

# MOVEM

GAZIN



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## UVODNIK INTRO

*Autor / Author* AŠOK MURTI



„Nova normalnost“, u kojoj se ništa nije promenilo osim činjenice da je pandemija postala svakodnevna realnost, naterala nas je da se suočimo sa još jednom surovom istinom: sve oko nas ubrzava i odjednom se plašimo da ništa nećemo stići. Višak vremena postaje najveći luksuz. Niko ga više nema. Ni za sebe, ni za druge, ni za život koji smo toliko počeli da cenimo.

Rebrandiranje je jedan od rastućih trendova. Potrebno je izmisliti nove verzije sebe, prilagoditi se vremenu koje sada sagledavamo kroz svega nekoliko piksela. **Ostaviti utisak, koji traje i postaje imperativ.**

**Možemo to postići na mnogo načina, ali svakako je najsigurniji onaj koji proizilazi iz rada na sebi.** Koliko god možemo da utičemo na svet, mnogo više možemo da utičemo na sebe. Velike stvari uvek počinju malim i individualnim činovima kada se pojedinac odluči da iskoraci iz matrice.

**Samo tako svet zaista može biti bolji.**

The “new normal”, which is actually the same, apart from the fact that the pandemic has become part of our everyday reality, has made us face another hard truth: everything around us is accelerating and all of a sudden we are afraid that we won't have time to do anything. Having extra time is the greatest luxury. No one has time anymore. Not for ourselves, not for others, or for living the life we have started to appreciate so much.

Rebranding is a growing trend. We have to reinvent ourselves, adapt to the time that we now observe by means of a few pixels. **It is imperative to leave a lasting impression.**

**We can achieve that in many ways, but the best one is the result of working on yourself.** As much as we can have an impact on the world, we can have a greater impact on ourselves. Big things always start with small, individual acts, when a person decides to step out of the matrix.

**Only in that way can world become better.**



# ginvincible

Autor / Author JOVANA ĐINKOVIĆ

Fotografije / Photos PRUNA, SHUTTERSTOCK

## Kako je nakon zaborava oživeo autentični lokalni džin?

How did authentic local gin come to life after oblivion?

Popularnost džina raste širom sveta, ali je tokom istorije on imao svoje uspone i padove. Kada je napravljen prvi put, u Holandiji u 17. veku, džin je bio korišćen ka sredstvo protiv upala. Potom je postao omiljeno piće na ulicama Londona u 18. veku budući da je tada u ovom gradu bilo 7.000 prodavnica džina. Međutim, to je doprinelo da se zavisnost od alkohola i destruktivno ponašanje rasprostane. Euforija za ovim pićem u Londonu okončana je usvajanjem Zakona o džinu iz 1751. godine koji je zabranio njegovu prodaju u malim prodavnicama, ali je bilo moguće konzumirati ga samo u većim pabovima u kojima je kontrola kvaliteta bila stroža. Pedesetih godina prošlog veka postao je nezaobilazni sastojak mnogih koktela. Osamdesetih godina je bio zaboravljen, ali sada u industriji postaje trend koji nabraže raste usled povećanja broja destilerija koje eksperimentišu s ovom vrstom pića. O džinu i njegovoj popularnosti na našim prostorima razgovarali smo sa Aleksandrom Novakovićem, direktorom „Prune“, prve destilerije u Srbiji koja proizvodi autentične lokalne džinove.

The popularity of gin is growing around the world, but its history is marked with ups and downs. Gin was first made in the Netherlands in the 17th century and it was used for inflammation. Then in the 18th century it became the favorite drink on the streets of London, with 7000 gin stores in the city at that point. However, that helped the spread of alcohol addiction and destructive behavior. This gin craze in London was ended with the adoption of the Gin Act in 1751, which forbade gin being sold in small shops and allowed its sale only in large pubs where quality control was tighter. In the 1950s it became an inevitable ingredient of many cocktails. It got forgotten in the 80s, but now it is the fastest growing trend in the industry, due to the increasing number of distilleries experimenting with this type of drink. We talked about gin and its popularity in our region with Aleksandar Novaković, director of Pruna, the first distillery in Serbia making authentic local gins.



**Gym?  
I thought  
you said  
gin.**

#### **Kako je nastao prvi srpski džin?**

Nastao je kao rezultat potrebe za stvaranjem nečeg novog, a vreme džina tek dolazi. S obzirom na to da imamo svoje voće koje koristimo za rakiju, odlučili smo da proizvedemo džin od alkohola voćnog porekla. Zahvaljujući Arnold Holstein aparatu za destilaciju koji mi koristimo, možemo da proizvedemo destilat voćnog porekla sa visokim stepenom čistoće, a to je ključno za džin.

#### **Zašto baš džin?**

Pre svega, zato što ne postoji ograničenje sastojaka koji mogu da se dodaju. Dakle, imamo mogućnost da koristimo razne biljke kao što su biber iz Kambodže, cejlonski cimet, kleka sa naših planina, kamilica, kardamon, korijander, citrusno voće... Svi ovi sastojci stvaraju jednu kompleksnost ukusa koju džin poseduje i time ga čine jedinstvenim pićem.

#### **Koja je razlika između običnog i kraft džina?**

Kraft je zanatski džin koji se uglavnom destiliše u malim količinama.

Mi sami proizvodimo macerate koji se koriste za džin. Oni nastaju kada potopimo biljke u alkohol – na primer kardamon se macerira nedelju dana u alkoholu jačine 70-75 odsto i za to vreme aromatične materije iz ovog začina prelaze u alkohol. Takav macerat se posle koristi kao sastojak u proizvodnji džina. Takođe nama je veoma bitno da se ne dodaju nikakve veštačke arome.

#### **Kako znamo da je džin dobar?**

Ukoliko se pravi od rafinisanog alkohola, džin je manjeg kvaliteta. Dobar džin zapravo nastaje od ječma, a može da se napravi i od piva.

#### **How did the first Serbian gin come about?**

It resulted from the need to create something new, but the time of gin is yet to come. Since we have our own fruit that we use for rakia, we decided to make gin from alcohol of fruit origin. Thanks to the Arnold Holstein distilling equipment we use, we can make a fruit distillate with a high level of purity, and that is the most important for gin.

#### **Why gin?**

Primarily because there is no limit to the ingredients that can be added. So we can use various herbs, such as pepper from Cambodia, Ceylon cinnamon, juniper from our mountains, chamomile, cardamom, coriander, citrus fruits... All of these ingredients contribute to the complexity of a gin's taste, thus making it unique.

#### **What is the difference between a regular and craft gin?**

Craft gin is a gin usually made in small amounts. We ourselves produce macerated substances used for gin. They are made by soaking herbs in alcohol – for example cardamom is macerated for one week in 70-75% alcohol and during that period the aromatic compounds from this herb turn to alcohol. Such macerated substance is then used as an ingredient in gin production. For us it is also very important that no artificial aromas are added.

#### **How do we know that gin is good?**

If it is made from refined alcohol, gin is of poorer quality. Good gin is actually made from barley, but it can also be made from beer.

**London's most popular drink in the winter of 1823 was the hot gin twist.** In fact, one man wrote a 149-line poem for the newspapers extolling its virtues. Another wrote a shorter poem extolling both the drink and the previous poem.

# BRENDIRANJE OBRAZOVANJA

## BRANDING OF EDUCATION

Autor / Author TIJANA DURAKOVIĆ  
Fotografije / Photos BRACA NADEŽDIĆ

### BRANKA NOVČIĆ KORAĆ

Brendiranje obrazovanja u Srbiji vidim kao rezultat brendiranja nacije

I think of branding of education as the result of branding of nation

„Čovek uči zauvek, od svakoga, na svim mestima i u svakoj situaciji. Znanja su gorivo ličnog napretka i razvoja”- reči su dr Branke Novčić Korać, docenta na Katedri za marketing menadžment i odnose s javnošću na Fakultetu organizacionih nauka.

**Svedoci smo promene formata obrazovanja, novih alata, konsultacija i kanala učenja, ali gde je granica i kako se sada pozicionira klasično obrazovanje u odnosu na sve njegove nove oblike i digitalizaciju?**

Sa digitalizacijom obrazovanje menja svoju srž. Danas su saveti i korisne informacije dostupni „na klik” svakome ko želi da uči. Učenje ne podrazumeva nužno i obrazovanje. Problematika u digitalnoj eri leži u tome što su informacije rasute svuda po internetu. Zato su i dalje potrebni mentori, edukatori, profesori kako bi davali putokaze i znanja na jednom mestu. Sa druge strane, formalno obrazovanje je na prekretnici da uhvati korak sa savremenim trendovima i postane dostupnije pre svega mladima. Verujem da će se koncept tradicionalnog obrazovanja značajno promeniti u budućnosti, jer će omladina budućnosti zahtevati brži i agilniji pristup znanjima. Sa moje tačke gledišta, obrazovan

“A human being is always learning, from everyone, everywhere and in every situation, forever. Knowledge is the fuel for personal progress and development”- those are the words of dr. Branka Novčić Korać, assistant professor at the Department of Marketing Management and Public Relations at the Faculty of Organisational Sciences.

**We are witnessing the change of education format, appearance of new tools, types of consultations and learning channels, but where is the limit, and what is the position of classical education, in comparison to all of its new forms and digitalization.**

The core of education is changed with digitalization. Today advice and useful information are a “click” away, available to everyone who is willing to learn. Learning does not necessarily mean education. The problem with the digital era is that information is all over the internet. That is why mentors, educators and professors are still necessary, to give directions and collect knowledge in one place. On the other hand, formal education is at the crossroads and on its way to catch up with contemporary trends and become more available particularly to young people. I believe that the





je svako ko radi na sebi, uči kroz dostupna sredstva i kanale, istražuje, širi vidike, kritički razmišlja i preispituje svet oko sebe.

Formalno obrazovanje i dalje daje jedan sistemski, sveobuhvatan i promišljen pristup. U ime institucije na kojoj radim, istakla bih, kao jednu od najvećih prednosti, jaku mrežu alumni studenata za koju nisam sigurna da je moguće da se razvije kroz programe neformalnog obrazovanja.

**Iako radite kao predavač na Fakultetu organizacionih nauka, aktivni ste u onlajn svetu i na ličnom profilu. Čini se da je onlajn život pomerio i granice učenja. Da li one danas uopšte postoje?**

Danas više nije dovoljno da su profesori samo na fakultetu i da komuniciraju sa studentima isključivo u učionici. Iz mog iskustva, prisustvo u onlajn svetu i komunikacija na ličnom profilu doneli su mi toliko toga novog. Naučila sam da je učenje danas dvosmeran proces. Ovo svojevrsno „otvaranje ka svetu“ takođe mi je omogućilo da budem u kontaktu sa bivšim studentima i kolegama marketarima širom sveta. Učenje se ne završava u učionici. Tu učenje počinje.

**U prethodnoj godini ste držali nekoliko konsultacija na temu pozicioniranja malih biznisa. Gde je vlasnicima potrebna najveća pomoć u svom razvoju?**

„Jedan na jedan“ konsultacije su se ispostavile kao najpraktičnije rešenje. Kroz konsultacije, dve teme su se izdvojile kao najvažnije. Prva tema odnosi se na rebrandiranje biznisa. Kada se pokreće biznis, fokus je na esencijalnim procesima koji će doneti prihode, poput definisanja proizvoda/usluge, formiranja cena, distribucije i sl. Logično, razvoj identiteta brenda i brendiranje nisu prioritet za mali biznis na početku. Nekoliko godina kasnije, biznis postaje uspešan i počinje da prepoznaje da mu je potrebna pomoć oko brendiranja. Biznisi se, kada je brendiranje u pitanju, suočavaju sa nedovoljnom prepoznatljivošću, neadekvatnim pozicioniranjem na tržištu ili konfuznom komunikacijom brenda prema korisniku. Druga tema oko koje su biznisi potrebni saveti jeste digitalni marketing, komunikacija na društvenim mrežama, najpre Instagramu. Najvažniji savet za sve njih je da pametno procene koje su to aktivnosti gde treba da se uloži najviše resursa. Primera radi, biznisi često ulažu značajne ljudske, vremenske i finansijske resurse u kreiranje sadržaja na Instagramu, a taj kanal biznisu ne generiše profit. Nije sve u digitalu i Instagramu, marketing je kompleksan i raznovrstan.

**Vi se pretežno bavite temom brendinga, kako biste brendirali obrazovanje u Srbiji?**

Brendiranje obrazovanja u Srbiji bi trebalo da se osloni na sistemski promišljenu i definisanu platformu brendiranja nacije. Vrednosti i manifestacije brenda Srbije na krovnom nivou reflektovale bi se i na obrazovanje kao jedan od nosećih stubova platforme brendiranja nacije. Pošto je ovo tema koja je oblast moje uže specijalizacije, napomenula bih da su ljudi i specifičan mentalitet Srba glavna diferentna prednost brenda Srbije. Snalažljivi ljudi koji vekovima preko štapa i kanapa prave genijalna i vanvremenska rešenja i izume (eng. Resourceful). Verujem

concept of traditional education will change significantly in the future, because the young people of the future will need a faster and more agile approach to knowledge. From my perspective, educated people are all those who work on themselves, who use available means and channels for learning, who broaden their horizons, think critically and question the world around them.

Formal education still represents a systematic, comprehensive and a thought-out approach. On behalf of the institution I work for, I would emphasize the strong network of alumni as one of the greatest advantages of formal education, for which I am not sure it could be developed in informal education programs.

**Although you work as a professor at the Faculty of Organisational Sciences, you are active in the online world via your personal profile. It seems that online life also pushed the boundaries of learning. Do they even exist today?**

It is no longer enough for professors to teach only at the faculty and to communicate with the students only in the classroom. Being present in the online world and communicating through my personal profile have brought me so many new things. I've learned that today learning is a two-way process. This "opening to the word" of sorts has also enabled me to stay in contact with former students and my fellow marketers around the world. Learning doesn't end in the classroom. The classroom is where it begins.

**In the previous year you held several consultations about the positioning of small businesses. What do owners need the most help with in the process of development?**

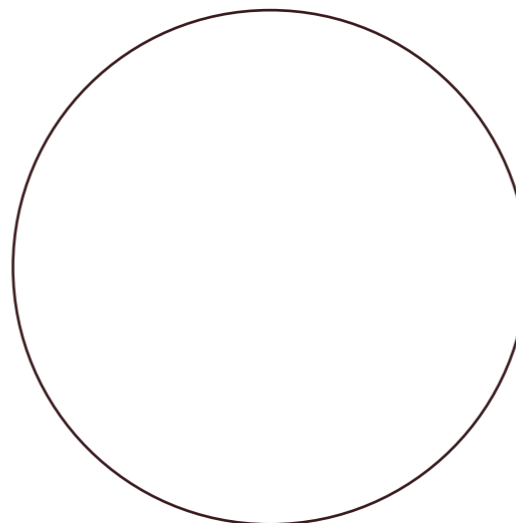
Consultations 1 on 1 have proved to be the most practicable solution. During consultations, two topics stood out as the most important ones. The first one is business rebranding. When you are starting a business, the focus is on essential processes that will bring revenues, such as defining products/services, setting prices, distribution, etc. Naturally, the development of brand identity and branding are not priorities for a small business at the beginning. A few years later, the business becomes successful and it becomes clear that it needs help with branding. When it comes to branding, businesses are faced with insufficient recognizability, inadequate positioning or confusing brand communication. The other thing businesses need advice about is digital marketing, communication on social media, primarily on Instagram. The most important advice for all of them is to assess wisely which activities require investing the most resources. For example, businesses often invest significant human and financial resources as well as a significant amount of time in creating content on Instagram, but that channel does not generate profit for the business. Going digital and using Instagram is not everything, marketing is complex and versatile.

**You mostly deal with branding, so how would you brand education in Serbia?**

Branding education in Serbia should rely on the systematically thought-out and defined platform of nation branding. The values and manifestations of the brand that is

da je upravo ta snalažljivost uz ograničene resurse, nešto što je duboko utkano u DNK ljudi sa naših prostora i posledica vekovnog opstanka na Balkanu. To bi bila suština brendiranja obrazovanja.

