Beogradu i ima ulogu u zaštiti biljnog fonda i promociji kulturnih vrednosti, ali poseduje i naučno-obrazovnu funkciju.

Tomica Mišlenović: Botanička bašta „Jevremovac“ stvorena je po viziji Josifa Pančića i predstavlja pravo mesto

THE BOTANICAL GARDEN „JEVREMOVAC“ recently celebrated a century and a half of existence, evolving into a modern oasis that combines nature, culture, and science. “According to the requirements of modern times, the Botanical Garden has two responsibilities: one is to showcase the country's flora in a compact area for its youth to learn about botany, while the other is to collect all the exotic plants necessary to represent the vegetation of the entire world in the Garden,” Josif Pančić stated when the garden was founded.

This vision is still evident today through numerous innovations, such as digital guides and interactive workshops for children, which attract a new generation of visitors. During this commemorative year, “Jevremovac” offers a rich program of cultural events and the restoration of legendary parts of the garden, making it not only a monument of nature but also a dynamic center of modern culture. Emphasizing the garden's importance are its youngest managers, Assistant Professor of the Biological Faculty Tomica Mišlenović, and Dr. Milorad Vujičić.

THE ROLE OF THE GARDEN IN MODERN SOCIETY

Dr. Milorad Vujičić: Throughout history, botanical gardens have served various functions, from ritual significance in ancient Egypt to the cultivation of medicinal herbs. Today, they are primarily managed by universities or scientific institutions and are dedicated to the preservation and research of plants. The Botanical Garden “Jevremovac” belongs to the Biological Faculty of





gde priroda postaje učionica pod otvorenim nebom. Uz programe i radionice za sve generacije, Bašta posvećeno čuva retke biljne vrste, pružajući sigurno utočište za njihovo očuvanje. U srcu grada, „Jevremovac“ je mirna zelena oaza, savršena za predah, šetnju i učenje uz pomoć interaktivne mobilne aplikacije. Osim što edukuje, ona inspiriše umetnike i predstavlja sve značajniju kulturnu tačku u regionu.

MESTO KULTURNE I INTELEKTUALNE RAZMENE

Dr Milorad Vujičić: Botanička bašta „Jevremovac“ je kroz svoju dugu istoriju menjala načine komunikacije i otvorenosti prema posetiocima. Bašta je postala mesto intelektualne i kulturne razmene, gde se neguje tradicija, pristojnost i ljubav prema prirodi. Posetioci, bez obzira na uzrast, mogu pronaći svoj kutak za odmor, šetnju, muziku ili čitanje, dok su pažljivo odabirani programi, poput koncerata Stevana Milenkovića i Darka Rundeka, učvrstili Baštinu reputaciju kao kulturnog centra. Sve veće interesovanje javnosti i medija, kao i saradnje sa umetnicima i filmskom industrijom, doprinose promociji ovog prostora, dok mi ulažemo dodatne napore u očuvanje njegovih vrednosti.

Tomica Mišlenović: Botanička bašta „Jevremovac“ danas je prostor otvoren za sve – mesto gde se susreću ljubitelji prirode, kulture i umetnosti. Nekada otvorena samo za studente i profesore, Bašta sada privlači posetioce svih uzrasta i interesovanja. Njena lepota leži u bogatom sadržaju prilagođenom širokoj publici, a pritom ostaje verna svom akademskom i kulturnom značaju. Bilo da šetate uz našu listu na Spotify aplikaciji, citate knjigu ili provodite vreme sa prijateljima, svako je doživljava na svoj jedinstven način, pažljivo posmatrajući svaki detalj.

NOVE IDEJE

Dr Milorad Vujičić: Botanička bašta „Jevremovac“ zapošljava 105 ljudi, uključujući profesore, istraživače i radnike koji održavaju spoljašnji prostor i staklenike. Njihov rad je ključan za očuvanje vrednih biljnih kolekcija. Iako je izazov privući mlade generacije u prirodne i kulturne prostore, sve veći broj mlađih ljudi uživa u Bašti. Planiramo unapređenja

the University of Belgrade and plays a role in protecting plant diversity, promoting cultural values, and serving educational and scientific purposes.

Tomica Mišlenović: The Botanical Garden „Jevremovac,“ created according to the vision of Josif Pančić, is a genuine place where nature becomes an outdoor classroom. With programs and workshops for all ages, the Garden diligently preserves rare plant species, providing a safe haven for their conservation. In the heart of the city, „Jevremovac“ is a peaceful green oasis that's perfect for relaxation, walking, and learning, aided by an interactive mobile application. Besides educating its visitors, it inspires artists and is becoming an increasingly significant cultural hub in the region.

A PLACE OF CULTURAL AND INTELLECTUAL EXCHANGE

Dr. Milorad Vujičić: Throughout its long history, the Botanical Garden „Jevremovac“ has evolved its methods of communicating with and engaging visitors. The Garden is a place of intellectual and cultural exchange, fostering tradition, civility, and love for nature. Visitors of all ages can discover a quiet place for relaxation, walking, music, or reading, while carefully curated programs, such as concerts by Stefan Milenković and Darko Rundek, have solidified the Garden's reputation as a cultural center. Increasing public and media interest, as well as collaborations with artists and the film industry, are helping to promote this space as we make further efforts to preserve its values.

Tomica Mišlenović: Today, the Botanical Garden „Jevremovac“ is a place accessible to all—a space where nature lovers, culture enthusiasts, and artists come together. Once open only to students and professors, the Garden now attracts visitors of all ages and interests. Its beauty lies in its diverse offerings designed for a broad audience while remaining faithful to its academic and cultural significance. Whether you're wandering while listening to our Spotify playlist, reading a book, or enjoying time with friends, everyone experiences the garden in their own unique way, carefully observing every detail. Bottom of Form

NEW IDEAS

Dr. Milorad Vujičić: The Botanical Garden „Jevremovac“ employs 105 people, including professors, researchers, and staff responsible for maintaining the exterior grounds and greenhouses. Their work is essential for conserving valuable plant collections. Although attracting younger generations to natural



poput edukativnih tabli i interaktivne mobilne aplikacije za posetioce, kao i edukativne radionice za predškolce i osnove, kako bi kroz igru zavoleli prirodu i nauku. Takođe, preko društvenih mreža želimo da se približimo mlađoj publici i ostanemo vidljivi i relevantni.

