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HISTERIJA
HYSTERIA

OLIVERA KOVAČEVIĆ / TIJANA PRODANOVIĆ / MARKO DESIVOJEVIĆ



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SADRŽAJ

CONTENTS

LIDIJA VASILJEVIĆ

ŽENE I LUDILO:

KAKO JE HISTERIJA OBLIKOVALA PERCEPCIJU ŽENSKOG MENTALNOG ZDRAVLJA

WOMEN AND MADNESS:

HOW HYSTERIA SHAPED THE PERCEPTION OF WOMEN'S MENTAL HEALTH

TIJANA PRODANOVIĆ

NAUKA JE ŽENSKOG RODA

SCIENCE IS FEMININE

MILENA RADULOVIĆ I ZEJNA MURKIĆ

UMETNOST I AKTIVIZAM SU JEDNO

ART AND ACTIVISM ARE ONE

MIA POPIĆ

DIGITALNI PROSTOR DANAS PODSEĆA NA KAZINO

DIGITAL SPACE TODAY IS LIKE A CASINO

ALEKSANDRA VUKOSIĆ

UX DIZAJN: MOST IZMEĐU TEHNOLOGIJE I LJUDI

UX DESIGN: A BRIDGE BETWEEN TECHNOLOGY AND PEOPLE

MARIJA HADŽOVIĆ

KROZ IZAZOVE DO UNUTRAŠNJEG MIRA

THROUGH CHALLENGES TO INNER PEACE

OLIVERA KOVAČEVIĆ

DRUŠTVO KAO TAKVO

SOCIETY AS IT IS

JELENA MILINČIĆ

ILI - ILI

EITHER - OR

MARKO DESIVOJEVIĆ

DIZAJN KOJI DIŠE NASLEĐE

DESIGN THAT BREATHES HERITAGE

12

18

24

40

50

54

58

66

76

CORNELIANI

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FASHION

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/ UVODNIK INTRO

Autor / Author AŠOK MURTY



Koren reči „histerija“ potiče od starogrčkog naziva za matericu — „hystera“ . Histerija je tako postala odrednica za sve „ženske“ manifestacije nestandardnog ponašanja. Najpribližnije je definisana kao **nemogućnost vladanja sopstvenim ponašanjem i emocijama**. U načelu, histerija se smatra prolaznim stanjem, što podrazumeva da manifestacije karakteristične za histeriju nakon nekog vremena uminu. Shvatanje, definisano u 19. veku, da je histerija „ženska bolest“, u dvadesetom veku, pre svega zaslugom Sigmunda Frojda i Žana-Martena Šarkoa, počelo se menjati, te se histerija danas tretira kao mentalni poremećaj nezvan za pol.

Današnja medicina **ne prepoznaje histeriju kao jednu bolest, već kao skup raznih mentalnih poremećaja** od kojih su posebno zanimljivi: histrionični poremećaj ličnosti (koji se odnosi na osobe kojima je stalno potrebna pažnja okoline i koje su sklone preterano ekstrovertnom ponašanju), **konverzivni poremećaj ličnosti** (gde pregledom pacijenata koji imaju ovakav poremećaj nije moguće utvrditi nijedan problem u funkcionisanju organizma, ali kada su izloženi nekoj vrsti stresa u dužem vremenskom periodu, zbog grešaka u neurološkim sinapsama mogu da manifestuju čitav niz simptoma — od nepokretnosti do slepila) i **disocijativni poremećaj ličnosti** (prilikom kojeg osoba izložena stresu može manifestovati delimični ili potpuni raspad integriteta u ponašanju, pamćenju, emocijama, identitetu i svesti o sopstvenom fizičkom biću, što može dovesti i do potpune promene ponašanja).

Da li je moguće da jedna zajednica uđe u stanje kolektivne histerije ako je u kontinuitetu izložena stresu visokog inteziteta? Da li je moguće da u jednom kolektivnom entitetu, što je po definiciji svaka ljudska zajednica, a u stanju povišene društvene temperature, pojedinačne reakcije svakog člana postanu samo prenaplašene manifestacije različitih poremećaja u ponašanju, počev od euforije, teatralne empatije, megalomanije, pa do katatonije?

The root of the word hysteria comes from the ancient Greek word for uterus – “hystera”. As such, hysteria became a designation for all “female” manifestations of non-standard behavior. Hysteria is most closely defined as a condition characterized by an inability to control one’s own behavior and emotions. In principle, it is considered a transient state, meaning that the manifestations typically associated with hysteria tend to subside over time. The notion of hysteria as a “female illness,” as defined in the 19th century, began to shift in the 20th century, primarily due to the work of Sigmund Freud and Jean-Martin Charcot. Today, it is treated as a mental disorder unrelated to gender.

Modern medicine no longer recognizes hysteria as a single illness, but rather as a cluster of various mental disorders, including particularly interesting ones such as: **histrionic personality disorder** (characterized by a constant need for attention and a tendency toward excessively extroverted behavior), **conversion disorder** (despite no detectable physiological cause, individuals may exhibit symptoms such as paralysis or blindness due to neurological misfires under prolonged stress), and **dissociative disorders** (where stress can trigger a partial or complete breakdown of behavioral, emotional, memory, or identity integrity — even leading to drastic behavioral changes or loss of physical self-awareness).

Is it possible that a community subjected to sustained high-intensity stress could enter a state of collective hysteria? In a collective entity — which every human society is by definition — experiencing elevated social temperature, could the individual reactions of its members become exaggerated manifestations of various behavioral disorders, ranging from euphoria, theatrical empathy, and megalomania to catatonia?



ŽENE I LUDILO

WOMEN AND MADNESS

Kako je histerija oblikovala percepciju ženskog mentalnog zdravlja.

How Hysteria Shaped the Perception of Female Mental Health

Autor / Author NEVENA MITRAŠINOVIĆ

Fotografije / Photos IGOR ČVORO



Tokom vekova, žene su često proglašavane iracionalnim, preemotivnim ili opasnim, dok su psihijatrijske dijagnoze korišćene kao alat za njihovu kontrolu – bilo kroz zatvaranje u sanatorijume, sedative u posleratnoj Americi ili modernu farmaceutsku industriju koja patologizuje svakodnevne izazove ženskog života. Kako su se mitovi o „ludim ženama“ razvijali i koji su njihovi savremeni oblici? O tome razgovaramo sa **Lidijom Vasiljević, psihološkinjom i autorkom knjige Nesavršene: mitovi o ženskim mentalnim bolestima.**

PRAVA ŽENA JE MIT

Ženino telo, ali i um i volja bili su i još uvek su u posed drugog. Osnova kontrole su doživljaji i viđenja žene koji se prenose kroz vaspitanje, popularnu kulturu, politiku, školstvo, medije. Mitovi su u ovom slučaju uverenja koja leže na postavkama koje nemaju realnu osnovu, iskrivljena su, utilitaristička, heteronormativna, androcentrična, čak nemaju uporište u arhetipskom, kao što to na primer imaju starogrčki mitovi, koji su nam svima veoma poznati. Normalna, tj. prava žena, sama po sebi je **MIT** na način na koji to društvo definiše. Njena normalnost se sastoji u tome da mora da želi da pre svega udovolji drugima, da brine za njih, da bude prvenstveno majka, supruga, savesna ćerka, vredna, pouzdana, privlačna ili bar pažljivo sređena. Mit je i da je ženina spoljašnjost važnija od njene unutrašnjosti. Tj. i viđenje žene kao pasivnije i mit o ženskom mazohizmu koji je opravdao mnogo toga, a pre svega relativizovao pojam nasilja nad ženama. Žene koje su se opirale ovim zahtevima, za takvo ponašanje su kroz istoriju bile sankcionisane. S obzirom da se i depresija poslednjih 20-ak godina smatra ženskom bolešću, jer je mnogo više žena nego muškaraca detektovano kao dijagnostikovano u tom smislu, možemo reći da je prevalentna kod žena. Nažalost, problem je često u načinu na koji žene ispoljavaju, tj. ne ispoljavaju svoje potrebe i emocije, ili okreću ljutnju ka unutra. Dakle, mit je i da je žena slaba i pasivna, kao i da ne ume da se ljuti, odnosno da joj agresija ne pristaje. Takođe je mit, i to veoma opasan, da žena ne može da opstane sama, ili da stekne svoju autonomiju ukoliko za to ne plati visoku cenu. Takođe je i mnogo mitova o ženinoj seksualnosti. Izdvojila bih samo jedan — što je seksualno otvorenija, aktivnija i strastvenija, žena je bliža ludilu.

Over the centuries, women have often been labeled irrational, overly emotional, or dangerous, while psychiatric diagnoses were used as tools for their control—whether through confinement in asylums, sedatives in post-war America, or the modern pharmaceutical industry that pathologizes everyday challenges of women's lives. How did the myths about "crazy women" develop, and what are their contemporary forms? We discuss this with **Lidija Vasiljević, psychologist and author of the book "Nesavršene: mitovi o ženskim mentalnim bolestima" (Imperfect: Myths About Women's Mental Illness).**

THE REAL WOMAN IS A MYTH

A woman's body, mind, and will have been, and still are, the property of another. The foundation of control lies in perceptions and views of women passed down through upbringing, popular culture, politics, education, and the media. In this case, myths are beliefs based on assumptions that lack a real foundation; they are distorted, utilitarian, heteronormative, androcentric, and do not even have roots in archetypes, unlike, for example, well-known ancient Greek myths. A "normal," that is, a "real" woman, is itself a **MYTH** as defined by society. Her normality consists in wanting above all to please others—to care for them, to be primarily a mother, wife, dutiful daughter, hardworking, reliable, attractive, or at least carefully groomed. It is also a myth that a woman's outward appearance is more important than her inner self. There is the perception of women as more passive beings and the myth of female masochism, which has justified many things, above all relativizing the concept of violence against women. Women who resisted such demands have been historically punished for their behavior. Considering that depression in the last 20 or so years has been regarded as a women's disease, since many more women than men have been diagnosed, we can say it is prevalent among women. Unfortunately, the problem often lies in the way women express, or rather fail to express, their needs and emotions, or turn their anger inward. Thus, it is a myth that a woman is weak and passive, and that she does not know how to be angry and that aggression doesn't suit her. It is also a very dangerous myth that a woman cannot survive on her own or gain autonomy without paying a high price. There are many myths about female sexuality as well. I would highlight just one: the more sexually open, active, and passionate a woman is, the closer she is to madness.



KOLIKO SE SAVREMENA PSIHIJARIJA USPELA OSLOBODITI PATRIJARHALNIH OBRAZACA U TRETIRANJU ŽENSKOG MENTALNOG ZDRAVLJA?

Psihijatrija je, poput tradicionalne medicine usvojila veći nu uverenja o ženama, i proces normiranja je izrazito rodno određen. Žene su vekovima procenjivane kao normalne ili ne-normalne u odnosu na stepen prihvatanja svojih rodni uloga, a ženino telo je bilo oteto od strane patrijarhata i države, i služilo je kao njihovo, a ne njeno dobro. Svaka žena koja bi se pobunila bila je zastrašivana ili kažnjavana, a deo tog korpusa kažnjavanja su i mentalne bolesti koje su služile kao način disciplinovanja. Istraživanje Lin Rozvater (Lynne Rosewater), jedne veoma hrabre i uporne feminističke psihološkinje, inspirisalo me je da se šire pozabavim tom temom, jer sam bila šokirana stepenom zanemarivanja posledica zlostavljanja i nasilja. Pokazano je da je veliki procenat žena kojima je ustanovljeno da imaju granični (borderline) poremećaj, a katkada i druge dijagnostičke kategorije — pogrešan, jer su žene žrtve nasilja. Umesto da se ustanovi kakva su iskustva žena, mnogi dijagnostički postupci se samo prepuste testiranju, koje nije prilagođeno takvim slučajevima. Zlostavljane žene nisu paranoične, one su uplašene za svoj život, ne spavaju od straha, ne jedu ili ne komuniciraju usled šoka, brige za decu, za porodicu... Sled misli može biti konfuzan i nekoherentan. Nakon traume, psiha takođe ima tendenciju da određene delove izoluje i sačuva ih od kontaminacije tim osećanjima, što je sled sličan kao kod šizofrenije, ali samo na prvi pogled. Mnoge od njih završavaju na antipsihoticima, potpuno bez potrebe. Ono što je, međutim, važno istaći, nisu žene jedine ugrožene kao klijentkinje, psihijatrija ume da ugrozi pre svega ljudska prava svih. Uz pomoć farmakoterapije često brusi pojedince dok ne postanu podobni i tihi, otupljuje oštrice i disciplinuje. Žene su, kao i u drugim oblastima života, pa i u ovim okvirima, prosto na još nižim granama u tom lancu moći.



TO WHAT EXTENT HAS MODERN PSYCHIATRY MANAGED TO FREE ITSELF FROM PATRIARCHAL PATTERNS IN TREATING WOMEN'S MENTAL HEALTH?

Psychiatry, like traditional medicine, has adopted most beliefs about women, and the process of normalization is deeply gendered. For centuries, women have been judged as normal or abnormal based on their degree of conformity to gender roles, and a woman's body was seized by patriarchy and the state, serving their interests rather than her own. Any woman who rebelled was intimidated or punished, and mental illness was part of this disciplinary arsenal. The research of Lynne Rosewater, a very brave and persistent feminist psychologist, inspired me to explore this topic more deeply because I was shocked by the extent of neglect regarding the consequences of abuse and violence. It has been shown that a large percentage of women diagnosed with borderline personality disorder, and sometimes other diagnoses, were misdiagnosed because they are survivors of violence. Instead of investigating women's actual experiences, many diagnostic procedures rely solely on testing that is not adapted for such cases. Abused women are not paranoid, but terrified for their lives, unable to sleep out of fear, unable to eat or communicate due to shock, worry for their children, their families... Their train of thought can be confused and incoherent. After trauma, the psyche also tends to isolate and protect certain parts from contamination by those feelings, a process somewhat similar to schizophrenia, but only at first glance. Many of these women end up on antipsychotics unnecessarily. It is important to emphasize, however, that women are not the only vulnerable clients; psychiatry can threaten the human rights of all. With the help of pharmacotherapy, it often molds individuals into being compliant and quiet, dulling their edges and disciplining them. Women, as in many other areas of life, are simply at the very bottom of this power hierarchy in these contexts as well.

KAKVU ULOGU MEDIJI I POPULARNA KULTURA IGRAJU U REPRODUKCIJI ILI RAZBIJANJU MITOVA O „LUDIM ŽENAMA“?

Na moju veliku žalost, mediji i popularna kultura i dalje u većoj meri reprodukuju nego što razbijaju mitove o ženskom ludilu, stereotipizirajući i patologizirajući svako ponašanje koje izlazi iz predviđenog okvira za određenu konzumersku publiku koja te medije prati.

Baveći se rodnom analizom medija tokom dve hiljadite, pregledala sam na stotine štampe i odgledala mnogo reklama, jer mi je posao bio detektovanje stereotipa, koji su nekada bili veoma uočljivi (tipa, obavezno pitanje bilo kojoj uspešnoj ženi – kako balansira obaveze na poslu ili u kući ili insistiranje na tome da se većina tema namenjena ženama nalazi u rubrikama zabave, zdravlja i lepote i nege, kao i običaj da o zdravlju žena obavezno govori stručnjak muškarac), a danas su provučeni kroz neke druge ideje popularne kulture. Žena koja je uspešna, ukoliko je neudata ili nema dece, mora da nađe dovoljno dobro opravdanje da se ne bi vodila kao falična... mora da dokaže da je pokušavala, da je propatila i dovela sebe čak i u opasnost, pa tek onda odustala. Takođe, ukoliko je snažna, nezavisna i autonomna, ona je podnošljiva samo ako ima dobra leđa, tj. deo je aristokratije, klike ili establišmenta u kome je to dozvoljeno, u protivnom je luda progoniteljka muškaraca, sebična ili samoživica. Što se javnih ličnosti tiče, surov tretman ne jenjava, svaka žena koja je u krizi, biće eksploatisana do krajnjih razmera, ismejavana, omalovažavana i raščerečena do gole kože ispred krvi žedne publike. Ukoliko je direktna i govori šta misli, žena je opasna i frustrirana, a ako je neodređena i decentna, onda je dosadna. Ženama se ne dozvoljava slabost niti nesavršenstvo. Ženama se ne dozvoljava da kreiraju svoje medijske politike, kako one žele, i da se obraćaju direktno jedne drugima, bez traženja načina da se prevedu rodno crno-belom svetu oko sebe. Promena ima, i one su vidljivije, ali obitavaju rame uz rame sa već pomenutim starim obrascima, što čini konfuziju o rodnim ulogama još većom. Ovo je vreme kontradiktornosti koje od nas kao od kreatora sadržaja, ali i kao konzumera, traži da budemo uvek svesni šta radimo, i da vrlo kritički prilazimo svakoj temi, svesni njene slojevitosti i diskursa iz kog se obraća svojoj publici. Ne treba ništa uzimati olako niti zdravo za gotovo.

„Normalna žena“, onakva kakvom je društvo definiše, zapravo je mit bez uporišta u stvarnosti.

A 'normal,' that is, a 'real' woman, is itself a myth as defined by society.



HOW ROLE DO MEDIA AND POP CULTURE PLAY IN REINFORCING OR CHALLENGING THE MYTHS ABOUT 'CRAZY WOMEN'?

To my great regret, media and popular culture still tend to reproduce rather than dismantle the myths surrounding female "madness," often stereotyping and pathologizing any behavior that falls outside the expected norms for a given consumer audience.

While conducting gender analysis of the media during the 2000s, I reviewed hundreds of newspaper articles and watched countless advertisements, as my job was to detect stereotypes. Some were quite blatant—like the obligatory question posed to successful women about how they balance work and home life, or the persistent placement of women's topics in entertainment, health, beauty, and self-care sections. There was also the tendency for male experts to speak on women's health. Today, these stereotypes are repackaged through different ideas promoted by popular culture. A successful woman, if she is unmarried or childless, is expected to offer a sufficiently good excuse in order not to be seen as flawed... she must demonstrate that she tried, that she suffered, and even put herself in danger before ultimately giving up. Similarly, if she is strong, independent, and autonomous, she is only deemed acceptable if she has powerful backing—if she belongs to the aristocracy, an elite circle, or the establishment where such traits are permitted. Otherwise, she is labeled a madman-chaser, selfish, or self-absorbed. When it comes to public figures, the harsh treatment persists: any woman in crisis will be exploited to the extreme, mocked, belittled, and dissected down to the bone in front of a blood-thirsty audience. If she speaks her mind directly, she is seen as dangerous and bitter; if she is vague and restrained, then she's simply boring. Women are not allowed to show weakness or imperfection. They are not granted the space to shape their own media narratives the way they want, or to speak directly to each other without having to translate themselves into the black-and-white gender logic of the world around them. There have been changes, and they are visible, but they coexist alongside long-standing patterns, making gender roles even more confusing. This is a time of contradictions, and it demands that we, as content creators and consumers alike, remain aware of our actions and approach every topic critically, understanding its layers and the discourse through which it addresses its audience. Nothing should be taken lightly or at face value.





NAUKA JE ŽENSKOG RODA

SCIENCE IS FEMININE

U vremenu u kojem su informacije dostupne svima, ali razumevanje često izmiče, **Tijana Prodanović** zauzima retku poziciju – između nauke i društva, između univerzitetskih amfiteatara i TikToka. **Astrofizičarka i univerzitetska profesorka** govori za *Movem* o tome zašto radoznalost mladih nije nestala već je samo promenila formu, kako digitalni svet može biti saveznik znanja, i zašto bi „kritičko razmišljanje“ trebalo da postane osnovna životna veština. Jer, kako kaže – nauka je ženskog roda.

In an age where information is available to all but understanding often slips through the cracks, **Tijana Prodanović** occupies a rare space — between science and society, between university lecture halls and TikTok. The **astrophysicist and university professor** speaks to *Movem* about why young people's curiosity hasn't vanished but simply changed shape, how the digital world can become an ally of knowledge, and why "critical thinking" should be considered a basic life skill. Because, as she puts it — science is feminine.



MLADI I NAUKA DANAS, GDE JE ZAPELO, A GDE IDE BOLJE NEGO IKAD? ČESTO ČUJEMO DA SU MLADI NEZAJINTERESOVANI, ALI VAŠE ISKUSTVO KAŽE DRUGAČIJE. KAKO VI VIDITE TU ZNATIŽELJU KOD MLADIH?

Mladi definitivno nisu nezainteresovani. To je ono što sam sama videla baveći se naučnom komunikacijom godinama. Dakle, nisu nezainteresovani za nauku, a i generalno za društvo, što nam vrlo jasno pokazuju već mesecima, tražeći pravdu za tragično nastradale u padu nadstrešnice u Novom Sadu. Da, činjenica je da su mladi danas više u nekom digitalnom svetu nego u 3D svetu, ali to ne znači da su nezainteresovani, već samo da se način kako oni ispoljavaju ta svoja interesovanja, promenio. Postoji jako puno edukativnih profila na TikToku koji su vrlo gledani i praćeni, i sa milionskom publikom ako gledamo profile sa engleskog govornog područja. Kod nas, naučna komunikacija nije toliko rasprostranjena, pa ipak, edukativni sadržaji koje pravim iz fizike i astronomije imaju desetine hiljada pregleda. I to nije iznenađujuće, jer na primer, događaji kao *Noć istraživača* i *Festival nauke*, gde se nauka pokušava približiti prevashodno mladima na jedan zabavan način, veoma, veoma su posećeni. Takođe, širom zemlje su otvoreni i još se otvaraju po školama *Mejkers labovi*, koji su kao neke svojevrzne naučne sekcije, tj. prostori gde mladi neometano mogu da iskazuju svoja interesovanja za nauku, i vrlo su popularni. Tako da, da, interesovanje za nauku postoji među mladima, samo što se to možda ovako ne vidi lako ili je to naša predrasuda na osnovu njihove reakcije na školu.

REGARDING YOUNG PEOPLE AND SCIENCE TODAY, WHERE ARE THINGS FALLING SHORT, AND WHERE ARE THEY BETTER THAN EVER? WE OFTEN HEAR THAT YOUNG PEOPLE AREN'T INTERESTED, BUT YOUR EXPERIENCE SUGGESTS OTHERWISE. HOW DO YOU SEE THEIR CURIOSITY?

Young people are definitely not indifferent. That's something I've seen firsthand after years of working in science communication. They're not disinterested in science—or society for that matter. Just look at how, for months now, they've been demanding justice for the tragic loss of life caused by the collapsed awning in Novi Sad. Yes, it's true that young people today spend more time in the digital world than in the physical one, but that doesn't mean they don't care—it just means the way they express their interests has changed. There are tons of educational accounts on TikTok that have massive followings, even millions of viewers, especially among English-speaking creators. In our region, science communication isn't that widespread, and yet the educational content I create about physics and astronomy gets tens of thousands of views. And that's not surprising; just look at events like the *Researchers' Night* or the *Science Festival*, which are aimed primarily at young people and present science in a fun, engaging way. They're always very well attended. Also, *Maker Labs* have been opened across the country, and more are opening in schools every day. These are like modern science clubs where young people can freely explore their interest in science, and they're incredibly popular. So yes, there's definitely an interest in science among young people. It just might not be immediately obvious, or perhaps we're judging based on how they react to school.



TIKTOK, MIMOMI, YOUTUBE... MOGU LI TI KANALI DA BUDU OZBILJNI SAVEZNICI NAUKE? DA LI NAUKA MORA DA SE „PRERUŠI“ U POP KULTURU DA BI DOPRLA DO MLADIH I DA LI JE TO NUŽNO LOŠE?