Serbia at the top level would also be reflected on education, as one of the pillars of the nation branding platform. Since this subject is my specialty, I would say that people and the specific mentality of Serbs are the main distinguishing advantage of Serbia. For centuries resourceful people have come up with genius solutions and inventions in a makeshift manner. I believe that that resourcefulness when having limited resources is something that is deeply ingrained in the DNA of the people from this area and it is a consequence of surviving in the Balkans for centuries. That would be the essence of the branding of education.






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# KAPITALIZAM U DOBA KORONE ILI KORONA U DOBA KAPITALIZMA?

CAPITALISM IN THE AGE OF CORONAVIRUS OR CORONAVIRUS IN THE AGE OF CAPITALISM?

Autor / Author MILAN BUKVIĆ

Fotografije / Photos BRACA NADEŽDIĆ

Razlog filozofske neprohodnosti promišljanja ovog fenomena prevashodno počiva u teškoći da se pomiri jedan odavno istražen, promišljeni, vekovima razdraživani i epohalno ključni makropojam poput (liberalnog) kapitalizma sa pojmom čije istorijske posledice i poreklo trenutno nije moguće jasno sagledati kao što je slučaj sa pandemijom koju je izazvao virus korona. Slobodno tržište, konkurencija cenama, privatna svojina, bescarinska trgovina i niski porezi predstavljaju pojmove sa kojima je evropski čovek naučio da živi. Toliko su kulturno, politički i istorijski utemeljeni da ih neoliberalni apostoli i slični misaoni magovi, obično stacionirani na izvorištu raznoraznih „fondejsna“ i „štiftunga“, nesposobni da bez takvih donacija obezbede mleko za mačku, gotovo izjednačavaju sa prirodnim fenomenima dajući im toliko čvrst metafizički status da se u samom središtu svetskog kapitalističkog sistema još odavno govori kako su privatnom svojinom i njenim postojanjem uslovljeni porezi sigurni koliko i sama smrt. Sa druge strane, takvu vrstu suda o postojećoj pandemiji mogu doneti samo šarlatani. Trenutno je empirijski apsolutno nemoguće prosuditi da li virus korona ima sposobnost da transcendirna na pojedinca. Izolacija, samoća, narasli stomak od manjka kretanja, otkaz u firmi, bolničko lečenje, vakcinacija, depresija i smrt predstavljaju

KAKO SA STANOVIŠTA SUŠTINSKOG SUDITI NEČEMU ŠTO MOŽE OSTATI MARGINALNO, ALI MOŽE OTIĆI TOLIKO DALEKO DA POSTANE SUŠTINSKIJE I OD SAMOG KAPITALIZMA?

ishode različitog intenziteta, pa i kvaliteta, nastali dejstvom ovog virusa, ali svi oni imaju jednu zajedničku karakteristiku – ni po čemu ne nadilaze život pojedinačnog čoveka, ukotvljenog u konkretnom vremenu i konkretnom prostoru. Virus korona za sada menja samo svakodnevicu, a o tome da li menja istoriju bilo bi pitanje za Dejana Lučića i slične „ribare ljudskih duša“ koji stihijski plove morima internet kanala koje obično kontrolišu različita udruženja čija se imena gotovo uvek, sem u slučaju Izraela, pišu sa tri karaktera. Zato sam nakon nešto promišljanja o navedenoj problematici, priznao samom sebi da nisam sposoban da jedan makropojam tumačim iz vizure mikropojma, a opet kako suditi sa stanovišta uhodanog i po život evropskog čoveka konstitutivnog fenomena kao što je kapitalizam tek 20-ak meseci egzistirajućoj „novoj normalnosti“? Kako sa stanovišta suštinskog suditi nečemu što može ostati marginalno, ali može otići toliko daleko da postane suštinskije i od samog kapitalizma? Verovatno će se ishod naći negde između te dve krajnosti, ali takav odgovor ne bi predstavljao ništa drugo, osim intelektualne kapitulacije. Ekonomista može da govori o preraspodeli bogatstva izazvanoj delimičnim zatvaranjem granica, zaduženjima koje vrši vlada jedne ili druge države, otpuštanjima i smanjivanjem proizvodnje, tako da takva vrste kopče između jedne ekonomske formacije i jednog nimalo bezazlenog virusa ne predstavlja preveliki

The reason behind the philosophical obstacle in thinking about this phenomenon is primarily the difficulty to reconcile the concept of (liberal) capitalism – examined long ago, thought-out, developed for centuries and a crucially important macro-concept, with the concept whose historical consequences and origin could not be clearly perceived at the moment, as is the case with the pandemic caused by the coronavirus. Free market, price competition, private property, duty-free trade, low taxes – those are the concepts a person from Europe has learned to live with. They are culturally, politically and historically so well-established, that neo-liberal apostles and contemplative mages, usually stationed at the source of some foundation or “stiftung”, incapable of providing even milk for their cat without such donations, basically equal them to natural phenomena, giving them a metaphysical status so strong, that it is said that in the middle of the global capitalist system private property and related taxes are as certain as the death itself. On the other hand, only charlatans can make such a judgement about the current pandemic. At the moment it is empirically impossible to say whether Covid-19 can transcend an individual. Isolation, loneliness, larger stomach due to less movement, getting fired, treatment at the hospital, vaccination, depression,

HOW CAN WE, FROM THE PERSPECTIVE OF SOMETHING ESSENTIAL, JUDGE SOMETHING THAT MAY REMAIN MARGINAL, BUT WHICH CAN ALSO BECOME EVEN MORE ESSENTIAL THAN THE CAPITALISM ITSELF?

death – those are the consequences of this virus, all of different intensity and type, but they have one thing in common – they do not, in any way, transcend the life of an individual, anchored in a specific time and space. For now Covid has only changed the everyday life, and the question whether it will affect history as well should be directed to Dejan Lučić and similar “fishermen of human souls” that wander the seas of internet channels usually controlled by various organizations whose names, except in the case of Israel, are written with three letters. That is why, after giving some thought to the said issue, I admitted to myself that I am not capable of interpreting a macro-concept from the perspective of a micro-concept, but then again, how can we judge the 20 or so months old “new normal” from the perspective of the established and integral phenomenon of the life of a European person, such as capitalism? How can we, from the perspective of something essential, judge something that may remain marginal, but which can also become even more essential than the capitalism itself? The outcome will probably be somewhere between those two extremes, but such answer would be mere intellectual capitulation. An economist can talk about the redistribution of wealth due to the borders being partially closed, the duties of the government of one country or another, dismissals and production reductions, so making a connection between an economic form and a



problem za ljude iz te branše. Ali filozof iziskuje potragu za neakvim međufenomenom ili u tradiciji aristotelovskog silogizma rečeno – srednjim pojmom koji će biti prisutan i na mikro i makro nivou i čije pojavljivanje u obe ravni pokazuje određenu pravilnost i poopštivost. Najočigledniji i najmisleniji pojam te vrste u ovom slučaju jeste medicina, tj. još šire – prirodne nauke, a medicina predstavlja verovatno i najpraktičniju i najutlitarniju granu. **U tom kontekstu važno je istaći da kapitalizam predstavlja ekonomski sistem, ali njegovo značenje se ne iscrpljuje samo u svojinskim odnosima, već kao i svaki privredni sistem zavisi od tehničkih dostignuća koji su uslovlili tok njegovog postojanja.** Ali i obratno – konkurencija koju je donela privatna svojina uslovljava da se proizvodi obimnije i jeftinije, što se ostvaruje ili robovskim radom ili kolonijalizmom ili tehničkim napretkom. A kapitalizmu su i dalje dobro poznate sve tri metode uvećavanja sredstava za proizvodnju. U tom pogledu, jasno je da vlasnici sredstava za proizvodnju, danas oličeni u korporativnom Molohu, nisu sposobni da sami generišu tehnički razvoj, već da im je za to neophodna nauka. Naučna dostignuća istovremeno su i ekonomska dostignuća. I obratno, svako ekonomsko dostignuće predstavlja i naučno dostignuće. A u slučaju apsolutne dominacije privatne svojine, svako fundamentalno naučno istraživanje direktno je finansirano, pa samim tim i usrvholjeno interesima multinacionalnih korporacija. Međutim, nauka nije jedini (dijalektički) derivat svakog privrednog sistema. To su i pravni i politički sistem,

not so harmless virus is not too difficult for people from this profession. But a philosopher requires searching for a semi-phenomenon or, in the tradition of Aristotelian syllogism – a middle way, that will exist both on the micro and macro level, and whose presence in both plains has a certain regularity and generality. The most obvious and sensible concept of that kind in this case is medicine, or more broadly – natural sciences, whose most practical and useful branch is medicine. **In that context it is important to say that capitalism is the economic system, but its meaning is not just reflected in property relations, but, like every economic system, it depends on the technological achievements that conditioned its existence.** But is it also true the other way around – competition brought about by private property conditions a cheaper production on a larger scale, which is achieved by slavery, colonialism or technological advancement. And all three methods of increasing resources for production are still well-known in capitalism. In that aspect, it is clear that the owners of the resources for production, today personifying the corporate Moloch, are incapable of making technological progress themselves, but they require science for that. Scientific achievements are economic achievements, and the other way around. And in the case of the absolute domination of private property, every fundamental scientific research is directly financed by and in the interest of multinational corporations. However, science is not the only (dialectical) by-product of every economic system. Those are also the legal and political systems, cultural matrices, political ideologies, and even religious teachings. **So today, in the (neo)liberal capitalistic order we have legal regulation of private property and duty-free international trade. In the**

kulturne matrice, političke ideologije, pa čak i verska učenja. Tako da danas u slučaju (neo)liberalnog kapitalističkog poretka imamo pravnu regulaciju svetosti privatne svojine i bescarinske međunarodne trgovine, u političkom smislu potpuno opadanje suvereniteta tradicionalne nacionalne države i izmeštanje vlasti na globalni nivo, u kulturnom smislu multikulturalnost i insistiranje na pravima manjina, umesto prava ljudi koji žive od svog rada, a u slučaju crkve ogromno zgrtanje bogatstva u zemljama u tranziciji i tiho odobravanje promene svojinskih odnosa. Na tom tragu, postaje jasnije zašto nacionalne države, gubeći političku autonomiju, gube pravo i na samostalno naučno istraživanje i zašto onaj ko poseduje vlast na sredstvima za proizvodnju, poseduje političku vlast i vlast nad dostignućima moderne nauke. A što je određena država bliža periferiji svetskog kapitalističkog sistema, utoliko ima manje političke samostalnosti, a u naučnom smislu osuđena je da „lupa pečate“ na deklaracije dostavljene iz ekonomske i naučne metropole. U tom ključu možemo razumeti i odnose koji u slučaju pandemije postoje između vlasti i raznoraznih struka u državama periferije i poluperiferije. Naučna periferija opslužuje naučnu metropolu, a politička periferija političku metropolu. Politička i naučna metropola podređene su privrednoj metropoli. Tako treba razumeti i povremene sukobe koji se dešavaju između političke i naučne periferije – oni nisu međusobno pretpostavljeni i kao takvi nesposobni i neobavezni da jedni drugima koordinišu, ali vezani za zajedničku ekonomsku metropolu nikada neće ući u političko-naučno-periferni „građanski rat“, baš zato što bi time ugrozili tržište metropole. **Francuski istoričar i sociolog Žan Delimo u svojoj knjizi „Strah na Zapadu“ piše o epidemiji kuge iz 14. veka kao početku kraja srednjovekovne slike sveta i hrišćanske teologije kao univerzalne društvene, političke, naučne i ekonomske paradigme. Zašto? Zato što je pakao u vidu takve bolesti sišao na zemlju, a Boga nije bilo da ih izbavi iz postojećeg haosa. Takva vrsta svetonazorskog razočaranja prinudila je čoveka da se okrene sopstvenim snagama, a u prvom trenutku nije bilo nikoga, sem aktera koji su se nalazili na marginama hrišćanskog poretka, zbog čega su zanatlije bili generator tehnološkog, a veštice medicinskog napretka.** Ono što je po kapitalizam bilo supstancijalno, nastalo je na margini pređašnjeg. Zato se postavlja pitanje da li su oni koji se nalaze na marginama savremene nauke, koja se u slučaju aktuelne pandemije svojski obrukala, zapravo najava nekog novog svetonazora koji će istisnuti novovekovni scijentizam i antropocentrizam? I da li bi poplava takvih marginalaca predstavljala i najavu promene, ne samo naučne paradigme, već i čitavog ekonomskog, društvenog i političkog poretka kao što je bio slučaj skoro 700 godina ranije?

**political sense, we have an overall decline of sovereignty of the traditional nation state, and the displacement of authority to a global level. In the cultural sense, there is multiculturalism and insisting on minority rights instead of the rights of people living from their own work, and in the case of the church – amassing of wealth in transition countries and silent approval of the change of property relations.** Therefore, it becomes clearer why nation states, by losing political autonomy, also lose the right to conduct scientific research independently, and why those who own production resources also have political authority and authority over the achievements of modern science. And the closer a state is to the margin of the global capitalistic system, the less political independence it has, and, in terms of science, it is doomed to “put seals” on declarations delivered from the economic and scientific metropolis. That is also how we can understand the relationship between the government and different professions in the countries on the periphery, or half-periphery during the pandemic. Scientific periphery serves the scientific metropolis, and the political periphery serves the political metropolis. Both political and scientific metropolis are subordinate to the economic metropolis. That is how the casual conflicts between the political and scientific periphery should be understood – there is no relation of superiority among them, thus they cannot and are not obliged to coordinate each other, but since they are tied to the same economic metropolis, they will never go to a political-scientific “civil war”, precisely because the metropolis market would be endangered in that way. **In his book “Fear in the West” the French historian and sociologist Jean Delumeau writes about the plague epidemic in the 14th century as the beginning of the end of the middle-age image of the world and Christian theology as the universal, political, scientific and economic paradigm. Why? Because hell came to earth in the form of such disease, and God wasn’t there to get them out of that chaos. Such worldview-type disappointment made people resort to their own strengths, and in the beginning, there were only the actors on the margins of the Christian order. So craftsmen were the generators of scientific progress, and witches of medical one.** What was crucial for capitalism, developed on the margins of the previous order. The question is – are those who are on the margins of modern science, which in the case of the current pandemic truly embarrassed itself, actually an announcement of some new worldview that will push out the modern scientism and anthropocentrism? And would the flood of such marginal people also represent the announcement of change of not only the scientific paradigm, but of the entire economic, social and political order, as was the case almost 700 years ago?



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Jasno je da vlasnici sredstava za proizvodnju, danas oličeni u korporativnom Molohu, nisu sposobni da sami generišu tehnički razvoj, već da im je za to neophodna nauka.

It is clear that the owners of the resources for production, today personifying the corporate Moloch, are incapable of making technological progress themselves, but they require science for that.

# mirth

bedroom



**RADOZNALOST  
(NI)JE UBILA  
MAČKU**

CURIOSITY DID (NOT)  
KILL THE CAT

*Autor / Author* NEVENA SEKULIĆ  
*Fotografije / Photos* ALAMY, SHUTTERSTOCK

# moonbeam

# excitement

Zanimljivi ljudi imaju poseban magnetizam. Pričaju neverovatne priče i vode neobične živote.

Ali šta ih tačno čini tako zadivljujućim? Oni su pre svega radoznali.

Interesting people are magnetic in a special way. They tell unbelievable stories and lead extraordinary lives. But what exactly is the thing that makes them so impressive? Above all, they are curious.



Šekspir je autor nekih od najvoljenijih i najpoštovanijih književnih dela ikada. Međutim, za stvaranje takvih istorijskih dela ponekad nije uspevao da pronađe adekvatne reči, te je pribegavao izmišljanju sopstvenih. Tako je, kreirajući svoje drame i pesme, smislio više od 1.700 reči koje se i danas koriste u engleskom jeziku, poput onih za mesečev zrak, smeh, očnu jabučicu, povraćanje, šampiona, spavaću sobu, uzbuđenje, ali i mnoge druge.

Shakespeare is the author of some of the most beloved and respected pieces of literature ever written. However, when creating such historic works sometimes he couldn't find the right words, so he invented his own. Thus while writing his plays and poems, he invented more than 1700 words that are still being used today in the English language, like the words moonbeam, mirth, eyeball, puking, champion, bedroom, excitement and many others.