Tomica Mišlenović: Želimo da se fokusiramo na mlađe koji već čine značajan deo naših posetilaca, a u planu je dodatno unapređivanje edukativnih programa za decu i tinejdžere. U eri TikToka, zadatak je privući i zadržati njihovu pažnju, što planiramo postići putem digitalnih vodiča, društvenih mreža i interaktivnih obilazaka, uz podršku stručnjaka iz oblasti dizajna, produkcije i PR-a.

VEK I PO POSTOJANJA

Dr Milorad Vujičić: Obeležili smo 150 godina postojanja Botaničke baštice uz slogan „Šira slika“ koji osvetljava različite aspekte našeg delovanja, od obrazovanja i nauke, do zaštite ugroženih biljnih vrsta. U čast jubileja, uz podršku Centra za promociju nauke, na ogradi Baštice postavljena je izložba sa 50 posteru koja je dostupna svima koji prolaze, pružajući im uvid u bogatu istoriju i aktivnosti Baštice. Ove godine smo organizovali popularna predavanja na Kolarcu, raznovrsne radionice i tematske izložbe, poput „Biljke rudari“ i „Zeleni svetovi“. Takođe smo pokrenuli infrastrukturne projekte, uključujući sređivanje Japanskog vrta i formiranje dečije edukativne parcele, a s nestrpljenjem očekujemo tender za završetak Edukativnog centra, na koji čekamo više od tri decenije.

Tomica Mišlenović: U okviru obeležavanja jubileja, Botanička bašta pokreće raznovrsne aktivnosti koje ističu njen značaj u obrazovanju i očuvanju prirode. Tokom jeseni ćemo organizovati popularna predavanja, tematske obilazke i radionice za decu, omogućavajući posetiocima da istraže manje poznate aspekte „Jevremovca“. Planiramo i izložbu „Preplitanja“ u okviru programa art+science, koja se fokusira na uticaj čoveka na prirodu. Pokrenuti su značajni projekti, uključujući obnovu Japanskog vrta i edukativnu zonu za decu, kao i završetak Edukativnog centra koji će pružiti nove mogućnosti za unapređenje kvaliteta nastave i organizaciju kulturnih programa tokom cele godine.



and cultural spaces is a challenge, an increasing number of young people are enjoying the Garden. We plan to implement enhancements such as educational signage and an interactive mobile app for visitors, as well as workshops for preschool and elementary school children to help them to develop a love for nature and science through play. Additionally, we aim to connect with younger audiences through social media to ensure that we remain visible and relevant.

Tomica Mišlenović: We want to focus on young people, who already make up a significant portion of our visitors. We plan to further improve educational programs for children and teenagers. In the TikTok era, our challenge is to capture and hold their attention, which we plan to achieve through digital guides, social media, and interactive tours, with the support of experts in design, production, and PR.

A CENTURY AND A HALF OF EXISTENCE

Dr. Milorad Vujičić: We celebrated 150 years of the Botanical Garden with the slogan “Broader Perspective,” highlighting the diverse aspects of our work, from education and science to the conservation of endangered plant species. In honor of this anniversary, supported by the Center for the Promotion of Science, an exhibition featuring 50 posters was installed on the Garden's fence. This exhibition is visible to all passersby and provides insight into the rich history and activities of the Garden. This year, we organized popular lectures at Kolarac, various workshops, and themed exhibitions like “Mining Plants” and “Green Worlds.” We also launched infrastructural projects, including the renovation of the Japanese Garden and the establishment of a children's educational plot, eagerly awaiting the tender for the completion of the Educational Center, which we have been waiting on for over three decades.

Tomica Mišlenović: As part of the anniversary celebrations, the Botanical Garden is launching a variety of activities that highlight its role in education and nature conservation. This autumn we will organize popular lectures, themed tours, and workshops for children, allowing visitors to explore the lesser-known aspects of “Jevremovac.” We also plan to launch the “Interweavings” exhibition as part of the art+science program, focusing on the impact of humans on nature. Significant projects have been initiated, including the restoration of the Japanese Garden and the creation of an educational zone for children, as well as the completion of the Educational Center. These projects will provide new opportunities to improve teaching quality and organize cultural programs throughout the year.



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VVD KUHINJA – LUKSUZ I INOVACIJA U SAVRŠENOM SKLADU



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POZNATI belgijski arhitekta, Vincent Van Duysen nastavlja da pomera granice modernog dizajna, unoseći inovacije koje VVD kuhinju čine pravim remek-delom. Ove godine, dobro poznati model dobija novu dimenziju luskuza.

Spoj umetnosti, inženjeringu i funkcionalnosti

Od 1934. godine, Molteni Group postavlja standarde u svetu luksuznog enterijera, dok je partnerstvo sa Dadom od 1979. godine donelo novu dimenziju u dizajnu kuhinja. Dada Engineered spaja vrhunsku zanatsku veštinsku sa inovativnim tehnologijama, stvarajući kuhinje koje su jednako funkcionalne koliko i estetski privlačne.

VVD kuhinja, delo Vincenta Van Duysena, predstavlja savršen primer ove filozofije. Gornji rub ormarića, izrađen od aluminijuma s ergonomskim profilom u tri metalik finisa, daje prepoznatljiv izgled fasadi. Završni paneli dodaju eleganciju krajnjim delovima radnih ploča, dok diskretni

urez za otvaranje bez ručki osigurava čist, minimalistički izgled. Otvorene baze, spoljašnje sudopere i posude ispod radnih ploča dodatno ističu funkcionalnost i pažnju prema detaljima.

Radna ploča od mermera visine 150 mm, koja dopunjuje postojeće verzije od 20 mm i 60 mm, donosi dodatnu eleganciju prostoru. Pored toga, redizajnirana ploča za užinu sa jedinstvenim sistemom podrške, prilagodljiva i drugim kuhinjama iz Molteni&C kolekcije, obogaćuje funkcionalnost i estetiku. Nove završne obrade uključuju sofisticirani Lepanto Red mermer za radne ploče, dok paneli dolaze u nijansama poput Tuscan Brown čelika, Midnight Oak drveta, Cloud Gray, Warm Gray, Cream i Caramel melamina, kao i u Iris i Cappuccino lakovima. Ove inovacije omogućavaju još veću personalizaciju, čineći svaku VVD kuhinju jedinstvenom.



