

# MOVEM

MAGAZIN



## / PETAR WAGNER FANTOM

NEPREDVIDIVI PRIPOVEDAČ NOĆNIH PRIČA  
*THE UNPREDICTABLE NARRATOR OF NIGHT TALES*

ANA ANĐELIĆ / MILAN MARIĆ / IVA PARAĐANIN / ANDREJ BJELIĆ

# CANALI



#GENTLEGESTURES

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*Autor / Author* AŠOK MURTI



Uvek kada se ponadamo da je došlo do nekakve katarze i da možemo da nastavimo dalje, život nas demantuje. Navigacija kroz sve stvari kojima nas bombarduju postaje sve teža i verovatno je najveća umetnost danas kako sačuvati balans. I zdrav razum. I empatiju. Ne nužno tim redom...

**Kako danas biti srećan bez osećaja krivice?**

**Kako se radovati malim stvarima kada one postaju luksuz?**

Kako izbeći samopropitivanje obojeno osećajem krivice što smo poželili da uživamo, makar na trenutak, u sebi samima?

Da li postoji način da izbegnemo odgovornost za svet oko nas i koliko je realno moguće zaista nešto promeniti? Kako ne odustati? Kako ne klonuti duhom?

Kakav je, u stvari, svet koji zovemo našim i kome ga ostavljamo? Ko su generacije koje preuzimaju ulogu generatora civilizacije, koje su njihove vrednosti i šta je to što oni smatraju važnim?

Odgovor na bilo koje od ovih pitanja sigurno vredi više od milion dolara (figurativno). Da li postoji iko ko bi se usudio da iskreno odgovori i na jedno od ovih pitanja?

Whenever we think that a catharsis has been reached and that we can move on, life disproves us.

Navigating through all of the things we are bombarded with is becoming more difficult and probably the greatest form of art to today is maintaining balance, sound mind, and empathy – not necessarily in that order...

**How to be happy today without feeling guilty?**

**How to find joy in little things when they are becoming a luxury?**

How to avoid self-questioning imbued with guilt for wanting to enjoy ourselves, even just for a moment?

Is there a way for us to avoid being responsible for the world around us and is it realistically possible to actually make a change? How not to give up? How not to lose your spirit?

What is, actually, the world around us like and who are we leaving it to? Who are the generations who are taking on the role of the generators of civilization, what are their values and what is important to them?

The answer to any of these questions is worth more than a million dollars (figuratively speaking). Is there anyone who would dare to answer honestly any of these questions?

## DVOUGAO TWO PERSPECTIVES

IVA

Sloboda jeste jednakost i uklanjanje svih nametnutih stega i tereta koji su uslovljeni time što smo se rodili negde, nekako i što smo u jednom ili drugom telu. Ona pre svega podrazumeva izbor, autonomiju nad sobom i trebalo bi da je urođena stvar. Sloboda, jednakost i mir su pojmovi na kojima svakodnevno moramo da radimo zarad celokupnog boljitka.

### Sloboda i jednakost

MILAN

Mislim da jedno bez drugog ne postoji i da je iluzorno pričati o slobodi koja nije jednaka za sve. Sve dok govorimo o slobodi, a paralelno s tim svedočimo neravnopravnostima na svim nivoima, govorimo o slobodi samo kao o nekoj utopijskoj ideji kojoj težimo, ali za koju se još uvek nismo izborili. Možda sloboda jeste jedna nedostižna ideja koja nam se sviđa kako u teoriji zvuči i kojoj težimo, a realna je isto koliko i raj, a možda je sloboda jedna maratonska trka koja se mora trčati generacijama. Vrlo snažno osećam da se za slobodu treba boriti beskompromisno, svaki dan, zauvek.

IVA

Freedom means equality and eliminating all imposed restraints and burdens conditioned by the fact that we are born somewhere or by being in one body or another. It primarily means having a choice, autonomy over ourselves and it should be inherent. Freedom, equality and peace are the concepts we should work on every day for the greater good.