Davne 1939. godine, američki pisac Ernest Vincent Wright objavio je roman „Gadsby“ od 50.000 reči, od kojih ni jedna ne sadrži slovo „e“. Ipak, ovo nije jedini roman u kom se ne koristi ovaj samoglasnik. Autor Žorž Perek je trideset godina kasnije napisao knjigu „Nestanak“ (*La Disparition*) na francuskom jeziku ne upotrebljavajući nijednom slovo „e“. Ono što ove romane čini još interesantnijim jeste činjenica da se upravo samoglasnik „e“ najčešće nalazi i u engleskom i u francuskom jeziku.

Long ago in 1939 American writer Ernest Vincent Wright published a novel titled “Gadsby” containing 50,000 words, but not one of them with the letter “e”. That is not the only novel without this vowel. Thirty years later the writer Georges Perec wrote the book “La Disparition” in French without using the letter “e” once. What makes these novels even more interesting is the fact that “e” is the letter that is used the most both in English and French.

Gadsby  
La Disparition



Modna revija održana 8. februara 2020. u Madridu postavila je čak dva Ginisova rekorda - **za najviše modela i najviše nacionalnosti na jednoj modnoj reviji**. Na događaju koji su organizovali španska dizajnerka ruskog porekla **Olga Prokhorova** i njena agencija *Imaginative Fashion* učestvovao je 421 model, među kojima su se našli pripadnici čak 78 različitih nacionalnosti.

A fashion show held on 8 February 2020 in Madrid set two Guinness records - **for the largest number of models and of nationalities in a fashion show**. 421 models of 78 different nationalities participated in this event organized by the Spanish designer of Russian origin, **Olga Prokhorova**, and her agency *Imaginative Fashion*.

Načelno znamo da postoji **razlika između džogiranja i trčanja**, ali malo je poznato da postoji precizno definisana granica brzine na kojoj džogiranje postaje trčanje. Naime, prema jednom od najinovativnijih britanskih kondicionih trenera, Majku Antonijadesu, **džogiranje podrazumeva kretanje brzinom manjom od 9,66 kilometara na sat, dok se svako brže kretanje od toga smatra trčanjem**.

Essentially we know that there is a **difference between jogging and running**, but it is a little known fact that there is a precisely defined speed limit which distinguishes jogging from running. According to one of the most innovative British conditioning coaches, Mike Antoniades, **jogging means moving with a speed of less than 9.66 km per hour, while every movement faster than that is considered running**.



Legendarna lovkinja Atalanta, jedna od prih trkačica u suknji, odbija da se uda za svakog ko ne može da je pobedi u trci.

Legendary huntress Atalanta, perhaps the first skirt-wearing runner, refuses to marry any man who can't beat her in a footrace.



# ŠTA JE KOMPANIJA, AKO NISU ljudi

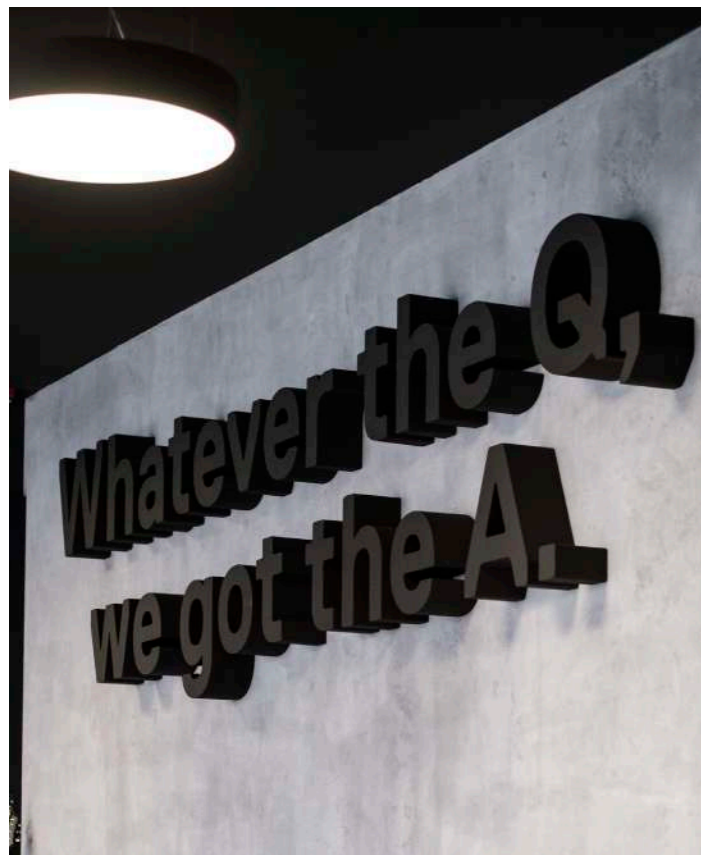
Autor / Author IVANKA RENDULIĆ  
Fotografije / Photos Q AGENCY

WHAT MAKES A  
COMPANY, IF NOT  
ITS PERSONNEL?



Sa trenutnom dinamikom radne snage, konkurentnim poslovnim okruženjem i tekućim ratom za talente, regrutovanje odgovarajućih kandidata i njihovo zadržavanje postali su dva najveća izazova sa kojima se organizacije danas suočavaju. Pravi talenat je presudan za izgradnju konkurentske prednosti na tržištu. U ovom kontekstu, kako organizacije mogu izgraditi upečatljiv brend koji privlači talente, ali i stvara pravo iskustvo za zaposlene? I kako brend zauzvrat služi kao čuvar vrhunskih talenata? Napredne organizacije pronalaze odgovor na takav izazov dekonstrukcijom elemenata sopstvenog brenda i introspekcijom.

With the current workforce dynamics, competitive working environment and the ongoing war for talents, recruiting and keeping the right candidates have become the two greatest challenges organizations face today. Real talent is crucial for creating competitive market advantage. In that aspect, how can organizations make a remarkable brand which not only attracts talents, but also offers a real experience to the employees? And in turn, how does a brand help keep top talents? Progressive organizations resolve that by deconstructing the elements of their own brands and introspection.



Pojam „buzz“, neophodnost svakog biznisa, zadovoljstvo zaposlenih, akcelerator ili usporavanje rasta, osnova održivog poslovanja – ovo su samo neke od asocijacija na pojam „employer branding“ (EB). Brendovi jakih poslodavaca izgrađeni su na čvrstim temeljima koji proizilaze iz svrhe i vizije i usklađeni su sa vrednošću kompanije. Kada se ova artikulacija pretoči u ljude koje zapošljavamo, način na koji funkcionišemo i naše radne prostore, postoji doslednost koju doživljavaju zaposleni i oni zauzvrat postaju ambasadori brenda koji u firmu dovode više istomišljenika.

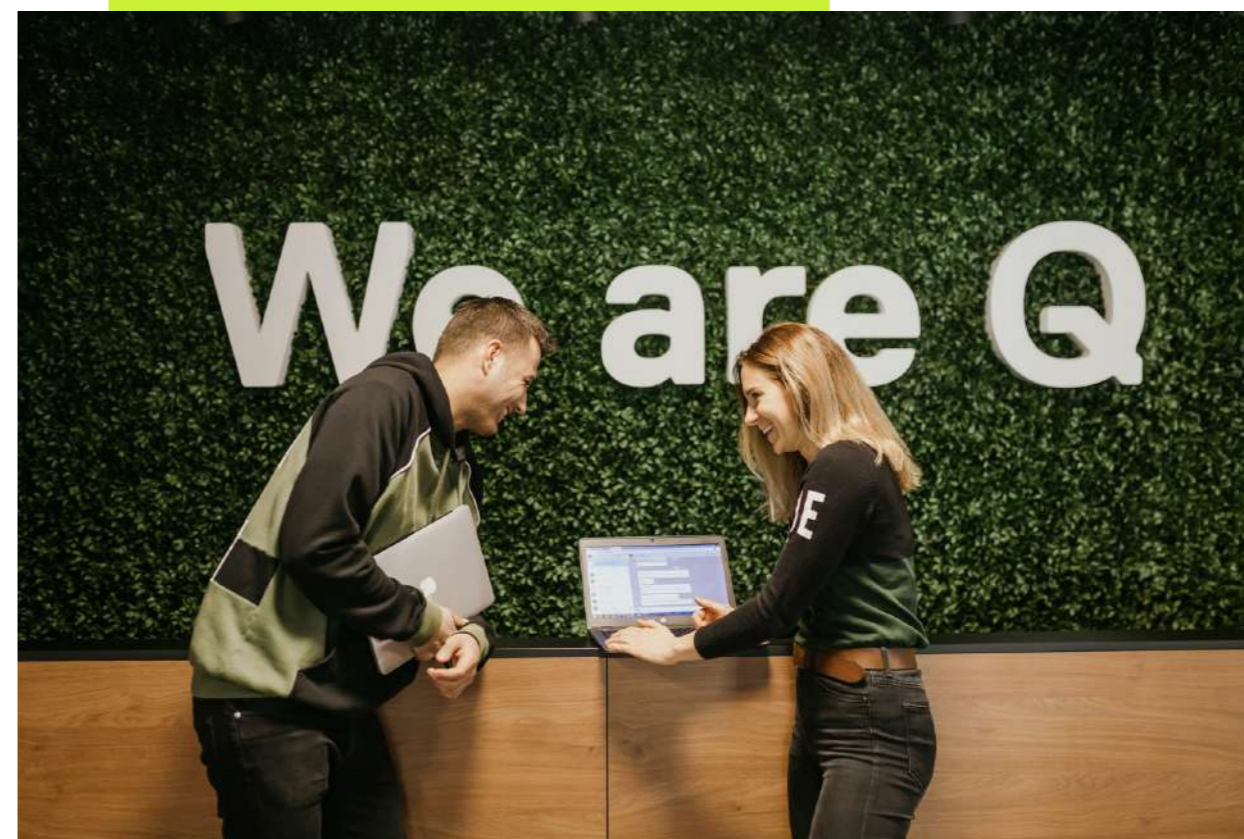
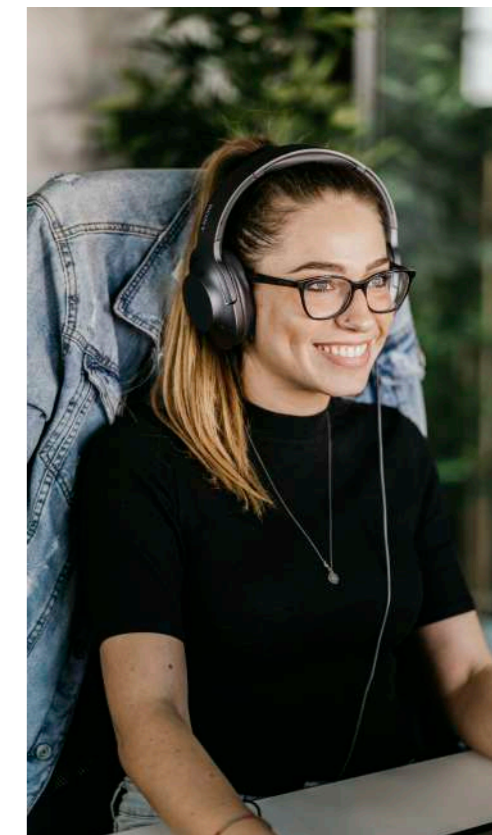
The “buzz” term, the necessity of business, employee satisfaction, growth acceleration or deceleration, a sustainable business basis – those are just some of the associations for the concept of employer branding (EB). The brands of major employers are built on strong foundations which are the result of purpose and vision and in line with the company's values. When this articulation is expressed in terms of the people we hire, the way we operate and our working spaces, there is a consistency among employees and in turn they become the brand ambassadors who bring more like-minded people to the company.

**EB je danas apsolutni *MUST* za svaku iole ambicioznu firmu, a pogotovo u IT industriji gde nedostaje mnogo inženjera, a sve više njih rade kao frilenseri. Neophodno je imati srećne ljude koji žele da nastave da rade, a zatim tu istu kulturu prikazati izvan kompanije tako da privučemo još ljudi i proširimo tim. Kada kompanija raste, najbitnije je ne zapostaviti svoju kulturu. Na njima je firma izgrađena, zbog njih i raste, i treba voditi računa da se ne izgube bez obzira na veličinu.**

Filip Ljubić, CEO Q Agency

Today EB is an absolute **MUST** for every even slightly ambitious company, especially in the IT industry, where there is a shortage of engineers, with more and more of them working as freelancers. It is necessary to have happy people who want to continue working, and then show that same culture outside the company in order to attract more people and expand the team. When a company is growing, the most important thing is not to neglect its culture. The company is built on those people and it's growing because of them and we should take care not to lose them no matter the size.

Filip Ljubić, CEO of the Q Agency





Transparentnost može biti zastrašujuća za mnoge organizacije, ali je neophodna i efikasna. Ako ste vi ili vaše rukovodstvo zabrinuti oko toga šta će ljudi saznati o stvarnosti vašeg radnog mesta, onda će svaki brend koji razvijete sedeti na tronu laži (da, to je referenca vilenjaka). Kada iskoristite glasove zaposlenih, aktivnosti, uspehe i strasti, privući ćete kandidate istomišljenike. Ovaj pristup iznutra će pokrenuti sadržaj i kreativnu strategiju. Kandidati žele da zamisle sebe kako rade u vašoj kompaniji. Trebalo bi da im nacrtate najbolju i najtačniju sliku.

Transparency can be intimidating for many organizations, but it is necessary and efficient. If you or your management are worried about what people are going to find out about the reality of your workplace, then every brand you develop will be sitting on the throne of lies (yes, it is an elf reference). When you use the opinions, activities, successes and passions of your employees, you will attract the like-minded candidates. This approach from the inside will spark the development of content and creative strategies. The candidates want to be able to imagine themselves working for your company. You should draw them the best and most precise picture.

It is incredible how fast you can see the results of your work when you listen to your people and act based on their feedback. In the end, what makes a company, if not its personnel? We attract talents with interesting projects and benefits which allows us to put together a top team. Moreover, transparency is the practice that distinguishes our company from other business cultures. We respond to every anonymous question and we state all our problems and obstacles publicly to our employees. They are building this company and they deserve to know everything - the good and the bad, and it is our duty to bring the bad to the minimum.

Anja Oppenheim Barešić, Head of People and Culture in Q Agency

Neverovatno je kako se vrlo brzo mogu videti plodovi rada kad se slušaju ljudi i deluje po njihovoj povratnoj informaciji. Na kraju krajeva, šta je firma ako ne ti ljudi? Talente privlačimo zanimljivim projektima i beneficijama što nam omogućava da kreiramo vrhunski tim. Dodatno, transparentnost je praksa koja našu kompaniju izdvaja od ostalih poslovnih kultura. Odgovaramo na svaki anonimni upit, sve probleme i prepreke iznosimo javno našim zaposlenima. Oni grade ovu firmu i zaslužuju da znaju sve - i ono loše i ono dobro, a na nama je da svedemo ono loše na minimum.

Anja Oppenheim Barešić, Head of People and Culture  
Q Agency



# ŽIVOT U VELIKOM ROZE KOFERU

LIFE IN A LARGE PINK SUITCASE

Autor / Author SLAVICA PEŠIĆ  
Fotografije / Photos BRACA NADEŽDIĆ



Strastvena, empatična, vibrantna, hrabra, a nadasve ženstvena, **Marina Marković** je pola mitsko biće, pola umetnica iz Beograda. I kroz život i umetnost juri u galopu, gola i vaskrsla znajući da je snažan samo onaj koji je makar jednom priznao svoju ranjivost.

Passionate, empathetic, vibrant, courageous, and, above all, feminine, **Marina Marković** is half mythical being, half artist from Belgrade. She is galloping both through life and art, naked and resurrected, knowing that the only strong person is the one who admitted their own vulnerability at least once.

## Telesno ili seksualno u tvojim radovima?

Iskustvo anoreksije u ranoj mladosti odredilo je pravac mog umetničkog delovanja ka (de)konstrukciji roda i seksualnosti, ekonomiji želje i važnije – učinilo je vidljivim mrežu odnosa moći u kojima su pitanja socijalne/biopolitičke prinude i slobodne volje isprepletana do neprepoznatljivosti.