Apsolutno da mogu! Mislim da je TikTok najpotcenjenija platforma za edukaciju. I TikTok i Youtube, i šta god da je sledeće, mogu i treba da nam budu saveznici u edukaciji i naučnom opismenjavanju. Ipak, da, to jesu platforme gde nauka i edukacija uzimaju malo slobodniju pa i zabavniju formu. I to je okej, jer za sve postoji vreme i mesto. U školi i na fakultetu se uči malo formalnije, a u *onlajn* prostoru možemo da dodatno produbimo svoje znanje ili da pronademo neko novo interesovanje. I ja, kad sam odrastala davno bez interneta, gledala sam TV, gde je bilo naučnih emisija, pored raznih drugih emisija. Naravno da nismo sve svoje znanje dobijali sa TV-a, ali jeste bilo zabavnije od toga kako smo znanje dobijali u školi. Televizija mi je pomogla da steknem neko šire znanje i definitivno je bila prva koja me je zainteresovala za svemir, jer astronomiju nismo imali u školi a ni dan-danas ne postoji kao zaseban predmet. Dakle, moja prva glavna saznanja iz astronomije bila su sa televizijskih emisija i iz popularne literature. E, sada, jeste činjenica da se u našoj zemlji ljudi ne bave dovoljno naučnom komunikacijom, tako da nemamo puno edukativnih sadržaja na mrežama, ali se nadam da će se to uskoro promeniti, tj. nadam se da sam svojim radom inspirisala možda i neke kolege i kolegince da počnu time da se bave.

TIKTOK, MEMES, YOUTUBE... CAN THESE CHANNELS REALLY BE SERIOUS ALLIES OF SCIENCE? DOES SCIENCE NEED TO “DISGUISE” ITSELF AS POP CULTURE TO REACH YOUNG PEOPLE AND IS THAT NECESSARILY A BAD THING?

Absolutely they can! In my opinion, TikTok is the most underrated platform for education. Both TikTok and Youtube, and whatever comes next, can and should be our allies in education and scientific literacy. Of course, these are platforms where science and learning take on a slightly more relaxed, even fun form. And that's perfectly fine. There's a time and place for everything. At school and university, learning tends to be more formal, while online spaces let us deepen our knowledge or discover new interests. When I was growing up without internet, we watched TV, and there were science shows on there too, alongside all the other kinds of content. Of course, we didn't get all our knowledge from TV, but it was definitely more fun than how we got it at school. It helped me develop a broader understanding, and TV was actually the first thing that sparked my interest in space, since we didn't have astronomy as a subject. We still don't, to this day. So my first real exposure to astronomy came from TV programs and popular science books. Now, it's true that in our country there isn't enough focus on science communication, which means we don't have a lot of educational content online. But I hope that will change soon. Through my own work, I like to think I've inspired some colleagues to get involved too.

KAKO NAPRAVITI KUL NARATIV OD JEDNE CRNE RUPE?

Crna rupa je laka tema jer svi se interesuju za to. Hajde napravi kul narativ od kosmičkog zračenja, što je moja oblast... Šalim se malo, ali da, prvo treba oslušivati šta ljudi žele da znaju. Ako su to crne rupe, onda hajde da pričamo o crnim rupama, ako je to život van zemlje, onda hajde o tome. I to je ono što se uvek trudim da radim — da oslušujem šta ljude zanima i pričam o tome. Druga bitna caka u tome kako ljude zainteresovati za nešto jeste u tome da temu povežete s nečim što je ljudima i bitno i poznato. Pošto su teme iz svemira uglavnom dosta apstraktne, ja često tu koristim neke ovozemaljske analogije da bi ljudi lakše razumeli i da bi bilo interesantnije.

KADA BISTE IMALI PRILIKU DA UVEDETE NOVI ŠKOLSKI PREDMET, KAKO BI SE ZVAO I ŠTA BI UČENICI NA NJEMU UČILI?

Definitivno, novi školski predmet koji nam je najpotrebniji jeste kritičko razmišljanje. U današnje doba informacija i dezinformacija i veštačke inteligencije i spinova i *fake news*-a, mislim da je sve teže navigirati kroz prostor digitalnih informacija. I što manje predznanja imamo, to je teže. To znači da su deca tu najranjivija. Dakle, ako koristite pametne uređaje i konzumiraju informacije na mrežama, onda moramo da ih naučimo kako sve te informacije kritički da posmatraju i procesuiraju. Na primer, Finci su u tome odlični i oni se time već bave! Njihova deca u školama uče veštine koje im trebaju da primete onlajn prevare i dezinformacije. Mislim da bi svima tako nešto bilo neophodno.

ŠTA BISTE PORUČILI DEVOJČICAMA KOJE MISLE DA „NAUKA NIJE ZA NJIH“?

Ja se zaista nadam da ove nove generacije devojčica to više ne misle i da im se ne šalje takva poruka, jer nauka ne zna za pol. Nauka je podjednako za devojčice, kao i za dečake. I ne postoje ni muške ni ženske nauke. Devojčice postanu podjednako dobre inženjerke kao i dečaci. Jedini problem je društvo gde se generalno devojčice ne podstiču dovoljno da preduzimaju neke rizike, da probaju, da ne uspeju, i da je to okej, i da treba da ih podstičeno da probaju opet. Devojčice više učimo da budu poslušne i sve kako treba, a dečake da mogu da preduzimaju rizike, da budu nestašni. A nauka je otkrivanje novog i ona je puna rizika. Tako da bih im poručila da samo hrabro uskoče u polje nauke, da su sposobne čak i ako nisu sve savršeno uradile, da tu pripadaju, da jesu to zaslužile, ma koliko im nekada to izgledalo neverovatno. Na kraju krajeva — **nauka je ženskog roda!**

HOW DO YOU CREATE A “COOL” NARRATIVE OUT OF A BLACK HOLE?

Black holes are an easy topic because everyone is interested in them. Now, try making a cool narrative about my field, cosmic radiation... Just kidding, but first, you need to listen to what people want to know. If it's black holes, then let's talk about black holes; if it's life beyond Earth, then let's talk about that. That's what I always try to do — listen to what people are curious about and talk about that. Another important trick to get people interested in something is to connect the topic to something that is both important and familiar to them. Since space topics are often quite abstract, I typically use some earthly analogies to help people understand better and to make it more interesting.

SAY YOU HAD THE CHANCE TO INTRODUCE A NEW SCHOOL SUBJECT. WHAT WOULD IT BE CALLED AND WHAT WOULD STUDENTS LEARN?

The school subject we most urgently need is Critical Thinking. In today's era of information, misinformation, artificial intelligence, spin, and fake news, I believe it's becoming increasingly difficult to navigate the digital information space. And the less prior knowledge we have, the harder it gets. That means children are the most vulnerable in this regard. So, if they use smart devices and consume information online, we need to teach them how to critically observe and process all that information. For example, the Finns are excellent at this and they're already working on it! Their children learn skills in school that help them spot online scams and misinformation. I think everyone could really benefit from something like that.

WHAT WOULD YOU SAY TO GIRLS WHO THINK THAT “SCIENCE IS NOT FOR THEM”?

I truly hope that these new generations of girls no longer think that way and that such messages aren't being sent to them anymore. Because science doesn't recognize gender. Science is equally for girls as it is for boys. There is no such thing as male or female science. Girls can become just as good engineers as boys. The main issue is society, where often doesn't encourage girls enough to take risks, to try, to fail, and to understand that it's okay and to try again. Girls are taught more to be obedient and do everything the “right” way, while boys are encouraged to take risks and be mischievous. But science is about discovering the new, and it's full of risks. So I would tell them to bravely jump into the field of science, that they are capable even if everything isn't perfect, that they belong there, and that they have earned their place, no matter how unbelievable it may sometimes feel. After all, **science is feminine!**



ERSTE  | 20 GODINA U SRBIJI
Bank

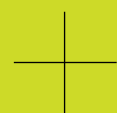


*Moja Kaća
otvaranje radnje*

Šta sve možeš za 20?

Više nego što misliš.

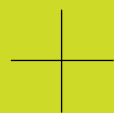
UMETNOST I AKTIVIZAM



Autor / Author TAMARA VUKOSAVLJEVIĆ
Fotografije / Photos IGOR ČVORO

SU JEDNO

ART AND ACTIVISM ARE ONE



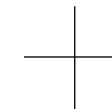
Uz umetnost sa integritetom i popularnost kao platformu za promenu, stoje snažni glasovi, čak i kada začute. Glumica **Milena Radulović** i umetnica **Zejna Murkić** su žene koje znaju zašto govore. Njihove priče i iskustva postali su pokretači društvenih promena, od preispitivanja zakona i medijskog narativa, do duboko ukorenjenih predrasuda. Sa njima razgovaramo o feminizmu, hrabrosti, pogrešnim predstavama i ispravnim granicama.

I pre svega, o slobodi.

With integrity-driven art and popularity as a platform for change, strong voices stand tall—even when they fall silent. **Actress Milena Radulović and artist Zejna Murkić** are women who know exactly why they speak out. Their stories and experiences have sparked social change, from challenging laws and media narratives to confronting deeply rooted prejudices. We speak with them about feminism, courage, misconceptions, and rightful boundaries.

And above all, about freedom.





KADA LIČNO ISKUSTVO PREVAZILAZI INDIVIDUALNI OKVIR I POSTAJE DEO ŠIRE BORBE?

MILENA: Na moju priču reakcije su bile snažne i dugotrajne. Mnogi su prvi put shvatili kakvi sve oblici zlostavljanja postoje. Fokus se prebacio na škole, na to da zlostavljači nisu nepoznati ljudi, već i oni najbliži. Pokrenula se priča o poverenju i odnosu prema ženama koji je zapravo oduvek u problemu. Čak je uticalo i da se neke stvari u pravosuđu promene. Ipak, mnoge stvari su i dalje na nivou ličnog osveščivanja i nisu definisane u institucionalno-društvenom poretku.

ZEJNA: Mene je kroz život vodila hrabrost, ispravnost i otvorenost. Išla sam u javnost i glasno rekla da sam Romkinja. I nisam naišla na kritiku, ili ismevanje. Kao da je to u ljudima probudilo potrebu da i oni kažu šta ih muči. Mišljenje i vaspitanje su uzajamno povezani i tu treba imati granicu i meru ukusa. Rekla bih da smo našim pričama pomerile neke granice.

ŠTA ZA VAS PREDSTAVLJA FEMINIZAM U SRBIJI?

ZEJNA: Znači da treba voleti sebe, ženski rod i želiti ravnopravnost, da stojimo udruženi rame uz rame. Nikada sebe nisam videla kao feministkinju, ali u suštini jesam.

MILENA: Osnovna ljudska prava, pravo glasa na karijeru i zaposlenje, pravo da pratimo svoje snove. Mislim da je feminizam bukvalno nastao kao jedna pobuna protiv patrijarhata i uređenosti sveta po muškom principu. Ne treba da postoje muške i ženske podele, emocije ili boje. To najbolje vidimo kad su deca mala. Tada su razlike nevidljive, dok ne uđemo u ono što se zove sistem. Tako da nas feminizam vraća na ono što je priroda. Mislim da je feminizam danas u Srbiji avangardni pokret.

WHEN DOES PERSONAL EXPERIENCE GO BEYOND THE INDIVIDUAL AND BECOME PART OF A BROADER STRUGGLE?

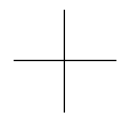
MILENA: The reactions to my story were intense and long-lasting. Many people realized for the first time how many forms of abuse exist. The focus shifted to schools, to the fact that abusers are not just strangers but can be those closest to us. It opened up conversations about trust and society's long-standing issues with how women are treated. It even led to some changes in the justice system. Still, many things remain at the level of personal awakening and have yet to be defined within the institutional-social structure.

ZEJNA: I've been guided through life by courage, integrity, and openness. I publicly stated that I'm Roma, and I wasn't met with criticism or ridicule. It actually seemed to awaken something in people, a need to speak about what they themselves were struggling with. Opinions and upbringing are interconnected—you need to draw a line and have a sense of taste. I'd say that through our stories, we've managed to push some boundaries.

WHAT DOES FEMINISM MEAN TO YOU IN SERBIA?

ZEJNA: It means loving yourself, loving women, and striving for equality—standing side by side. I never considered myself a feminist, but in essence, I am.

MILENA: Basic human rights—the right to vote, to pursue a career, to work. The right to follow our dreams. I believe feminism was born out of rebellion against patriarchy and a male-structured world. There shouldn't be male and female divisions in emotions or even colors. You see this most clearly in young children—differences are invisible until they enter what we call the system. Feminism takes us back to what is natural. I think feminism in Serbia today is an avant-garde movement.



ŠTA BISTE VOLELE DA NEKE MALE DEVOJČICE ČUJU OD VAS, NE KAO OD GLUMICE I PEVAČICE, NEGO KAO OD ŽENA KOJE SU PROŠLE SVAŠTA NEŠTO?

ZEJNA: Za devojčicu: *Da je ljubav osnova svega i da uvek treba da živiš u slozi sa najbližima. To je jedino što ostavljam iz starog vremena. Sve ono što želiš ti već jesi, samo si na putu ka spoznaji. Ne treba da imaš nikakav pritisak, ni strah, samo da snažno veruješ i voliš.*

MILENA: Devojčice mogu sve, čak i kad misle da nisu na pravom mestu i u pravo vreme. I da ako deluje nemoguće, to su samo okolnosti koje su prolazne. Sve je moguće.

DA LI JE BILO NEKIH MOME-NATA U VAŠEM AKTIVIZMU KADA STE POMISLILE: „OK, STVARNO SE NEŠTO ME-NJA“?

MILENA: Stalno to mislim. Zaživele su kampanje u kojima su žene junaci i u glavnim ulogama, one donose odluke, počelo je da se govori o aktivizmu, da se formiraju razne Instagram stranice, podcasti, festivali, neke ženske konferencije.

ZEJNA: Milena je već promenila svest u društvu i žene imaju utisak da ima ko da ih zaštiti i podrži. Kada sam ja u pitanju, ljudi su nekako prestali da koriste reč „Ciganin“, čak i u pesmama. Za mene je pomak što mnoge organizacije žele da rade sa romskom decom. I to je početak nečega višeg.



WHAT WOULD YOU WANT YOUNG GIRLS TO HEAR FROM YOU—NOT AS AN ACTRESS OR ARTIST—BUT AS WOMEN WHO HAVE BEEN THROUGH A LOT?

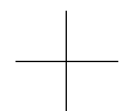
ZEJNA: To a little girl: *That love is the foundation of everything and that you should always live in harmony with your loved ones. That's the only thing I bring from the old times. Everything you wish to become—you already are, you're just on the path to discovering it. You shouldn't feel pressure or fear—just believe strongly and love fiercely.*

MILENA: *Girls can do anything, even when it feels like they're not in the right place at the right time. And even if it seems impossible, those are just temporary circumstances. Everything is possible.*

WAS THERE A MOMENT IN YOUR ACTIVISM WHEN YOU THOUGHT—OK, SOMETHING IS REALLY CHANGING?

MILENA: I think that all the time. Campaigns have emerged where women are heroes and lead characters, decision-makers. People are talking about activism, and many Instagram pages, podcasts, festivals, and women's conferences are forming.

ZEJNA: Milena has already changed social awareness—women now feel like there's someone to protect and support them. In my case, people have stopped using the word “gypsy,” even in songs. To me, progress is that many organizations now want to work with Roma children. And that's the beginning of something greater.



„Popularnost radi popularnosti je besmislena – biram da je koristim da govorim o svemu što me boli, zanima i inspiriše.“

– Milena Radulović







DA LI MISLITE DA POSTOJI POVEZANOST IZMEĐU VAŠE UMETNOSTI I AKTIVIZMA I NA KOJI NAČIN?

MILENA: Moja priča je i dobila zamah zato što sam javna ličnost. Biti popularan u svojoj oblasti ima jedno utemeljenje, i daje nam mogućnost da kroz umetnost budemo aktivni, a s druge strane nam daje platformu da govorimo glasno o svemu što nam je važno. Popularnost radi popularnosti je potpuno besmislena i donosi više negativnih stvari. Biram da je koristim da slobodno govorim o svemu što me boli, zanima i inspiriše.

ZEJNA: Naša umetnost nam daje slobodu i temelj da privučemo pažnju. Treba da razbijemo granice, zakone koji su nametnuli da nešto možemo ili ne. Umetnost i aktivizam nisu povezani, oni su jedno. Mislim da je glas umetnika novi poredak. Još je veće bogatstvo kad znaš šta je cilj tvog talenta. A cilj svakog talenta je da unapredi svet i donese nešto novo. Naš dar je što smo svesne šta radimo.

I MOLIM VAS ZA JEDNU REČENICU ZA KRAJ KOJA SE ODNOSI NA TRAG KOJI ŽELITE DA OSTANE IZA VAS.

ZEJNA: Želim da pamte da sam se trudila da prome-nim svet.

MILENA: Da se nijednoj devojčici ne desi ono što se meni desilo.

DO YOU THINK YOUR ART AND ACTIVISM ARE CON-NECTED, AND HOW?

MILENA: My story gained momentum because I'm a public figure. Being well-known in your field gives you a foundation—and it allows you to be active through your art, while also giving you a platform to speak loudly about what matters. Popularity for the sake of popularity is meaningless and often harmful. I choose to use it to speak freely about what hurts, interests, or inspires me.

ZEJNA: Our art gives us the freedom and foundation to draw attention. We need to break boundaries and the rules that tell us what we can or can't do. Art and activism aren't connected—they are one and the same. I believe the voice of the artist is the new order. It's even more powerful when you know the purpose of your tal-ent. And the purpose of every talent is to improve the world and bring something new. Our gift is that we're aware of what we're doing.

ONE FINAL SENTENCE—THE LEGACY YOU WANT TO LEAVE BEHIND?

ZEJNA: I want to be remembered as someone who tried to change the world.

MILENA: That no girl ever has to go through what I went through.







„Sve ono što želiš, ti već
jesi – samo si na putu ka
spoznaji.“

– Zejna Murkić

Hair / Kosa VANJA ZEKIĆ
Makeup / Šminka MARKO NIKOLIĆ
Lokacija / Location MUZEJ ILUZIJA BEOGRAD

U M E T

I

NISU

-

ONI



N O S T

AKTIVIZAM

POVEZANI

SU

JEDNO.



DIGITALNI PROSTOR DANAS NE PODSEĆA NA BIBLIOTEKU, VEĆ NA KAZINO

THESE DAYS, THE DIGITAL WORLD LOOKS
LESS LIKE A LIBRARY AND MORE LIKE A
CASINO

Autor / Author KSENIJA UBOVIĆ
Fotografije / Photos IGOR ČVORO

U vremenu kada brzina informacije nadmašuje brzinu misli, a klikovi diktiraju tokove stvarnosti, digitalni pejzaž sve češće podseća na psihološki lavirint — zavodljiv, haotičan i nepredvidiv, ali moćan. U tom svetu, gde su senzacije važnije od istine, a narativi oblikovani algoritmima, pokušaj da ostanemo pribrani postaje svakodnevni izazov.

In an age where the speed of information outpaces the speed of thought and clicks dictate the flow of reality, the digital landscape increasingly resembles a psychological maze — seductive, chaotic, and unpredictable, yet powerful. In this world, where sensations matter more than truth and narratives are shaped by algorithms, staying grounded is a daily challenge.

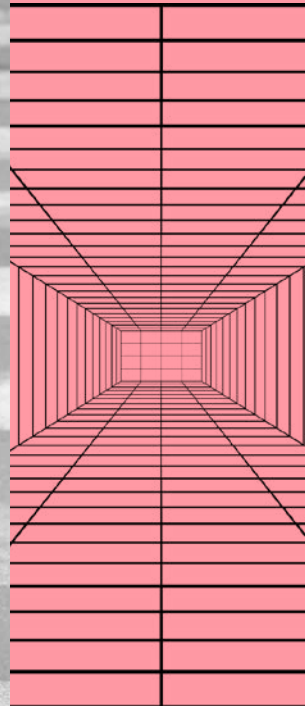
Mia Popić, doktorka psiholoških nauka, psiho-terapeutkinja i biznis psihološkinja, već godinama istražuje međuprostor između tehnologije i psihe. Njen rad prepoznat je po sposobnosti da kompleksne fenomene savremenog doba prevede na jezik koji ne samo da objašnjava, već i osnažuje. U razgovoru za *Movem*, Mia nas vodi kroz svet digitalne histerije, emocionalne zavisnosti od sadržaja i kolektivne stvarnosti koju je nesvesno režirala veštačka inteligencija. Njeni uvidi nisu ni distancirani ni moralistički. Oni su poziv da se zagledamo u sopstvene digitalne reflekske, da prepoznamo gde prestaje informacija, a počinje anksioznost, i da se zapitamo: živimo li sopstveni narativ ili onaj koji nam je, neprimetno, serviran?

Dr. Mia Popić, a psychologist, psychotherapist, and business psychology expert, has long been researching the intersection between technology and the human psyche. Her work stands out for its ability to turn complex modern-day phenomena into language that both clarifies and strengthens. In a conversation with *Movem*, Mia guides us through the world of digital hysteria, emotional addiction to content, and the unconscious scripting of collective reality by artificial intelligence. Her insights are neither detached nor moralizing. They are an invitation to examine our own digital reflexes, to recognize where information ends and anxiety begins, and to ask ourselves: are we living our own narrative, or one that's been subtly served to us?





„NISMO VIŠE SAMO KORISNICI, VEĆ PUBLIKA U ALGORITAMSKOJ REŽIRANOJ DRAMI ČIJI ŽANR BIRAMO (NESVESNO) SVAKIM KLIKOM.“



"WE'RE NO LONGER JUST USERS, BUT AN AUDIENCE IN AN ALGORITHMICALLY DIRECTED DRAMA, THE GENRE OF WHICH WE (UNCONSCIOUSLY) CHOOSE WITH EVERY CLICK."



DIGITALNA HISTERIJA JE POSTALA SVOJEVRJNI KULTURNI FENOMEN. DA LI JE ONA SIMPTOM NAŠE ZAVISNOSTI OD INFORMACIJA ILI POSLEDICA ALGORITAMSKOG DIKTATA KOJI FAVORIZUJE SENZACIJU PRE ISTINE?

Rekla bih —i jedno i drugo. Kao psihološkinja, ne mogu da ignorišem podatke koji pokazuju koliko je naš mozak evolutivno podešen da traži informacije koje nose emocionalni naboj. Senzacionalizam nam nije nametnut samo spolja, on odgovara našim kognitivnim sklonostima — da brže reagujemo na opasnost nego na racionalni kontekst. Ali ono što dodatno pojačava efekat jeste algoritamska infrastruktura koja ne filtrira istinu, već meri reakciju. U tom smislu, digitalna histerija je proizvod spajanja biološke predispozicije i tehnološke amplifikacije. I često, ni ne shvatimo da smo zavisni — ne od informacija, već od emocionalne stimulacije koju te informacije donose.

DA LI VEŠTAČKA INTELIGENCIJA U KONTEKSTU DRUŠTVENIH MREŽA FUNKCIONIŠE KAO NEUTRALNI POSMATRAČ ILI NESVESNO PREUZIMA ULOGU REŽISERA KOLEKTIVNE PANIKE, OBLIKUJUĆI NARATIVE KROZ SELEKCIJU SADRŽAJA?