VVD KITCHEN – LUXURY AND INNOVATION IN PERFECT HARMONY

REOWNED Belgian architect Vincent Van Duysen continues to push the boundaries of modern design, introducing innovations that elevate the VVD kitchen to a true masterpiece. This year, the iconic model reaches a new level of luxury.

The Fusion of Art, Engineering, and Functionality

Since 1934, the Molteni Group has set the standard in the world of luxury interiors, and its partnership with Dada since 1979 has redefined kitchen design. Dada Engineered seamlessly combines top-tier craftsmanship with innovative technologies, creating kitchens that are as functional as they are aesthetically striking.

The VVD kitchen, designed by Vincent Van Duysen, epitomizes this philosophy. Its upper cabinet edges, crafted from aluminum with an ergonomic profile in three metallic finishes, lend a distinctive appearance to the facade. Finishing panels enhance the elegance of the countertop edges, while a discreet groove handle ensures a clean, minimalist look. Open bases, external sinks, and under-counter storage containers underscore the focus on functionality and meticulous attention to detail.

A 150 mm marble countertop, complementing the existing 20 mm and 60 mm options, brings added sophistication to the space. Additionally, the redesigned snack counter with a unique support system—adaptable to other kitchens in the Molteni&C collection—enhances both functionality and aesthetics.

New finishes include the refined Lepanto Red marble for countertops, while panels are offered in shades such as Tuscan Brown steel, Midnight Oak wood, Cloud Gray, Warm Gray, Cream, and Caramel melamine, as well as Iris and Cappuccino lacquer. These innovations allow for even greater customization, ensuring every VVD kitchen is uniquely tailored to its owner's taste.





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WEEKEND.17
IN ROVINJ: OVER
6,500 VISITORS,
AI, FOOTBALL,
HOLLYWOOD, AND...

WEEKEND.17 U ROVINJU:

VIŠE OD 6.500 POSETILACA, AI, FUDBAL, HOLIVUD I...

KADA spojite medije, biznis, veštačku inteligenciju i dobru zabavu, dobijete jedan od najvećih festivala u regionu – Weekend.17! Ovogodišnje izdanje oborilo je sve rekorde, a više od 6.500 posetilaca došlo je po dozu inspiracije, zabave i svega samo ne tradicionalnog umrežavanja u staroj Tvornici duhana.

Prvi dan? Sjajni paneli i razigrana masa uz hitove DJ-a Fedde La Grand. **Drugi dan?** Predavanja, radionice i neizostavni parti u zvezdu nove generacije, Miach. Sve zajedno, više od 220 govornika iz svih delova sveta koji su na devet pozornica podelili ideje koje menjaju pogled na budućnost. Sve to dogodilo se na četiri festivala u jednom: Weekend Media, AI Weekend, HR Weekend, and Finance Weekend koji su činili savršen spoj vikenda za pamćenje.

What the f*** is the Super Bowl, anyway?

Pet Radovich, kreativni direktor CBS-a, pričao je o fenomenu Super Bowla i neverovatnih 115 miliona pregleda i prihoda od 700 miliona dolara koje su ostvarili samo od reklama u jednom danu!

WHEN you combine media, business, artificial intelligence, and good entertainment, you get one of the largest festivals in the region—Weekend.17! This year's edition broke all records, with over 6,500 visitors coming for inspiration, fun, and anything but traditional networking at the old Tobacco Factory.

Day one? Exceptional panels and an energetic crowd dancing to the beats of DJ Fedde La Grand. **Day two?** Lectures, workshops, and unforgettable parties headlined by rising star Miach. In total, more than 220 speakers from across the globe presented groundbreaking ideas on nine stages. All of this took place within four festivals in one: Weekend Media, AI Weekend, HR Weekend, and Finance Weekend, forming an unforgettable weekend experience.

What the f*** is the Super Bowl, anyway?

Pet Radovich, creative director at CBS, discussed the Super Bowl phenomenon, highlighting an astounding 115 million views and \$700 million in revenue generated from advertisements in just one day!

Ipak, ovakav uspeh nije jednostavan, on nam pokazuje da je Super Bowl više od sporta, to je spektakl koji definiše kulturu. To dodatno potvrđuje činjenica da su mnogi izvođači, uključujući Taylor Swift, odbili honorar kako bi imali priliku da nastupe na tom grandioznom događaju.

I pored svih statističkih pokazatelja, Radovich je ukazao na zanimljiv paradoks – iako NFL utakmica traje 60 minuta, stvarna akcija traje samo 11, u proseku tri do četiri sekunde po akciji. „Za jedan sat igre pripremamo petočasovni program pre utakmice i četvoročasovni prenos tokom događaja. Ljudi se ne slažu gotovo ni u čemu – ni u politici, poznatim ličnostima, pa čak ni u hrani. Ali svi se slažu oko jedne stvari – NFL, i to je neverovatno“, istakao je Radovich.

Kako bi privukao mlađu generaciju, CBS se okrenuo ka inovativnim metodama prenosa, pa je u saradnji sa kanalom Nickelodeon kreirao alternativni prenos meča, u kome su se likovi iz crtanog filma Sunder Bob pridružili pravim komentatorima koristeći veštačku tehnologiju. Ovakav pristup doneo im je još jednu Emmy nagradu.

This level of success isn't easily achieved—it shows that the Super Bowl transcends sports to become a cultural phenomenon. A testament to this is that many performers, including Taylor Swift, refused payment just for the opportunity to perform at this monumental event. Despite all the statistics, Radovich pointed out an interesting paradox—although the NFL game lasts 60 minutes, actual action only takes up 11 minutes, with an average of three to four seconds per play. “For one hour of play, we prepare a five-hour pre-game program and a four-hour live broadcast. People don't agree on much—politics, celebrities, or even food. But everyone agrees on one thing—the NFL, and that's incredible,” Radovich emphasized.

To appeal to younger audiences, CBS adopted innovative broadcasting methods, collaborating with Nickelodeon to produce an alternative broadcast of the game where characters from the cartoon *SpongeBob SquarePants* joined real commentators using artificial technology. This approach earned them another Emmy.