## Tetovaže. Trajno ili prolazno?

Telo je za mene mesto dešavanja performansa, a koža kao granica između sopstva i spolnog sveta, idealna za projekciju stereotipova. Već više od decenije upisujem razne poruke koje svedoče o pritiscima društva u vidu roze tetovaža. U seriji performansa „Pressure Me“ (Njujork 2012, Beograd 2013, Bern 2013, Ženeva 2014) mapirala sam se tetovažama krojačkog metra kojim sam „uvezala“ svoj struk, grudi i kukove na „idealne mere“ (90-60-90 cm) u nameri da se zajedno sa mnom deformišu, izobličavaju. U najnovijem radu „The Arrangement“, pozivam galerije i institucije sa kojima sam saradivala da izaberu mesto na mom telu za njihov logo, preispitujući na koži odnose moći u umetničkom svetu.

## Pink feministički aktivizam

U ružičastoj Barbi paleti sumirani su patrijarhalni i kapitalistički modeli oblikovanja ženstvenosti. Hiperfeminizirana estetika je tu da (pre)naglasiti kulturološke uslovljenosti roda, njegovu pasivnost, ona je kritika i samokritika. Kada stavim barbikinu glavu na fotografiju svog izgadnelog tela između popisa kalorija, medicinskih izveštaja i šljokičastih roze ispisa u dnevniku o anoreksiji, ili kada izvezem nežnorozu koncem po roze satenskom korsetu izjave devojaka o bolu, frustraciji i pritisku na njihova tela, jasno je da ženstvenu estetiku koristim kao glazuru kako bih prikrila sve brutalno i ranjivo i naterala publiku da „proguta“ taj sadržaj.

Žensko telo u savremenom društvu je istovremeno idealizovano i normativizovano, dekorativizovano i patologizovano, erotizovano i asketizovano i pod konstantnim pritiskom da dosegne „ideal“. U svom radu propitujem kako na telo i telesno utiču i manifestuju se kontrola, strah, bes, opravdanje, krivica, i stid. Budući da je crtež moj najintimniji medij, uvek polazim od analiza sopstvenog tela i seksualnosti i istražujem suptilne postavke i odnose moći u konceptima roda, drugosti, fetiša, krivice i srama, discipline i kazne, želje i zadovoljavanja, kao i u njihovu dinamičku međuzavisnost. Tela na mojim crtežima su kao neko nestabilno meso koje guram smelo i zavodljivo u prostor gledaoca koji je pozvan da se suoči sa eksplicitnom, ali i veoma artikulisanom intimom drugoga i da se suoči sam sa sobom.

A woman's body in modern society is at the same time idealized and standardized, decorated and pathologized, eroticized and asceticized, and under constant pressure to reach the "ideal". In my work I examine how control, fear, rage, justification, guilt and shame affect and manifest themselves on the body and bodily. Since drawing is my most intimate medium, I always start by analyzing my own body and sexuality and I investigate the subtle settings and relations of power in the concepts of gender, otherness, fetish, guilt, shame, discipline, punishment, desire and pleasing, as well as their dynamic interdependence. In my drawings the bodies are like some instable meat that I baldly and seductively thrust into the space of the observers, who are invited to face the explicit, but also very articulate intimacy of another, and to face themselves.

## Garderoba ili kostim?

Modu sam oduvek posmatrala kao igru, kostimografiju, dregovanje. Sama sam svoj stilista od druge godine. Prvog dana osnovne škole pojavila sam se sa velom na glavi, a drugog sa brkovima i šešišom. Kasnije, dok sam pohađala „Dizajnersku“, taj, nazovimo stil, mutirao je u još osobeniju mešavinu japanske lutkice, sirene i Diznijeve princeze. Tada sam počela da nosim i dijademu na glavi koju nisam skinula narednih 10 godina. Njujork me je kasnije „zavio u crno“ i načinio dosta svedenijom i praktičnijom, ali ni to opet nije suštinski promenilo moj odnos prema modi kao igri.

## Oltar i ritualno?

Činjenica da potičem iz svešteničke familije i da sam odrastala u crkvenom dvorištu, zasigurno je imala snažan uticaj na moju ikonografiju. Oltar pravoslavne crkve je bio zabranjeno mesto za „grešno“ žensko. Moje barbice bi ipak često, u najstrožoj tajnosti, okupirale sto za Evharistiju. Takođe, godinama sam putovala, živela po umetničkim rezidencijama i na relaciji Beograd – Njujork, tj. živela u svom velikom roze koferu, i jedini način da se svuda osetim kao kod kuće bio je da nosim svoj relikvijar od svojih najmilijih stvarčica, poput porcelanskih Bogorodica, bakine pletenice, roze BDSM gedžeta itd. Taj isti relikvijar neretko sam integrisala i u umetničke instalacije, poput one u projektu „Pressure me“. Tom prilikom sam pred kamerom izvela spektakl radnji koje svaka žena svakodnevno izvodi nad svojim telom, poput čišćenja kose, uklanjanja dlaka itd. Te radnje su stalnim ponavljanjem dostigle nivo rituala.

## Nervoza ili kreacija

Sve što je tenzično, granično, ambivalentno za mene je inspirativno.

Bavljenje telesnim neminovno je uslovalo takvo preispitivanje. Budući da telo zauzima posredni položaj između ličnih izbora i spoljnog pritiska društva, to bavljenje telesnim, samim tim i preispitivanje, omogućili su mi da bliže istražim pojmove zadovoljstva žene, kao i njihovu neraskidivu vezu sa pojmovima kontrole, restrikcije, otuđivanja ali i (ne)poslušnosti i različitim formama društvene nagrade.

## Bodily vs. sexual in your works

The experience with anorexia in young adolescent years is what determined my artistic direction as the (de) construction of gender and sexuality, the economy of desire, and more importantly – it has made visible the web of power relations in which the issues of social/biopolitical coercion and free will are intertwined beyond recognition.

## Tattoos. Permanent vs. Temporary

For me the body is where the performance happens, and the skin, as the boundary between the self and the outside world, is perfect for the projection of stereotypes. For more than a decade I've been writing down different messages that testify to the pressure of the society in the form of pink tattoos. In a series of performances called Pressure Me (New York 2012, Belgrade 2013, Bern 2013, Geneva 2014) I mapped myself by means of the tattoos of tailor's meter set to the "ideal measures" (90-60-90cm), "tying up" my waist, my chest and my hip, in the intent for them to become deformed and distorted with me. In my newest work The Arrangement, as part of which I asked the galleries and institutions I'd worked with to pick a spot on my body for their logo, I examine the power relations in art on the skin.

## Pink feminism activism

The pink Barbie palette sums up the patriarchal and capitalistic models of shaping femininity. Hyper-feminine aesthetics is here to (over)emphasize the cultural conditionality of gender and its passivity. It is both criticism and self-criticism. When I put Barbie's head on the photograph of my starved body, among the list of calories, medical reports and pink glittering writing about anorexia in my journal, or when I embroider the statements from girls about pain, frustration and the pressure on their bodies on the pink satin corset with pink thread, it is clear that I use the feminine aesthetics as a glaze to cover up all the brutal and the vulnerable and to make the audience "swallow" that content.

## Altar feat. ritual

The fact that I come from a clerical family and that I grew up in a churchyard has definitely strongly affected my iconography. The altar in an orthodox church was a forbidden place for a "sinful" woman. My Barbies would still frequently, in the utmost secrecy, occupy the table for the Eucharist. Also, for years I traveled, lived in art residences and between Belgrade and New York, i.e. I lived in my large pink suitcase, and the only way for me to feel at home was to carry my reliquary containing my most precious things like porcelain Mother of God, my grandma's braids, pink BDSM gadgets, etc. I have often included that same reliquary in the artistic installations like the one in the project Pressure Me. For that occasion I did in front of the camera all the activities all women perform daily on their bodies, like washing or removing hair, etc. Due to constant repetition those actions became a ritual.

## Anxiety vs. creation

Everything that creates tension, that is borderline and ambivalent is inspiring to me.

Tackling the bodily has inevitably caused such examination, since the body is an intermediary between personal choices and the outside pressure of the society, and it has enabled me to explore more closely the concept of female satisfaction, as well as its unbreakable bond with the concepts of control, restriction, alienation, (dis)obedience and different forms of social rewards.

## Clothes vs. costume

I have always thought of fashion as a game, costume design, drag. I've been my own stylist since I was two. On my first day of school I wore a veil on my head and on the second I had a hat and a moustache. Later when I went to Designer School, that so-called style mutated into an even more distinctive cross over between a Japanese doll, a mermaid and a Disney princess. That is also when I started wearing a diadem on my head that I didn't take off for the next 10 years. Later New York was "the end of me" and made me more minimal and practical, but even that didn't essentially change my attitude toward fashion as a game.



Autor / Author JOVANA ĐINKOVIĆ  
Fotografije / Photos BRACA NADEŽDIĆ

# SCIENCE IS PROMISING US A BETTER FUTURE SCIENCE IS PROMISING US A BETTER FUTURE

NAUKA NAM  
OBEĆAVA  
BOLJU  
BUDUĆNOST

Ispitivanja genetičke strukture divljih društava medonosne pčele, uticaj hemikalija na ljudsko zdravlje i ženski reproduktivni sistem, razvoj nosivog senzora za detekciju opasnih gasova, unapređenje procesa tretmana otpadnih voda – svi ovi projekti imaju jednu zajedničku crtu, a to je da doprinose pozitivnim društvenim promenama. Fond za nauku Republike Srbije podstiče razvoj talentovanih i kreativnih mladih istraživača čije ideje menjaju svet. Jedan od programa koji je pokrenut – „PROMIS“ – okuplja 320 naučnika koji nastoje da reše probleme i izazove savremenog društva. Sa rukovodiocima ovih istraživanja razgovarali smo o tome šta nas očekuje u budućnosti i koje probleme će rešiti njihova otkrića.

The examination of the genetic structure of the wild societies of honey bees, the effect of chemicals on human health and female reproductive system, the development of a portable sensor for the detection of hazardous gases, the advancement of the wastewater treatment process – all these projects have one thing in common, and that is that they all contribute to positive social changes. The Science Fund of the Republic of Serbia encourages the development of talented and creative young researchers whose ideas are changing the world. In one of the launched programs – PROMIS – there are 320 scientists that strive towards solving the problems and challenges of the modern society. We talked with the leaders of these studies about what we can expect in the future and what problems their discoveries will solve.



Čovek svojim direktnim delovanjem uništava šume, prirodna staništa medonosne pčele, a takođe doprinosi i nestanku livada koje predstavljaju idealno mesto na kojima pčele i drugi oprašivači nalaze hranu. Savremena poljoprivredna praksa zasejavanja velikih površina pod monokulturama smanjuje raznovrsnost hrane koja je od velikog značaja za zdravije pčela. Neke od modernih pčelarskih praksi poput migratornog pčelarstva i kupovine matica poreklom iz udaljenih geografskih regiona doprinosi genetičkoj uniformizaciji pčelinjih društava, što predstavlja problem kada dođe do naglih promena uslova životne sredine. Naše istraživanja, kao i istraživanja sprovedena u inostranstvu, pokazala su da divlja društva medonosnih pčela poseduju veću genetičku raznovrsnost od gajenih. Ta genetička raznovrsnost predstavlja potencijal organizama da se prilagode promenljivim uslovima životne sredine i odgovore na pritiske različitih bolesti i parazita. Zato je važno da sprečimo genetičku uniformizaciju i sačuvamo lokalne genetičke varijante.

## DR SLOBODAN DAVIDOVIĆ PROJEKAT „SERBHIWE“ PROJECT SERBHIWE



With their actions humans directly destroy forests, natural habitats of honey bees, and they also have a role in the disappearance of meadows, which are the perfect place for bees and other pollinators to find food. Modern agricultural practice of sowing large areas with monoculture reduces the diversity of food that is very important for the health of bees. Some of the modern beekeeping practices, like migratory beekeeping and buying queen bees from distant geographical regions, contribute to the genetic uniformization of bee societies, which is problematic when sudden changes in environmental conditions occur. Our study, as well as those conducted abroad, has shown that wild honeybee societies are more genetically diverse than the bred ones, and that represents the potential of an organism to adapt to variable environmental conditions and to counter different diseases and parasites. That is why it is important to prevent genetic uniformization and save local genetic variants.

## DR MARKO SPASENOVIĆ PROJEKAT „GRAMULSEN“ PROJECT GRAMULSEN

Grafen i drugi materijali dvodimenzionalne ugljeničke strukture koji su otkriveni pre više od 15 godina imaju debljinu samo jednog atoma ili molekula, što je oko 100.000 puta tanje od jedne ljudske dlake. Oni se nazivaju „plastikom 21. veka“, jer se očekuje da promene svet u meri u kojoj je to učinilo otkriće i masovna upotreba plastike u prethodnom veku. Među primenama koje su blizu tržišnog ostvarenja jesu baterije visokog kapaciteta koje se veoma brzo pune, a koje se koriste za mobilne uređaje i električna vozila, brzi detektori svetla za upotrebu u optičkim telekomunikacijama, i specifični brzi i precizni biosenzori, nalik antigenskim testovima za COVID. U budućnosti možemo očekivati čak i filtere za desalinizaciju vode. Mi razvijamo detektor ugljen-dioksida koji bi mogao da se integriše u senzor koji osoba može da nosi na telu, u sklopu odeće. Senzor bi bio koristan za visokorizične profesije u kojima su ljudi izloženi koncentracijama ugljen-dioksida, poput vatrogasaca, rudara i radnika u određenim fabrikama. U skorijoj budućnosti će osoblje koje je često izloženo opasnim uslovima nositi lagane senzore, a podaci sa senzora će se slati u neku centralu radi boljeg nadzora zdravstvenog stanja osoblja ili okruženja u kojem se radnici nalaze.



Graphene and other “two-dimensional materials”, that were discovered more than 15 years ago, have the thickness of only one atom or molecule, which is around 100,000 times thinner than a human hair. They are called the “21st century plastic”, because it is expected that they will change the world as much as the mass use of plastic did in the previous century. The examples that are close to being on the market are quickly rechargeable high-capacity batteries for cellphones and electric vehicles, fast light detectors for use in optical telecommunication, and specific, fast and precise biosensors, similar to antigen tests for COVID. We can even expect the filters for the desalination of water in the future. We are developing a carbon dioxide detector that could be integrated in a sensor that a person can carry on their body, as part of their clothing. The sensor would be useful for professions with a high risk of exposure to carbon dioxide, like for firefighters, miners and workers in certain factories. In the near future the people who work in dangerous conditions will carry light sensors, and the data from the sensors will be sent to a headquarters for a better supervision of personnel's health or the workers' environment.



Tekstilna industrija, osim što je jedna od najvećih potrošača vode sa godišnjom upotrebom oko 80 milijardi kubnih metara vode, zahteva i intenzivno korišćenje hemikalija, oko 8000 različitih hemijskih komponenti. Tekstilni materijali koji u najvećoj meri zagađuju vodu, jesu sintetički materijali koji sadrže mikrovlakna na bazi plastike kao što su poliester, akril, najlon i sl. Zbog toga je potrebno podržati brendove „spore mode“, kao i proizvođače koji koriste zeleno integrisane tehnike i cirkularni model u svojoj proizvodnji. „WasteWaterForce“ projekat teži da ojača zeleni koncept i ekološki održiva rešenja u sektoru otpadnih voda. Ispitujemo potencijal upotrebe zelenih održivih katalizatora u tretmanu ovih voda gde su uključeni i fotokatalitički procesi na bazi solarne energije. Naš tim zapravo nastoji da integriše zelene materijale sa obnovljivim izvorima energije koji će se koristiti u tretmanu otpadnih voda. Ovaj vid istraživanja je veoma složen i zahteva multidisciplinarnost, te će se kroz projekat razviti onlajn „WasteWaterForce“ hab, kao mesto okupljanja akademske zajednice, privrednog sektora, ali i šire javnosti kako bi se stvorila platforma za saradnju, razvoj novih ideja i rešenja za održivo upravljanje otpadnim vodama.