Ako nešto znamo iz psihologije, to je da neutralnost ne postoji u procesu selekcije. Čak i kada biramo koje ćemo misli zadržati, a koje odbaciti, nesvesno stvaramo narativ. Slično tome, veštačka inteligencija u okruženju društvenih mreža ne funkcioniše kao ogledalo već kao projektor — osvetljava ono što ima veći „engagement“, a ne ono što ima veću vrednost. Možda nije svesna, ali svakako dizajnirana je da režira. Nismo više samo korisnici, već publika u algoritamski režiranoj drami čiji žanr biramo (nesvesno) svakim klikom. I baš kao u psihoterapiji, pitanje koje sledi je: čiji je ovo narativ — moj ili onaj koji mi je serviran?

DIGITAL HYSTERIA HAS BECOME A KIND OF CULTURAL PHENOMENON. IS IT A SYMPTOM OF OUR ADDICTION TO INFORMATION, OR THE RESULT OF AN ALGORITHMIC REGIME THAT FAVORS SENSATION OVER TRUTH?

I'd say it's both. As a psychologist, I can't ignore the data showing how our brains are evolutionarily wired to seek out emotionally charged information. Sensationalism isn't merely forced upon us — it aligns with our cognitive tendencies to react more quickly to danger than to rational context. But what amplifies the effect further is the algorithmic structure that prioritizes engagement over truth. In that sense, digital hysteria is the result of merging biological predisposition with technological amplification. And often, we don't even realize that we're addicted — not to information, but to the emotional stimulation it brings.

IN THE REALM OF SOCIAL MEDIA, IS ARTIFICIAL INTELLIGENCE MERELY A NEUTRAL OBSERVER, OR DOES IT INADVERTENTLY ACT AS A DIRECTOR OF COLLECTIVE PANIC BY SHAPING NARRATIVES THROUGH THE WAY IT CURATES CONTENT?

If psychology has taught us anything, it's that there's no such thing as neutrality in the selection process. Even when we choose which thoughts to keep and which to discard, we unconsciously build a narrative. Similarly, artificial intelligence in the context of social media doesn't function as a mirror — it's a projector, highlighting what gets more "engagement" rather than what holds greater value. It may not be conscious, but it is certainly designed to direct. We're no longer just users, but an audience in an algorithmically directed drama, the genre of which we (unconsciously) choose with every click. And just like in psychotherapy, the question that follows is: whose narrative is this — mine, or the one handed to me?

U ERI BESKONAČNOG SKROLOVANJA, GDE SE GRANIČA IZMEĐU STVARNOSTI I DIGITALNE KONSTRUKCIJE BRIŠE, KAKO PREPOZNATI TRENUTAK KADA INFORMISANOST PRELAZI U ANKSIOZNOST?

U terapijskom radu često pitam klijente: *Šta je bio tvoj emocionalni kompas pre nego što si ušao u petlju skrolovanja?* Kada informisanost više ne donosi jasnoću, već dodatnu konfuziju, to je prvi signal. Anksioznost je telesna, nije teorijska. To je ono ubrzano disanje, zgrčeni stomak, impuls da proverimo još jedan izvor, još jedno mišljenje. U digitalnoj kulturi, linija između znanja i preopterećenja briše se tiho — zato moramo da je postavimo sami. Ne algoritamski, već emocionalno. Kad primetimo da informacija više ne daje moć, već oduzima mir — znamo da smo prešli granicu.

DA LI JE REŠENJE U DIGITALNOJ DETOKSIKACIJI I INDIVIDUALNOJ ODGOVORNOSTI ILI JE NEOPHODNO SISTEMSKO REDEFINISANJE ETIKE TEHNOLOŠKIH PLATFORMI KAKO BISMO POVRATILI KONTROLU NAD SOPSTVENIM STRAHOVIMA?

Verujem da je individualna odgovornost važna, ali nedovoljna. To je kao da učimo ljude da plivaju, a puštamo ih u reku sa brzicama i bez ikakvih oznaka. Digitalni prostor danas ne podseća na biblioteku, već na kazino — dizajniran da te zadrži, ne da te osnaži. Zato moramo govoriti o etici dizajna, o odgovornosti platformi koje profitiraju na našim strahovima. Digitalna detoksikacija bez sistemske promene je isto što i vikend bez cigareta — osvežavajuće, ali ne menja zavisnost. Potrebna nam je digitalna pismenost, ali i hrabrost da zahtevamo novi društveni ugovor s tehnologijom.

IN THE ERA OF ENDLESS SCROLLING, WHERE THE LINE BETWEEN REALITY AND DIGITAL CONSTRUCTION IS BLURRED, HOW CAN WE RECOGNIZE THE MOMENT WHEN BEING INFORMED TURNS INTO ANXIETY?

In therapy, I often ask clients: *What was your emotional compass before you entered the scrolling loop?* When being informed no longer brings clarity but instead adds confusion, that's the first sign. Anxiety is physical, not theoretical. It's the quickened breath, the tight stomach, the urge to check one more source, one more opinion. In digital culture, the line between knowledge and overload fades quietly — which is why we must draw it ourselves. Not algorithmically, but emotionally. When we notice that information no longer empowers us but takes away our peace, we know we've crossed the line.

DOES THE ANSWER LIE IN DIGITAL DETOX AND PERSONAL ACCOUNTABILITY, OR MUST WE ALSO RETHINK THE ETHICAL FOUNDATIONS OF TECHNOLOGICAL PLATFORMS TO RECLAIM CONTROL OVER OUR FEARS?

I believe individual responsibility is important, but it's not enough. It's like teaching people to swim and then letting them loose in a river full of rapids with no markers. The digital space today doesn't resemble a library, but a casino — designed to keep you hooked, not empowered. That's why we must talk about design ethics and the responsibility of platforms that profit from our fears. Digital detox without systemic change is like a weekend without cigarettes — refreshing, but it doesn't break the addiction. We need digital literacy, but also the courage to demand a new social contract with technology.

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MINDBERG – APLIKACIJA ZA BOLJI ŽIVOT MINDBERG – AN APP FOR A BETTER LIFE

Autor / Author MILAN PAVLICA

Fotografije / Photos MARIJA

Zvuči neverovatno, ali je istina: u trenutku kada nam je veštačka inteligencija duboko ušla u sve sfere života desio se i trenutak kada su ljudi počeli da se konsultuju s njom u rešavanju svojih psihičkih problema. Artur Klark i Stenli Kjubrik bili bi sigurno ponosni. Oni su u filmu *Odiseja u svemiru: 2001* prikazali superkompjuter HAL koji je pomagao astronautu Dejvu na dugom putovanju kroz svemir. HAL jeste bio namćor koji je zamalo pobio celu posadu, ali je znao i da uteši:

„Vidi Dejv, shvatam da si sad zaista ljut. Mislim da bi trebalo da sedneš i mirno razmisliš o svemu, nakon što uzmeš pilulu za stres“, govorio bi on.

U sadašnjosti još ne plovimo dalekim svemirom, ali smo okruženi mobilnim aplikacijama, računarima i telefonima koji postaju alati za psihološku (samo)pomoć, pošto su svi oni medijumi za razne aplikacije koje se nude kao asistenti u olakšavanju svakodnevnice. Sad je moguće preuzeti aplikaciju koja nam za godišnju pretplatu od nekoliko desetina evra nudi priliku da zavirimo duboko u svoju psihu, kako bismo iz nje crpli svoje skrivene potencijale. Njen autor je **nekadašnji beogradski advokat, sada jungijanski psihoterapeut i osnivač Mindberg startapa, Dragomir Kojić.**

It may sound unbelievable, but it's a fact: as artificial intelligence has penetrated deeply into every aspect of our lives, people have started turning to it for help with their psychological issues. Arthur Clarke and Stanley Kubrick would no doubt be proud. In *2001: A Space Odyssey*, they portrayed the supercomputer HAL, who aided astronaut Dave on his long voyage through space. HAL was certainly cantankerous, nearly wiping out the crew, but he also knew how to offer comfort:

“Look, Dave, I understand you're really angry now. I think you should sit down and calmly think things over after you take your stress pill, he would say.”

We may not be sailing through deep space yet, but we are surrounded by mobile apps, computers, and phones that have become tools for psychological (self)help, as all these devices serve as platforms for various applications that offer assistance in easing daily life. Now, it's possible to download an app that, for an annual subscription fee of several dozen euros, provides daily coaching and counseling. Its creator is **Dragomir Kojić, a former Belgrade lawyer who is now a therapist.**

U TRENUTKU KADA NAM JE VEŠTAČKA INTELIGENCIJA DUBOKO UŠLA U SVE SFERE ŽIVOTA, DESIO SE I TRENUTAK KADA SU LJUDI POČELI DA SE KONSULTUJU S NJOM U REŠAVANJU SVOJIH PSIHIČKIH PROBLEMA.

GOSPODINE KOJIĆU, VI STE SE BAVILI ZAŠTITOM INTELEKTUALNE SVOJINE, AUTORA, ROBNIH MARKI, PRONALAZAKA I SLIČNO. SADA POKUŠAVATE DA SAČUVATE MENTALNO I EMOTIVNO ZDRAVLJE SVOJIH KLIJENATA. KAKO SE DOGODILA TA PROMENA?

DRAGOMIR KOJIĆ: Moj prvi izbor u životu bila je psihologija, ali sam se iz praktičnih razloga okrenuo pravu. Na fakultetu u Novom Sadu, slušajući predavanja iz kriminalističke psihologije, zainteresovao sam se za velikana psihijatrije, Karla Gustava Junga. Posebno su me intrigirali snovi zatvorenika. Ipak, život me je odveo u drugom pravcu. Sa psihologijom sam se ponovo susreo kad mi je privatno zatrebala pomoć. Moj terapeut je procenio da imam talenta da i sam postanem terapeut. Po preporuci sam stigao do Jungovog instituta u Cirihiu gde sam posle petogodišnjeg obrazovanja dobio zvanje akreditovanog jungijanskog analitičara, nakon čega sam upisao doktorske studije iz psihoterapije na Frojdovom univerzitetu u Beču, koje upravo završavam. U advokatskoj kancelariji *Karanović i partneri* bavim se razvojem ljudi i talenata, kao i poslovnim koučingom. Advokaturom se više ne bavim.

AKO SAM DOBRO RAZUMEO, SADA SAVETUJETE SVOJE KOLEGE ADVOKATE; DA LI JE SPOJIVO POVERAVANJE SVOJE INTIME SA KONKURENTNIM POSLOVNIM OKRUŽENJEM?

DRAGOMIR KOJIĆ: Ja tamo nisam terapeut, već biznis kouč, a činjenica da sam se dugo godina bavio advokaturom je čak i prednost u koučingu sa advokatima jer su mi i lično poznati izazovi sa kojima se oni susreću u svom poslu. Pored Jungovog instituta, završio sam i Eriksonovu koučing školu. Dakle, sa kolegama i osobama iz biznis okruženja praktikujem tzv. analitički koučing, kombinujem alate biznis koučinga i nekih jungijanskih metoda. Primetio sam da često poslovni ljudi zapostavljaju intuiciju, pa im ja pomažem da se sa njom povežu i postanu kreativniji.

**IME APLIKACIJE KOJU STE NAPRAVILI JE MINDBERG, ČIJI BI PREVOD OTPRILIKE BIO MENTALNO BRDO. MENI JE TO ASOCIJACIJA NA NEKO MESTO NA KOJE SE PO-
PNEMO DA BISMO BOLJE VIDELI SVET OKO SEBE, ZAR NE?**

DRAGOMIR KOJIĆ: Interesatno je da smo na drugačiji način doživeli ime. Meni izaziva asocijaciju da na brdu može da se stoji i previše razmišlja, a ideja je da se sa brda sīde i uđe u koren problema. Glavna svrha Majndberga je da ljudi

MR. KOJIĆ, YOU WERE INVOLVED IN INTELLECTUAL PROPERTY PROTECTION, COVERING AUTHORS' RIGHTS, BRANDS, INVENTIONS, AND SIMILAR AREAS. NOW YOU'RE AIMING TO SAFEGUARD THE MENTAL AND EMOTIONAL HEALTH OF YOUR CLIENTS. HOW DID THAT SHIFT COME ABOUT?

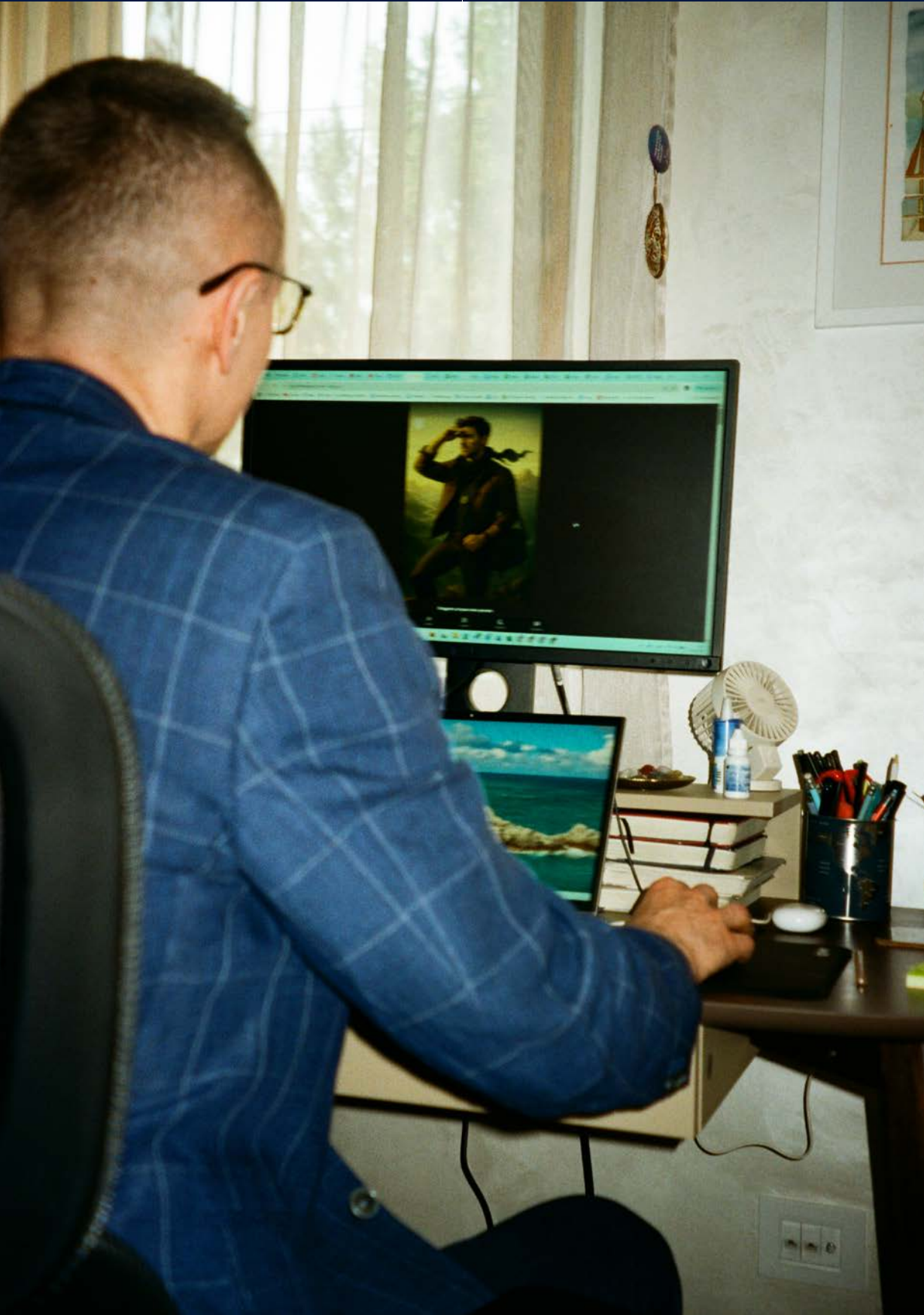
DRAGOMIR KOJIĆ: My first choice in life was psychology, but for practical reasons I turned to law. While attending lectures on criminal psychology at the University of Novi Sad, I became interested in the great psychiatrist Carl Gustav Jung. I was especially intrigued by the dreams of prisoners. Still, life took me in a different direction, until I returned to psychoanalysis when I needed personal help. My analyst recognized that I had the potential to become a therapist myself. On recommendation, I ended up at the Jung Institute in Zurich, where after five years of training I became a certified analyst. I'm now a PhD candidate at Freud University in Vienna. At the law firm "Karanović & Partners," I'm in charge of coaching and business consulting. I no longer practice law.

IF I UNDERSTAND CORRECTLY, YOU NOW ADVISE YOUR FELLOW LAWYERS; IS IT REALLY POSSIBLE TO SHARE SOMETHING SO PERSONAL IN SUCH A COMPETITIVE PROFESSIONAL ENVIRONMENT?

DRAGOMIR KOJIĆ: I'm not a therapist there, but a business coach. In addition to the Jung Institute, I also completed Erickson's Coaching School. What I offer is analytical coaching, which combines standard business coaching techniques with elements of Jungian methodology. Businesspeople often neglect their intuition, so I help them reconnect with it and become more creative. This isn't psychotherapy and doesn't delve deeply into personal issues.

THE NAME OF THE APP YOU CREATED IS MINDBERG. TRANSLATED ROUGHLY, IT WOULD MEAN "MENTAL MOUNTAIN"; TO ME, THAT EVOKES AN IMAGE OF A PLACE YOU CLIMB IN ORDER TO SEE THE WORLD MORE CLEARLY. WOULD YOU AGREE?

DRAGOMIR KOJIĆ: It's interesting that we interpreted the name differently. For me, it brings to mind the idea of standing on a hill and overthinking things, while the goal is to come down from the hill and get to the root of the problem. The main purpose of Mind-



AS ARTIFICIAL INTELLIGENCE HAS PENETRATED DEEPLY INTO EVERY ASPECT OF OUR LIVES, PEOPLE HAVE STARTED TURNING TO IT FOR HELP WITH THEIR PSYCHOLOGICAL ISSUES.

koji ne vide trenutno svoju svrhu u životu ili su preopterećeni obavezama, pronadu svoje osnovne vrednosti i povežu se sa onim što su oni zapravo. To je aplikacija za samospoznaju i lični razvoj koja je napravljena na uprošćenim konceptima iz Jungove analitičke psihologije, kako bi bila dostupna svima. Za sada je napisana na engleskom jeziku, jer se ispostavilo da nam je 90% korisnika iz tog govornog područja. Planiramo lokalizaciju na druge jezike, uključujući i srpski.

MORAM DA PRIZNAM SVOJU SKEPSU KADA SAM PRVI PUT ČUO ZA APLIKACIJU — ČINILO MI SE DA NEKO APLIKACIJOM ŽELI DA ZAMENI TERAPEUTSKU POMOĆ. ONDA SAM PRIMETIO DA U APLIKACIJI POSTOJI MOGUĆNOST DA SE ZATRAŽI POMOĆ TERAPEUTA.

DRAGOMIR KOJIĆ: Neka softverska rešenja danas uz pomoć veštačke inteligencije pokušavaju da zamene terapeute. Ja se sa tim ne slažem. Mislim da je terapija ne samo intelektualni, nego i duhovni i emotivni odnos dve žive osobe. Mislim da veštačka inteligencija još nije uspela da zameni tu komponentu terapije. Kontakt uživo, međutim, može biti i prepreka. Naši ljudi se i dalje ustručavaju da zatraže pomoć. To znam po tome što se opcija chat, gde korisnici mogu anonimno da pričaju sa mnom, češće koristi od dugmeta *kontaktiraj terapeuta*. U Švajcarskoj, nasuprot tome, terapija se koristi i za lični razvoj, a ne samo kao poslednji vapaj u pomoć.

KAKO BISTE OPISALI SVOJU MINDBERG APLIKACIJU?

DRAGOMIR KOJIĆ: Ona se od drugih psiholoških aplikacija razlikuje po svom ulaznom testu koji je zasnovan na principima dubinske psihologije jer „hvata“ nesvesnu psihu, a ne ono što mi svesno znamo o sebi. Ulazni test ima desetak pitanja koja gađaju nesvesno u čoveku i ispitanici teško mogu da anticipiraju šta se pitanjem želi saznati. Rezultat testa je dobijanje arhetipova koji su odraz nesvesne psihe, našeg pravog identiteta koji je možda od nas sakriven u svakodnevnom životu. Zanimljiv deo aplikacije je i alat za tumačenje snova. Mogu vam reći da i moji sadašnji klijenti proveravaju značenje svojih snova u aplikaciji, pa i ja ponekad svoje snove tumačim tamo. Nudi se mogućnost korisnicima i da u životnim situacijama u kojima se osećaju zaglavljeno, pronadu svog unutrašnjeg vodiča koji će im pomoći da se pokrenu i donesu prave odluke. Aplikacija nudi dosta mogućnosti ljudima koji žele da rade na sebi.

VAŠA APLIKACIJA IMA I SESTRINSKI VEB-SAJT NA KOJEM SAM PRONAŠAO VAŠ ČLANAK O „LIMINALNIM STANJIMA“ - PERIODU KADA PRAVIMO VELIKE PROMENE, ODLUKE KOJIMA MENJAMO SVOJ ŽIVOT. DA LI JE I SVET OKO NAS U GLOBALNOM LIMINALNOM STANJU?

DRAGOMIR KOJIĆ: Limen na latinskom znači prag. Celo stanje opisuje simboliku „biti na pragu“. Kad staneš na prag, ti nisi ni u kući ili stanu, ni napolju. Moraš nešto da uradiš, ili da uđeš ili da odeš. Stajati na pragu dugo vremena je neobično i nelagodno. Po toj simbolici, liminalna stanja su prelazni periodi u razvoju ljudske ličnosti. Na primer, osoba koja je završila studije, a još nije našla posao, nije ni student, a ni zaposleni. Onda, jedan par koji se verio, a nije još stupio u brak - niti su slobodni, niti su venčani. Ta liminalna stanja izazivaju nelagodu jer smo izgubili ono što nam je bilo poznato, a ono što novo treba da dođe, mi još ne vidimo. Kako će nama da bude tamo? Ne znamo. Javlja se anksioznost, možda gubitak samopouzdanja i želja da se što pre izađe iz tog liminalnog stanja. Tu postoji zamka da

berg is to help people who feel they've lost their sense of purpose or are overwhelmed by responsibilities re-connect with their core values and their true selves. It's a lifestyle app, built around simplified psychological concepts to make it accessible to everyone. For now, it's in English, since I have many clients abroad.

I HAVE TO ADMIT I WAS SKEPTICAL WHEN I FIRST HEARD ABOUT THE APP—IT SEEMED LIKE SOMEONE WAS TRYING TO REPLACE THERAPY WITH AN APPLICATION. BUT THEN I NOTICED THAT THE APP INCLUDES AN OPTION TO REACH OUT TO A THERAPIST.

DRAGOMIR KOJIĆ: Some software solutions today use artificial intelligence to try and replace therapists. I don't agree with that. I believe therapy is not only an intellectual, but also a spiritual and emotional relationship between two living people. I don't think AI has managed, or ever will manage, to replace that aspect of therapy. Face-to-face contact, however, can also be an obstacle. People here are still hesitant to seek help. I know that because the chat option, where users can talk to me anonymously, is used more often than the “contact a therapist” button. In Switzerland, by contrast, therapy is seen as a tool for personal development, not just a last-ditch cry for help.

HOW WOULD YOU DEFINE WHAT MINDBERG IS?