ZA RAZLIKU OD AMERIKE, U EVROPI SE GLEDA FUDBAL

Jedan od najzanimljivijih trenutaka festivala svakako je bio razgovor sa predsednikom UEFA, Aleksandrom Čeferinom. U prepunoj dvorani festivala Weekend, Čeferin je otvoreno govorio o svojoj karijeri, borbi protiv Superlige i neverovatnoj moći fudbala.

Pod njegovim rukovodstvom UEFA je pretrpela velike promene. Mandat predsednika je ograničen na tri mandata, promenjena su pravila Lige šampiona, sa ciljem da se takmičenje učini zanimljivijim, jer je fudbal i dalje najvažnija sporedna stvar na svetu. Čeferin se borio i protiv uvođenja i organizacije Superlige, zbog čega je i pretrpeo žestoke napade medija, ali i kolega.

UEFA ima godišnji budžet od oko 6,7 milijardi evra, od čega 85% dolazi od televizijskih prava, a 15% od sponzora, što pokazuju da su mediji i sport zaista u braku iz koristi. „Svaki posao je brak iz koristi, za razliku od Super Bowl-a, mi i dalje gledamo utakmicu, Super Bowl je ipak uglavnom šou. Uz sve poštovanje prema američkom fudbalu, postoji samo jedan fudbal“, ističe Čeferin.

ONCE UPON A TIME IN HOLLYWOOD

I dok su Čeferin i Radovich zabavljali ljubitelje sporta, paneli o budućnosti medija, veštačkoj inteligenciji i Holivudu mamilili su publiku na sve strane. Servisi za striming ili bioskopi? Šta je to što privlači ljudе da ustanu, obuku se, izadu i odu u bioskop da pogledaju film, umesto da ga gledaju u udobnosti svog doma? Da li je to sadržaj filma ili zvezde, glumci u filmu? Da li su franšize uspešnije od drugih filmova i zašto ih se toliko snima? Veteranke Holivuda, Kimberly Fox i Helen-Lee-Kim, podelile su svoja predviđanja o tome kako će se bioskopi i platforme za striming preklapati u budućnosti. One su istakle da je to ekosistem koji se mora međusobno dopunjivati.

Neizbežna tema bio je i TikTok, kao i društvene mreže i njihov uticaj na filmsku industriju, s obzirom na to da influensere možemo videti kao aktere u sve više filmova. „Definitivno ćete angažovati osobu za ulogu u filmu ako ima milione pratilaca jer je to dobro za promociju filma, ali nećete uzeti nekoga samo zbog toga ako ne može da glumi. Dakle, mora postojati balans, oni moraju organski da se uklope u film, a ne samo da budu neko ko ima gomilu pratilaca na TikTok-u“, napominje Li-Kim, dodajući da je neophodno da se publika emotivno poveže sa pričom filma i likova kako bi film zaista uspeo.

IN EUROPE, WE WATCH FOOTBALL

One of the festival's most captivating moments was undoubtedly the conversation with UEFA President Aleksander Čeferin. In a packed hall at the Weekend, Čeferin spoke openly about his career, the fight against the Super League, and the incredible power of football.

Under his leadership, UEFA has undergone significant change. The president's term is limited to three mandates, and the rules of the Champions League have been altered with the aim of making the competition more exciting, as football remains the most important «secondary thing» in the world. Čeferin also fought against the introduction and organization of the Super League, which resulted in fierce attacks from the media and colleagues.

UEFA's annual budget is approximately 6.7 billion euros, with 85% coming from TV rights and 15% from sponsors, showing that media and sports are indeed in a mutually beneficial relationship. “Every business is a marriage of convenience, unlike the Super Bowl. We still watch the game, but the Super Bowl is mostly a show. With all due respect to American football, there is only one football,” Čeferin said.

ONCE UPON A TIME IN HOLLYWOOD

While Čeferin and Radovich entertained sports fans, panels about the future of media, artificial intelligence, and Hollywood were captivating the audience. Streaming services or cinemas? What makes people get dressed, go out, and head to the cinema to watch a movie, instead of watching it from the comfort of their own home? Is it the film's content or the stars, the actors in the film? Are franchises more successful than other movies and why are they made so frequently? Hollywood veterans Kimberly Fox and Helen-Lee Kim shared their predictions on how cinemas and streaming platforms will intersect in the future. They emphasized that this is an ecosystem that must complement each other.

Tiktok, social media, and their influence on the film industry were also unavoidable topics, especially since we're now seeing influencers as actors in more and more films. “You will definitely cast someone in a role in a movie if they have millions of followers because it's great for promoting the film, but you won't hire someone just for that reason if they can't act. There must be a balance; they need to fit organically into the film, not just be someone with a lot of TikTok followers,” said Li-Kim, adding that it is crucial for the audience to form an emotional connection with the story, the film, and the characters for the movie to truly succeed.

DA LI STE ZAISTA SREĆNI?

Smeh je, kažu, najbolji lek, a ove godine to je dokazao Zoran Kesić, koji je sa svojom ekipom proslavio i 10 godina emisije „24 minuta“, prisećajući se najboljih trenutaka i anegdota iz svoje karijere.

Ako vam se ovo čini kao previše sadržaja za jedan vikend – ne brinite, bilo je! Ovogodišnji Weekend nije bio rezervisan samo za zabavu. Raspravljaljao se o budućnosti medija, o digitalnoj eri i kako će veštačka inteligencija oblikovati naše karijere. Ipak, između svih ozbiljnih tema, bilo je i nečeg što nas sve vraća na Zemlju: ljudi, zabava i – sreća! Švedski „profesor sreće“ Micael Dahlen podsetio nas je koliko je važno stati na tren, duboko udahnuti i pitati se: „Jesam li zaista srećan?“

ARE YOU REALLY HAPPY?

Laughter, they say, is the best medicine, and this year, Zoran Kesić proved it, celebrating 10 years of his show “24 Minutes” with his team, reflecting on the highlights and anecdotes from his career.

If this sounds like too much content for one weekend—don't worry, it was! This year's Weekend wasn't just about entertainment. There were discussions about the future of media, the digital age, and how artificial intelligence will impact our careers. However, amidst all the serious topics, there was something that grounded us: people, fun, and happiness! Swedish “happiness professor” Micael Dahlen reminded us how important it is to pause for a moment, take a deep breath, and ask ourselves: “Am I really happy?”