## DR ĐURĐA KERKEZ PROJEKAT „WASTEWATERFORCE“ PROJECT WASTEWATERFORCE

## DR KRISTINA POGRMIĆ MAJKIĆ PROJEKAT „DETOX“ PROJECT DETOX



There are many dilemmas when it comes to the effect of phthalates on human health. Phthalates are chemicals that are widely used in products made of plastic, in the production of household equipment, medical devices, cables, PVC floor coverings, baby equipment, toys for children, clothing, etc. One of the most commonly used phthalates is DEHP which has been found in human blood, mother's milk and urine, which suggests that we are highly exposed to it. Despite numerous studies, it is still unclear whether DEHP reduces reproductive function in women, if it leads to infertility, what doses are safe, and the action mechanism on the cellular level is not clear as well. The results of the DETOX project should help clarify the potential connection between the exposure to DEHP and female infertility – an important issue not only in Serbia, but even wider. Our research will contribute to the adoption of appropriate regulations that would limit the use of phthalates. A better control of the use of DEHP should help create a less toxic environment and the reduction or total elimination of risks for human health.



Postoje brojne dileme koje se tiču uticaja ftalata na ljudsko zdravlje. Ftalati su hemikalije koje se široko koriste u proizvodima od plastike, u proizvodnji pribora za domaćinstvo, medicinskih sredstava, kablova, nalaze se u PVC podnim oblogama, opremi za bebe, igračkama za decu, odeći i sl. Jedan od najčešće korišćenih ftalata je DEHP koji je pronađen u ljudskoj krvi, majčinom mleku i urinu, što ukazuje da smo mu u velikoj meri izloženi. I pored brojnih istraživanja, ostaje nejasno da li DEHP dovodi do smanjenja reproduktivnih funkcija kod žena, da li dovodi do neplodnosti, koje doze su sigurne, a ostaje nejasan i mehanizam delovanja na ćelijskom nivou. Rezultati DETOX projekta treba da doprinesu rešavanju potencijalne veze između izloženosti DEHP-u i neplodnosti kod žena, važnog problema ne samo za Srbiju, nego i šire. Naše istraživanje doprineće donošenju odgovarajućih regulativnih mera kojima bi se ograničila upotreba ovog ftalata. Bolja kontrola upotrebe DEHP-a trebalo bi da doprinese stvaranju manje toksičnog okruženja, ali i smanjivanju ili potpunoj eliminaciji rizika po zdravlje ljudi.





About freedom

with Tamara Dragičević and  
Petar Benčina

O slobodi

sa Tamarom Dragičević i  
Petrom Benčinom

PETAR:

**Slobodu** poistovećujem sa slobodom igre i interpretacije u glumi. Za mene je taj trenutak susreta gledalaca i glumca više od svih reči. Kroz igru na sceni se u meni probude najintimniji i najtananiji delovi ličnosti. Tada i ranjivost i emotivnost, kao moja senka, dolaze do potpunog izražaja, bez zadržke realnog života. Gluma mi daje i tu vrstu slobode. Za publiku moja senka biva smeštena u ulogu koju igram. Iako ona tad jeste deo tuđeg života, odnosno tuđe sudbine, svima je jasno da sam to ja. Bez nas kao ličnosti i slobode igre, gluma je samo bal pod maskama. Naši likovi su i naše refleksije. I kada nije samo uzbudljivo i čarobno, sve je to i dalje deo nas. Za mene su likovi koje igram posebne osobe, bili oni „dobri“ ili „zli“. Važno mi je da shvatim gde je lik kojeg igram ranjiv. Verujem da smo svi mi, kao i naši oni, čisti, dobri i neukaljani. Deo nas, odnosno njih, jeste, odnosno jesu, karakterna nasleđa, ali sve ostalo je produkt spleta okolnosti koje jesu za nekoga savladive ili ipak nisu. Možda nastave život drugačije, svakako promenjeni na bolje ili na gore zavisi i **ko sudi o tome.**

**For me freedom** is the same as acting, with the freedom to play on one hand, and the freedom of interpretation on the other. For me that space where a spectator and an actor meet means more than words. Acting awakens the most intimate and the tiniest parts of my personality. That is when vulnerability and emotions, like a shadow of mine, come to the fore, without impediment caused by real life. Acting also gives me that kind of freedom. For the audience, my shadow becomes the role I play. Although it represents a part of someone else's life, i.e. someone else's destiny, it is clear to everyone that that is me. Without our selves and the freedom to play, acting is nothing but a masquerade ball. Our characters are also our reflections. And when it's not all just exciting and magical, it is still all part of us. For me characters that I am acting are special persons, whether they are "good" or "bad". It is very important to me to figure out why a character is vulnerable. I believe that all of us, as well as all of our them, are pure, good and untainted. A part of us, i.e. them, are hereditary traits, but everything else is the product of a set of circumstances that some can overcome or not. They may continue their lives in a different manner, certainly changed for the better or for the worse **depends on who judges it.**

Za mene su likovi koje igram posebne osobe, bili oni „dobri“ ili „zli“. Važno mi je da shvatim gde je lik kojeg igram ranjiv.

For me characters that I am acting are special persons, whether they are "good" or "bad". It is very important to me to figure out why a character is vulnerable.





TAMARA:

**Kroz glumu** stalno težim da predstavim nešto više ili veće od onog prethodnog. Deluje opterećujuće, a zapravo je vrlo oslobađajuće. Sa druge strane, danas nam slobode manjka u svakom smislu. Postali smo previše izloženi, i kao glumci i kao pojedinci. Veština je da se izborimo za slobodu svog viđenja, a da opet budemo dobri partneri. Kako u životu, tako i u umetnosti. Zato je to jedan veliki proces stvaranja. Glumu smatram društveno odgovornim poslom, i to sam spoznala tokom pandemije dok nam je bila „oduzeta“ sloboda kretanja. Ušla sam u mikrosvet likova sa kojima sam se identifikovala. Shvatila sam da je to zapravo moj posao, samim tim i moja odgovornost, da sam ja ta koja kroz svoju ulogu neposredno dopire do gledaoca. Oni sa nama žive trenutke i istine. Nekad je to dobro, a nekad i nije. Ali za mene je uvek isceliteljsko. Gluma je zapravo neprestani rad na sebi. Mi znamo šta sve u nama čuči, ali je pitanje kada ćemo biti potpuno slobodni da to pokažemo kao profesionalci. Iako je za mene uloga Silvane bila ograničavajuća realnošću samog lika, istovremeno mi je dala najveću slobodu, jer je dozvolila da prikazem one strane sebe kao glumice koje su publici bile nepoznate. I nisam je se plašila. Shvatila sam da sam samospoznajom još bliže sopstvenoj slobodi u svakom smislu. **Trudim se da tu kondiciju stalno održavam.**

Gluma je zapravo neprestani rad na sebi. Mi znamo šta sve u nama čuči, ali je pitanje kada ćemo biti potpuno slobodni da to pokažemo kao profesionalci.

Acting is actually constant work on yourself. We know everything that is inside us, but the question is when we will be completely free to express that as professionals.



I always strive to **show something more through acting**, or more than in the previous performance. It seems burdening, but it is actually quite liberating. On the other hand, today we lack freedom in every aspect. We have become too exposed, both as actors and as individuals. It takes skill to fight for the freedom of having your own perspective, while still being a good partner, both in life and in art. That is why that is one huge process of creation. For me acting is a socially responsible job and I have realized that during the pandemic, when the freedom of movement was "taken away" from us. I entered the micro world of the characters I identified with. I have realized that is actually my job and my responsibility – it is me who indirectly reaches the spectator through the role I play. They experience with us the moments and the truths. Sometimes that is good, sometimes it's not, but for me it's always healing. Acting is actually constant work on yourself. We know everything that is inside us, but the question is when we will be completely free to express that as professionals. The role of Silvana, although limiting due to the reality of the character, gave me the greatest freedom, because it allowed me to show those sides of me as an actor that the audience hadn't seen before. And I wasn't afraid of her. I have realized that self-awareness brings me closer to my freedom in every aspect, and **I try to maintain that at all times.**





**Fotograf / Photographer:** Miša Obradović  
**Šminka / MUA:** Marko Nikolić  
**Frizura / Hair:** Studio Prostor  
**Lokacija / Location:** Hotel Pavilion Belgrade

**Naočare / Eyewear:** Yason



MARTEEN SEATING SYSTEM— VINCENT VAN DUYSSEN  
ROUND D.154.5 ARMCHAIR— GIO PONTI

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# / FENOMEN DIGITALNOG AKTIVIZMA

## THE PHENOMENON OF DIGITAL ACTIVISM

Autor / Author ĐURĐA MILANOVIĆ

Fotografije / Photos SHUTTERSTOCK

### Kapisla društvenih promena ili korak bliže pasivnosti?

A detonator of social change or a step closer to passivity?



Fizički i virtuelni aktivizam imaju jednu zajedničku manu – ograničenost pristupa. U fizičkom svetu to može da bude udaljenost protesta, nemogućnost davanja potpisa, dok u digitalnom to pre svega zavisi od nečije mogućnosti da pristupi internetu. Ne tako davno nastao je fenomen modernog doba – lažne vesti. Tu je i klikativizam, odnosno forma aktivizma gde aktivnost ostaje samo u virtuelnom svetu. **Neretko se koristi i termin slektivizam (slacktivism) koji se pripisuje onima koji smatraju da jedan klik na društvenim mrežama predstavlja ispunjene norme građanskog angažovanja.** U Evropskoj uniji (EU) Direktive o autorskom pravu dovele su do organizovanja aktivista koji su preko digitalnih platformi širili priču o tome šta će se desiti ako niko ne reaguje na predloge. Aktivnosti su dovele do promena i odbacivanja ili izmena ove direktive. Dakle, društvene mreže mogu da budu i veoma efikasne, ali delovanje isključivo na ovaj način ne pruža mogućnost rešavanja problema, jer predstavlja samo jednu kariku u lancu svih neophodnih koraka do cilja.

**Mirjana Nekić**, član Laboratorije za digitalnu sociometriju pri Institutu za filozofiju i društvenu teoriju Univerziteta u Beogradu i master kulturolog.

Postoje osobe sa nekim oblikom invaliditeta koje nemaju pristup internetu, što predstavlja jedno od ograničenja aktivizma na internetu. Ovo opet nosi i novu dozu odgovornosti za nas koji razumemo značaj interneta da još glasnije govorimo o njihovom životu i problemima, jer to je stvarnost koja se tiče svih nas. **Pandemija nas je poprilično uverila da digitalni aktivizam može da funkcioniše i nezavisno, jer onog trenutka kada je stvaran svet morao da stane, svi mi koji smo imali tu mogućnost, preselili smo se u virtuelnu sredinu i nastavili sa radom.** Problemi postoje u stvarnom svetu i neće nestati tako što će neko da ode na mesto problema i uradi neki vanzemaljski čin. Potrebni su vreme, resursi i ljudi koji su voljni da traže informacije i razmatraju opcije i taj proces može sasvim nesmetano da se odvija onlajn i oflajn.

**Milica Veljković**, novinarka i borkinja za podizanje svesti o mentalnom zdravlju i životima osoba sa invaliditetom.

Physical and virtual activism have the same flaw in common – limited access. In the physical world that could mean the protest is being held far away, or the inability to give your signature, while in the digital world that depends primarily on someone's internet access. Not so long ago the phenomenon of the modern age has been created – fake news. **There is also clicktivism, i.e. the form of activism in which activity remains only in the virtual world. The term slacktivism is also often used, referring to those who think that one click on social networks is enough to fulfill the norm of civil engagement.** In the European Union (EU) Directives on copyright have brought about the organization of activists who by means of digital platforms spread the story about what was going to happen if no one reacted to the proposals. Their activities led to the changes and rejections or amendments to this regulation. So, social networks can be very efficient, but acting only in this way does not offer the opportunity for problem-solving, because it is only one link in the chain of all the necessary steps towards the goal.

**Mirjana Nekić**, member of the Digital Society Lab at the Institute for Philosophy and Social Thoery and master culturologist

There are people with disability, without access to internet, which is one of the limitations of online activism. This means that we, who understand the importance of internet, have the responsibility to speak even more loudly about their lives and issues, because that is the reality that affects all of us. **The pandemic has showed us that digital activism can function independently, because in the moment when the "real" world had to stop, all of us that could moved to the virtual environment and continued working.** The problems exist in the real world and they are not going to go away when someone goes to the "scene of the problem" and does some out-of-this-world thing. It takes time, resources and people who are willing to search for information and consider options, and that process can take place undisturbed both online and offline.

**Milica Veljković**, journalist and activist for raising awareness about mental health and the lives of disabled people.

# Za mene Hugo Boss i dalje znači kvalitetno muško odelo

*Autor / Author* TIJANA DURAKOVIĆ  
*Fotografije / Photos* BRACA NADEŽDIĆ

ARHITEKTA MILOŠ MILIVOJEVIĆ O REDIZAJNU  
HUGO BOSS LOGOTIPA

ARCHITECT MILOŠ MILIVOJEVIĆ ON THE REDESIGN  
OF HUGO BOSS LOGOTYPE



Prvi utisak o kompaniji, brendu, kao i o ljudima, stičemo na osnovu vizuelnog utiska. Za čoveka, logo je prvi vizuelni element sa kojim se susreće prilikom upoznavanja sa nekom kompanijom i koji ima moć da ga za nju emotivno veže. Upravo se osećanjima, koja u nama određeni brendovi izazivaju, svakodnevno nesvesno vodimo prilikom kupovine, a logotip je ono što te emocije budi. Hugo Boss Grupa nedavno je, po prvi put u 50 godina, redizajnirala svoj logo.

We get the first impression of a company or a brand in the same way as we do when it comes to people – based on appearance. When encountering a company for the first time, logotype is the first visual element a person comes across and it has the power to create an emotional connection with the company. Those emotions, provoked by certain brands, are what we follow daily during shopping, and the emotions are caused by the logotype. For the first time in 50 years the Hugo Boss Group has redesigned its logo.





Zbog doprinosa koji logotip ima u izgradnji odnosa poverenja i **emotivne povezanosti sa brendom, odluka neke kompanije da izvrši njegov redizajn može delovati izazovno.** Međutim, takvi slučajevi su sve su češći. O razlozima za promenu logotipa poznatih brendova i očekivanim rezultatima razgovarali smo sa arhitektom Milošem Milivojevićem.

„U poslednjih desetak godina vodeći svetski modni brendovi, gotovo bez odstupanja, napustili su svoje tradicionalne logotipe istaknute ornamentike i zamenili ih čistim tipografskim ispisanim velikim slovima – za neistrenirano oko, gotovo istim „black bold sans serif fontom“. Na taj način, počelo je prilagođavanje svojih vizuelnih identiteta savremenoj digitalnoj eri kako bi ostvarili lakšu komunikaciju sa korisnicima na svim platformama – od printa na majici, do fotografije na Instagramu. Sa druge strane, ove promene nisu bile jednostavne, a nisu ni prošle bez negodovanja, ali je dugogodišnja reputacija brendova pokazala da njihova zvučna imena ipak znače mnogo više od slike, odnosno logotipa kojim se predstavljaju.“

Logično pitanje koje se dalje postavlja jeste na koji način ovakve promene utiču na emocije koje potrošači gaje prema brendu.

A company's decision to redesign the logotype may seem challenging, **precisely because of its role in the establishment of trust and emotional connection with the brand.** However, such cases occur more and more often. We talked to the architect Miloš Milivojević about the reasons behind the change of logotypes of famous brands and the expected results.

“In the last decade or so the leading global fashion brands, almost without exception, have abandoned their traditional logotypes with prominent ornamentation and have replaced them with typographic capital letters – to the untrained eye, it would seem almost the same as black bold sans serif font. In such a way they have started adapting their visual identities to the contemporary digital era, in order to communicate more easily with the users on all platforms – from T-shirt prints to photographs on Instagram. On the other hand, these changes were not easy and they were followed by disapproval, but the long-term reputation of brands showed that their names still meant much more than an image, i.e. the logotype representing them.”

The logical question is in what ways will these changes affect consumers' emotions towards a brand?