DRAGOMIR KOJIĆ: What sets it apart from other programs is its entry test. It asks about ten questions aimed at the unconscious, and respondents find it hard to anticipate what the question is really trying to uncover. The result of the test is the identification of an archetype, which reflects the unconscious psyche, our true identity that may be hidden from us in everyday life. One particularly interesting feature is the dream interpretation tool. Even my current clients use the app to analyze their dreams, and I sometimes do the same. The app also gives users the option to receive guidance when they find themselves in difficult life situations. It really offers a wide range of possibilities for people who want to work on themselves.

YOUR APP ALSO HAS A SISTER WEBSITE WHERE I FOUND YOUR ARTICLE ON "LIMINAL STATES"—THOSE PERIODS WHEN WE MAKE MAJOR LIFE CHANGES AND DECISIONS THAT SHIFT THE COURSE OF OUR LIVES. WOULD YOU SAY THAT THE WORLD AROUND US IS CURRENTLY IN A GLOBAL LIMINAL STATE?

DRAGOMIR KOJIĆ: "Limen" in Latin means "threshold." The entire state represents the symbolism of "being on the threshold." When you're standing on a threshold, you're neither inside the house nor fully outside. You have to either step in or walk away. Staying on a threshold for too long feels strange and uncomfortable. Liminal states are transitional periods in a person's psychological development. For example, someone who has finished their studies but hasn't yet found a job: they're no longer a student, but not yet employed either. Or a couple that's engaged but not yet married. These liminal states cause discomfort because we've let go of what's familiar, but we still can't see what's ahead. What will it be like for us there? –



ako nismo dovoljno strpljivi, opet uskočimo u nešto što je slično prethodnom. Simbol za to je neko ko se razveo, pa ubrzo potom stupi u novi brak jer ne može da podnese samoću, pa zbog te brzine završi sa istim tipom partnera kao što je bio prošli od kojeg se razveo. Dakle, ne treba žuriti, ali ni biti statičan, jer je i to kontraproduktivno. Na primer, neodlučni ljudi nemaju dovoljno hrabrosti da uđu u novu ulogu, i ostanu u liminalnom stanju, što se oslikava u tome da je njihov život monoton — oni su hronično nezadovoljni jer sprečavaju neophodne promene. Što se tiče kolektivnog stanja uma, mislim da ste u pravu i da je svet na jednoj prekretnici. To je kovid pokrenuo, sad imamo ratna događanja. Mi jesmo psihološki gledano između dva perioda – starog, stabilnog sveta u kojem smo odrasli i novog, užurbanog sveta, punog nestabilnosti i nesigurnosti. Svetski poredak koji je prethodnih 70-ak godina davao osećaj stabilnosti sada se raspada i dok se novi ne formira, ceo svet je u kolektivnom liminalnom stanju, zato se svi osećamo nesigurno. Ono što sam primetio jeste da moji inostrani klijenti to teže prihvataju od domaćih, jer smo se mi već navikli na takve promene, pošto još od raspada Jugoslavije živimo u nestabilnom društvu.

We don't know. That uncertainty brings anxiety, maybe a loss of confidence, and a desire to exit the liminal state as quickly as possible. There's a trap here: if we're not patient enough, we might jump into something that only resembles what we just left. A classic example is someone who gets divorced and quickly remarries just to avoid being alone. So, we shouldn't rush, but we also shouldn't stay still, because that's counterproductive too. For instance, indecisive people sometimes lack the courage to step into a new role, and they end up stuck in a liminal state. As for the collective state of mind, I think you're right, the world is at a crossroads. COVID set it in motion, and now we're witnessing wars. Psychologically, we're caught between two eras: the old world we grew up in and a new, fast-paced world full of instability and uncertainty. The global order that had been stable for the past seventy or so years has now become shaky. Interestingly, I've noticed that my foreign clients struggle more to accept this than local ones. In my opinion, we've been in this liminal state all along—ever since the breakup of Yugoslavia.



Autor / Author ALEKSANDRA VUKOSIĆ
Fotografije / Photos MARIJA STRAJNIĆ

UX DIZAJN:

MOST IZMEĐU TEHNOLOGIJE I LJUDI

UX DESIGN: A BRIDGE BETWEEN TECHNOLOGY AND
PEOPLE

Više od 15 godina radim na razvoju digitalnih rešenja za različite industrije, od startup scena u Berlinu i Dubaiju do velikih korporativnih sistema u Londonu i Njujorku. Kroz sve te promene okruženja, jedna stvar je ostala ista — fascinacija načinom na koji ljudi komuniciraju s tehnologijom.

U središtu mog rada nalazi se dizajn korisničkog iskustva — poznatiji kao UX dizajn.

For over 15 years, I have been developing digital solutions across various industries—from startup scenes in Berlin and Dubai to large corporate systems in London and New York. Throughout all these shifts in environment, one thing has remained constant—my fascination with how people interact with technology.

At the core of my work is user experience design—better known as UX design.



Iako ga mnogi svode na estetiku, UX dizajn je mnogo više. To je most između tehnologije i ljudi, suština načina na koji doživljavamo aplikacije, sajtove, alate koje koristimo svakog dana. To je razlika između frustrirajuće aplikacije koju obrišete za pet minuta i one koju koristite svakodnevno.

Proces je često pun prepreka i neizvesnosti — ali i trenutaka velikog napredovanja. Naučila sam da svaki neuspeh krije važno učenje, a svaki uspeh nosi odgovornost da se standardi podignu još više.

Jedan od projekata na kojem sam svoje standarde podigla još više je digitalna platforma za mentalno zdravlje. U Nemačkoj postoje aplikacije koje mogu da se prepišu kao terapija — lekari ih preporučuju, a troškove pokriva zdravstveno osiguranje. Takva promena menja odnos društva prema mentalnom zdravlju i pored tehnoloških napredaka predstavlja revoluciju u dostupnosti zdravstvene zaštite.



Although many reduce it to aesthetics, UX design is much more than that. It is the bridge between technology and people, the essence of how we experience the applications, websites, and tools we use every day. It's the difference between a frustrating app you delete after five minutes and one you use daily.

The process is often full of challenges and uncertainties—but also moments of great progress. I've learned that every failure holds an important lesson, and every success carries the responsibility to raise the standards even higher.

One of the projects where I pushed my standards further was a digital mental health platform. In Germany, there are apps that can be prescribed as therapy—doctors recommend them, and the costs are covered by health insurance. This kind of change shifts how society approaches mental health, and beyond technological advances, it's a revolution in healthcare accessibility.

Zamišljam kako bi ovakav sistem mogao da funkcionišu u Srbiji. **Uvođenje digitalnog zdravstva kod nas bi moglo da transformiše brigu o pacijentima, posebno u udaljenim mestima gde je pristup lekarima ograničen. Aplikacije bi pomogle u praćenju hroničnih bolesti i raste-retile bi zdravstveni sistem.** Srbija ima izuzetne naučnike, inženjere i kreativce — uz pravu podršku, mogli bismo razviti rešenja prilagođena lokalnim potrebama i postati lider u digitalnim inovacijama u zdravstvu.

U slobodno vreme, stvaram muziku. To je moj ventil, način da napravim balans i sasvim drugi nivo kreativnosti. Muzika mi pruža prostor za istraživanje ritma i emocije na jedan slobodniji način. Bilo da komponujem melodiju ili dizajniram digitalni interfejs, cilj je isti: probuditi osećaj i stvoriti konekciju.

Još uvek učim, još uvek sam radoznala, i dalje volim ono što radim.

Verujem da najbolji proizvodi nastaju iz lične strasti, duboke empatije i pažnje prema detaljima.

U toj jednostavnoj filozofiji vidim svoju sledeću veliku priču.

I imagine how such a system could work in Serbia. **Introducing digital healthcare here could transform patient care, especially in remote areas where access to doctors is limited. Apps could help monitor chronic illnesses and reduce the burden on the healthcare system.** Serbia has outstanding scientists, engineers, and creatives—with the right support, we could develop solutions tailored to local needs and become leaders in digital health innovation.

In my spare time, I make music. It's my outlet, a way to find balance and engage with a completely different level of creativity. Music gives me space to explore rhythm and emotion more freely. Whether I'm composing a melody or designing a digital interface, the goal is the same: to evoke feeling and create connection.

I'm still learning, still curious, and I still love what I do.

I believe the best products come from personal passion, deep empathy, and attention to detail.

In that simple philosophy, I see my next big story.



/ KROZ IZAZOVE DO UNUTRAŠNJEG MIRA

THROUGH CHALLENGES TO INNER PEACE

Autor / Author MILENA KOVAČEVIĆ

Fotografije / Photos MARIJA STRAJNIĆ

U svetu koji je svakodnevno pod stresom, gde se na ulicama dešavaju nemiri, a kolektivna uznemirenost postaje svakodnevica, ključno je pronaći unutrašnji mir. Kako se izboriti sa društvenom histerijom i sopstvenim emocionalnim previranjima? O tim izazovima razgovarali smo **sa psihološkinjom Marijom Hadžović, osnivačicom platforme Harmonija Duše**, koja godinama pomaže ljudima da razviju emocionalnu pismenost, postavе zdrave granice i izađu iz destruktivnih obrazaca ponašanja.

Koji su to psihološki mehanizmi koji nas (makar prividno) održavaju pribranima? Da li zapravo svi mi, s vremena na vreme, svesno ulazimo u male privatne histerije kako bismo se izborili s većom — društvenom?

Kao društvo se kolektivno nalazimo u vrlo izazovnom periodu, što svako od nas može da oseti na svojoj koži, u većoj ili manjoj meri. Glavni mehanizmi kojima može da pristupi svako od nas su pre svega kritičko razmišljanje i sposobnost preispitivanja svega što čujemo i vidimo u medijima. Zatim, emocionalna inteligencija, odnosno sposobnost razumevanja tuđih perspektiva i načina na koje se drugi ljudi nose sa istom situacijom može da bude presudna za naš mir. Važno je da ličnu frustraciju i ljutnju usmeravamo konstruktivno i smisleno, a ne da razaramo sebe i ono oko sebe. Tako dolazi do ublažavanja nekontrolisane histerije i naučene bespomoćnosti koja je na ovim prostorima već postala duboko ukorenjena. I naravno, ono što nas mladi ljudi svojim primerom uče jeste pripadnost grupi, zajedništvo i kolektivni duh koji je oduvek bio slamka spasa za čoveka.

U vremenu u kojem se emocionalna nestabilnost

In a world gripped by daily stress, with unrest unfolding on the streets and collective anxiety becoming the norm, finding inner peace is essential. How can we cope with social hysteria and our own emotional turmoil? We discussed these challenges with **psychologist Marija Hadžović, founder of the platform Harmonija Duše**, who has spent years helping people build emotional literacy, set healthy boundaries, and break free from destructive behavior patterns.

Which psychological mechanisms keep us (at least seemingly) composed? Do we all, from time to time, consciously slip into small, private fits of hysteria just to cope with a larger one — the social kind

As a society, we're collectively going through a very challenging period, something each of us can feel, to a greater or lesser extent. The key mechanisms available to everyone include, above all, critical thinking and the ability to question everything we hear and see in the media. Then there's emotional intelligence, the ability to understand other people's perspectives and how they cope with the same situation, which can be crucial to maintaining our inner peace. It's important that we channel personal frustration and anger in a constructive and meaningful way, rather than turning it inward or taking it out on those around us. This helps ease the grip of uncontrolled hysteria and learned helplessness, both of which have become deeply rooted in this region. And of course, one thing young people teach us by example is the importance of belonging, of unity and collective spirit, which has always been a lifeline for humanity.

In a time when emotional instability is increasingly normalized under labels like "burnout" or "bad days," how



sve češće normalizuje pod plaštom „burnouta“ ili „ner-voznih dana“, kako možemo razlikovati prolaznu krizu od upozoravajućih signala da se pojedinac zaista ne nosi dobro sa stvarnošću? I koliko, zapravo, društvo danas to želi da prepozna — ili mu više odgovara da stvari ostanu neizgovorene, ali funkcionalne?

Danas se često površno prihvataju termini poput „burnout“ ili „anksioznost“, ponekad kao prolazni trendovi, dok se suštinski problemi gurnu pod tepih. Razlikovanje između prolazne krize i ozbiljnog problema zavisi od trajanja i intenziteta simptoma – ako se osoba duže vreme povlači, gubi interesovanja, ima promene u ponašanju ili fizičke simptome stresa, to može biti signal za dublju intervenciju. Društvo, s druge strane, često više voli funkcionalnost nego introspekciju, odnosno preispitivanje. Sistem je dizajniran tako da ljudi „izdrže“ i „izguraju“ probleme, dok se stvarna emotivna stanja često minimiziraju, bilo kroz fraze poput „svi prolazimo kroz to“ ili kroz glorifikaciju preopterećenosti kao znaka uspeha.

Pitanje je — da li smo spremni da priznamo da neki ljudi ne mogu samo da „saberu misli i nastave dalje“? I koliko prostora dajemo za stvarnu podršku, a ne samo za brze etikete i trenutne utehe? Da li smo zaista tu za naše najbliže?

Saveti o emocionalnoj higijeni, prepoznavanju stresa

can we tell the difference between a passing crisis and real warning signs that someone is genuinely struggling with reality? And how willing is society, really, to recognize that—does it prefer things to remain unspoken, as long as they stay functional?

Today, terms like “burnout” or “anxiety” are often superficially accepted, sometimes treated as passing trends, while deeper issues get swept under the rug. The difference between a temporary crisis and a serious problem lies in the duration and intensity of the symptoms—if someone withdraws for an extended period, loses interest in things, shows changes in behavior, or experiences physical signs of stress, it may be a signal that deeper intervention is needed. Society, on the other hand, often prefers functionality over introspection or self-examination. The system is designed in a way that encourages people to simply “endure” and “push through” problems, while real emotional states are frequently downplayed, either with phrases like “we all go through that” or by glorifying being overwhelmed as a sign of success.

The question is—are we ready to admit that some people can’t just “pull themselves together and move on”? And how much room do we actually allow for genuine support, rather than quick labels and momentary comfort? Are we truly there for the people closest to us?

i izgradnji otpornosti danas su sveprisutni – u edukacijama, kampanjama, čak i na Instagram storijima. Da li ponekad imate utisak da je moderno društvo više posvećeno narativima o psihološkoj otpornosti, nego samoj praksi? I da li preterana fascinacija samopomoći zapravo skriva dubinsko neprepoznavanje uzroka društvene histerije?

Apsolutno, živimo u vremenu u kojem se priča o mentalnom zdravlju više nego ikad, ali kada dođe do suštinskih promena u načinu života, radnim uslovima ili međuljudskim odnosima, stvari ostaju iste. Preterana fascinacija samopomoći može biti način da se individualizuje problem — ako se osećaš loše, to je zato što nisi dovoljno meditirao, nisi „manifestovao“ bolje stanje, nisi dovoljno radio na sebi. A zapravo, uzroci često leže u sistemskim faktorima — nesigurnim poslovima, društvenim pritiscima, ekonomskim krizama, otuđenosti. Fokus na otpornost bez adresiranja tih uzroka može biti zamka — kao da stalno popravljamo slomljen točak, umesto da preispitamo put kojim idemo.

Individualna otpornost je moguća do jednog nivoa, nakon kojeg je potrebna podrška u vidu kolektivnih promena i pružanja ruke drugima. Biti mentalno snažniji ne znači da odbacimo one koji to nisu, već da im tom snagom olakšamo prolazak kroz individualne i kolektivne promene.

Advice on emotional hygiene, recognizing stress, and building resilience is everywhere today—in workshops, awareness campaigns, even on Instagram stories. Do you ever get the sense that modern society is more invested in narratives about psychological resilience than in actually practicing it? And could the obsession with self-help be masking a deeper failure to recognize the roots of collective hysteria?

Absolutely—we live in a time when mental health is talked about more than ever, but when it comes to real changes in lifestyle, working conditions, or interpersonal relationships, nothing really shifts. The obsession with self-help can serve to individualize the problem—if you’re feeling bad, it’s because you didn’t meditate enough, didn’t “manifest” a better state, didn’t work hard enough on yourself. In truth, the root causes often lie in systemic factors—precarious jobs, social pressure, economic crises, alienation. Focusing on resilience without addressing these causes can be a trap—it’s like constantly fixing a broken wheel without ever questioning the road we’re on.

Individual resilience is possible only up to a point, beyond which we need collective change and a willingness to reach out to others. Being mentally strong doesn’t mean leaving behind those who aren’t, but using that strength to help them navigate both personal and col-



Kao društvo se kolektivno nalazimo u vrlo izazovnom periodu... Glavni mehanizmi kojima može da pristupi svako od nas su pre svega kritičko razmišljanje i emocionalna inteligencija.

As a society, we’re collectively going through a very challenging period, something each of us can feel, to a greater or lesser extent.





DRUŠTVO, KAO TAKVO

SOCIETY, AS SUCH

Autor / Author OLIVERA KOVAČEVIĆ

Fotografije / Photos IGOR ČVORO

„Čast, poštenje, obrazovanje, solidarnost, izgubili su trku s bahatošću, agresivnim primitivizmom i slavom kao imperativom današnjice.“

"Honor, integrity, education, and solidarity have lost the race to arrogance, aggressive primitivism, and fame as today's imperative."

Kada preispitujemo sebe i svoje uspehe i neuspehe, želje i motive, radimo to prema analogiji, upoređujući se s drugim ljudima. U vremenu društvene krize i nesigurnosti, kako egzistencijalne, tako i moralne i institucionalne, gde su se izmešali vrednosni prioriteti, stvaraju se uslovi za rasad nesreće, nezadovoljstva, zavisti. Nelogičnosti u bogaćenju ljudi, koji se u regularnom sistemu nisu mogli obogatiti, izazivaju velike frustracije. Oni kojima je nešto po prirodi poziva, znanja, umešnosti i obrazovanja pripadalo, sada je uskraćeno. To je po definiciji nepravda. Čast, poštenje, obrazovanje, solidarnost, izgubili su trku s bahatošću, agresivnim primitivizmom i slavom kao imperativom današnjice. **Pogledajte ko su „slavni“ danas, ko se pita i ko su tumači naših života i videćete da li takvo društvo ima perspektivu.** Verovatno bi Breht i Jonesko bili inspirisani za svoj teatar apsurd. Kada u sistemu nešto iskoči iz žleba, može trajno krivo da sraste. Nije prvi put da nam se društvo rašiva po šavovima. Dis je to opisao stihom „na visoko podigli se sutereni“.

Često čujem da ljudi ne mogu da podnesu agresiju, nesigurnost, buku, neizvesnost, i to je prirodna reakcija. Gramši je objasnio da kada staro umire, a novo se muči da se rodi, u tom raskoraku nastaju razni monstri.

TIHI LJUDI

Zbog toga se poverenje daje tihim ljudima. Jer su drugačiji. Zbog toga u vremenu buke i košmara, kada svi sve znaju, tihi ljudi neće nikoga uvrediti, jer umeju da prečute.

When we question ourselves, our successes and failures, desires and motives, we do so by analogy, comparing ourselves to others. In times of social crisis and uncertainty, existential, moral, and institutional where value priorities have been distorted, conditions are created for the proliferation of unhappiness, dissatisfaction, and envy. The illogical accumulation of wealth by those who could not have attained it within a fair system causes great frustration. Those to whom something rightfully belonged by calling, knowledge, skill, and education are now deprived of it. That is, by definition, injustice. Honor, integrity, education, and solidarity have lost the race to arrogance, aggressive primitivism, and fame as today's imperative. **Just look at who the “famous” people are today, who gets to speak, and who interprets our lives—and you'll see whether such a society has any real prospects.** Brecht and Ionesco would surely be inspired for their theatre of the absurd. When something in the system jumps off track, it can grow permanently crooked. It's not the first time our society has come apart at the seams. Dis once described it with the verse: "The basements have risen to the heights."

I often hear people say they cannot stand aggression, insecurity, noise, uncertainty and that is a natural reaction. Gramsci explained that when the old is dying and the new struggles to be born, various monsters emerge in the interim.

QUIET PEOPLE

That is why trust is given to quiet people. Because they are different. In times of noise and chaos, when everyone knows everything, quiet people won't offend anyone, because they know how to remain silent.

Učtivost je danas potcenjena. To je gospodska osobina koja unosi olakšanje i osećaj uvažavanja. Glumci su mi pričali da je takve manire imao čuveni Dragan Nikolić i da je zbog toga bio obožavan. Sa istim uvažavanjem se ophodio prema Branki iz bifea *Ateljea 212* i legendi, Ljubi Tadiću.

MEDIJI KASARNE

Ogroman broj medija u Srbiji, pokazao se kao garant nestabilnosti, kao manufaktura političke saglasnosti, uvek spremna da imitira novinarstvo, mučeći se u izuzetnom balansu nekompetentnosti i neznanja. Pri gašenju požara raznih afera političke elite ili potrebe omalovažavanja i diskreditovanja pojedinaca, grupa, institucija, kao po komandi, medijske kasarne kreću u napad sa istim puškama i kalibrima poslatim iz centralnog magacina. Za uzvrat su nagrađeni „lajf stajlom“ koji im ne pripada, a njihov rad ostaće kao sitni bodovi Vilerovog goblena koji će biti slika današnje Srbije. Kakav li će biti pogled na nju?

Istinu možemo pronaći u mrvicama od pojedinih medija, emisija, pojedinaca na društvenim mrežama. Čast izuzecima koji se noktima drže za poslednje ostatke novinarskog kodeksa.

SMEHOM PROTIV LUDILA

U turobnim vremenima lek je kada se čovek sa indignacijom odnosi prema kontradiktornostima i lažima i kada ih pretvori u irelevantno. U oslobođen smeh. **Smeh kao terapiju protiv ludila i koji treba deliti sa onima sa sličnim pogledom na svet.** I važno je u svemu videti radost, jer kako Dušan Kovačević kaže: „Dvojka nije neka ocena u školi, ali zato je u porodilištu velika sreća“.

LJUBAV JE SLOBODA

Bajaga i Bitlsi bi rekli: „Samo nam je ljubav potrebna“, a to znaju svi koji je nemaju. Pisci pišu o najvećem paklu na svetu, a to je nikada ne voleti i ne biti voljen. Steva Žigon mi je govorio da je „Ljubav data samo najzaslužnijima u ljudskom rodu, jer samo jedan od deset miliona

Politeness is underrated today. It is a noble trait that brings relief and a sense of respect. Actors have told me that the famous Dragan Nikolić had such manners, and that is why he was adored. He treated both Branka from the *Atelje 212* cafeteria and the legendary Ljuba Tadić with the same respect.

MEDIA BARRACKS

The large number of media outlets in Serbia has proven to be a source of instability, a manufacturing plant of political compliance always ready to mimic journalism while struggling with an extreme balance of incompetence and ignorance. In putting out the fires of various political scandals or in the efforts to belittle and discredit individuals, groups, and institutions, the media barracks launch coordinated attacks with the same rifles and calibers issued from a central arsenal. In return, they are rewarded with a “lifestyle” that does not belong to them, and their work will remain like the tiny stitches of a Viler tapestry that will become the portrait of today’s Serbia. What kind of image will that be?

Truth can be found in the crumbs of certain media, programs, and individuals on social networks. Honor to the exceptions who cling with their nails to the last remnants of the journalistic code.

LAUGHING AGAINST MADNESS

In gloomy times, it is a cure when a person faces contradictions and lies with indignation—and transforms them into the irrelevant. Into liberated laughter. **Laughter as therapy against madness, and something to be shared with those who view the world similarly.** And it is important to find joy in everything, because as Dušan Kovačević says: “A grade of two may not be much in school, but in the maternity ward, it’s a cause for great joy.”