VENČANJA KAO PAŽLJIVO OSMIŠLJENI PERFORMANSI

WEDDINGS AS CAREFULLY
CHOREOGRAPHED PERFORMANCES

Autor / Author KATARINA ILIĆ
Fotografije / Photos NEMANJA MARAŠ

TREND višemilionskih venčanja poznatih i bogatih postao je globalni fenomen, gde ceremonije često koštaju koliko i BDP jedne manje ostrvske države. Ovi spektakli, koji mogu trajati i po nekoliko dana, kombinuju visoku modu i lokacije dostojne filmskog platna. Venčanja se više ne posmatraju samo kao intimni čin, već su sve više poput pažljivo insceniranih performansi, gde je svaki detalj deo veće slike koja se pažljivo režira kako bi stvorila nezaboravnu predstavu za sve učesnike. Uloga organizatora u tom procesu postaje slična režiseru – potrebno je pažljivo planirati i osmisliti svaki segment ceremonije kako bi se ostvarila jedinstvena vizija mladenaca.

Razgovarali smo sa najboljima u ovoj oblasti u Beogradu – Tijanom Rančić, organizatorkom za događaje i Brankom Gašićem iz Bloom Design Studija, koji su zajedno organizovali brojna venčanja o kojima se mnogo pričalo, kao i sa Gabrijelom Brujić ispred Arkadia studija, koji je nedavno osvojio nagradu na APEX AWARD 2024 za Green Wedding Innovation.

THE TREND of multi-million-dollar weddings for the rich and famous has become a global phenomenon, with ceremonies often costing as much as the GDP of a small island nation. These spectacles, which can last for several days, blend haute couture and locations worthy of the silver screen. Weddings are no longer merely viewed as intimate affairs, but increasingly as meticulously staged performances, where every detail is part of a larger picture, carefully orchestrated to create an unforgettable show for all involved. The role of the organizer in this process becomes akin to that of a director – it requires careful planning and designing each segment of the ceremony to bring the couple's unique vision to life.

We spoke with the best in this field in Belgrade – Tijana Rančić, an event organizer, and Branko Gašić from Bloom Design Studio, who together have organized numerous weddings that have sparked much conversation, as well as Gabrijela Brujić from Arkadia Studio, who recently won an award at the APEX AWARD 2024 for Green Wedding Innovation.





TIJANA RANČIĆ I BRANKO GAŠIĆ DA LI VENČANJA DANAS POSTAJU PERFORMANSI SAVRŠENSTVA?

Planiranje venčanja sve više podseća na režiju pažljivo osmišljenog performansa, u kom svaki trenutak mora biti savršeno uklopljen. Tijana Rančić, iskusna organizatorka za događaje, ističe da je ključ u detaljnoj pripremi i planiranju. „Bez obzira na broj zvanica, taj dan je mладencima jedan od najvažnijih i treba da ga pamte ceo život“, kaže Tijana. Branko Gašić iz Bloom Design Studija dodaje da su neposrednost i iskrena radost najvažniji elementi. „Trenutak kada mладenci prvi put vide prostor iz svojih snova je nezamenljiv“, objašnjava on, ističući da i pored perfekcionizma treba izbeći dodatni pritisak, jer je venčanje već samo po sebi emotivno.

TIJANA RANČIĆ AND BRANKO GAŠIĆ DO WEDDINGS TODAY RESEMBLE PERFORMANCES OF PERFECTION?

Planning a wedding increasingly resembles directing a carefully designed performance, where every moment must fit perfectly. Tijana Rančić, an experienced event organizer, emphasizes that the key lies in thorough preparation and planning. "Regardless of the number of guests, this day is one of the most important for the couple, and it should be a memory they carry for a lifetime," says Tijana. Branko Gašić from Bloom Design Studio adds that spontaneity and genuine joy are the most important elements. "The moment when the couple first sees the space of their dreams is irreplaceable," he explains, emphasizing that despite striving for perfection, additional pressure should be avoided, as a wedding is already emotionally charged.



WOW EFEKAT ILI AUTENTIČNOST – ILI OBOJE?

Autentičnost venčanja i „WOW faktor“ nisu međusobno isključivi, tvrde naši sagovornici. Tijana veruje da uspeh leži u dobroj komunikaciji s mладencima. „Sve počinje pitanjem: Kako želite da se osećate na svom venčanju? Kada se povežete sa klijentom i razumete njihove želje, rezultat je dan ispunjen autentičnošću i nezaboravnim trenucima“, objašnjava ona. Branko ističe da „WOW“ može biti postignut u svakom projektu, bilo kroz raskoš ili jednostavnost. „Raskoš je u ljudima, i to se reflektuje u svakom detalju – od boja i cvetova do tekstura“, dodaje on.

WOW FACTOR OR AUTHENTICITY – OR BOTH?

Authenticity in weddings and the "WOW factor" are not mutually exclusive, claim our experts. Tijana believes that the success lies in good communication with the couple. "It all starts with the question: How do you want to feel on your wedding day? When you connect with the client and understand their desires, the result is a day filled with authenticity and unforgettable moments," she explains. Branko points out that the "WOW" can be achieved in any project, whether through opulence or simplicity. "Opulence is in the people, and it's reflected in every detail – from colors and flowers to textures," he adds.

NAJNEOBIČNIJI PROJEKTI I VEĆITA DILEMA – DA LI VIŠE UVEK ZNAČI I BOLJE?

Za oboje, destinacijska venčanja donose poseban izazov i dozu uzbudjenja. Tijana i Branko zajedno su organizovali venčanje u Toskani, opisujući ga kao neverovatnu avanturu koja je tražila maksimalnu posvećenost. „Iako je zahtevno, svako takvo venčanje otvara vrata za nove ideje i iskustva“, kaže Branko. Kada je reč o dilemi „više ili bolje“, mišljenja su podeljena. Tijana veruje da jednostavnost može biti podjednako moćna, dok Branko priznaje da, kada je reč o cveću, „više uvek znači bolje“. Oboje se slažu da je svako venčanje priča za sebe, u kojoj se harmonija postiže balansiranjem estetike, emocija i personalizovanih detalja.