**“Emotions toward a company or a brand are determined by its reputation, and they represent an idea that people create in their minds and the logotype change definitely affects that. In the case of Hugo Boss, the redesign did not affect our emotions too much, primarily because the brand image was not built on the basis of mass use of logotype printed on textile. The new logotype is a refreshment and it clearly shows the desire for communicating with the younger population. For me Hugo Boss still means a high-quality man's suit.”**



**„Emocija prema kompaniji ili brendu određena je njegovim imidžom, te predstavlja ideju koju ljudi stvaraju u svojim mislima, a promena logotipa svakako utiče na taj doživljaj. U slučaju Hugo Boss, redizajn nije previše uticao na naše emocije, pre svega zbog toga što imidž brenda nije građen na bazi masovne primene logotipa u vidu štampe na tekstilu. Novi logotip donosi osveženje i jasan je pokazatelj da postoji želja da se komunicira sa mlađom punlikom. Za mene Hugo Boss i dalje znači kvalitetno muško odelo.“**

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PORSCHE

# LIČNI PROSTOR OLGE JEVRIĆ

## THE PERSONAL SPACE OF OLGA JEVRIĆ

Autor / Author SLAVICA PEŠIĆ

Fotografije / Photos [www.henry-moore.org](http://www.henry-moore.org)

### Sitna žena velikih skulptura

A tiny woman of great sculptures



Olga Jevrić je živela u vreme koje je bilo burno i okrenuto novim vrednostima, neposredno nakon Drugog svetskog rata. Politika je bila nosilac okvira u kojem je umetnost trebalo da smesti svoje potencijale. Krenula je putem kojim mnogi nisu smeli i otrgla se od vladajuće struje umetnosti. Stvarala je u svom vremenu, van svog vremena.

Olga Jevrić lived in a troubled time, focused on new values, right after World War II. Politics was the carrier of the framework meant for art's potential. She took the road that many were afraid to take and she broke away from the reigning artistic current. In that time her work was out of time.

**„Moja skulptura je mogla da nastane samo ovde. Da sam živela u nekoj drugoj sredini, pitanje je da li bih napravila to što sam napravila“.**

“My sculptures could have only been created here. Had I lived in a different environment, maybe I wouldn't have made what I'd made”.

Govorila je vajarka Olga Jevrić, ponosno ističući svoje jugoslovensko poreklo. Njeno stvaralaštvo je nezaobilazno u sagledavanju razvoja domaće i šire evropske umetničke scene, najpre u kontekstu kasnih pedesetih godina XX veka kada Olga postavlja apstrakciju naspram tradicionalne skulpture. U njenom autentičnom vajarskom opusu uočavamo njenu preokupaciju prostorom – „Prostor u tkanju“, „Uhvaćeni prostor“, „Prostor u staništu“, „Artikulacija prostora“, „Nadsvođeni prostor“ i slična dela.

Said the sculptor Olga Jevrić, proudly emphasizing her Yugoslav origin. Her works are an inevitable part of the examination of the development of domestic and European artistic scenes, especially in the context of the early 1950s, when Olga presented abstract works in contrast to traditional sculpture. In her authentic sculpting opus, we notice her preoccupation with space – “Weaving through Space”, “The Vaulted Form”, “Space in a Habitat”, “Articulation of Space”, etc.

„Prostorne kompozicije“, prva samostalna izložba Olge Jevrić, otvorena je 10. oktobra 1957. godine u Galeriji ULUS-a. Umetnica je do tada deset godina izlagala na brojnim grupnim izložbama. Iako izložba sa tih 26 skulptura, zamišljenih da jednog dana budu realizovane u javnom prostoru u većim dimenzijama, nije izvedena, ostala je upamćena po hrabrosti umetnice da pomeri dotadašnje granice tradicionalne forme.

Olge Jevrić's first independent exhibition “Spatial Compositions” was opened on 10 October 1957 in the Gallery of ULUS. During the decade before that, the artist participated in numerous group exhibitions. Even though none of the 26 sculptures were made in larger form for public space, as it had been imagined, this exhibition was remembered for the artist's bravery in moving the boundaries of traditional form.

Nakon te izložbe primetila ju je publika i nahvalila kritikom, a sledeće godine stigao je poziv i za XXIX Venecijansko bijenale koje ju je predstavilo evropskoj publici, te su prirodno usledili i mnogi pozivi za izložbe u prestižnim evropskim galerijama.

After that exhibition, she was noticed by the audience and praised by the critics. In the year after that she received an invitation for the XXIX Venice Biennale, where she was presented to the European audience. Naturally, many invitations for exhibitions in prestigious European galleries followed.

U tom trenutku još uvek se osećala komotnije da izlaže u svojoj zemlji i baš kao i mnogi beogradski umetnici toga doba, imala je atelje na Starom sajmištu. Važne izložbe u Jugoslaviji su one u Salonu Muzeja savremene umetnosti 1965. i u Galeriji suvremene umjetnosti u Zagrebu godinu dana ranije. Studijsko putovanje u SAD utiče na nju tako da stvara značajno manje, ali da više promišlja svoj izraz i da se sve više upušta u apstrakciju. Od tada je imala još dve retrospektivne izložbe, 1981. u Muzeju savremene umetnosti u Beogradu i poslednju 2001. godine u Galeriji SANU.

In that moment she still felt more comfortable holding exhibitions in her own country and like many artists from Belgrade from that time, she had a studio in Staro Sajmište. Important exhibitions in Yugoslavia were the one in the Salon of the Museum of Contemporary Art in 1965 and in the Gallery of Contemporary Art in Zagreb the year before. During her study trip to the USA she created much less, but spent more time thinking about her expression and created more abstract works. Since then, she had two more retrospective exhibitions – in 1981 in the Museum of Contemporary Art in Belgrade and the last one in 2001 in the Gallery of SASA.

Olga Jevrić skulpture izrađuje od nestandardnih materijala: feri-oksida, cementa, gvožđa i šipki. Retko i samo na početku karijere koristila je terakotu.

Olga Jevrić makes her sculptures from non-standard materials: ferric oxide, cement, iron and rods. Rarely and only at the beginning of her career she used terracotta.

Iako su njene skulpture studiozno promišljane i imaju metalni skelet u osnovi, na posmatrača ostavljaju utisak da su nastale organski, deobom, da su samo otrgnut komad neke veće organske kompozicije koji savršeno egzistira i

Although her sculptures are studiously thought-out

samostalno. Ono što je prazan prostor, takođe je i sastavni deo skulpture i jednako je vezivno tkivo baš kao i šipka. Praznina i punoća su u zagrljaju. A poseban plan čine slike koje ta praznina uokviruje. Iako je masa „nabacana“, skulptura zapravo deluje veoma skladno. Manje je poznato da se Olga nije zadržala samo na jednom mediju, nego se bavila i fotografijom. Godinama je amaterskim aparatom, gotovo dokumentaristički beležila sve što je inspiriše. To su najčešće bile ulice i pijace.

Ne žudeći da se ikome dopadne i ne bežeći od toga da nekome bude ružna, skulptura Olge Jevrić samo je beskompromisni, iskreni pogled na svet umetnice koja nije umela da se prilagođava trendovima u umetnosti.

and have a metal skeleton as their base, to the observer they seem as if they are created organically, by means of division, as if they are just a torn-out piece of a larger organic composition that can perfectly exist on its own. The empty space is also an integral part of the sculpture, and it is an equally important connector as a rod. The emptiness and wholeness embrace themselves. And a special aspect are the images that emptiness enframes. Although the mass is "thrown together", the sculpture actually looks very harmonious. It is a little-known fact that Olga didn't limit herself to only one medium. She also took photographs. For a year she photographed everything that inspired her, almost like for a documentary, using a non-professional camera. Those were mostly photographs of streets and markets.

The sculptures of Olga Jevrić were created without the fear of them being perceived as ugly and not created with the aim of being liked. They represent an uncompromising, honest perspective of the artist, who didn't know how to adapt to the trends in art.



Fotografije preuzete sa/  
Photographs from  
[www.henry-moore.org](http://www.henry-moore.org)



# FOTELJA D. 154.5 ĐO PONTI DIZAJN

## ROUND D.154.5 DESIGN GIO PONTI

Autor / Author MOLteni&C  
Fotografije / Photos MOLteni&C

### Vraćajući zaboravljeno remek delo u život

Bringing a forgotten masterpiece back to life



Rane 50-te godine dvadesetog veka predstavljaju prekretnicu u dizajnu nameštaja, koji svoje težište za inovativna rešenja pronalazi u funkcionalnim i elementarnim oblicima. Nekoliko aspekata je podstaklo Đo Pontija, italijanskog arhitektu i dizajnera, ka ovom novom načinu stvaranja: kraj Drugog svetskog rata je doneo želju za formiranjem **jednog modernog sveta, odvojenog od prošlosti, a novi materijali su omogućili proizvodnju predmeta na način na koji ranije nije bilo moguće.** Model D. 154.5 savršeno predstavlja Pontijev dizajnerski pristup u tom periodu.

Ovaj model karakterišu zaobljene forme sedišta i naslona (često poređeni sa oblikom sapuna), kao i upotreba, za taj period, naprednih tehnologija i materijala, kao što je Vipla (plastični materijal koji podseća na kožu) za tapaciranje, savijena šperploča koja povezuje sedišta sa leđnim naslonom i metalne noge sa neklizajućim vrhovima. **Fotelja se često naziva i "Osam komada" jer je toliko elemenata upotrebjeno za njeno sklapanje.**

Dizajnirana 1954. ova fotelja počinje da se proizvodi 1956/57. kada je i zvanično predstavljena na 11. milanskom Trijenalu, zajedno sa još nekim inovativnim proizvodima Đo Pontija. Proizvedeni u maloj seriji, danas su ti originalni komadi izuzetno traženi od strane kolekcionara. Đo Ponti je veoma voleo ovaj model i **često ga je koristio za opremanje svojih objekata, poput Italijanskog kulturnog instituta u Stokholmu (1957), vila Planšar (1955) i Diamantina (1956) u Karakasu, prostor Alitalije na Menhetnu (1958) i Alitalija putničkog terminala u Milanu (1960),** sa modifikovanom verzijom kod koje su elementi od šperploče zamenjeni hromiranim, cevastim metalom, na specijano dizajniranim dvosedima i trosedima.

Nakon više od 60 godina od originalne ideje, fotelja D. 154.5 je ponovo prisutna zahvaljujući **saradnji kompanije Molteni&C i Đo Ponti Arhiva.** Kao i kod svih projekata u kolekciji, pažljivo proučavanje crteža, fotografija i materijala iz perioda omogućilo je vernu reprodukciju fotelje u svakom detalju, vraćajući zaboravljeno remek delo u život.



The early 1950s marked a turning point in furniture designs, towards highly innovative solutions linked to functional and essential shapes. Several aspects pushed Gio Ponti, an Italian architect and industrial designer, towards this new way of designing. The end of the Second World War, with the desire to restart and rebuild **a modern world full of novelties, thus moving away from the past; the availability of innovative materials, which made it possible to conceive objects that were previously unfeasible;** an industrial vision of design, thanks to the new-born Italian industry which began to produce furniture in large series. The Round project (D.154.5) fully satisfied Ponti's design mind-set of the period.

The project name, Round D.154.5, comes from the rounded shape of the seat and backrests, also referred to as the 'soap bar'. It has very modern shapes, almost out of this world, which had never been thought of before. Characterized by avant-garde materials and technologies, such as the Vipla (a plastic material that resembles leather) for the upholstery, curved plywood to join the backrest and seat, and metal feet with non-slip tips that are easy to assemble. Round (D.154.5) is also referred to as **'Otto Pezzi' (Eight Pieces) in the Ponti/Fornaroli/Rosselli study. In fact, there are eight pieces that make up the chair: backrest, seat, two curved plywood elements and four legs, which screw into the seat to hold the whole thing together.**

Designed in 1954, full production began in 1956/1957 and it was officially presented at the 11th Milan Triennale in 1957 (Feal Pavilion), along with other innovative Ponti furnishings, in a limited number of examples which are now highly sought after by collectors. Gio Ponti was very fond of this chair and **often used it to furnish his architectural projects such as the Italian Cultural Institute in Stockholm (1957); the Parco dei Principi Hotel in Sorrento(1960); the villa Planchart (1955) and the villa Arreaza/Diamantina(1956), now demolished, both in Caracas; the Alitalia Offices in Manhattan(1958); the Alitalia Passenger Terminal (1960) in Milan,** in the central station area, where a modified version is used, replacing the curved plywood with a chrome-plated tubular metal, for long rows of waiting seats and specially designed two/three-seater sofas.

More than 60 years after the original idea, Round (D.154.5) was reborn thanks to the Heritage Collection reissue project **by Molteni&C, in collaboration with the Gio Ponti Archives.** As with all the projects in the collection, the careful study of drawings, photos and period materials has made it possible to faithfully reproduce the armchair in every detail, bringing a forgotten masterpiece back to life.

Dizajnirana 1954. ova fotelja počinje da se proizvodi 1956/57.

Designed in 1954, full production began in 1956/1957.

# DA VRATIMO OSMEH NA LICE ŠTO VEĆEM BROJU DECE

TO BRING BACK  
THE SMILES TO AS  
MANY CHILDREN AS  
POSSIBLE



Kada je 2013. godine saobraćajna nesreća na kratko prekinula moju sportsku karijeru, našla sam se u jednoj, na prvi pogled, bezizlaznoj situaciji. U tim najtežim momentima imala sam neverovatnu podršku i podsticaj da nastavim dalje. To je bio glavni povod zbog kog sam samo nekoliko meseci kasnije osnovala Fondaciju „Nataša Kovačević“.

**Zašto? Želim da društvu vratim deo energije koji je meni pomogao da prevaziđem životne izazove.**

Naša Fondacija je izuzetno mala i čine je moji prijatelji koji su željni da pored svojih obaveza učestvuju u humanitarnom radu. Nemamo profesionalno zaposlene ljude, jer je vizija od samog trenutka osnivanja Fondacije bila jasna – sav novac koji dolazi na naš račun biće usmeren u skladu sa ciljevima Fondacije.

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SVOJE POSLOVANJE NA POMOĆ  
DECI PRI NABAVLJANJU AKTIVNIH  
PROTEZA, JER SE OD 2014, KOJA  
JE GODINA OSNIVANJA, JAVLJALO  
MNOGO RODITELJA SA TIM  
PROBLEMOM.**

Nažalost, nemaju svi uslove da kupe aktivnu protezu i omoguće deci da aktivno žive, igraju se sa svojim vršnjacima, pa i da se bave sportom. Javljaju nam se roditelji čija deca imaju zaista ozbiljne poteškoće. Često je reč o vrlo kompleksnim amputacijama. Neka deca su rođena sa tim, kod neke su u pitanju traumatske amputacije, a nažalost, imajući u vidu da je naše područje veoma podložno obolevanju od kancera, sve više se susrećemo i sa takvim slučajevima – koji su upravo i najčešći.

When in 2013 a car accident briefly paused my sports career, I found myself in what seemed a hopeless situation. In those hardest moments I received unbelievable support and encouragement to move on. That was the main reason a few months later I established the "Nataša Kovačević" foundation.

**Why? Because I want to give back to the society a piece of energy that helped me overcome challenges in life.**

Our foundation is very small and it consists of my friends that, in addition to all of their obligations, want to do charity work. We don't have employees, because from the moment of the establishment of the foundation the vision was clear – all the money paid into our accounts will be redirected according to the foundation's goals.

**RUNNING A FOUNDATION IS  
ALSO A HUGE RESPONSIBILITY.**

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TOWARDS HELPING CHILDREN  
IN THE ACQUISITION OF ACTIVE  
PROSTHETICS, BECAUSE SINCE THE  
ESTABLISHMENT IN 2014 MANY  
PARENTS FACING THAT PROBLEM  
HAVE CONTACTED US.**

Unfortunately, not everybody has financial means to buy active prosthetics and enable their children to have an active life, play with their peers and even do sports. We've been contacted by parents whose children have serious difficulties. Those are often the cases of very complex amputations. Some children are born like that, sometimes it is the case of traumatic amputation, and unfortunately, having in mind that cancer is very common in our area, such cases are the most common.

**Svesna sam da nećemo biti u mogućnosti da pomognemo svima koji se javljaju i to za mene predstavlja najveći izazov, ali i misiju kojoj ću se posvetiti.**

Još jedan segment Fondacije je humanitarna akcija „Da sva deca skaču“ u okviru koje se prikupljaju sredstva za nabavku aktivnih proteza za decu do 15 godina. Ovu akciju smo pokrenuli uz premijeru dokumentarnog filma „Skok“ koji prati moj povratak na parket. Napravili smo saradnju sa kompanijom „Soccerbet“ koja će trajati godinu dana, a spremamo i jedan veliki projekat. Polako prikupljamo sredstva, formirali smo i medicinsku komisiju koja će nam pomagati u odabiru dece kojima je pomoć najpotrebnija. Komisija nam savetodavno pomaže kod eventualnih medicinskih nedoumica za potencijalne primaocce donacije.