LOVE IS FREEDOM

Bajaga and The Beatles would say: “All you need is love”—and those who don’t have it know it best. Writers describe the greatest hell on Earth as never loving or being loved. Steva Žigon once told me: “Love is given only to the most deserving among humankind, because only one in ten million truly knows how to love. What we con-





zna da voli. Ovo što mi smatramo da je ljubav, to je duševni melem kojim se spasavamo od očajanja. Kad god mi je neko rekao da se zaljubio, znao sam da je bio mnogo očajan i da je instinktom tražio najbolji mogući lek“.

Steva je bio previše strog u svojim umetničkim i intelektualnim visinama, jer sam život na zemlji je dokaz da ljubav pobeđuje zlo.

Ljubav je izvor snage i za akciju i za iluziju. **Zato u Baš-Čeliku, na pitanje šta je na svetu najjače, čobanin odgovara — ljubav, a najlepše —sloboda. Ljubav je uvek sloboda, a gubi se ako je prinuda.** Bog može sve učiniti čoveku, samo ga ne može naterati da ga voli. Ljubavni odnos uvek može iskomplikovati društveno okruženje. Zbog toga su velike ljubavi naše civilizacije bile pobuna protiv društva, osveta porodici čijoj kontroli izmičete, klasi koja vam je zatvorena. To su bile i ljubavi Cezara i Kleopatre, Tristana i Izolde, Romea i Julije, Ane Karenjine i Vronskog... Ljubavi koje su se opirale konvencijama sredine. Traganje za ljubavlju je prisutno svuda i ne može je kupiti ni bogatstvo ni lepota. U muzici su kompozitori tražili takozvani plavi ton, a Šopen je u As-duru pronašao zvuk otvaranja kapije za neko utočište ljubavi i mira. Apostol Pavle je u poslanici Korinćanima dao najlepši opis ljubavi jer „ona sve snosi, sve veruje, sve trpi i svemu se nada“.

Tako je bilo. Tako je i danas.



sider love is actually a balm for the soul that saves us from despair. Whenever someone told me they had fallen in love, I knew they were deeply desperate and instinctively seeking the best possible cure.”

Steva was too harsh in his artistic and intellectual heights, because life itself proves that love triumphs over evil.

Love is a source of strength for both action and illusion. **That’s why, in “Baš Čelik”, when asked what the stron-**

gest thing in the world is, the shepherd answers—love; and the most beautiful—freedom. Love is always freedom, and it disappears when there is coercion. God can do everything to a person, except force them to love Him. A romantic relationship can always be complicated by the social environment. That is why the great loves of our civilization were rebellions against society, revenge against the families whose control they escaped, against the classes that excluded them. Such were the loves of Caesar and Cleopatra, Tristan and Isolde, Romeo and Juliet, Anna Karenina and Vronsky... loves that defied societal conventions. The search for love is present everywhere, and neither wealth nor beauty can buy it. In music, composers sought the so-called "blue tone," and Chopin, in A-flat major, found the sound of a gate opening to some refuge of love and peace. In his letter to the Corinthians, Apostle Paul gave the most beautiful description of love, for "it always protects, always trusts, always hopes, always perseveres."

That's how it was. That's how it is today.





ILI ILI

EITHER OR

Autor / Author JELENA MILINČIĆ
Fotografije / Photos MARIJA STRAJNIĆ

Povratak u Beograd, posle dvadeset godina života u Moskvi, Parizu i Berlinu, strahovitom brzinom objasni da je prvo što treba da učiniš — da izabereš stranu. U vreme mog odsustva, u škole su uvedeni izborni predmeti. Razdvajaju nas od samog detinjstva. Ili religija ili građansko društvo. Ili si za Zapad ili si za Rusiju. Ili si za ekstremni feminizam ili sediš pored šporeta. U suštini, pitanje je uvek isto — da li si „mi“ ili si „oni“.

„I“ kod nas ne postoji. Nema ni sredine, ni nijansi, niti prostora da se one stvore.

A svet ipak nije ravna slika na ekranu već trodimenzionalni prostor u kojem se krećemo i razmišljamo. I da bi video tu dubinu, moraš da budeš spreman da sliku sagledaš iz više uglova i da priznaš da možda nisi uvek u pravu.

Mi radije ostajemo u svom nacrtanom krugu nego da pogledamo oko njega. Jer je lakše. Jer je sigurnije. I u krajnjoj liniji, jer ne traži od nas ništa osim lojalnosti.

Jednu stvar, ipak, volim još manje od tih podela — činjenicu da sami o sebi pričamo kao jedinom mestu na svetu gde su svi podeljeni. Isti je slučaj i u Španiji, gde je pola veka stanovništvo bilo na suprotstavljenim stranama, dok se u ovoj drugoj polovini narod bori sa istorijskim sećanjem. Ali to je još jedna od naših osobina — da mislimo da „ovo samo kod nas ima“, i da idealizujemo svet koji nikada nismo ni upoznali.

Returning to Belgrade after twenty years in Moscow, Paris, and Berlin, it becomes immediately clear that the first thing you must do is choose a side. During my absence, elective subjects were introduced in schools. From childhood on, we're divided. It's either religion or civic education. Either you're for the West or for Russia. Either you support radical feminism or you belong by the stove. In essence, the question is always the same—are you “us” or are you “them”?

The “and” doesn't exist here. There's no middle ground, no nuance, no space to create either.

Yet the world is not a flat image on a screen; it's a three-dimensional space through which we move and reflect. To perceive that depth, you must be ready to view the picture from different perspectives and accept that you might not always be right.

We'd rather stay inside our drawn circle than look beyond it. Because it's easier. Because it feels safer. And ultimately, because it asks nothing from us but loyalty.

THE RUSSIAN RENAISSANCE

Once again in our country, just like in 1917, a kind of Russian renaissance is taking place. But a hundred years later, we haven't gained a Stanislavski or Nemirovich-

RUSKA RENESANSA

U našoj zemlji, još jednom se, kao i 1917. pojavila svojevrсна ruska renesansa. S tim, što sto godina kasnije, nismo dobili školu Stanislavskog ili Nemirovič-Dančenka. Dobili smo kafu *flet vajt*, novu modu i pregršt predstava i koncerata koji se dešavaju u našim gradovima, ali u jednom sasvim paralelnom svetu. Stigla je neka nova slika Rusije koja nam je neprobojna, što zbog našeg straha od novog, što zbog ruskog mentaliteta. Rusiju odjednom imamo i na Dorćolu i na Vračaru, ali većina ne oseća potrebu da se pita šta ta Rusija zapravo znači.

Priznaćete, lakše je i voleti i mrzeti nešto što do kraja nisi upoznao. Tako ostaješ u odnosu sa iluzijom, a ne sa stvarnošću.

Dok su se Srbi pitali zašto oni nisu došli sa samovarom pod miškom, Rusi su nemo pokušavali da shvate zašto mi toliko volimo njihovu zemlju. Gledali smo ih kao da su ka-kva projekcija a ne stvarni ljudi.

Čini mi se da se posle tri godine situacija ipak malo promenila, ali smo mi, Srbi, ostali apsolutno dosledni svojoj isključivosti. Sada, oni koji su ih gledali kao tuđe vole da kažu: „Ja sada idem samo u ruske lokale“, valjda kao nekakav dokaz da su zauvek raskrstili s čevapima i dimom i prešli na avokado tost.

Ali ruska kultura je duboka, kompleksna i besmisleno je da samo površno pozajmljujemo estetiku koju su nam doneli. Imamo priliku da budemo deo te renesanse, a ne njen slučajni dekor. Sada imamo idealnu priliku da razumemo zašto se zapravo volimo.

Danchenko school. Instead, we have *flat white* coffee, new fashion trends, and plenty of concerts and plays happening in our cities, but all in a completely parallel world. A new image of Russia has arrived, one that doesn't allow us to step inside, partly due to our fear of the unknown and partly because of the Russian mentality itself. Russia is suddenly present both in Dorćol and Vračar, yet most people don't feel the need to ask what this Russia truly means.

You'll admit, it's easier to love or hate something you haven't fully gotten to know. That way, you remain in a relationship with illusion rather than reality.

While Serbs wondered why the Russians hadn't arrived carrying a samovar under their arm, the Russians silently tried to understand why we love their country so much. We looked at them as if they were some kind of projection, not real people. It seems to me that after three years, the situation has slightly changed, but we Serbs have remained absolutely consistent in our exclusivity. Now those who once saw them as strangers like to say, “I only go to Russian places now.” Perhaps as some proof that they have forever broken up with čevapi and smoke and moved on to avocado toast. But Russian culture is deep and complex, and it's pointless to merely borrow superficially the aesthetics they brought us. We have the chance to be part of that renaissance, not just its random decoration. Now is the perfect opportunity to understand why we truly love each other.

DORĆOL

Dijalog traži spremnost da slušaš i čuješ, a mene su ka toj sposobnosti vodili gradovi. Prvi od njih bio je Beograd, a posebno Dorćol na kom sam odrasla. Tu činjenicu sam uvek smatrala svojom prednošću u odnosu na ostale. Za nas koji smo preživeli devedesete na Dorćolu, nema te zime koja će nas uplašiti. Dorćol me je naučio kako da razlikujem suštinu od poze i da ništa servirano ne gutam bez pitanja. Biti Dorćolka u bilo kom gradu na svetu značilo je da umeš da se snađeš u najrazličitijim situacijama i okruženjima.

A onda je došla Moskva, a kasnije i Berlin i Pariz. Karijera me je takođe duboko vezala za Španiju i Latinsku Ameriku. Učila sam njihov jezik i njihove kodove. Preživela sam zimu, i metaforično, i onu na -35.

Petnaest godina u Moskvi nisu iz mene isterale Dorćolku. Jesu me na neki način složile. Moskva me je naučila da hodam brzo i mislim šire, Pariz — da oči govore mnogo više od tog slatkog jezika, Berlin — da sloboda može da postoji i uz strogo poštovanje pravila, a Latinska Amerika — da različitost rađa toleranciju.

Dorćol mi je dao alat, ali su me drugi gradovi osposobili da ga koristim — ponekad sa ironijom, ali bez cinizma.

Dvadeset godina života „napolju“ ne znače da sam zaboravila miris lipe koji mi sad ponovo ulazi u stan — već da sam i na Beograd počela da gledam iz drugog ugla. I još mi je lep. To je moj koren koji mi nikada nije dao da se izgubim, gde god da sam se nalazila i na kom god jeziku da sam govorila.

DORĆOL

Dialogue requires the willingness to listen and truly hear, and it was the cities that guided me toward this ability. The first of these was Belgrade, especially Dorćol, where I grew up. I have always considered this fact my advantage over others. For those of us who survived the '90s in Dorćol, no winter can ever frighten us. Dorćol taught me how to distinguish substance from pose and never swallow anything served without questioning it. Being a Dorćol resident in any city in the world means knowing how to navigate the most diverse situations and environments.

Then came Moscow, followed by Berlin and Paris. I learned their languages and their codes. I survived winter—both literally and metaphorically, including the one at -35 degrees.

Fifteen years in Moscow did not erase my Dorćol roots. They shaped me in some ways. Moscow taught me to walk fast and think broadly, Paris showed me that eyes speak louder than sweet words, and Berlin taught me that freedom can coexist with strict adherence to rules.

Dorćol gave me the tools, and those three cities enabled me to use them—sometimes with irony, but never with cynicism.

Twenty years abroad doesn't mean I've forgotten the scent of linden trees now wafting into my apartment again—and I've started to see Belgrade from a different perspective. And it's still beautiful. It's my root, one that never let me get lost, no matter where I was or what language I spoke.

IS THERE SUCH A THING AS SERBIAN AND RUSSIAN COSMOPOLITANISM?

There is such a thing, as there always has been, although it seems to me it has always tried not to be loud. And why? Because the word "cosmopolitan" often sounded like an insult to patriotism.

Throughout history, Russian intellectuals have often balanced between admiration for Western culture and the desire to preserve the authenticity of their spirituality. That openness was sometimes seen as “suspicious” in other times. Yet, many Russian artists, creating within the borders of their own country, managed to produce works of universal significance that absolutely transcend national boundaries.

These are people who are not afraid of the world — because they deeply know who they are.

Serbian cosmopolitanism should be an interest in and respect for different cultures, while it is crucial not to forget one's own identity. The Serbian cosmopolitan has no inferiority complex and does not renounce their origins, whether in Paris, Tokyo, or New York.

Personally, I have never felt the need to choose between worlds, and this very moment we live in is one in which we fight for a multipolar world.





DA LI POSTOJI SRPSKI I RUSKI KOSMOPOLITIZAM?

Postoji, kao što je uvek i postojao, iako mi se čini da se uvek trudio da ne bude bučan. A zašto? Zato što je reč „kosmopolita“ često zvučala kao uvreda patriotizma.

Kroz istoriju su ruski intelektualci često balansirali između divljenja zapadnoj kulturi i težnje da sačuvaju autentičnost svoje duhovnosti. Ta širina u nekim drugim vremenima često je viđena kao „sumnjiva“. Ipak, mnogi ruski umetnici, stvarajući upravo u granicama svoje zemlje, uspeali su da stvore dela od univerzalnog značaja koja apsolutno prevazilaze nacionalne okvire.

To su ljudi koji se ne boje sveta — jer duboko znaju ko su.

Srpski kosmopolitizam morao bi biti interesovanje za različite kulture i njihovo poštovanje, pri čemu je ključno da se ne zaboravi na svoj identitet. Srpski kosmopolita nema kompleks inferiornosti i ne odriče se svog porekla, bio on u Parizu, Tokiju ili Njujorku.

Ja, lično, nikad nisam osećala potrebu da biram između svetova i upravo je trenutak u kome živimo taj u kome se borimo za multipolarni svet.

ŠTA JE GRANICA IZMEĐU PROPAGANDE I INFORMISANJA?

Otprilike kao razlika između poziva na dijalog i monologa s napisanim zaključkom. Propaganda ti prodaje emociju, informisanje ti nudi kontekst. Dok te informisanje poštuje i tera na svoj sud, propaganda te potcenjuje, govoreći ti šta treba da misliš. Još ako je to lepo upakovano, klikabilno i viralno — otrovno je.

Ostaje nam da kopamo dublje i informišemo se u raznim izvorima.

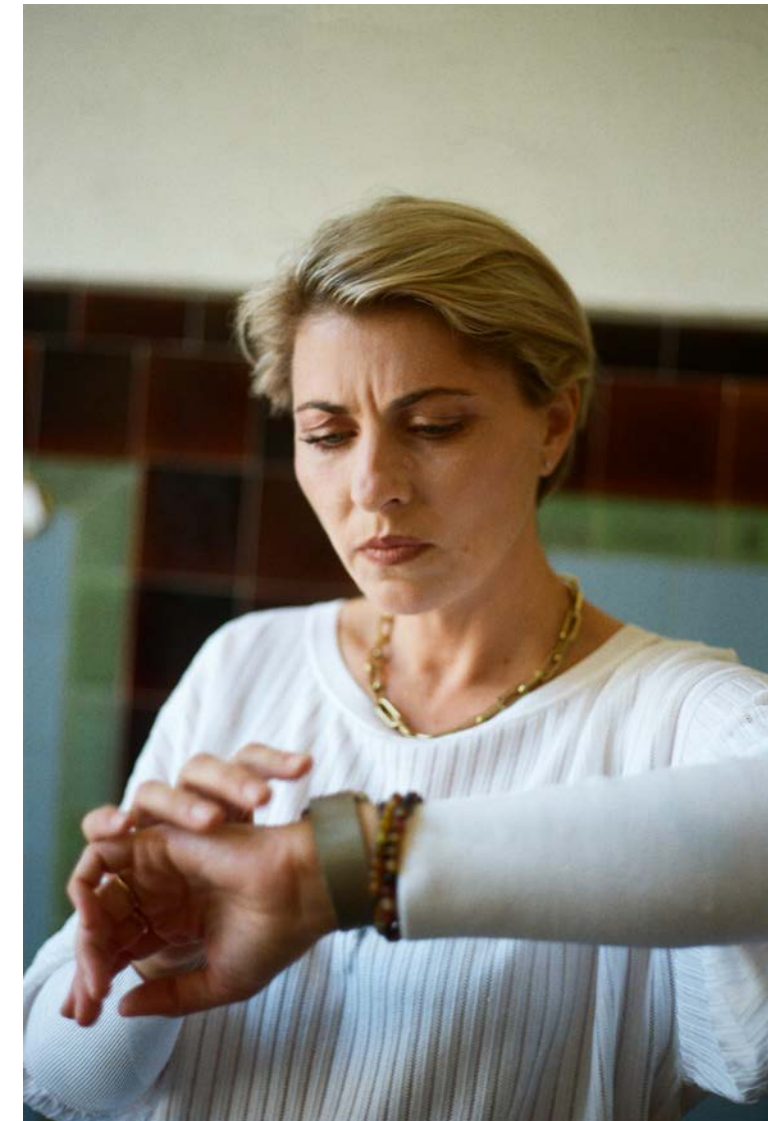
U svetu u kojem se diskusija doživljava kao napad, a svako pitanje kao provokacija, čak i pokušaj da sagledaš stvari iz više uglova deluje kao luksuz. A zapravo je nužnost.

WHAT IS THE BOUNDARY BETWEEN PROPAGANDA AND INFORMATION?

The difference is roughly like that between an invitation to dialogue and a monologue with a pre-written conclusion. Propaganda sells you an emotion, while information offers context. Information respects you and encourages you to form your own judgment; propaganda underestimates you by telling you what to think. And when it's neatly packaged, clickable, and viral — that's poisonous.

What's must therefore dig deeper and seek information from diverse sources.

In a world where discussion is seen as an attack and every question as provocation, even attempting to see things from multiple perspectives seems like a luxury. But in reality, it's a necessity.



„Propaganda ti prodaje emociju, informisanje ti nudi kontekst.“

"Propaganda sells you an emotion, while information offers context."

/ IRENA POPOVIĆ DRAGOVIĆ:



Autor / Author IRENA POPOVIĆ DRAGOVIĆ
Ilustracije / Illustration IGOR ČVORO

HISTERIJA

Ja sam histerična žena. Kažu...čujem...onda se okrenem i vidim sebe u ogledalu. Nisam. Nisam ja ta žena. Možda i jesam...

U kreativnom procesu, u kojem sebe redovno izlažem histerijama gotovo po preciznom rasporedu — u cik zore i pred zalazak sunca — smatram nužnim da objasnim nekoliko stvari koje potvrđuju da je prisustvo histerije važno i značajno. Vladimir Burić kaže „da je život postepeno skidanje maski sve do one poslednje — od gipsa“, a ja bih dodala da je kreativni proces osvetljavanje spektra boja Histerije, sve do one poslednje — vodene, providne, neme boje (ako boja može biti nema), koja je taj gipsani mir, a što bi u muzici bilo nešto što bismo nazvali Histry Amin.

Rekla bih da je u srži histerije upravo mir kojem svakodnevno težim, gotovo po preciznom rasporedu, kao što rekoh — u cik zore i u smiraj dana...

Mogla bih da uđem i prođem kroz svaku fazu proučavanja histerije zato što sam delimično svesna rađanja Histry Venere, koja je na početku zavodljiva, kovrdžava i mlada — kao i njene starije sestre: Big Sister Histry, koja se pojavljuje posle neka dva, dva i po sata gledanja u prazan notni sistem, i kada Gospođa, tj. Gospođetina Histry dobije svoj puni intenzitet — kad posle višesatnog sedenja i maštanja ne iznedrim upravo ono što očekujem, ono što kao kreativno biće prosto moram — da bih tu istu Lady Histry poslala na spavanje, sebe umirila i pokušala da nastavim da živim život domaćice. Svesna sam da baš i nemam, nazovimo to, introspektivnu moć da taj proces opišem, pa ga često banalizujem. Bude mi lakše ako ga svedem na neku trivijalnost i opišem kao neku Ričard Klajderman melodiju, jer gledanje u prazan notni sistem često izgleda kao gledanje u šolju kafe ili tarot karte — gde si zagledan i prikovan za jednu tačku, potpuno svestan da ne možeš ništa, dok ti neko saopštava neku od presudnih i prevaziđenih „istina“ iz taloga kafe, a ti odjednom osetiš ogromnu tupost i sopstvenu glupost, dok ti Mentor of Histry šapuće na uvo da nisi dostojna da se baviš umetnošću i da bi bilo lepo da problematiku kreativnog procesa proučiš po fazama, pre nego što se usudiš ili samo pomisliš da stvoriš nešto veličanstveno.

Proučavala sam i različite metode za preduzetnike — metode koje pokušavam da primenim da ne bih izgledala kao ona žena koju srećem svakog jutra i pred zalazak sunca...

Znači — ja, umetnica, proučavam ideje i metode koje koriste preduzetnici.

Znači — ja želim da pomognem sebi, tj. toj ženi koja želi da spase princezu od zle Histry veštice. Sama pomisao da na taj način pokušavam da racionalizujem svoj proces deluje kao Histry simfonija sa više stavova, bez početka i kraja, na kojoj bi pisalo: sviraj otkad hoćeš, brzinom kojom želiš i, brate mili, samo sviraj. Naslov: Priručnik za upravljanje histerijom: zavoli i prigrlj svoju Histry.

Primena metoda koje koriste preduzetnici za mene je potpuno neupotrebljiva — jedino su mi bila inspirativna imena metoda, koja će postati nazivi stavova u Histry Symphony koju komponujem: Gordon Method, Checklist Method, Free Association, Forced Relationships, Metod

I'm a hysterical woman. They say... I hear... then I turn around and see myself in the mirror. I'm not. I'm not that woman. Or maybe I am...

During the creative process, where I expose myself to hysteria almost like clockwork—at dawn and before sunset—I feel it's necessary to explain a few things that affirm the importance and value of hysteria. Vladimir Burić once said life is about gradually removing masks until the final one—made of plaster. I'd add that the creative process is about casting light on the full color spectrum of Hysteria, all the way to the last one—watery, clear, mute (if a color can be mute), that resembles plaster-calm. In music, that might be something we'd call Histry Amin.

I'd say that at the heart of hysteria lies the very peace I strive for every day—almost on a precise schedule, as I said, at the break of dawn and at day's end...

I could walk through every phase of studying hysteria because I'm at least partially aware of the birth of Histry Venus—initially seductive, curly-haired, and young—just like her older sisters: Big Sister Histry, who shows up after maybe two, two and a half hours of staring at an empty music staff, and then Madam—actually, Her Ladyship Histry—reaches her full intensity when, after hours of sitting and day-dreaming, I fail to produce exactly what I expect, what I, as a creative being, simply must—only then to send that same Lady Histry off to bed, calm myself, and try to resume life as a housewife! I'm aware that I don't really have, let's say, the introspective ability to describe that process, so I often trivialize it—it's easier that way—reducing it to something like a Richard Clayderman melody. Because staring at an empty music staff often feels like gazing into a coffee cup or a tarot card—fixed on a single point, fully aware you can't do anything—while someone reads you one of those decisive yet outdated “truths” from the coffee grounds, and you're suddenly overcome by a sense of dullness and your own stupidity, as the Mentor of Histry whispers in your ear that you're not worthy of making art and that it might be wise to study the phases of the creative process before you even dare—or merely think—to create something magnificent.

I've studied various methods for entrepreneurs—methods I try to apply so I don't end up looking like that woman I see every morning and at sunset...