THE MOST UNUSUAL PROJECTS AND THE ETERNAL DILEMMA – DOES MORE ALWAYS MEAN BETTER?

For both, destination weddings bring a special challenge and excitement. Tijana and Branko have organized a wedding in Tuscany, describing it as an incredible adventure that demanded total dedication. "Although it's demanding, every such wedding opens the door to new ideas and experiences," says Branko. When it comes to the dilemma of "more or better," opinions are divided. Tijana believes that simplicity can be just as powerful, while Branko admits that, when it comes to flowers, "more always means better." Both agree that every wedding is a unique story, where harmony is achieved by balancing aesthetics, emotions, and personalized details.

GABRIJELA BRUJIĆ, ARKADIA STUDIO KREIRANJE NEZABORAVNIH TRENTAKA

Venčanja su danas mnogo više od običnih proslava; postala su umetnost u kojoj svaki detalj ima svoju ulogu. Industrija venčanja u Srbiji doživljava neverovatan rast, a s njom dolaze i nove, kreativne mogućnosti koje nisu mnogo drugačije od onih u svetu. Naš pristup svakom događaju temelji se na dubokom razumevanju želja klijenata, bez obzira na to odakle dolaze, i nastojimo da svaki trenutak učinimo personalizovanim, uz poštovanje kulturnih tradicija. Istovremeno, želimo da naš rad bude prepoznatljiv i kao odraz onog što je najbolji deo Srbije – njenog jedinstvenog duha i provoda. Proces planiranja venčanja je dug i zahtevan, ali naš cilj je da kroz svaki korak – od odabira dobavljača do kreiranja finalne atmosfere – sve bude savršeno. Iako iza svake, naizgled spontane, savršene proslave stoji ogroman rad, najlepši trenutak za nas je kada nam na kraju mladenci kažu: „Bilo je kao u snu, sve se dogodilo samo od sebe“.

GABRIJELA BRUJIĆ, ARKADIA STUDIO CREATING UNFORGETTABLE MOMENTS

Weddings today are much more than mere celebrations; they have become an art form, where every detail plays a role. The wedding industry in Serbia is experiencing incredible growth, and with it, new creative possibilities that are not much different from those in the world. “Our approach to each event is based on a deep understanding of our clients' desires, no matter where they come from, and we strive to make every moment personalized while respecting cultural traditions. At the same time, we want our work to be recognizable as a reflection of the best part of Serbia – its unique spirit and nightlife,” says Gabrijela.

The process of planning a wedding is long and demanding, but our goal is that through every step – from selecting suppliers to creating the final atmosphere – everything is perfect. While enormous work goes into every seemingly spontaneous, perfect celebration, the most beautiful moment for us is when the couple says at the end: “It was like a dream, everything happened on its own.”



IZAZOVI KOJI NAS INSPIRIŠU

Kroz godine rada, sretali smo klijente sa najrazličitijim željama i izazovima, što nas je učilo da pomeramo granice i iznova vraćamo svežinu u svakom projektu. Venčanja na otvorenom, iako magična, predstavljaju posebno izazovan teren – statistika kaže da na čak 60% ovih događaja pada kiša. Ipak, kada priroda odluči da učini svoju čaroliju, rezultat je nezaboravan. Rad sa klijentima iz inostranstva unosi dodatnu dubinu, jer spajaju svoje kulturne običaje sa našim, stvarajući tako jedinstvene kombinacije. Radimo u kratkim rokovima, sa kompleksnim zahtevima i velikim brojem izvođača, a upravo takvi projekti postaju naša svakodnevica. „PASSION TO INNOVATE“ je naš moto i pokretačka snaga koja nas vodi da uvek pružimo nešto novo, kroz inovacije i kreativnost. Pokrenuli smo seriju editorijala koji predstavljaju naš lični kreativni izraz i sve više ulažemo u održivost, jer smo svesni kako nova generacija sve više teži ka ekološkim vrednostima. Naša nagrada na APEX AWARD 2024 za Green Wedding Innovation nas inspiriše da održivost postane ključna komponenta svakog budućeg projekta.

KVALITET ISPRED KVANTITETA

Naš pristup nije zasnovan na broju, već na kvalitetu. Zbog toga imamo šest dizajnera i devet organizatora, kako bismo svakom klijentu omogućili rad sa stručnjakom koji najbolje odgovara njihovom senzibilitetu i željama. Podela tima dolazi tek nakon što upoznamo mladence i njihove ideje o savršenom venčanju. Naš cilj je da stvorimo harmoniju između klijentovih želja i naših stručnih saveta, poštujući njihovu ličnost i ukus. Na kraju, najvažniji faktor je ravnoteža – kada klijent ima poverenja u nas, a mi u njegovu viziju, rezultat je uvek venčanje koje premašuje očekivanja.

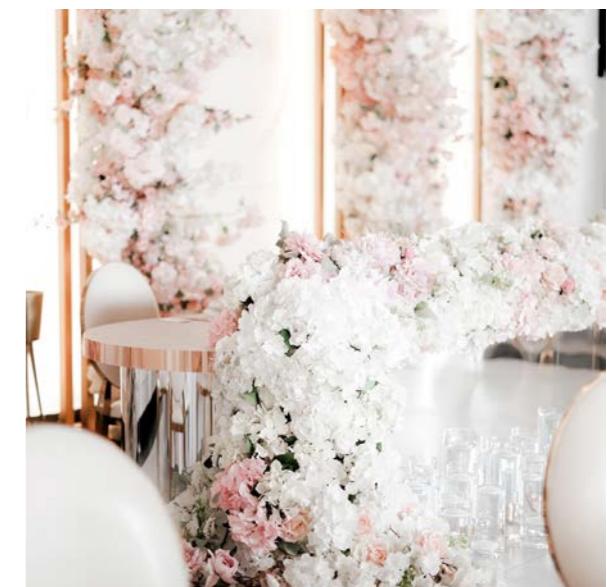


CHALLENGES THAT INSPIRE US

Over the years, we've met clients with the most diverse wishes and challenges, which has taught us to push boundaries and continually bring freshness to each project. Outdoor weddings, although magical, are particularly challenging – statistics show that it rains at 60% of these events. Still, when nature decides to work its magic, the result is unforgettable. Working with clients from abroad brings additional depth, as they combine their cultural customs with ours, creating unique combinations. We work under tight deadlines, with complex requirements and a large number of vendors, and it's these types of projects that have become our everyday reality. “PASSION TO INNOVATE” is our motto and driving force that leads us to always offer something new through innovation and creativity. We've launched a series of editorials that represent our personal creative expression, and we're investing more and more in sustainability, as we're aware that the new generation increasingly strives for ecological values. Our award at the APEX AWARD 2024 for Green Wedding Innovation inspires us to make sustainability a key component of every future project.