**I am aware that we won't be able to help everyone that contacts us and that is the greatest challenge for me, but also my mission.**

Another part of the foundation's work is the humanitarian action "Let all children jump", for raising funds for the acquisition of active prosthetics for children under the age of 15. We started this action with the premiere of the documentary "Leap", which follows my return to the court. We have started cooperating with the "Soccerbet" company, and that cooperation will last for a year, and we have a large project in the pipeline. We have started gathering funds slowly and we have also established a medical commission that will help us decide what children need help the most. The commission is there to give us advice on potential medical dilemmas about potential donation recipients.

**VERUJEM DA JE DOBROTA PRELAZNA. I ZATO VERUJEM DA, AKO SE SVI UKLJUČIMO I PRUŽIMO RUKU, MOŽEMO POMOĆI ONIMA KOJIMA JE TO NAJPOTREBNIJE – ZAJEDNO ĆEMO USPETI MNOGO. ČINEĆI JEDNO DOBRO DELO NE POMAŽEMO SAMO TOJ OSOBI, VEĆ PODSTIČEMO CELO DRUŠTVO DA ČINI ISTO.**

**I BELIEVE THAT KINDNESS IS CONTAGIOUS. AND THAT IS WHY I THINK THAT IF WE ALL PARTICIPATE AND OFFER ASSISTANCE, WE CAN HELP THOSE WHO NEED IT THE MOST – TOGETHER WE CAN DO SO MUCH. BY DOING ONE GOOD DEED, WE HELP NOT ONLY THAT PERSON, BUT WE ENCOURAGE THE ENTIRE SOCIETY TO DO THE SAME.**

## **Nataša**

Svi koji žele da se prijave za pomoć, podele ideje i predloge, mogu to uraditi preko adrese elektronske pošte Fondacije, [natasa.foundation@gmail.com](mailto:natasa.foundation@gmail.com). Za sve zainteresovane koji žele da doniraju, instrukcije za plaćanje se nalaze na sajtu [www.natasakovacevicfoundation.com/instrukcije-za-placanje/](http://www.natasakovacevicfoundation.com/instrukcije-za-placanje/). **POMOZITE I VI NAJMLAĐIM HEROJIMA!**

If you want to apply for help, share ideas and proposals, you can do so via the email address of the foundation: [natasa.foundation@gmail.com](mailto:natasa.foundation@gmail.com). If you want to donate, payment instructions can be found on the website [www.natasakovacevicfoundation.com/instrukcije-za-placanje/](http://www.natasakovacevicfoundation.com/instrukcije-za-placanje/). **JOIN US AND HELP OUR YOUNGEST HEROES!**



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## Borba za klimatski neutralnu modnu industriju do 2050. godine

Fight for the climate-neutral fashion industry by 2050

*Autor / Author* NEVENA SEKULIĆ

*Fotografije / Photos* HUGO, VEDRANA VUKOJEVIĆ, JELENA TODOROVIĆ

Generacija Z je specifična po mnogo čemu, ali posebno po hrabrosti da iznese svoje mišljenje. Najglasniji su kada su u pitanju klimatske promene i očuvanje životne sredine, što u velikoj meri utiče i na njihove odluke po pitanju odevanja.

There are many specific things about Generation Z, and bravery to state their opinions is one of them. They are the loudest when it comes to climate change and environmental protection, which has a great impact on their decisions about clothing.

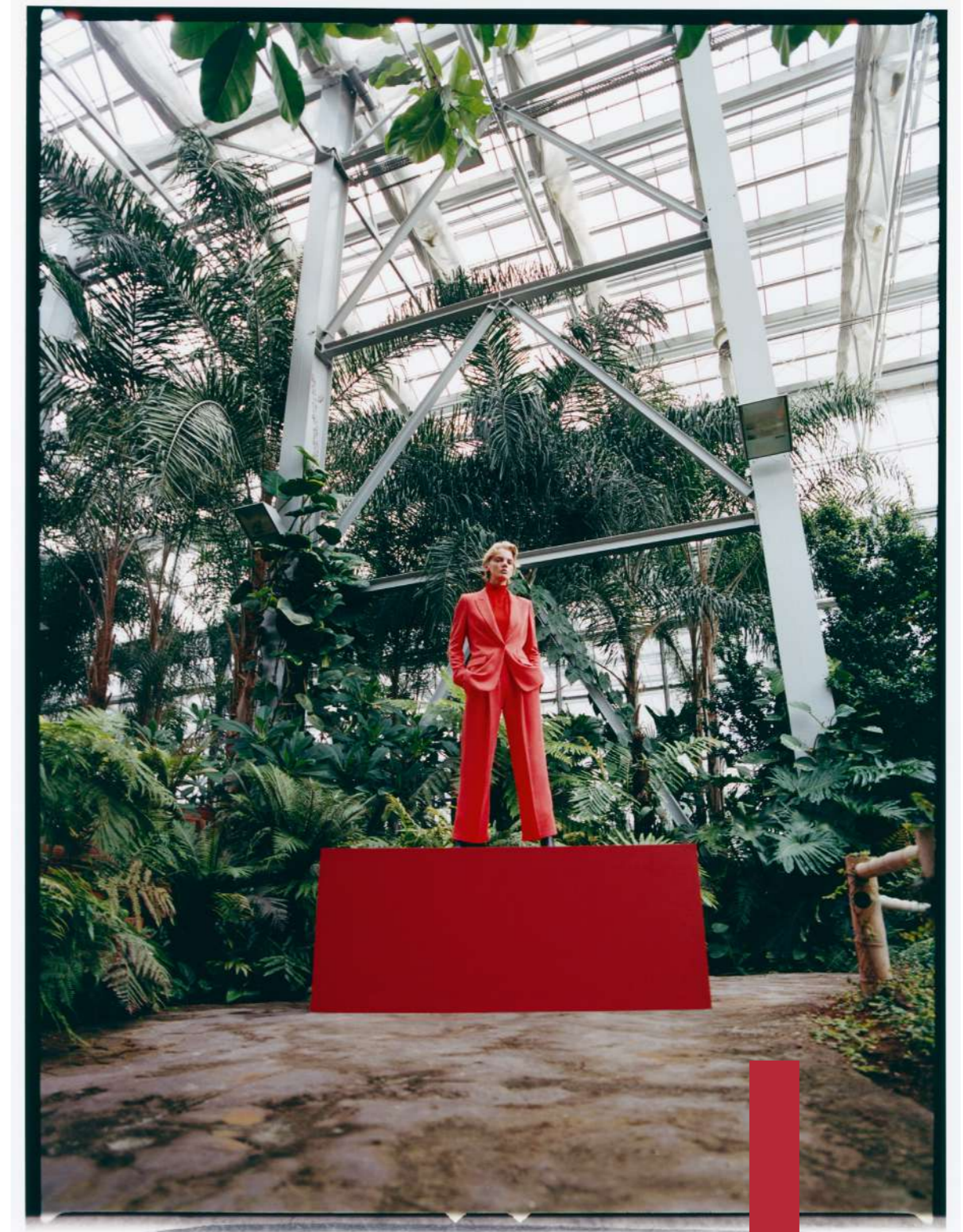


Čak 54% pripadnika Generacije Z spremno je da izdvoji 10% i više novca za odevne predmete koji su manje štetni po životnu sredinu. Njihova strast i posvećenost ovoj temi svakodnevno inspiriše poznate modne industrije, među kojima je i HUGO, kako bi dali svoj doprinos borbi za bolje i čistije sutra.

U svojoj borbi za održivost, grupa HUGO BOSS ima jednu viziju i jedan cilj – klimatski neutralnu modnu industriju do 2050. godine, a to planira da postigne korišćenjem održivih materijala i razvijanjem procesa proizvodnje povoljnijih za životno okruženje i klimu. Da su na dobrom putu ka ostvarenju svojih zamisli, pokazuje činjenica da su od 2019. godine do sada uspeli da smanje emisiju ugljen-dioksida u proizvodnji za čak 24%. Važan deo pohoda ka umanjenu ekološkog otiska koji vodi grupa HUGO BOSS

54% of Generation Z is ready to spend 10% and more money on clothing that is less detrimental to the environment. Their passion and commitment to this issue inspire famous fashion brands, including HUGO, to join the fight for a better and cleaner tomorrow.

In their fight for sustainability, HUGO BOSS Group, together with nearly 100 other international companies, has one vision and one goal, in line with Fashion Industry Charter for Climate Action – climate-neutral fashion industry by 2050, which will be achieved by using sustainable materials and developing manufacturing processes that are better for the environment and climate. They are on the right path towards achieving their goals, which is supported by the fact that since 2019 they have reduced carbon dioxide emissions in manufacturing by 24%. An important part



je i kolekcija „Clean Up Your Act“ brenda HUGO sa artiklima koji su sačinjeni od minimum 60% održivih materijala, usklađeni sa odgovarajućim ekološkim standardima i aksesoarima izrađenim od ostataka tkanine i organskog pamuka. Ova kolekcija uključuje brojne moderne artikle – parke ispunjene recikliranim tkaninama, sportska odeća izrađene od mešavine organskog pamuka i recikliranih vlakana, patike u koje su, između ostalog, utkana i vlakna napravljena od recikliranih plastičnih boca, koje bi u suprotnom završile u okeanima.

of the HUGO BOSS' fight to reduce ecological footprint is also the Clean Up Your Act collection of the HUGO brand, including articles that consist of at least 60% of sustainable materials, in accordance with appropriate ecological standards, and accessories made of fabric remnants and organic cotton. This collection includes many fashion articles – from parkas with recycled fabrics, to sports clothing made of organic cotton and recycled fibers, to sneakers, which, among other things, have fibers from recycled bottles weaved into them, which would otherwise end up in the ocean.



KOLEKCIJA BREND HUGO SA ARTIKLIMA KOJI SU SAČINJENI OD MINIMUM 60% ODRŽIVIH MATERIJALA, USKLAĐENI SA ODGOVARAJUĆIM EKOLOŠKIM STANDARDIMA I AKSESOARIMA IZRAĐENIM OD OSTATAKA TKANINE I ORGANSKOG PAMUKA.

CLEAN UP YOUR ACT COLLECTION OF THE HUGO BRAND, INCLUDING ARTICLES THAT CONSIST OF AT LEAST 60% OF SUSTAINABLE MATERIALS, IN ACCORDANCE WITH APPROPRIATE ECOLOGICAL STANDARDS, AND ACCESSORIES MADE OF FABRIC REMNANTS AND ORGANIC COTTON.



U okviru te inicijative, nedavno je lansirana i kampanja „Clean Up Your Belgrade“ u saradnji sa srpskim ogranakom međunarodne ekološke organizacije „Trash Hero“. Početak kampanje simbolično je obeležio video-snimak u kom su domaće javne ličnosti – glumci Slaven Došlo i Vanja Nenadić, fotograf Nemanja Maraš i osnivačica ogranka „Trash Hero“ organizacije u Srbiji, Dragana Katić, ukazali na ekološke probleme sa kojima se suočava Beograd, ali i ceo svet i ujedno pozvali sve nas da damo svoj doprinos smanjenju štetnog uticaja koji kao čovečanstvo imamo na planetu. Deo lokalne kampanje bila je i akcija čišćenja smeća na Dorćolu u Beogradu.

As part of that initiative, the campaign Clean Up Your Belgrade has been launched recently in collaboration with the Serbian branch of the international environmental organization Trash Hero. The beginning of the campaign was symbolically marked by a video in which Serbian public figures - actors Slaven Došlo and Vanja Nenadić, photographer Nemanja Maraš and Dragana Katić, the founder of the Serbian branch of the Trash Hero organization in Serbia, pointed out the ecological issues in Belgrade, as well as in the entire world, and invited all of us to help reduce the detrimental effect that we as a humanity have on the planet. The action to clean up trash in Dorćol in Belgrade is part of the local campaign.



\* „Clean Up Your Act“ kolekcija trenutno je dostupna u HUGO radnji, TC „Galerija“. Od svakog artikla biće donirano 20% od prodaje za nabavku materijala za rad nevladine organizacije „Trash Hero“ u Beogradu.

\* Clean Up Your Act collection is currently available in HUGO store in SC Galerija. 20% of the purchase price will be donated for working materials to Trash Hero Beograd organization.



# KOLEKTIVNO VEGANSTVO VREDNO 500 MILIJARDI EVRA

COLLECTIVE VEGANISM WORTH  
500 BILLION EUROS

Autor / Author MARINA IVIN  
Fotografije / Photos SHUTTERSTOCK

to  
be  
or  
not  
to  
be

Vegan



Popularnost veganske ishrane je sada, čini se, veća nego ikada pre. Broj vegana u mnogim zemljama sveta tokom poslednje decenije beleži porast od 300 do 600% (među kojima predvodi Izrael sa 5-8% vegana u odnosu na ukupnu populaciju i više od 400 veganskih i *vegan-friendly* restorana samo u Tel Avivu), a Gugl pretrage termina „vegan“ skočile su za 580% u poslednjih pet godina. Šta više, pojedina istraživanja svedoče da je tokom pandemije virusom korona jedna od pet osoba smanjila unos mesa i drugih namirnica životinjskog porekla. Zbog čega je to slučaj? Pored zaštite životinja, te različitih poremećaja ishrane i zdravlja, prvi sledeći razlog koji ispitanici navode za prelazak na vegansku ishranu jeste zaštita životne sredine – pored toga što su same uzgajane životinje veliki emiteri štetnih gasova (7% od ukupne emisije), većina pijaće vode i obradivog zemljišta na svetu koristi se upravo za uzgajanje životinja za prehranu.

MEĐUTIM, DA LI VEGANI ZAISTA MOGU  
DA SPASU OVU PLANETU? UKOLIKO  
BISMO ZAMISLILI SITUACIJU U KOJOJ  
OVOG MOMENTA SVAKI ČOVEK NA SVETU  
POSTAJE VEGAN, KAKAV BI TO UTICAJ  
IMALO NA ŽIVOTNU SREDINU SUTRA?

Uprkos oprečnim mišljenjima, čini se da je tas na vagi za sada ipak na strani vegana. **Ukoliko bismo odjednom svi magično postali vegani, emisija gasova staklene bašte povezana sa hranom smanjila bi se za 70%, što se na „jezik novca“ okvirno prevodi kao ušteda od 500 milijardi evra na svetskom nivou.** Kada je u pitanju opšte zdravlje – iako veganska ishrana ne mora nužno da bude i zdrava – smatra se da bi manji procenat srčanih bolesti, dijabetesa i određenih vrsta tumora, a koji se povezuju sa ishranom bogatom namirnicama životinjskog porekla, godišnje sačuvao oko 8 miliona ljudskih života. Kada se na to dodaju ogromna prostranstva i prirodni resursi koji bi mogli biti preusmereni na uzgajanje biljnih kultura, umesto na uzgajanje i prehranu životinja, veganstvo zaista deluje kao ideal kome treba težiti – danas, sutra ili za nekoliko godina – za dobrobit svih nas.

Vegan diet is, it seems, now popular more than ever before. In the last decade the number of vegans in many countries around the world has increased from 300 to 600% (led by Israel, with 5-8% of the entire population being vegans and with more than 400 vegan and vegan-friendly restaurants in Tel Aviv only), and in the last five years Google searches of the term “vegan” have increased by 580%. Moreover, some studies state that during the COVID-19 pandemic 1 in 5 people reduced the consumption of meat and other products of animal origin... Why? In addition to the protection of animals and various eating disorders and health issues, participants have stated that another reason for them going vegan is environmental protection – not only are bred animals large emitters of greenhouse gases (7% of total emission), but most of the drinking water and arable land in the world are used precisely for breeding animals for consumption.

BUT CAN VEGANS ACTUALLY SAVE THIS  
PLANET? IF WE IMAGINE A SITUATION IN  
WHICH IN THIS MOMENT EVERY HUMAN  
BEING IN THE WORLD BECOMES VEGAN,  
WHAT EFFECT WOULD THAT HAVE ON THE  
ENVIRONMENT TOMORROW?