So — I, an artist, study the ideas and methods used by entrepreneurs.

So — I want to help myself, that woman who wants to save the princess from the evil Histry witch. The very thought that I try to rationalize my process this way feels like a multi-movement Histry symphony without beginning or end, with the instructions: play whenever you want, at the speed you wish, and, dear brother, just play. Title: The Guide to Managing Histry: Love and Embrace Your Histry.

Applying methods used by entrepreneurs is completely useless for me — the only thing that inspired me were the method names, which will become the names of attitudes in the Histry Symphony I'm composing: Gordon Method, Checklist Method, Free Association, Forced Relationships, Collective Note-taking Method... An interesting method is



kolektivnog beleženja... Zanimljiva je metoda Collective Notebook, gde se ideje beleže u notes džepne veličine. U njemu je naveden problem, a svako ko učestvuje u procesu beleži zapažanja jednom do tri puta dnevno. Na kraju meseca, skupi se čitav niz dobrih ideja. Koordinator (u mom slučaju — ja sam koordinator, učesnik i mentor) sumira ideje.

Ja sam histerična žena. Kažu...čujem...onda se okrenem i vidim sebe u ogledalu. Ja samo želim da me puste — u cik zore i u smiraj dana — da se susretnem sa sobom i da budem sve to što jesam, da ne moram da se izvinjavam zbog svoje Histry i da ne objašnjavam svoje Zenove. Moja metoda — bez naziva.

Moja mlečno-ljubičasta jutra, tiho vanje, kafa s malo mleka, moj pas i pogled u tačku... To je sve što vi vidite. I to je dovoljno.

U mom notesu, džepne veličine, boje kože, nemam upisana nikakva zapažanja.

the Collective Notebook, where ideas are recorded in a pocket-sized notebook. The problem is written down, and everyone involved makes notes one to three times a day. At the end of the month, a whole series of good ideas is gathered. The coordinator summarizes the ideas (in my case — I am the coordinator, participant, and mentor).

I am a hysterical woman. They say... I hear... then I turn around and see myself in the mirror. I just want to be left alone — at dawn and at dusk — to meet myself and be all that I am. To not have to apologize for my Histry or explain my Zens. My method — unnamed.

My milky-purple mornings, the silence, coffee with a splash of milk, my dog, and a gaze fixed on a point... That's all you see. And that is enough.

Inside my pocket-sized notebook, colored like skin, there are no written reflections.



DIZAJN KOJI DIŠE NASLEĐE

DESIGN THAT BREATHES HERITAGE

Autor / Author TAMARA VUKOSAVLJEVIĆ
Fotografije / Photos IGOR ČVORO

Marko Desivojević nije dizajner koji traži da ga prime-tite – on stvara prostore koji govore tišim, dubljim jezikom. Odrastao u Šumadiji, danas oblikuje enterijere i predmete u kojima se oseća vibracija Balkana – ne kao kliše, već kao iskonska tenzija između haosa i harmonije, svetla i kame-na, prošlosti i savremenosti. Kontekst mu je važniji od for-me, nelagodnost vidi kao alatku za pomeranje granica, a prostor kao tihi dijalog između materijala i čoveka.

U VAŠIM ENTERIJERIMA OSEĆA SE TIHA ELEGANCI-JA BALKANA – KAKO SE LIČNO NOSITE SA NASLEĐEM PROSTORA IZ KOG DOLAZITE?

Nasleđe Balkana je slojevito. U njemu se prepliću isto-rija, stradanja, obnova, haos, snaga, krhkost. To je prostor snažnih kontrasta, dubokih emocija i bogatog nasleđa. Od-rastao sam u Šumadiji, okružen prirodnim lepotama koje imaju svoje dostojanstvo i ritam i to me je duboko obliko-valo. Taj osećaj Balkana koji nosim u sebi je kompleksan. U njemu ima sirovosti, ali i nečega duboko ispravnog. S jedne strane, ponosan sam na svoje poreklo, a s druge, u meni je borba da se izdignem iznad konfuzije, kiča, brzopletosti, koji su karakteristični za ovo naše tlo. Upravo ta unutrašnja tenzija, ta potreba da se pronađe mir unutar buke, snažno se ogleda u onome što radim. Volim detalje, prirodne materijale, tekstu- re i slojeve u prostoru. U enterijerima i predmetima koje pravim, trudim se da iz tog nasleđa izdvojim ono suštinsko. Pročišćavam, izoštravam, tražim esenciju. Težim harmoniji i eleganciji, ne kao bežanju od Balkana, već kao odgovoru na njega.

ŠTA ZA VAS ZNAČI „KONTEKST“ U DIZAJNU — JEZIK MA-TERIJALA, ISTORIJU MESTA ILI SENZIBILITET KLIJENTA?

Za mene je kontekst ključna polazna tačka svakog projek-ta. On uključuje sve: geografsku poziciju, arhitekturu, istoriju mesta, atmosferu, a najvažniju kariku čine ljudi koji će u tom prostoru boraviti.

Marko Desivojević is not a designer who demands at-tention — he creates spaces that speak in a quieter, deeper language. Raised in Šumadija, he now shapes interiors and objects infused with the vibrations of the Balkans — not as cliché, but as a primal tension between chaos and har-mony, light and stone, past and present. For him, context matters more than form, discomfort is a tool for pushing boundaries, and space is a silent dialogue between mate-rial and human.

YOUR INTERIORS CARRY A QUIET ELEGANCE OF THE BALKANS — HOW DO YOU PERSONALLY RELATE TO THE HERITAGE OF THE SPACE YOU COME FROM?

The heritage of the Balkans is layered. It weaves to-gether history, suffering, renewal, chaos, strength, and fra-gility. It's a region of sharp contrasts, deep emotions, and rich legacy. I grew up in Šumadija, surrounded by natural beauty with its own dignity and rhythm, and that deep-ly shaped me. The sense of the Balkans I carry within is complex. There's rawness, but also something deeply righ-teous. On one hand, I'm proud of my origin, and on the other, I feel the constant struggle to rise above the confu-sion, kitsch, and haste that are often associated with this land. That inner tension — the need to find peace within noise — is reflected strongly in my work. I love details, nat-ural materials, textures, and layering within a space. In the interiors and objects I create, I try to extract the essential from that heritage. I refine, sharpen, and search for the essence. I strive for harmony and elegance — not as an es-cape from the Balkans, but as a response to it.

WHAT DOES “CONTEXT” MEAN TO YOU IN DESIGN — THE LANGUAGE OF MATERIALS, THE HISTORY OF A PLACE, OR THE CLIENT'S SENSIBILITY?

Starting point of every project. It encompasses every-thing: geographic location, architecture, the history of the site, the atmosphere — but above all, the people who will inhabit the space.

Prvo gledam širu sliku, makrolokaciju, pejzaž, ritam i duh okruženja. Zatim ulazim dublje, u samu zgradu, slojeve vremena koje nosi, način na koji svetlost ulazi u prostor, kako diše. U prostoru se oseće sve nijanse. Volim kada enterijer ne pokušava da se dokazuje, već da se uklopi i oplemeni ono što već postoji. Jezik materijala je tu jednako važan. On je tih, ali jasan. Toplina drveta, struktura kamena, karakter tekstila, sve to nosi značenje i kada se uklapa s pažnjom i merom, taj jezik postaje emotivan i autentičan.

Dobar primer za sve ovo je jedan projekat koji se upravo privodi kraju, a to je restoran u istorijskoj palati iz 17. veka u Perastu. To je moj prvi ugostiteljski projekat ovakvog tipa i jedan od najdinamičnijih koje sam do sada radio. Proces je trajao godinu i po dana, uključivao je veliki broj ljudi, sjajne saradnje i bio je duboko kreativan. Svaka odluka, svaki materijal, svaki detalj je pažljivo promišljen, sa velikim poštovanju prema mestu i njegovoj istoriji. Sama palata ima snažnu simboliku. Pripadala je jednoj od porodica koje su oblikovale istoriju Perasta. Taj prostor je tražio dostojan odgovor. Inspiracija je došla iz same Boke, iz barokne arhitekture Perasta, iz svetlosti planina koja se odbija o more, iz zvonika crkava, iz tišine kamenih zidova. Cilj nije bio da se idealizuje prošlost, već da se duh mesta pretoči u savremen, poetičan ambijent. Verujem da će ovaj restoran, po atmosferi i po pažnji koja je uložena u svaki njegov deo, biti jedan od najzanimljivijih u zalivu, pa i na celom Jadranu.

I begin with the wider picture — the macro location, the landscape, the rhythm and spirit of the surroundings. Then I go deeper into the building itself, the layers of time it holds, the way light enters the space, how it breathes. You can feel all the nuances in space. I appreciate it when an interior doesn't try to prove itself but rather integrates and enhances what already exists. The language of materials plays an equally vital role. It is quiet, but clear. The warmth of wood, the texture of stone, the character of textiles — all these carry meaning, and when combined with care and precision, this language becomes emotional and authentic.

A good example is a project I'm just finishing: a restaurant in a 17th-century historic palace in Perast. It's my first hospitality project of this type and one of the most dynamic I've worked on. The process lasted a year and a half, involved many people, wonderful collaborations, and was deeply creative. Every decision, every material, every detail was thoughtfully considered with deep respect for the site and its history.

The palace itself carries strong symbolism — it belonged to one of the families who shaped the history of Perast. That space demanded a worthy response. Inspiration came from Boka Bay itself — from the baroque architecture of Perast, the mountain light reflected off the sea, the bell towers of churches, the silence of stone walls. The goal wasn't to idealize the past, but to translate the spirit of the place into a contemporary, poetic setting. I believe this restaurant — in atmosphere and in the care poured into every part — will be one of the most compelling places in the bay, and even along the entire Adriatic.





KADA BISTE MORALI DA ISPRIČATE SVOJU PRIČU ISKLJUČIVO KROZ JEDAN KOMAD NAMEŠTAJA — ŠTA BI TO BILO?

Komad mermera. A danas je i pričam kroz svoju kolekciju predmeta koju sam lansirao prošle godine.

Ja sam iz Arandelovca, mesta gde se mermer vadi već vekovima. Tamo je mermer deo svakodnevnice, identiteta, kulture, a i mog DNK-a. U njemu sam prepoznao jezik kojim se ne govori, već oseća i stvara.

Kroz svoje predmete, pokušavam da prenesem ono što je meni blisko — osećaj trajnosti i elegancije, lepotu materijala, poštovanje prema slojevima istorije i emociju koja ostaje. Svaki komad nosi sa sobom deo te priče. On unosi novu atmosferu u prostor, dozu eleganciju i autentičnost.

Predmeti poput *Draga* i *Dragi* nisu samo stočići, oni su dijalog epoha, formi i tekstura. Nastali su iz potrebe da se prošlost i sadašnjost spoje u nečemu što je trajno, funkcionalno i pre svega lepo.

KOJA JE ULOGA NELAGODNOSTI U DIZAJNU — IMA LI MESTA ZA DISONANCU U PROSTORU KOJI ZOVEMO DOMOM?

Nelagodnost u dizajnu za mene nije nešto što treba izbegavati po svaku cenu, ali mora biti pažljivo dozirana i utemeljena u harmoniji.

Ona ne sme biti napadna i agresivna, to nikada nije cilj. Ali verujem da jedan prostor može a ponekad i treba da ima trenutak koji zaintrigira, koji izaziva i koji ne da da se odmah pročita. To nije nelagodnost u bukvalnom smislu, već jedan blagi nemir koji pokreće radoznalost, reakciju, emociju.

U radu s klijentima, stalno se trudim da ih pomerim izvan njihovih očekivanja. Ne da ih šokiram, već da im predložim nešto što nisu zamišljali i što bi ih zaintrigiralo.

IF YOU HAD TO TELL YOUR STORY THROUGH A SINGLE PIECE OF FURNITURE — WHAT WOULD IT BE?

A piece of marble. And today, I will tell you about it through the collection of objects I launched last year.

I'm from Arandelovac, a town where marble has been quarried for centuries. There, marble is part of everyday life, identity, culture — and my DNA. In it, I recognized a language that is not spoken, but felt and created.

Through my objects, I try to convey what is close to me — a sense of permanence and elegance, the beauty of material, respect for layers of history, and an emotion that lingers. Each piece carries part of that story. It brings a new atmosphere into a space, a dose of elegance and authenticity.

Objects like *Draga* and *Dragi* are not just side tables — they're a dialogue of epochs, forms, and textures. They were born from a need to fuse past and present into something lasting, functional, and above all — beautiful.

WHAT IS THE ROLE OF DISCOMFORT IN DESIGN — IS THERE ROOM FOR DISSONANCE IN A SPACE WE CALL HOME?

For me, discomfort in design isn't something that must always be avoided — but it must be intentional and rooted in harmony.

It shouldn't be aggressive or overwhelming — that's never the goal. But I do believe that space can and sometimes should contain a moment that intrigues, that challenges, that resists immediate interpretation. It's not discomfort in the literal sense, but a gentle unease that provokes curiosity, a reaction, an emotion.

I tada se pojavi nelagodnost, ali ako verujem u taj predlog, nalazim razne načine da im ga predstavim i veoma je lep osećaj kada posle korišćenja prostora čujem da im je baš to trebalo, a da toga nisu bili svesni.

U tom smislu, nelagodnost je deo procesa. To je onaj trenutak kada osećamo da se nešto pomera, da nešto nije do kraja poznato, ali ako je promišljeno, ako ima razlog i ako je izvedeno sa merom, onda postaje prostor rasta. I za klijenta i za mene.

Što se tiče disonance u prostoru, verujem da ona ne mora da bude nešto što remeti, već treba da bude nešto što daje dušu prostoru. Danas primećujem da se dosta teži ka sterilnoj perfekciji, gde je svaka linija savršeno poravnata, gde nema odstupanja, gde sve izgleda kao render. Meni to deluje beživotno. Savršenstvo je precizno, ali život nije.

Za mene je disonanca u prostoru često povezana sa nesavršenošću. Ne u smislu greške, već kao svesna odluka da se ne briše karakter prostora.

Trenutno radim na rekonstrukciji jedne stare istarske kuće. U njoj postoje prostorije sa niskim plafonima i malim prozorima. To je nešto što po automatizmu uvek treba promeniti. Ali ja sam odlučio, i klijent se složio, da to tako ostane. Taj niski plafon i mali prozor su trag vremena i tadašnjeg načina života. I ne samo da ih ne smatram manom, nego ih koristim kao inspiraciju. Ostatak sobe oblikujem tako da taj prozor postane njen šarm.

Disonanca ne mora biti nešto što bode oko. Ona može da bude nepravilnost koja nas zaustavi, obraduje, podseti na stvarnost. To je znak da je prostor živ, da nije generički. Pogotovo u starim objektima, patina, tragovi korišćenja, nesavršenosti, sve to nosi snagu i emociju koju nikakva nova savršenost ne može da zameni.

KAKO ZAMIŠLJATE ENTERIJER BUDUĆNOSTI — KAO BEZVREMENI, BIOFILNI ILI RADIKALNO DIGITALNI?

Mislim da se suština prostora u kojima boravimo neće mnogo promeniti. Sigurno je da dolaze nove tehnologije, materijali, alati, ali potreba za toplinom, veza sa prirodom i autentičnim osećajem doma ostaje večna.

U mom radu, kamen, drvo, svetlost, proporcija i atmosfera uvek imaju prednost nad prolaznim trendovima.

Zato verujem da će enterijer budućnosti biti prostor koji ne podilazi modi, koji traje i koji komunicira s prirodom, bilo kroz materijale, bilo kroz osećaj.

Tehnologija, naravno, ima svoju važnu ulogu, ali je vidim kao sekundarni sloj. Ona treba da služi čoveku i da olakšava svakodnevni život, da bude neprimetna, diskretna podrška, nikada glavni narativ prostora.

Za mene, budućnost prostora nije u potpunoj digitalizaciji, nego u produbljivanju autentičnosti i kroz stvaranje prostora koji nas povezuje sa nama samima.

Verujem da će se prostor sve više oblikovati oko potreba čoveka, njegovog ritma i unutrašnjih pejzaža. Ne vidim budućnost u estetskoj spektakularnosti, već u sposobnosti prostora da bude iskren, smirujući i podsticajan. Da nam pruži osećaj da smo na pravom mestu, u pravo vreme, u dodiru sa sobom.

When working with clients, I always try to move them beyond their expectations. Not to shock them, but to propose something they didn't imagine — something that piques their interest. That's when discomfort appears. But if I believe in the proposal, I find ways to present it — and it's incredibly rewarding when, after living in the space, they tell me it was exactly what they needed, even if they didn't know it at the time.

In that sense, discomfort is part of the process. It's the moment when we feel something shifting, when something isn't fully known — but if it's thoughtfully crafted and measured, it becomes a space for growth. For both the client and for me.

As for dissonance in space, I don't think it necessarily disrupts it. I believe it gives soul to a place. Today, I notice a tendency toward sterile perfection — where every line is perfectly aligned, where nothing deviates, where everything looks like a render. That feels lifeless to me. Precision is perfect, but life isn't.

To me, dissonance in space is often linked to imperfection. Not as a flaw, but as a conscious decision to preserve the character of a space.

I'm currently working on restoring an old house in Istria. It has rooms with low ceilings and small windows — things people usually want to change. But I decided, and the client agreed, to keep them. That low ceiling and small window are traces of time and the way people lived back then. I don't see them as a flaw — I use them as inspiration. I shape the rest of the room so that the window becomes its charm.

Dissonance doesn't have to be jarring. It can be the irregularity that makes us pause, brings delight, reminds us of reality. It signals that a space is alive — not generic. Especially in older buildings, patina, signs of use, imperfections — they carry a strength and emotion that no new perfection can replace.

HOW DO YOU ENVISION THE INTERIOR OF THE FUTURE — TIMELESS, BIOPHILIC, OR RADICALLY DIGITAL?

I believe the essence of the spaces we live in won't change much. New technologies, materials, and tools will certainly emerge, but the need for warmth, connection with nature, and an authentic sense of home will remain eternal.

In my work, stone, wood, light, proportion, and atmosphere always take precedence over fleeting trends.

That's why I believe the interior of the future will be a space that doesn't chase fashion, but endures — a space that communicates with nature, whether through materials or feeling.

Technology, of course, plays an important role, but I see it as a secondary layer. It should serve people and make everyday life easier — discreet, seamless, never the main narrative.

For me, the future of space isn't in complete digitalization, but in deepening authenticity — in creating environments that reconnect us with ourselves.

I believe spaces will increasingly be shaped around human needs, rhythm, and inner landscapes. I don't see the future in aesthetic spectacle, but in a space's ability to be honest, calm, and inspiring. To make us feel we are in the right place, at the right time, in touch with ourselves.





D.151.4 Armchair
Gio Ponti



An Italian Design Story

Molteni & C

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PALAZZO MOLteni

MESTO GDE SE SUSREĆU UMETNOST, DIZAJN I
ITALIJANSKI NAČIN ŽIVOTA

A PLACE WHERE ART, DESIGN, AND THE ITALIAN
WAY OF LIFE CONVERGE

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

U samom srcu Milana, na prestižnoj adresi Via Manzoni 9, Molteni&C je otvorio vrata istorijske rezidencije *Palazzo Molteni* koja danas prenosi novu priču o dizajnu, prostoru i italijanskom načinu života. U zgradi bogate arhitektonske prošlosti, koja spaja secesijske detalje i neoklasičnu eleganciju, kreativni direktor brenda, Vinsent van Dujzen (Vincent Van Duysen), kreirao je mesto koje nadilazi očekivanja klasičnog izložbenog prostora.

Palazzo Molteni nije ni showroom, ni prodavnica – već urbana platforma otvorena za dijalog, inspiraciju i susrete. Koncipiran kao *urbani paviljon*, predstavlja produžetak sedišta brenda u Đusanu i važan korak u strategiji internacionalnog širenja i kulturne razmene.

U centru svega je ideja povezivanja – sa gradom, njegovim ritmom i institucijama. Naspram muzeja *Poldi Peccoli*, sa kojim je već uspostavljena saradnja, ovaj prostor postaje deo milanske kulturne mape.

Na dva gornja sprata smeštena je Molteni galerija, zamišljena kao mesto razmene i otkrivanja – tu se organizuju izložbe, razgovori, predavanja, projekcije i javni programi. Galerija nastavlja priču započetu otvaranjem

In the very heart of Milan, at the prestigious address of Via Manzoni 9, Molteni&C has opened the doors of *Palazzo Molteni* – a historic residence that today tells a new story of design, space, and the Italian way of life. In a building rich in architectural heritage, blending Art Nouveau details with neoclassical elegance, the brand's Creative Director, Vincent Van Duysen, has created a space that goes beyond the expectations of a traditional showroom.

Palazzo Molteni is neither a showroom nor a store – it is an urban platform open to dialogue, inspiration, and encounters. Conceived as an *Urban Pavilion*, it represents an extension of the brand's headquarters in Giussano and a significant step in its strategy of international expansion and cultural exchange.

At the core of the concept is the idea of connection – with the city, its rhythm, and its institutions. Located opposite the *Poldi Pezzoli* Museum, with which a collaboration has already been established, this space becomes a new point on Milan's cultural map.

The top two floors of the building are home to the Molteni Galleria, envisioned as a place for exchange and

Molteni muzeja 2015. godine i dodatno učvršćuje vezu između umetnosti i dizajna kroz saradnju sa značajnim institucijama kao što su *MASSIMODECARLO* i *Antonia Jannone – Disegni di Architettura*.

Van Dujzen, belgijski arhitekta poznat po suptilnom minimalizmu i dubokoj fascinaciji Italijom, osmislio je enterijer kao putovanje kroz DNK brenda – elegantno, savremeno, a duboko ukorenjeno u estetici kvalitetnog življenja. Svaka prostorija otvara dijalog sa velikanima arhitekture i dizajna – od Đoa Pontija (Gio Ponti) i Alda Rosija (Aldo Rossi) do arhitektonskih firmi poput *Foster + Partners* i *Herzog & de Meurona*.

U fokusu je i *Molteni&C Outdoor Collection* – kolekcija koja pretvara terase i viseće vrtove u elegantne oaze za uživanje na otvorenom, u duhu italijanskog hedonizma i prirodne elegancije.

Palazzo Molteni je mnogo više od prostora. To je mesto gde se susreću prošlost i budućnost, gde se umetnost svakodnevno prepliće sa životom, a dizajn postaje sredstvo za povezivanje ljudi, ideja i kultura. U godini kada slavi 90 godina postojanja, Molteni&C ovim projektom ne zatvara poglavlje – već otvara potpuno novu eru.

discovery – hosting exhibitions, talks, lectures, screenings, and public programs. The Galleria continues the narrative initiated by the opening of the Molteni Museum in 2015 and further reinforces the bond between art and design through collaborations with prominent institutions such as *MASSIMODECARLO* and *Antonia Jannone – Disegni di Architettura*.