QUALITY OVER QUANTITY

Our approach is not based on numbers but on quality. This is why we have six designers and nine organizers, ensuring that each client works with an expert who best matches their sensibility and desires. The division of the team happens only after we meet the couple and understand their ideas for the perfect wedding. Our goal is to create harmony between the client's wishes and our expert advice, respecting their personality and taste. In the end, the most important factor is balance – when the client trusts us and we trust their vision, the result is always a wedding that exceeds expectations.



THE EVOLUTION OF BARBERSHOPS – FROM RETRO STREET SALONS TO MODERN RUSSIAN-INSPIRED SPACES

EVO LUCIJA BERBERNICA

OD ULIČNIH RETRO SALONA DO MODERNIH SA RUSKIM PEČATOM

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BEOGRAD je grad u kojem je svakodnevni život neprestano u pokretu, mesto u kojem se spajaju prošlost i budućnost, tradicija i savremenost. Njegova šarenolikost ogleda se u svakom kutku, pa i kroz mesta koja nude usluge ulepšavanja. Deo toga čine i berbernice. Iako su dugo izgledale mnogo skromnije od onih na zapadu, beogradske berbernice oduvek su bile mnogo više od običnih salona za šišanje.

One su predstavljale središta društvenih dešavanja, u njima su se rađale priče, dogovarali poslovi, a ponekad i formirali novi trendovi. Poput samog grada, i berbernice su prošle kroz brojne transformacije, od onih tradicionalnih balkanskih, do savremenih, sofisticiranih prostora koji odgovaraju globalnim tokovima. I dok su u prošlosti bile oaze gde su se muške frizure oblikovale uz škripku mašina i miris brijanja, danas su postale mesta u kojima se neguje stil, ali i društvena dinamika, sa ambijentom koji sve više odgovara potrebama urbanih i modernih Beograđana i svih onih koji su u prolazu.

Vremenom je postao trend da se otvaraju berbernice koje su bile inspirisane prošlim vremenima i 50-im i 60-im godinama prošlog veka, ali ne onim jugoslovenskim, već onim američkim. Pre nešto više od decenije, grad je počeo da usvaja trendove koji su do tada bili rezervisani za metropole poput Londona i Njujorka. Berbernice su postale mesta koja nude mnogo šire iskustvo, a ne samo uslugu šišanja. Muškarci više ne dolaze samo na šišanje, već je odlazak kod pojedinih berberina postao pravi društveni događaj, uz cigaru, čaj i razgovore sa prijateljima. Odlazak kod berbera nije više samo praktičan korak, već pravo iskustvo – od mirne atmosfere i kvalitetne usluge do pažnje prema svakom detalju.

BELGRADE is a city where daily life is in constant motion, a place where the past meets the future and tradition blends with modernity. Its vibrancy is evident in every corner, including spaces offering beauty services. One such place is the barbershop. Although they were once much humbler than those in the West, Belgrade's barbershops have always been far more than ordinary hair salons.

They were centers of social activity where stories were created, business deals were made, and sometimes new trends were formed. Like the city itself, barbershops have undergone various transformations, from traditional Balkan styles to contemporary, sophisticated spaces that reflect global trends. In the past, they were oases where men's hairstyles were shaped amid the hum of clippers and the scent of shaving cream, but today they have transformed into spaces where style and social dynamics are cultivated. The atmospheres increasingly adapt to meet the needs of urban and fashionable Belgraders, as well as those just passing through.

Over time, it became trendy to open barbershops inspired by past eras, specifically the 50s and 60s – not the Yugoslav version, but the American one. Just over a decade ago, the city began adopting trends previously reserved for metropolises like London and New York. Barbershops became places that offered a far broader experience, not just a haircut. Men began to visit not just for a trim, but for a genuine social experience with cigars, tea, and conversations with friends. Going to the barber was no longer just a practical task, but a full experience – from a peaceful atmosphere and quality service to meticulous attention to every detail.

I dok je Beograd u poslednjih nekoliko godina postao centar novih globalnih uticaja, ni berbernice nisu ostale imune na promene koje dolaze sa istoka. Dolaskom ruskih investitora i preduzetnika, berbernice su dobile sasvim novo lice. Ove salone odlikuje minimalizam, sa elementima koji podsećaju na salone u Moskvi i Sankt Peterburgu – hladni, ali luksuzni, sa naglaskom na eleganciju u svakom detalju. Prostor je pažljivo oblikovan i svaki detalj ima smisla, ali ništa nije previše upadljivo. Beton, metal i staklo zamenili su mekši, toplijiji materijali, čime je stvoren ambijent koji je suptilan i distanciran, a opet neverovatno luksuzan.

Prisutna je suptilna dinamika u kojoj prostori, umesto da pozivaju na razgovor i opuštanje u društvu, zapravo podstiču na unutrašnju refleksiju i individualnost. Ove berbernice nisu mesta za časkanje i razmenu priča, niti za sklapanje poslova; one su tu da pruže nesmetano iskustvo lične posvećenosti.

As Belgrade has become a hub for new global influences in recent years, barbershops have not been immune to changes from the East. With the arrival of Russian investors and entrepreneurs, barbershops have undergone a complete transformation. These salons are characterized by minimalism, featuring elements reminiscent of salons in Moscow and St. Petersburg – cold yet luxurious, with an emphasis on elegance in every detail. The space is thoughtfully designed, and every detail has meaning, but nothing is overly striking. Concrete, metal, and glass have replaced softer, warmer materials, resulting in an environment that is subtle and distant, yet remarkably luxurious.

A subtle dynamic exists in which the spaces, rather than encouraging conversation and social relaxation, promote inner reflection and individuality. These barbershops are not venues for casual conversation or business deals – they are there to offer an uninterrupted experience of personal dedication.