Despite contradictory opinions, so far it seems that vegans are right. **If suddenly and magically we all became vegans, food-related emission of greenhouse gases would drop by 70%, which, in the “language of money”, means saving approximately 500 billion euros globally.** In terms of general health – although vegan diet is not necessarily healthy – it is considered that around 8 million lives per year would be saved due to the smaller percentage of heart diseases, diabetes and certain types of tumors that are associated with the diet rich with products of animal origin. If you add to that that vast spaces and natural resources could be used for growing plants instead of breeding and feeding animals, veganism truly seems like an ideal one should strive towards – today, tomorrow or in a few years – for the good of all of us.

**Miele**



**KVALITET ISPRED SVOG VREMENA**

Remek dela dizajnirana da traju 20 godina.

**Miele. Immer Besser.**

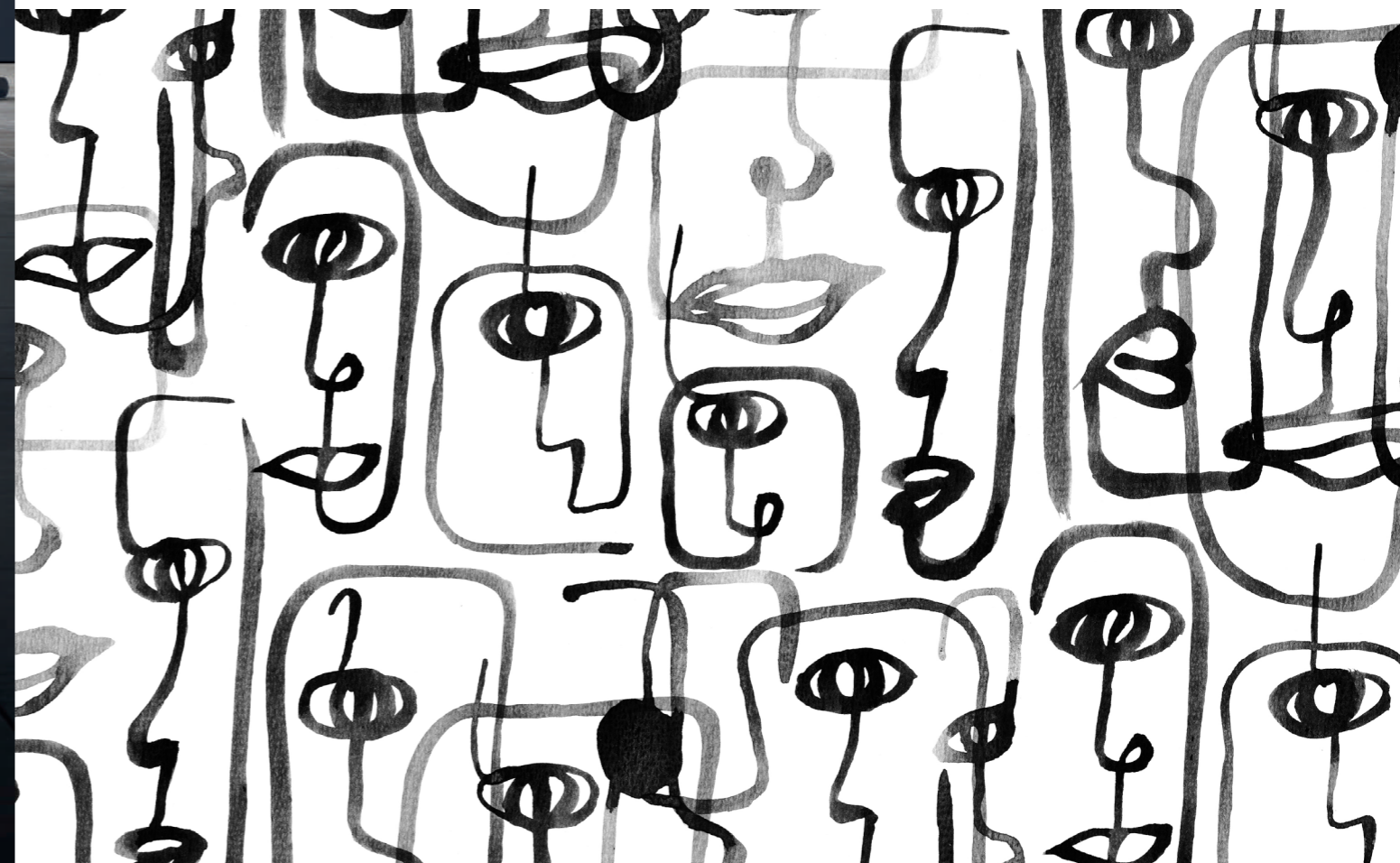
# U VEZI SA SOBOM

## IN A RELATIONSHIP WITH YOURSELF

*Autor / Author* TIJANA DURAKOVIĆ  
*Fotografije / Photos* BRACA NADEŽDIĆ

U eri kada je život izbacio menjač iz brzine i kada ne stižemo da se vratimo u rikverc da sagledamo prvo sebe, a onda levo i desno, treba da potražimo suvozača koji će nam u onoj najvažnijoj, životnoj vožnji pomoći. Trenutak kada smo ostali zbunjeni, ali i mesto na kom smo ostali zbunjeni jeste u stvari pitanje kakav nam suvozač treba. Da li su mentorstvo, koučing ili psihoterapija nužnost, svakodnevnica ili ipak tabu, ili i dalje od toga?

In the era when the fast pace of life has removed the transmission from its bearing and when we don't have time to go backwards and look at ourselves first and then left and right, we should look for a co-driver to help us in the most important ride of our lives. What kind of co-driver should we be looking for – that is what confuses us. Have mentorship, coaching and therapy become a necessity, a part of everyday life, or are they still taboo?





## MIA POPIĆ

PSIHOTERAPEUTKINJA I DIREKTORKA „SINERGIJA“ CENTRA  
THERAPIST AND DIRECTOR OF THE “SINERGIJA” CENTER

Iz zone komfora najčešće izlazimo kada postoji snažan podsticaj i kada uvidimo da stari način funkcionisanja više ne radi u našem najboljem interesu. To može biti situacija kada dugo radimo posao koji nas ne ispunjava ili ako smo u vezi u kojoj se ne razvijamo ni mi ni partner. Dakle, mora postojati neki uvid u te stvari koji će prethoditi izlasku iz zone komfora, a da bi se došlo do uvida, neophodno je da povremeno zastanemo i proverimo kako smo sa sobom i svojim životom.

Duboko verujem da ljudi koje smatram mentalno zdravim i koji čuvaju sebe, jesu oni koji su naučili da pronađu podršku u sebi, da sebi budu prijatelj i da prema sebi imaju jedan saosećajan stav. Drugi bitan faktor koji viđam kod rezilijentnih i stabilnih ljudi jeste snažna mreža podrške i dobri odnosi sa prijateljima, porodicom, kolegama...

Psihoterapeut najviše radi sa svojim pacijentom na izgradnji podrške da pacijent prihvati sebe i na problemima u kojim se pacijent nalazi. Psihoterapeut najviše radi na tim stvarima jer ne možemo da menjamo one delove sebe koje ne prihvatamo da postoje.

We get out of our comfort zone usually when there is a strong incentive and when we realize that the old way of functioning is no longer in our best interest. That can happen when for a long time we've been doing a job that doesn't fulfill us or when we are in a relationship in which neither us nor our partner are developing. So, some realization must precede getting out of the comfort zone, and for that realization it is necessary to stop from time to time and check how we feel about ourselves and our lives.

I deeply believe that people I consider mentally healthy and who take care of themselves are those who have learned how to find support within, how to be their own friend and who have an empathetic attitude towards themselves. Another thing I notice in more resilient and stable people is a strong network of support and good relationships with friends, family, colleagues...

Therapists mostly support their clients in accepting themselves and the problem they have. Because we can't change those parts of ourselves whose existence we don't accept.

## PEĐA JOVANOVIĆ

PROFESIONALNI KOUČ I SENIOR PARTNER U KOMPANIJU „ATRIA GROUP“  
PROFESSIONAL COACH AND SENIOR PARTNER IN ATRIA GROUP

Danas su manjak kontakta sa sobom i razumevanja šta stvarno želimo doveli većinu nas u velike probleme. Došlo je do preispitivanja života i želja, ali većina nije daleko odmakla. Od zatvaranja do zatvaranja čekamo da se stvari vrate u normalu ili da uđu u neku stabilnost, a šta smo naučili? Uglavnom ništa.

Najdominantniji uzročnici problema su niska samosvest, manjak brige o sebi, zaglupljenost masovnim medijima i manjak obrazovanja prosečnog građanina Srbije. U martu ove godine Kliping i *Smart Research* su uradili istraživanje na više od 1.100 ispitanika i ustanovili da više od 70% građana Srbije veče provodi ispred televizora. Ovo je pandemija o kojoj bi trebalo više brinuti, nego o pandemiji izazvanoj virusom korona.

Rad na sebi je celoživotni projekat koji obuhvata duh, emocije, intelekt i telo. Međutim, većina rad na sebi doživljava kao kozmetičku aktivnost – malo ću da poradim, ali da se ne potrudim mnogo.

Živimo u kulturi koja ima fokus na greške. Kod nas kad propadneš, ljudi se uglavnom pomere. Zato i oni koji su uspešni i oni koji to žele da postanu, imaju smanjen manevarski prostor za greške. Zašto je to tako? Zato što je sirotinjski mentalitet prisutan u celom regionu. Ovo možemo da promenimo samo ako se otvorimo ka svetu. Kao što u filmu „Fight Club“ Tajler Darden kaže: „Ovo je vaš život i završava se minut po minut“.

Today the lack of contact with ourselves and understanding what we truly want are what brought big problems to most of us. We have started questioning our lives and wants, but most people have not gone far. From lockdown to lockdown, we are waiting for things to go back to normal and reach stability, but what have we learned? Mostly nothing.

The most dominant causes of problems are poor self-awareness, insufficient care of oneself, dullness due to main stream media and the lack of education of an average citizen of Serbia. In March this year, Kliping and Smart Research conducted a study with more than 1100 participants and established that more than 70% of Serbian citizens spent evenings in front of the TV. This is the pandemic we should be worried about more than corona.

Working on yourself is a lifetime project encompassing not only spirit, but also emotions, intellect and body. However, most people perceive it just as a cosmetic activity – I will do some work, but not too much.

We live in a culture that is focused on mistakes. When you fail, people just stay clear. That's why even those who are successful and those who want to be successful have less room for mistakes. Why is that so? Because the poverty mindset is present in the entire region. We can change this only if we open up to the world. As Tyler Durden says in Fight Club: “This is your life and it's ending one moment at a time.”





## IVA BRANKOVIĆ

SISTEMSKA PSIHOTERAPEUTKINJA  
SYSTEMIC THERAPIST

Mentorstvo se pretežno odnosi na profesionalni plan, ali ima osnovu u privatnom životu, jer predstavlja odgovor na potrebu koju nosimo iz detinjstva. Mentor je nešto kao dovoljno dobar roditelj na profesionalnom planu. Pokušaću da napravim paralelu na srpskom: Mentor – učenje i podrška, kouč – podstrek i vođenje, psihoterapeut – razumevanje i razvoj. Mentorstvo nije samo za početnike, već može da bude potrebno ljudima u različitim fazama karijere. Dakle, mentor nije tu da gasi požare, on bi trebalo da nas osnaži da budemo samostalni u teškim situacijama, tako što nam nudi znanje i daje dozvolu da pogrešimo. Krize razrešavamo samostalno, a sa mentorom o njima promišljamo i iz njih učimo. To je prava čar mentorskog odnosa.

Mentorship is usually associated with professional life, but it has a basis in private life because it represents the answer to the need we carry from our childhood. A mentor is like a good-enough parent in your professional life. I will try to draw a parallel: mentor – learning and support, coach – incentive and leadership, therapist – understanding and development. Mentorship is not just for beginners, but people in different stages of their careers may need it. So, mentors are not only there to put out fires, but they should empower us to be independent in difficult situations, by providing us with knowledge and giving us permission to make mistakes. We resolve crises independently, but with a mentor we contemplate them and learn from them. That is the true beauty of mentorship.



Tri mudra majmuna u mojoj interpretaciji:

**Ne vidim samo greške i prepreke, već i učenje i mogućnosti.**

**Ne čujem samo kritike, već i pohvale za svoja postignuća.**

**Ne govorim sebi stvari koje ne bih rekla svom prijatelju koga želim da podržim.**

Three wise monkeys in my interpretation:

**I don't see only mistakes and obstacles, but also learning and opportunities.**

**I don't hear only criticism, but also praise for my achievements.**

**I don't tell myself things I wouldn't tell to a friend I want to support.**

# ZDRAVA KOSA I NEGA

## HEALTHY HAIR AND CARE

Autor / Author JELENA JOVANOVIĆ SRNA  
Fotografije / Photos STUDIO PROSTOR

Kao što već znamo, do zdrave kose se ne stiže preko noći. **Potrebna joj je kontinuirana i konstantna nega, naročito ukoliko je kosa hemijski tretirana.**

Kosa voli redovno šišanje i adekvatnu negu, a preparati za negu kose su danas veoma dostupni, naročito kada govorimo o organskim proizvodima čiji sastojci pogoduju kosi. **Bitno je poznavati tip svog vlašiša i kose i u skladu sa tim birati negu.** Na tržištu trenutno postoje brojni kvalitetni brendovi zasnovani na inovativnom konceptu personalizovane nege koji koriste prirodne sastojke bez silikona, parabena i sulfata.

Kosa takođe ne voli preterano izlaganje toploti – jako sunce, često feniranje ili stilizovanje presom i figarom koji isušuju vlas, te ona postaje krhka i sklonyja pucanju.

Šamponi na bazi koprive ili breze, takozvani čistači, koji se smatraju prirodnim i bez mnogo sastojaka, nisu pogodni za hemijski tretiranu kosu – senčena kosa, kosa pod blanšom, farbana kosa. **Takva kosa želi preparate koji će joj vratiti ono što joj je blanš oduzeo – vitamine, minerale, elastičnost i sjaj; njima najčešće pričaju preparati na bazi proteina, koji ako su organskog porekla i dodatno hrane kosu.**

Uz proizvode koji pričaju kosi bitan je celokupan stil života koji svakodnevno vodimo – mnogo sna, hidratacije, i ishrane bogate mineralima i vitaminima koji i te kako utiču na zdravlje kose, njen volumen i sjaj.

Nije svaka kosa zdrava kosa, ali svaka to može da postane ukoliko se neguje i tretira na pravi način, jer zdrava kosa je negovana kosa!

As we all know, you don't get healthy hair overnight. **It requires continuous and constant care, especially if the hair is chemically treated.**

Regular cutting and appropriate care are good for the hair, and today the latter is more available than ever, particularly when we talk about organic products whose ingredients are beneficial for the hair. **It is important to know the type of scalp and hair and choose hair care in accordance with that.** Currently there are numerous high-quality brands on the market, based on the innovative concept of personalized care, that use natural ingredients and contain no silicones, parabens and sulphates.

Also, overexposure to the heat is not good for the hair – strong sunlight, frequent blow drying or styling by means of a hair iron or curler dry the hair and it becomes fragile, prone to breaking. Nettle or birch-based shampoos, the so-called "cleaners" that are considered natural and that don't have many ingredients, are not adequate for the chemically treated hair – shaded, bleached or colored hair. **Such hair requires products that will provide it with what the bleaching took away – vitamins, minerals, elasticity and glow. In such cases the products based on proteins are usually the best, which, if organic, nourish the hair additionally.**

Apart from the products that are good for your hair, your lifestyle is also important – a lot of sleep, hydration and diet rich with minerals and vitamins that definitely have an impact on the hair's volume and glow.

Not all hair is healthy hair, but it can become so, if it is cared for and treated properly. Because nourished hair is healthy hair!

## Galaxy Z Fold3 | Flip3 5G



Slika je simulirana.  
S Pen Fold olovka se prodaje posebno i kompatibilna je samo sa Z Fold3 5G uređajem.  
Sve druge S Pen ili slične olovke, koje nisu dizajnirane isključivo za Galaxy Z Fold3 (uključujući i olovke drugih proizvođača) mogu dovesti do oštećenja ekrana.  
Dostupnost boja može da varira u zavisnosti od zemlje, regiona ili mobilnog operatera.  
Dostupno samo za 4G/LTE i starije verzije mreža. Povezivanje na 5G biće moguće nakon implementacije 5G softvera i mrežne infrastrukture.

**MOVEM**  
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## NOVE KOLEKCIJE

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