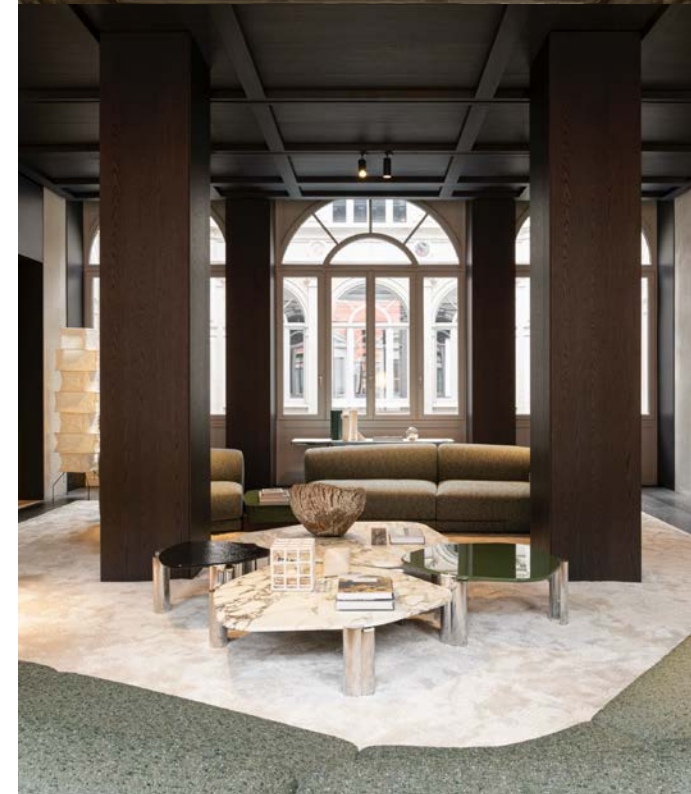
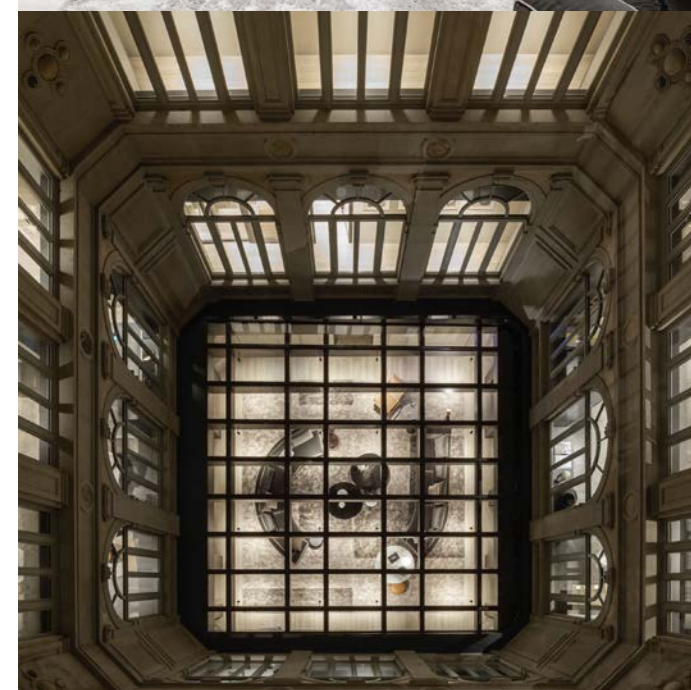
Van Duysen, the Belgian architect known for his subtle minimalism and deep admiration for Italy, has designed the interior as a journey through the brand's DNA – elegant, contemporary, and deeply rooted in the aesthetics of quality living. Each room opens a dialogue with some of the most renowned names in architecture and design – from Gio Ponti and Aldo Rossi to *Foster + Partners* and *Herzog & de Meuron*.

A key highlight is the *Molteni&C Outdoor Collection* – a line that transforms terraces and hanging gardens into refined open-air retreats, embracing the spirit of Italian hedonism and natural elegance.

Palazzo Molteni is much more than a physical space. It is a meeting point of the past and future, where art weaves into everyday life, and design becomes a tool for connecting people, ideas, and cultures. In the year it celebrates its 90th anniversary, Molteni&C is not closing a chapter – but

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Van Duysen, the Belgian architect known for his subtle minimalism and deep admiration for Italy, has designed the interior as a journey through the brand's DNA.





An Italian Design Story

Molteni & C | OUTDOOR



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KAKO JE PADOK POSTAO MODNA STRUKTURA MOĆI

Autor / Author ALEKSANDRA KUNDAČINA

Ilustracije / Illustrations IGOR ČVORO

Dok je Formula 1 još uvek više podsećala na tehničku disciplinu, a manje na pokretnu reviju, Mihael Šumaher je znao gde se krije moć. Crna majica bez rukava, jednobojna trenerka, pogled ispod obrva — strogo, tiho, gotovo monaški. Njegov stil nije tražio pažnju, ali ju je beskompromisno dobijao. Bio je prva pukotina u strogoj estetici funkcionalnosti. A onda je stigao Luis Hamilton i razbio formu. Dijamanti, svilene košulje, haljine, parole, crveni tepisi. Ušao je u „najbrži sport na svetu” kao da je manekenski hod vežbao sa Naomi Kembel lično. Možda i jeste? Bilo kako bilo, njegovo delovanje izazvalo je lančanu reakciju reformi koje su zauvek promenile igru — stilisti, stajlinzi, sponzori, naslovnice, mimovi. Bila je to histerija kakvu Formula 1 dotad nije poznavala.

Modna industrija je prva shvatila ono što su ostali svesno ignorisali — Formula 1 se više nije borila isključivo za sekunde, već za slike, simbole i stil. Vozači su bili fokusirani na maksimalne obrtaje motora, dok je moda uveliko odvozala najbrži poslednji krug.

Luis Hamilton je oduvek bio outsider u svetu Formule 1. Iako je brzina na stazi bila nesumnjiva, njegovo poreklo nije u potpunosti bilo priznato u redovima trkačkih sportova, koji su neretko bili rezervisani za one „privilegovane”. U svetu gde su pravila bila jasna, moda je za njega bila „izlazak iz okvira” - Od skinny džinsa, do predimenzioniranih silueta, polu otkopčanih jakni, golih grudi i ogoljenih ruku. Baš u Šumaherovom stilu bio je to pristup koji nije poznavao kompromise. Moda je postala njegova šifra za pripadnost.

While Formula 1 still resembled more a technical discipline than a moving fashion show, Michael Schumacher knew where power truly lay. A black sleeveless shirt, a solid-colored tracksuit, a gaze from beneath his eyebrows — strict, quiet, almost monastic. His style didn't seek attention, but it commanded it without compromise. He was the first crack in the strict aesthetics of function. Then Lewis Hamilton came and broke the pattern. Diamonds, silk shirts, dresses, slogans, red carpets. He entered “the fastest sport in the world” as if he had practiced his runway walk with Naomi Campbell herself. Maybe he really did? Either way, his presence triggered a chain reaction of reforms that forever changed the game — stylists, styling, sponsors, covers, memes. It was a hysteria Formula 1 had never known before.

The fashion industry was the first to understand what others consciously ignored — Formula 1 was no longer just a fight for seconds, but for images, symbols, and style. Drivers focused on maximizing engine revs, while fashion was already racing through the fastest final lap.

Lewis Hamilton has always been an outsider in the world of Formula 1. Although his speed on the track was undeniable, his background was not fully accepted within the ranks of racing sports, which were often reserved for the “privileged.” In a world where the rules were clear, fashion for him was a “step out of line” — from skinny jeans to oversized silhouettes, partially unbuttoned jackets, bare chests, and even more exposed arms. Just like Schumacher's style — it was an uncompromising approach. Fashion became his code for belonging.



FOTO: Jen Ross, Marina Ramos /
Câmara dos Deputados
Wikimedia Commons



Hamilton je svojim vizuelnim identitetom postavio novu dinamiku u Formuli 1. Pristup stilu nije bio slučajan, već promišljeno usmerena strategija koja je nadmašila granice sporta. Svaka kombinacija nosila je jasnu poruku, postala je poligon za promene, donoseći sa sobom društvenu odgovornost koja je još donedavno bila nepoznata u moto - sportu. I sada, kada se moda pretvorila u Hamiltonov alat komunikacije, pažnju medija više nije zadovoljavala pol pozicija. Formula 1 je postala rijaliti, a senzacionalizam je doneo revoluciju. Sve oči su uprte u njega, u njih. Džordž Rasel je postao idealan prikaz britanske elegancije, Šarl Lekler je prigrio streetwear, a Juki Cunoda je praktično okupirao azijsko tržište.

I tako je zaživeo fenomen Formula 1, uz pomoć medija, prestigla je svoje „oponente“, postajući platforma za isticanje modnih izjava. Hamilton je bio katalizator toga, a ostali vozači su u DRS voziću pratili njegov tempo. Brendovi, kao što je Boss, koji se deklariše kao zvaničan partner tima Aston Martin, shvatili su da ne mogu da ignorišu novi svet luksuza. „Garažni stil“ je pretvoren u globalni trend, sa vozačima Formule 1 kao glavnim protagonistima čiji su ugovori sa luksuznim kućama sada neizostavan element marketinških igariraja koje ujedno povećavaju medijsku vidljivost i globalnu atraktivnost sporta unutar neiscrpne pop kulture. Moda je postala još jedna *Velika nagrada* na trkačkom kalendaru, ali za koga?

Hamilton established a new dynamic in Formula 1 with his visual identity. His approach to style was no accident, but a carefully directed strategy that transcended the boundaries of the sport. Every outfit carried a clear message and became a platform for change, bringing with it a social responsibility that was until recently unknown in motorsport. And now, as fashion turned into Hamilton's communication tool, the media's attention was no longer satisfied with just pole positions. Formula 1 became reality TV, and sensationalism sparked a revolution. All eyes were on him, on them. George Russell became the ideal representation of British elegance, Charles Leclerc embraced streetwear, and Yuki Tsunoda practically conquered the Asian market.

And so the phenomenon came to life — Formula 1, with the help of the media, overtook its “rivals,” becoming a platform for making fashion statements. Hamilton was the catalyst, and the other drivers followed his pace in the DRS slipstream. Brands like Boss, who declare themselves official partners of the Aston Martin team, realized they could no longer ignore this new world of luxury. “Garage style” has been transformed into a global trend, with Formula 1 drivers as the main protagonists whose contracts with luxury brands have become an essential part of marketing games that simultaneously boost media visibility and the sport's global appeal within the inexhaustible realm of pop culture. Fashion has become another *Grand Prix* on the racing calendar, but for whom?



Kao što to obično biva, sa velikim promenama dolazi i otpor. Luis Hamilton je simbol novog poretka gde su stil i društveni aktivizam postali ključni aspekt trkačkog identiteta. Ipak, „tradicionalisti“ nisu oduševljeni ovom transformacijom. Oni koji i dalje veruju da se sport vrti oko brzine, tehnike i bučnih motora, često su kritikovali Hamiltonov pristup. Jer, trkač u haljini je oksimoron, a paddock je inženjerska zona, ne pista.“ Čitajući komentare na društvenim mrežama i osluškujući dobacivanja na Hungaroringu, mogu da potvrdim jedno — u navedeni kalup bespogovorno potpada trenutni šampion sveta, Maksx Verstappen. Za mnoge, on je oličenje „stare škole“, njegov stil je jednostavan i funkcionalan. Verstappen ostaje fokusiran na ono što je, po njihovom mišljenju, suština sporta — dobar bolid, taktika, pobeda. Bez suvišnog sjaja, bez nepotrebne pažnje.

Fudbal je najgledaniji sport na svetu i prati ga najširi spektar publike — i dalje pretežno muške. Uprkos tome, nikome nije bilo čudno kad su se klinci farbali u plavo kao Balotelli. U fudbalu je stil dozvoljena ekscentričnost. Autentičnost, pa i kič, prolazi bez moralizacije. U Formuli 1, sportu slične muške dominacije, ali drugačije estetske etike, pravila su stroža. Šumajer je bio prva pukotina u toj estetici funkcionalnosti — nenametljiv, ali dosledan, gradio je vizuelni identitet bez suvišnih metafora. Hamilton je izazvao histeriju. Stara garda mu nije oprostila.

As is often the case with major changes, resistance follows. Lewis Hamilton is the symbol of a new order where style and social activism have become key aspects of the racing identity. However, “traditionalists” are not thrilled by this transformation. Those who still believe that the sport revolves around speed, technique, and roaring engines have often criticized Hamilton's approach. After all, a racer in a dress is an oxymoron, and the paddock is for engineers, not fashion shows. Reading comments on social media and overhearing remarks at the Hungaroring, I can confirm one thing — the current world champion, Max Verstappen, fits squarely into the described mold. For many, he embodies the “old school”; his style is simple and purely functional. Verstappen remains focused on what they believe is the essence of the sport — a good car, tactics, and victory. Without any extra flair, without unnecessary attention.

Football is the most watched sport in the world and attracts the widest range of spectators — still predominantly male. Despite that, no one found it strange when kids dyed their hair blue like Balotelli. In football, style allows for eccentricity. Authenticity, even kitsch, passes without moral judgment. In Formula 1, a sport with similar male dominance but a different aesthetic code, the rules are stricter. Schumacher was the first crack in that functional aesthetic — understated but consistent, he built a visual identity without unnecessary metaphors. Hamilton sparked a hysteria. The old guard never forgave him.



George Russell, Silverstone 2021.
FOTO: Jen Ross, Wikimedia Commons

EVRO VIZIJA

IZMEĐU TRADICIJE, SPEKTAKLA I TRAŽENJA IDENTITETA

EUROVISION BETWEEN TRADITION, SPECTACLE, AND THE SEARCH FOR IDENTITY

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ASHOK MURTY

TAMARA VUKOSAVLJEVIĆ

Evrovizija, festival koji je nekada bio simbol jedinstva, muzike i različitosti evropskih naroda, danas se nalazi na raskršću — između želje da ostane relevantna i pokušaja da se prilagodi vremenu koje neupitno menja pravila igre. O tome možda najbolje govori nedavna odluka pobjednika San Rema da odbije nastup na Evroviziji, uz objašnjenje da mu je veća čast trijumfovati na San Remu nego predstavljati Italiju na ovom evropskom takmičenju. Za njega, San Remo i dalje nosi težinu i prestiž autentične muzičke vrednosti, dok Evrovizija za mnoge postaje sve više spektakl nego muzičko takmičenje.

S druge strane, u Srbiji je *Pesma za Evroviziju* popularnija nego ikad. Publika s nestrpljenjem prati izbor izvođača i pesama, a autori, pevači i bendovi ulažu ogromnu energiju da bi osvojili evrovizijsku scenu. Ipak, iz godine u godinu, rezultati takmičenja uspevaju da nas iznenade, bilo da se radi o neočekivanim favoritima ili

Eurovision, a festival that once symbolized unity, music, and the diversity of European nations, now finds itself at a crossroads — caught between the desire to remain relevant and the pressure to adapt to a time that's undeniably changing the rules of the game. Nothing illustrates this better than the recent decision of the Sanremo winner to decline participating in Eurovision, stating that winning Sanremo held more prestige than representing Italy at this European contest. For him, Sanremo still carries the weight and credibility of genuine musical value, whereas for many, Eurovision is increasingly becoming more spectacle than a true music competition.

On the other hand, in Serbia, *Pesma za Evroviziju* (Song for Eurovision) has never been more popular. The audience eagerly follows the selection of performers and songs, while authors, singers, and bands invest immense energy in hopes of conquering the Eurovision stage. Yet,

pesmama koje osvoje srca publike, ali ne i glasove žirija.

A gde je Evrovizija danas u odnosu na ono što je nekad bila? Osnovana 1956. godine, u poratnoj Evropi koja je tražila načine da ojača jedinstvo i kulturnu saradnju, Evrovizija je zamišljena kao festival koji bi, kroz tada novi medij — televiziju, predstavio muziku i umetnike iz različitih evropskih zemalja. Cilj je bio jasan: pokazati bogatstvo različitosti, autentičnost nacionalnih kultura i kroz pesmu prevazići granice.

Danas je slika drugačija. Evrovizija je postala globalno prepoznatljiv spektakl u kojem se muzika često gubi pod teretom političkih poruka, scenskih efekata i društvenih mreža. Takmičenje se sve češće meri po broju viralnih momenata, dok sama pesma i izvođač ostaju u senci tog ogromnog mašinerijskog aparata.

Upravo o tome, o Evroviziji nekad i sad, o suštini i smislu ovog takmičenja, razgovarali su Ašok Murti i Tamara Vukosavljević.

year after year, the competition results continue to surprise us — whether through unexpected favorites or songs that win the audience's hearts but not the jury's votes.

So where does Eurovision stand today compared to what it once was? Founded in 1956, in a post-war Europe searching for ways to strengthen unity and cultural cooperation, Eurovision was conceived as a festival that would, through the then-novel medium of television, showcase music and artists from various European countries. The goal was clear: to highlight the richness of diversity, the authenticity of national cultures, and to transcend borders through song.

Today, the picture looks quite different. Eurovision has become a globally recognized spectacle where music is often overshadowed by political messages, stage effects, and social media buzz. The competition is increasingly measured by the number of viral moments, while the songs

FOTO: Wojciech Pędzich,
Wikimedia Commons





Susret dve generacije: bejbi bumera i generacije Z

AŠOK: Kada pomislim na Evroviziju, prva slika u glavi mi je Điljola Činkveti (Gigliola Cinquetti). Bio sam smrtno zaljubljen u nju. To je prva pesma sa Evrovizije koju sam upamtio.

TAMARA: Kod mene je to Ruslana i *Wild Dances*. Sećam se kako sam kao dete igrala ispred televizora, dok je ona osvajala Evropu. Veće kada je Lane moje osvojilo drugo mesto, a Ruslana prvo...

AŠOK: A šta misliš, koja je danas suština Evrovizije?

TAMARA: Mislim da se suština Evrovizije kroz decenije dosta menjala. Nekada je to bio festival muzike i ljubavi prema muzici, a danas često deluje kao sajam poruka — političkih i društvenih, gde pesma i muzika više nisu ni blizu u prvom planu.

AŠOK: Tako je. Evrovizija je nekada zamišljena da zemlje prikažu ono najreprezentativnije iz svoje kulture, na svom jeziku, sa autentičnim autorima. Danas su pravila igre promenjena. Manje zemlje više ne mogu da nađu autore, pa dolazi do situacija poput učešća Selin Dion za Švajcarsku. I previše se homogenizovalo — svi pevaju na engleskom da bi što više ljudi razumelo. Time se gubi raznolikost.

FOTO: Wojciech Pędzich, Wikimedia Commons



FOTO: Arkland, Wikimedia Commons

and artists themselves fade into the background of a massive entertainment machine.

This contrast — Eurovision then and now, its essence and purpose — was the central topic of a conversation between Ashok Murty and Tamara Vukosavljević.

A Meeting of Generations: Baby Boomer and Gen Z

ASHOK: When I think of Eurovision, the first image that comes to mind is Gigliola Cinquetti. I was madly in love with her. That was the first Eurovision song I remembered.

TAMARA: For me, it's Ruslana and *Wild Dances*. I remember dancing in front of the TV as a kid while she was conquering Europe. The night Lane Moje came second, and Ruslana won...

ASHOK: What do you think the essence of Eurovision is today?

TAMARA: I believe its essence has changed significantly over the decades. It used to be a festival of music and the love of music, and now it often feels like a fairground of messages — political, social — where songs and music are no longer the central focus.

ASHOK: Exactly. Eurovision was originally intended to showcase the most representative aspects of each country's culture — in its own language, with authentic creators. Today, the rules have changed. Smaller countries often can't find local composers, leading to situations like Celine Dion representing Switzerland. And everything has become too homogenized — everyone sings in English to reach the broadest audience. But in doing so, we lose diversity.

TAMARA: Still, I found it interesting this year how many countries chose to sing in their native language. Germany did for the first time in decades, and Sweden too...

ASHOK: I admit, I haven't followed it closely. I feel like Eurovision forgets that there are still people

TAMARA: Ipak, bilo mi je zanimljivo ove godine koliko je zemalja pevalo na maternjem jeziku. Nemačka prvi put posle decenija, Švedska takođe...

AŠOK: Priznajem, nisam pratio. Mislim da Evrovizija zaboravlja da postoje i ljudi moje generacije koji bi želeli da je gledaju. Danas se sve pravi za vašu generaciju — i to je u redu. Samo što mi se čini da se pobednici biraju na osnovu trenutnog hajpa, a već sutradan ih svi zaborave.

TAMARA: Sve se više pažnje usmerava na društvene mreže i kratkotrajne trendove koji u tom trenutku dominiraju, a kao što znamo, u digitalnom svetu popularnost ima ograničen rok trajanja i brzo biva zamenjena novim senzacijama. Pa tako, kao što ste već i spomenuli, pesme lako odu u zaborav...

AŠOK: Da, ali ponekad iz tog haosa izroni neko ko zaista iskoristi Evroviziju kao platformu, kao što je bio slučaj sa Moneskinom. Nažalost, i njih je industrija brzo potrošila.

TAMARA: A kod nas? Stičem utisak da stalno tragamo za tim „receptom“ koji će doneti uspeh ali čim pokušamo da kopiramo nešto što je već uspeo, izgubimo autentičnost.

AŠOK: Upravo. I kada se desi nešto zaista novo i hrabro, kao što je bilo sa Konstraktom, brzo to potrošimo pokušavajući da ponovimo uspeh.

TAMARA: Možda rešenje leži u tome da nas na Evroviziji predstavlja neko sasvim svež, neko ko nije deo već uhodanih tokova naše scene. Neko ko dolazi sa autentičnom idejom.

AŠOK: To bi bilo idealno, ali i teško izvodljivo. Čak i lokalno, stvari se sve više odvijaju po pravilima koja ne ostavljaju prostor za autsajdere.

Tamara: Da li možete da opišete Evroviziju u tri reči?

AŠOK: Parada kiča i ukusa. Sve možete naći na jednom mestu. A nekada je bila festival različitosti, muzike i iskrene emocije.

TAMARA: Ja bih rekla — politika u šljokicama.

FOTO: VDanDesign, Wikimedia Commons



from my generation who want to watch it. Everything today is made for your generation — and that's fine. But it seems like winners are chosen based on what's trending now, and by the next day, they're already forgotten.

TAMARA: More and more attention is given to social media and fleeting trends that dominate in the moment. But as we know, in the digital world, popularity has a short shelf life and is quickly replaced by the next big thing. So yes, as you mentioned, the songs are easily forgotten.

ASHOK: True, but every now and then, someone does manage to rise above the noise and truly use Eurovision as a platform — like Måneskin. Unfortunately, even they were quickly consumed by the industry.

TAMARA: And here at home? I get the impression we're always searching for that magic “formula” for success. But as soon as we try to copy what's already worked, we lose our authenticity.

ASHOK: Exactly. And when something genuinely bold and fresh does happen, like with Konstrakta, we immediately overuse it in an attempt to replicate the success.

TAMARA: Maybe the answer lies in sending someone to Eurovision who's completely new — someone outside of the established circles of our scene. Someone with an authentic idea.

ASHOK: That would be ideal, but hard to achieve. Even locally, things increasingly follow rules that leave little room for outsiders.

TAMARA: Can you describe Eurovision in three words?

ASHOK: A parade of kitsch and taste. Everything in one place. And it used to be a festival of diversity, music, and genuine emotion.

TAMARA: I'd say — politics in sequins.



BEOGRAD NA TANJIRU – IZMEĐU TRADICIJE I TIKTOKA

BELGRADE ON A PLATE – BETWEEN TRADITION AND TIKTOK

Autor / Author NIKOLA MILOVIĆ

Fotografije / Photos IGOR ČVORO

Finale prolećne sezone je tu, leto nam kuca na vrata, planovi za godišnji odmor se realizuju na tri, četiri sad, a mi bistrimo gastro scenu u vidu preseka stanja, doživljaja, ukusa, noviteta, očekivanja i razočaranja.