OD AKAPULKA DO BEOGRADA: SENZACIJA PADELA

FROM ACAPULCO TO BELGRADE: THE PADEL SENSATION

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Fotografije / Photos MIŠA OBRADOVIĆ

SVE je počelo 1969. godine kada je Enrique Korkuera, želeći da prilagodi tenis svom malom dvorištu u Akapulku, Meksiko, stvorio novu sportsku disciplinu. Postavljanjem zidova oko terena, kako bi lopta ostala duže u igri, rodio se padel – sport koji je danas globalna senzacija. Ono što je nekada bila porodična zabava, brzo je preraslo u fenomen, a tokom osamdesetih godina padel je osvojio Španiju, koja je 1988. godine osnovala prvu nacionalnu federaciju i standardizovala pravila. Devedesetih, sport je postao ukorenjen u Španiji i Argentini, a zatim je njegova popularnost počela da raste širom sveta.

IT ALL began in 1969 when Enrique Corcuera, aiming to modify tennis for his small backyard in Acapulco, Mexico, invented a new sport. By building walls around the court to keep the ball in play longer, padel was born—a sport that is now a global sensation. What was once a family pastime quickly grew into a phenomenon, and during the 1980s, padel took Spain by storm, leading to the establishment of the first national federation in 1988 and the standardization of its rules. In the 1990s, the sport became firmly rooted in Spain and Argentina, and its popularity began to grow worldwide.





U poslednjih godinu dana prodato je više od 4,5 miliona reketa za padel – i to nije slučajnost. Ovaj sport, koji je nekada bio mala, zabavna inovacija u dvorištu u Akapulku, sada je globalni fenomen. Sa godišnjim rastom od 17%, padel preti da postane neizostavni deo svakodnevne sportske kulture. Igra se u preko 57 zemalja, a više od 20 miliona entuzijasta svakodnevno izlazi na teren, dokazujući da padel nije samo još jedan prolazni trend.

Ovaj trend prisutan je i u Beogradu, gde je po drugi put organizованo takmičenje „Padel Belgrade Open“. Ovaj turnir dodatno podstiče interesovanje za sport, okupljajući entuzijaste i profesionalce iz celog sveta. Kada je prvi turnir otvoren, u Beogradu je bilo čak 18 terena za padel, a njihov broj se trostruko povećao za samo godinu dana, zajedno sa brojem igrača. Ova ekspanzija govori o sve većem interesovanju za padel i njegovom potencijalu da postane omiljeni sport u gradu.

„Posećenost Belgrade Padel Open-a jasno pokazuje rast popularnosti ovog sporta. U poređenju s prošlom godinom, kapaciteti su ispunjeni do poslednjeg mesta. Ljudi se aktiviraju i igrači pokazuju pravu strast. Padel ne samo da pruža fizičku aktivnost, već i stvara nova poznanstva i jača zajednicu, što je divno videti. Ovaj turnir predstavlja priliku za povezivanje sa igračima različitih nivoa, od amatera do profesionalaca, što dodatno obogaćuje iskustvo. Takođe, inkluzivnost ovog sporta omogućava ljudima svih uzrasta i sposobnosti da uživaju u igri. Verujem da će sve više entuzijasta pronaći užitak u padelu i da ćemo u budućnosti videti još više ovakvih događaja koji promovišu aktivan način života,“ rekao je **Đorđe Mijailović, direktor turnira „Padel Belgrade Open“ i Padel centra na Košutnjaku.**

Pored zabave, padel sa sobom nosi i dozu ekskluzivnosti – nije sport za svakoga. Na neki način, njegova popularnost podseća na skvoš ili golf, sportove koji su svojevremeno privlačili korporativne krugove i povezivali se sa svetom uspeha, ali nikada nisu dosegнули masovnu popularnost. Iako često gledani na TV ekranima, ovi sportovi ostali su delimično zatvoreni. Padel je, međutim, pronašao savršen balans između dostupnosti i ekskluzivnosti, privlačeći i rekreativce i one koji traže posebno sportsko iskustvo, ali bez restrikcije zatvorenih društvenih krugova koji se smatraju elitnim.

Da li ste spremni da uzmete reket za padel u ruke, ili ste to već učinili?

In the past year alone, over 4.5 million padel rackets have been sold—and this is no fluke. This sport, once a minor, enjoyable backyard innovation in Acapulco, has now become a global sensation. With an annual growth rate of 17%, padel is set to become an indispensable part of everyday sports culture. Played in more than 57 countries, over 20 million enthusiasts hit the courts daily, proving that padel is far from another fleeting trend.

This trend is evident in Belgrade as well, where the “Padel Belgrade Open” competition was held for the second time. The tournament boosts interest in the sport, bringing together enthusiasts and professionals from around the world. At the time of the first tournament, Belgrade had 18 padel courts. That amount tripled in just one year alongside the increasing number of local players. This expansion speaks to the rising interest in padel and its potential to become a popular sport in the city.

“The turnout at the Belgrade Padel Open clearly demonstrates the rising popularity of this sport. Compared to last year, the venues were filled to capacity. People are getting involved, and players are showing genuine enthusiasm. Padel offers not only physical exercise but also fosters new friendships and strengthens the community, which is wonderful to see. This tournament represents an opportunity to connect with players of all levels, from amateurs to professionals, enhancing the experience even further. Additionally, the inclusivity of this sport allows people of all ages and abilities to enjoy the game. I believe that an increasing number of enthusiasts will discover the joys of padel, and that we will witness even more events in the future that promote an active lifestyle,” said **Đorđe Mijailović, the director of the “Padel Belgrade Open” and the Padel Center at Košutnjak.**

Aside from being fun, it's important to acknowledge that padel carries a degree of exclusivity, as not everyone plays it. In some ways, its rise to popularity mirrors that of squash or golf, sports that once captivated corporate circles and became synonymous with success but never achieved mainstream appeal. While often featured on television, these sports remained somewhat niche. Padel has succeeded in striking a balance between accessibility and exclusivity, becoming a sport that attracts both casual players and those in search of a sophisticated sporting experience, all while avoiding the constraints of closed circles.

Are you ready to pick up a padel racket, or have you already done so?



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