Život u ovom trenutku je sam po sebi izazovan i pun nervoze, stoga nije misterija da ne cvetaju ruže kada su ugostiteljski objekti i koncepti u pitanju, iako im je vreme za to. Tržište se podelilo na one kojima ide sjajno, one kojima ne ide uopšte i one koji su novi. Njima držimo fige ali i brojimo dane i mesece kada će shvatiti da su prebrzo ušli u ovu trku, da su se zaigrali ili su pak dobro odmerili snage i sa dobrom strategijom da traju, spremni su da se uhvate u koštac sa burnim vodama prestoničkog ugostiteljstva.

Kada se osvrnem na Instagram ili TikTok feed (nikmil79), gde beležim novitete, shvatam da i nije tako pun obiljem dobrih novih koncepata koji su nas iznenadili u prethodnoj sezoni.

Zvezda sezone je svakako *Koordinata Beograd* koja proleterski i u svom stilu daje odgovor na sve što se na svetskoj sceni dešava, a može se reflektovati kao izvor inspiracije na našem tlu. I baš namerno kažem „tlu“, jer je upravo ono hardver iz kojeg crpe plodove, ideje i kombinacije ali dajući mu poseban softver specifičnim servisom — unikatnim prostorom u vidu prestoničkog *Hotela Beograd*.

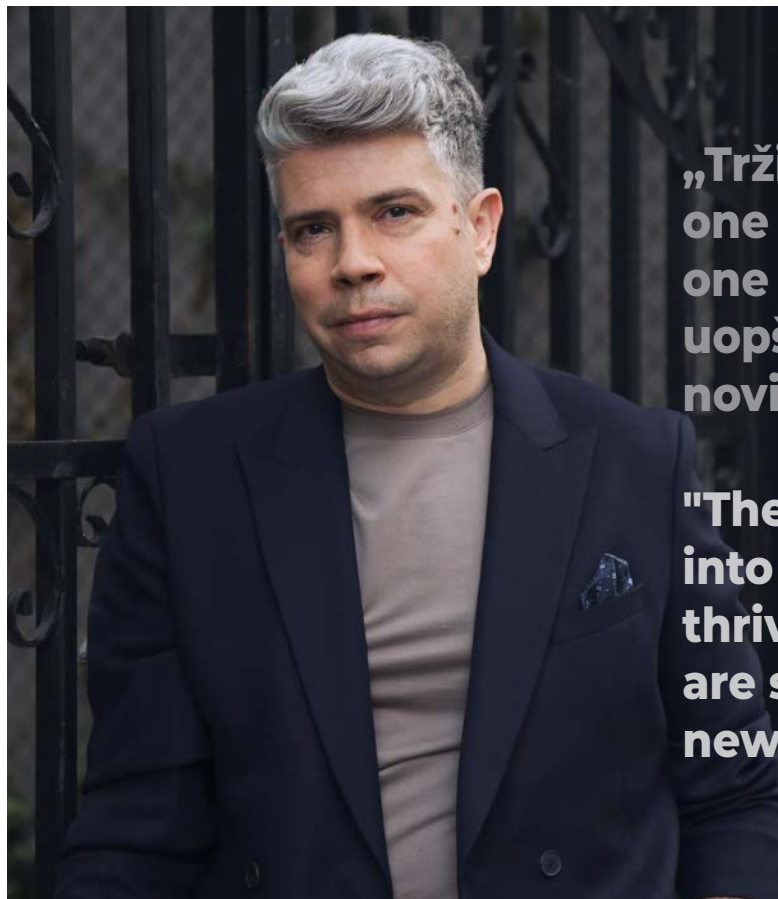
Još jedan tvist ili pogled na kulinarstvo daje nam Vanja, podsećajući nas na cvet detinjstva, *Dragoljub* i vraćajući se na kafanu kao sveobuhvatan trend kojim se sažima savremen trenutak u nas. Taj povratak u budućnost beleži rast i konačno shvatanje, zahvaljujući prisustvu međunarodnih eksperata i ocenjivača, da je lokalno ono što radimo najbolje. Obukli smo ga u novo ruho ali sadržaj je isti, samo je forma moderna kao izvedba. Bilje, sir, domaće pečurke, povrće iz bašte, smrčak ili cvet

The finale of the spring season is here, summer is knocking on the door, vacation plans are being made left and right, and we're taking stock of the gastronomy scene, reviewing its current state, experiences, flavors, novelties, expectations, and disappointments. Life right now is challenging and full of tension, so it's no mystery that roses aren't blooming, even though it's their season, especially when it comes to hospitality venues and concepts. The market has split into those who are thriving, those who are struggling, and the newcomers, who both keep their fingers crossed and count the days and months, wondering when they'll realize they jumped into this race too fast, got carried away, or, on the other hand, measured their strength well and with a solid strategy, are ready to face the turbulent waters of the capital's hospitality scene.

Looking back at my Instagram or TikTok feed (nikmil79), where I track the latest trends, I realize that it's not exactly filled with an abundance of new concepts that surprised us last season.

The star of the season is undoubtedly *Koordinata Beograd*, which, in a spring-like and authentic way, responds to everything happening on the global scene and can serve as a source of inspiration on our soil. And I deliberately say "soil," because that is the very hardware from which they draw fruits, ideas, and combinations, while giving it a special software through their unique service and the distinctive setting of the *Hotel Beograd* in the capital.

Another twist or perspective on cuisine is offered by Vanja, reminding us of the childhood flower *Nasturtium* and returning to the kafana as a comprehensive trend that sums up the contemporary moment among us. This return to the future marks growth and a final realization, with the presence of international experts and evaluators, that local is what we do best, dressed in new attire—the content remains the same, but the form is modernized as a performance.



„Tržište se podelilo na one kojima ide sjajno, one kojima ne ide uopšte i one koji su novi.“

"The market has split into those who are thriving, those who are struggling, and the newcomers."

tikve, sve je to deo novog menija i trpeze i da, do skora je bilo sakrivanu u vidu neke malograđanske sramote, a sada smo svi pohrlili u kredence prošlosti, u tavane kuća i vikendice, u potrazi za nekim autentičnim tanjirrom, vazom ili čilimom, jer smo prepoznali konačno da tu leži odgovor na zagonetku — šta prolazi i šta može da traje?

Kad smo kod lokalnog, *Lokal* je doneo dobru kombinaciju industrijskog prostora, centra grada i dobro oprobanih Kabinet etiketa i svih đakonija koje idu uz njih. Tek se razvijaju al' deluje da su dobro uzeli pelcer.

Sa noviteta prelazimo na postojeane koncepte koji traju i drže tok s vremenom, ali i tu imamo tendenciju povratka na jednostavne recepte, dobre prezentacije, unikatan prostor, tako da win-win preporuke strancima kada žele da osele taj pravi vajb i dalje ostaju *Cveće Zla* ili *Saša bar*, jer bez greške daju ono po šta smo došli i uvek je iznova tako. Jedini, pa skoro ne novitet već tradicionalno mesto za dobru hranu, dobre cene, odličnu uslugu i savršen ambijent jeste *Faro*, koji je preko noći pokupio sav kajmak i našao nišu klijentele prezasićene fine dining konceptima, enterijerima sa potpisom slavnog arhitekta i kreacijama na tanjiru koje zadovoljavaju najviše čulo instagamičnosti.

Kada smo kod histerije, sezona je donela oživljavanje i buđenje programa, šoua i performansa — nekih s kvalitetom, nekih sa željom za senzacijom, pa su kimono, trbušni ples, pizza majstor akrobata ili popularni pevač starih šlagera, onaj tiket na koji igraju svi koji žele da Beograd postave na mapu ne samo lepih žena i splavova nego i teatra uz tanjir.

Herbs, cheese, homemade mushrooms, garden vegetables, morels, or pumpkin flowers — all part of the new menu and table spread. And yes, until recently, these were hidden away as some sort of petty-bourgeois shame. But now we have all rushed to the cupboards of the past, to the attics of houses and cottages, searching for some authentic plate, vase, or rug, because have we finally recognized where the answer to the riddle “what is acceptable and what can endure?” lies.

When it comes to local, *Lokal* has struck a good balance of industrial vibes, downtown energy, and the trusted Kabinet labels, complete with all the gourmet extras. They're still evolving, but it looks like they've planted the right seed.

From new openings, we shift to the enduring spots that have stood the test of time while keeping up with the trends. Even here, there's a clear move back to simple recipes, strong presentation, and distinctive spaces. When foreigners ask for recommendations to truly feel the vibe of the city, the go-to answers remain *Cveće Zla* or *Saša Bar*—they consistently deliver exactly what people come for, every single time. The only place that's not quite new but has quickly become a staple is *Faro*. Practically overnight, it scooped up all the cream, finding its niche among a clientele oversaturated with fine dining, star-architect interiors, and dishes crafted for maximum Instagram appeal.

Speaking of hysteria, this season has brought a revival of programming, shows, performances, some high in quality, others chasing pure sensation. With kimonos, belly dancing, acrobatic pizza chefs and singers of vintage hits, everyone seems to be betting on the same ticket: putting Belgrade on the map not just for beautiful women and river clubs, but as a place where theater meets the dinner plate.

Nova tendencija je pojava *pop-up* dnevnih žurki i to je nešto što je slatko, optimistično, neće sigurno trajati daveka ali dok traje, uz hitove iz naftalina, neka traje.

Potpuni kontrast masovnim okupljanjima predstavljaju mini privatne večere, koje kombinuju popularne poznavaoce biljaka, organske namirnice i opet, jedan jednostavan koncept, kao da ste došli kod nekoga na privatnu večeru.

Oh, ti Rusi, kako ih ne pomenuti? Verovatno nam baš oni najbolje demonstriraju šta je to nagla promena kursa u živom prenosu, jer se toliko koncepata zatvara, a otvaraju se novi, ispituje se tržište, neki opstaju jer iz nedelje u nedelju inoviraju, kao *Sloj* na primer, a neki blistaju jer su uspeali da pomire rusku i beogradsku scenu u specifičnom *dine jazz vinyl* ambijentu *Kisse 10*.

Da li je pretenciozno sumirati pregled spajajući sve prethodno pomenuto u proizvod iza koga ponosno stojim, a to je upravo *The Bristol*. Mislim da smo uspeali da postignemo dobru sinergiju očekivanja i realizacije, nasleđa i novog trenutka, estetike i suštine koncepta. Za sada nam dobro ide a trudimo se iz dana u dan da ne budemo samo trend sezone za tagovanje, nego da u objektu koji krasi secesionistička fasada u kombinaciji sa sofisticiranim bistroom ili skrivenom baštom za predstojeće dugo toplo leto, trajemo dugo i dajemo pravac koji se može slediti.

Pre nego što se svi raspustimo, mislim da smo uspeali da pohvatamo konce, da uvedemo neke determinante i odredimo stanje u kome smo i pravac kojim idemo. Pa, i ne deluje tako histerično, zar ne?

A new trend is the pop-up phenomenon of daytime parties. Sweet, optimistic, and undoubtedly short-lived, but while they last, let's roll on to the nostalgic tunes of yesteryear.

In stark contrast to these mass gatherings, intimate private dinners still hold strong, bringing together well-known plant connoisseurs, organic ingredients, and a simple concept that feels more like visiting someone's home for a personal meal.

Ah, the Russians—how could we not mention them? They're perhaps the best example of what it means to abruptly change course in real time. So many concepts are closing, new ones opening, the market constantly being tested. Some manage to survive by innovating week after week, like *Sloj*, while others shine by blending the Russian and Belgrade scenes into a unique *dine-jazz-vinyl* vibe—like *Kisse 10*.

Would it be too pretentious to wrap up this review by pointing to something I proudly stand behind—*The Bristol*? I believe we've managed to strike a strong balance between expectations and execution, heritage and the present moment, aesthetics and the essence of the concept. So far, it's going well, and every day we strive not to be just another seasonal hotspot for tagging, but a lasting destination, set in a building adorned with a secessionist façade, a refined bistro, and a hidden garden perfect for the long, hot summer ahead. Our aim is to endure and set a direction others might want to follow.

Before we go our separate ways, I think we've managed to piece things together, set a few key markers, define where we're at, and figure out the direction we're heading. Maybe it's not all that hysterical after all, is it?





AKO JE TUĐE MIŠLJENJE NAJGORA STVAR, ONDA JE TO I POSLEDNJA STVAR ZBOG KOJE NEŠTO NE BIH URADILA

IF THE OPINIONS OF OTHERS ARE THE WORST THING, THEN
THEY'RE THE LAST THING THAT I'D LET HOLD ME BACK

REPREZENTATIVKA SRBIJE U TRCI NA 400 METARA, ATLETIČARKA ALEKSANDRA PEŠIĆ, PORED SPORTA, ZAPAŽENO SE BAVI FOTOGRAFIJOM I STILOM. PREMDA JOJ JE KORAK ANTILOPSKI DUGAČAK, NAŠLA JE NAČIN DA ONIM SITNIM OSVAJA KRUPNE STVARI.

SERBIAN NATIONAL 400-METER RUNNER ALEKSANDRA PEŠIĆ STANDS OUT NOT ONLY IN ATHLETICS, BUT ALSO IN PHOTOGRAPHY AND FASHION. DESPITE HER ANTELOPE-LIKE STRIDE, SHE'S LEARNED HOW TO CONQUER BIG THINGS WITH THE SMALLEST OF STEPS.

Autor / Author STEFAN TOŠOVIĆ
Fotografije / Photos MARIJA STRAJNIĆ

Ako iz nekog razloga treba da procenim ljude, kao mernu jedinicu najčešće uzimam njihov hod. Gledam pokrete kojima osvajaju prostor. Dok posmatram na koji način Aleksandra Pešić (27) prelazi pešački prelaz na raskršću ulica Resavske i Nemanjine, a reklo bi se da u govoru tela dominiraju dugačak korak i mobilna ramena, kristalno mi je jasno da mi u susret ide atleta. Štaviše, atletičarka. „Atletiku sam počela da treniram nakon šest godina provedenih u ritmičkoj gimnastici. Nerado odustajem, pa mi je trebalo vremena da shvatim da to nije sport za mene. Bila sam brza i visoka i tatin prijatelj je predložio da to bude odbojka ili atletika. Kako sam se na ulici redovno trkala sa vršnjacima, izabrala sam kraljicu sportova. U sedmom razredu osnovne škole, upisujem se u najbliži klub, AOK Košutnjak, u kome sam i danas“, govori.

Deca, kada im zadatak koji treba da reše nije dovoljno interesantan, umeju da zabušavaju. Aleksandra nije od takvih. Od malena je, ako pričamo o treningu, stvari shvatala ozbiljno. „Od početka sam bila veoma posvećena, nikad nisam zabušavala, skraćivala broj ponavljanja ili zadatu distancu. Prve dve godine nisam osvojila nijednu medalju, ali me je Ivana, moj trener, konstantno bodrila i govorila da sam dobra. Uz njenu podršku i uverenje da najbolje tek dolazi, zadržala sam se u atletici.“

Do 23. godine bila je sprinterka na 100 i 200 metara. Nakon preloma stopala, promenila je disciplinu i prešla na 400 metara. To je značilo novi početak, a samo sportisti čelične discipline i čvrstog karaktera mogu se voljno susretati s „izmenama i dopunama zakona o kategoriji kojoj pripadaju“.

Stojimo zajedno na raskrsnici, i dok čekamo zelenog čikicu, pitam je da mi dočara kako izgleda trka satkana od četiri stotina metarskih delova. „Startuješ najbrže što možeš

If I ever have to assess people for some reason, I tend to measure them by their walk. I watch the way they move through space. Watching Aleksandra Pešić (27) cross the street at the Resavska-Nemanjina intersection, with a stride that's long and shoulders that move fluidly, it's obvious from her body language that an athlete is coming my way. More precisely, a track and field athlete. "I started training in athletics after spending six years in rhythmic gymnastics. I'm not one to give up easily, so it took me a while to realize that it wasn't the sport for me. Being fast and tall, one of my dad's friends suggested I try either volleyball or athletics. Since I was constantly racing with kids in the neighborhood, I chose the queen of all sports. In seventh grade, I signed up at the nearest club—AOK Košutnjak—and I'm still there today," she says.

Children tend to slack off when a task doesn't hold their attention, but Aleksandra was different. Even as a child, when it came to training, she approached it with seriousness. "Right from the beginning, I gave it my all—I never cheated reps or shortened a run. I didn't win any medals in the first two years, but my coach Ivana kept pushing me, telling me I had what it takes. Her support and the belief that my best was yet to come kept me going in athletics."

Until the age of 23, she was a 100- and 200-meter sprinter. After a foot fracture, she switched to the 400 meters. It was a fresh start—and only athletes with iron discipline and resilience can willingly face such "amendments to the rules of their own category."

"As we stand together at a crosswalk, waiting for the 'little green man,' and I ask her to describe what a race made up of four 100-meter segments feels like. "You launch as fast as you can, and in the first 100 meters, you feel your strength. Then comes a sense of freedom, and around 300 meters you start wondering why you ever signed up for this. But still, you give every last bit of yourself, cross the finish line, and feel the greatest satisfaction life can offer."

„OD POČETKA SAM BILA VEOMA POSVEĆENA, NIKAD NISAM ZABUŠAVALA, SKRAĆIVALA BROJ PONAVLJANJA ILI ZADATU DISTANCU.“



"RIGHT FROM THE BEGINNING, I GAVE IT MY ALL—I NEVER CHEATED REPS OR SHORTENED A RUN."

i u prvih 100 metara osetiš snagu. Zatim slobodu. Onda se na nekih 300 metara pitaš zašto ti je ovo trebalo u životu, pa ipak daš i onaj poslednji delić sebe, ulaziš u cilj i onda osetiš najveće zadovoljstvo u životu.“

U inostranstvu postoje konsalting agencije koje sportistima, nakon završene karijere, pomažu da se profesionalno usmere ka nečemu što nije sport. Savetuju ih u formiranju biznis ideja i poslovnih strategija. Kada bi se jedna takva agencija pojavila na našem tržištu, izvesno je da njene usluge mojoj sagovornici ne bi bile potrebne. Zašto? Zato što je studirala digitalnu umetnost.

Gledajući sadržaj koji plasira u javnom prostoru, reklo bi se da fotografija prednjači. „Fotografišem šta me u datom trenutku inspiriše, a verovatno ono što i sama osećam, bilo da su to muzički događaji, dokumentarizam ili portretna fotografija, ne ograničavam sebe. Volim da se ‘zavučem’ u različite umetničke forme, gde su film i pozorišne predstave“, opisuju.

Nastavljamo da se krećemo, i na svu sreću, korak mi nije mali. U suprotnom bih kaskao za Aleksandrom. Nosi tamni džins, podvrnt tako da njegovi krajevi ne dodiruju ravne New Balance 574 patike. Ispod crne kožne jakne ima bež košulju na pruge, a oko vrata šarenu svilenu maramu. Nigde nije utvrđeno zbog čega za nekog kažemo da je kul, ali bih za sportistkinju s moje leve strane to instiktivno rekao.

Pokušavajući da razaznam gde je pokupila zrelost i mudrost koje se ogledaju u zenicama, najbliže istini čini mi se da potiču iz kuće i tiču se lepog vaspitanja. „Mislim da je to stvar širine i negovanja deteta u sebi. Da probamo sve što nas zanima i što nas, pre svega, ispunjava. I da shvatimo da nije glupo probati i biti loš u nečemu. Ako je najgora stvar tuđe mišljenje, onda je to i poslednja stvar zbog koje nešto ne bih uradila“, precizira.

Mislićete da vas zafrkavam ako kažem da pored šest treninga atletike nedeljno, plus fotografije, Aleksandra ima lokalni brend odeće. Međutim, proverivo je na internetu. „Sestra i ja smo imale blog, zbog koga su me neki u srednjoj školi zezali. Iz njega se izrodio naš Alle’arie brend. Trenutno je takva životna faza da smo morale da usporimo, ali tu smo, i dalje radimo male serije ili komade po meri, pa ne stižemo ni sve da objavimo. Ne planiramo da stanemo, jer imamo divne mušterije koje nas i dalje podržavaju, a pre svega uživamo u procesu“, objašnjava.

Bacamo papir, kamen, makaze da odlučimo u kojoj kafeteriji ćemo pokupiti kafu za poneti. Aleksandra pobeđuje i bira jednu u Balkanskoj ulici. Razmenu o neobaveznim temama nastavljamo na asfaltu, jer je on ovih dana najčistiji i najiskreniji poligon za razmenu zdravih mišljenja. Pre nego što ugasim snimač razgovora, tražim joj rezime koji podrazumeva ključnu poruku: šta je raduje? „To se vrti oko onih malih životnih zadovoljstava. Kada shvatim da ću uživo čuti izvođače koje volim, kada jedem fina peciva, kada samu sebe iznenadim na trci ili treningu, kada uspem da otputujem sa prijateljima, kada slušam jednu te istu pesmu na repeat jer je toliko dobra, kada znam da sam nekom popravila loš dan.“

Meni ovaj dan nije bio loš, ali ga je Aleksandra učinila takvim da bi sve osim vere u novi, mladi, zdravi i lepi Beograd bila apsolutna neistina. „Dupli espresso, hvala!“



Abroad, there are consulting agencies that help athletes transition into non-sport careers after retirement. They advise them on business ideas and strategies. If such an agency were to appear on our market, it’s safe to say my interviewee wouldn’t need their services. Why? Because she studied digital art.

Judging by the content she shares publicly, photography clearly stands out. “I photograph whatever inspires me in the moment—likely a reflection of what I’m feeling too. Whether it’s concerts, documentary shots, or portraits, I don’t limit myself. I love diving into different art forms, especially film and theater,” she says.

We continued walking, and luckily, my stride isn’t too short—otherwise I’d be lagging behind Aleksandra. She’s wearing dark jeans, cuffed just above her flat New Balance 574 sneakers. Beneath a black leather jacket, there’s a beige striped shirt, and around her neck, a colorful silk scarf. There’s no official definition of what makes someone cool, but for the athlete walking beside me, it’s something I’d say instinctively.

As I try to pinpoint where the maturity and insight radiating from her gaze come from, the most likely answer seems to lie in her upbringing and the values instilled at home. “I believe it’s about having a broad perspective and nurturing your inner child. Trying anything that interests or fulfills us. And realizing there’s nothing wrong with trying and failing. If the opinions of others are the worst part, then they’re the last thing I’d let hold me back” she says—and she’s absolutely right.

You might think I’m joking if I told you that, on top of six athletics training sessions a week and her photography, Aleksandra also runs a local clothing brand. But it’s all verifiable online. “My sister and I had a blog, which some people in high school teased me about. That blog eventually gave birth to our brand, Alle’Marie. We’re in a life stage now where we’ve had to take things a bit slower, but we’re still

active—producing limited series or custom-made items, often without time to share everything online. We have no intention of stopping, because we’re lucky to have amazing customers who continue to support us, and most importantly, we enjoy the process,” she explains.

We play rock, paper, scissors to decide which café we’ll grab our coffee from. Aleksandra wins and chooses one on Balkanska Street. We continue our light conversation as we walk, since these days, the pavement feels like the cleanest and most honest space for exchanging grounded thoughts. Before I turn off the recorder, I ask her for a final takeaway—what brings her joy? “It’s about life’s little pleasures. Like realizing I’ll get to hear artists I love perform live, enjoying a really good pastry, surprising myself in a race or during training, managing to travel with friends, listening to the same song on repeat because it’s just that good, or knowing I’ve made someone’s bad day a little better.”

My day wasn’t bad to begin with, but Aleksandra made it one of those that leaves you with no choice but to believe in a new, young, vibrant, and beautiful Belgrade. “Double espresso, thanks!”

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