### Freedom and equality

MILAN

I think that one doesn't exist without the other and it is illusory to talk about freedom that's not equal for everyone. As long as we talk about freedom and simultaneously witness inequality on all levels, we talk about freedom as a utopian idea we strive towards, but the right to which we still haven't won. Maybe freedom is an unreachable idea that we like in theory and that we aspire towards, but which is as real as paradise. Perhaps freedom is a marathon that generations must run. I strongly believe that we should fight for freedom uncompromisingly, every day, forever.

Fotografije / Photos MIŠA OBRADOVIĆ

# MILAN MARIĆ IVA PARADANIN





**Za slobodu se treba boriti beskompromisno, svaki dan, zauvek.**  
We should fight for freedom uncompromisingly, every day, forever.



**Sloboda jeste jednakost i uklanjanje svih nametnutih stega.**  
Freedom means equality and eliminating all imposed restraints and burdens.

IVA

Granice su tu da se prekoračuju, brišu i prevazilaze. Žene su oduvek učene da žive ograničene živote unutar nekih okvira i ne ispune svoje biće do onog ko su i šta zapravo žele. Zbog toga je važno da granice rušimo na mikronivoima, počev od svog okruženja.

#### **Okviri i granice**

MILAN

Mislim da bi najbolje bilo graditi okvire zasnovane na sopstvenom iskustvu, težnjama i senzibilitetu, a izbeći i odreći se onih koje nameću drugi. Najbolja je ta spoznaja da okvire možeš sam da gradiš, pa kada ih prerasteš da ih razbucáš i počneš da gradiš nove, i tako sve dok rasteš i napreduješ. Samo je bitna odluka da želiš da živiš sopstvenu ideju života, a ne ideju nekog drugog.

IVA

Boundaries are there to be crossed, removed and overcome. Women have always been taught to live limited lives, within some boundaries, and not to become who they are and fulfill what they want. That is why it is important to discard of the boundaries on a microlevel, starting from our own environment.

#### **Limits and boundaries**

MILAN

I think it would be best to establish limits based on personal experience, aspirations and sensibility, and to avoid and renounce those imposed by others. Realizing that you can establish your own boundaries is the most important, and that when you go beyond them you can crush them and set up new ones, and so on as you grow and develop. All it takes is to decide that you want to live your own idea of life, and not someone else's.







**Milan Marić** je poznati glumac, ali i neko ko glasno i otvoreno govori o rodnoj ravnopravnosti i ljudskim pravima. **Iva Parađanin** je novinarka i aktivistkinja koja koristi medije u borbi za bolji i slobodniji svet. Zajedno razgovaraju o onome što im je oboma važno i o misiji koja ih zajedno pokreće, svakog u svojoj oblasti. Pričali su o slobodi, savezništvu i granicama koje se iznova prekoračuju.

**Milan Marić** is a famous actor, but also someone who loudly and openly speaks about gender equality and human rights. **Iva Parađanin** is a journalist and an activist who uses the media in the fight for a better and freer world. They talk about what is important to both of them and about the mission that moves them in their respective professions. They talked about freedom, alliance and boundaries that are constantly being crossed.

IVA

Svi bi trebalo da promišljamo o pozicijama u kojima se nalazimo i šta one nose, šta nam omogućavaju, a šta nam uzimaju. Muškarci su možda na prvi i površni pogled uljuljkani patrijarhatom, ali istina je da i oni snose ozbiljne posledice. Savezništvo je neminovno ukoliko želimo da imamo jednake životne šanse i jednake prostore da ispunimo svoja bića i svoja osećanja. Ako dostignemo te pune potencijale savezništvom, bićemo mnogo bolji u svakoj vrsti odnosa: prijateljskim, porodičnim, ljubavnim.

### Savezništvo

MILAN

Ne mogu da zamislim svet u potpunom nesavezništvu između muškaraca i žena, ali isto tako ne mogu da zamislim svet ni u potpunom savezništvu. Koliko bi to dosadno bilo. Mislim da je to neko nesavezništvo između nas nametnula priroda i da je to sasvim dovoljno da većito jedni drugima budemo enigme. A sve ono što mi zovemo civilizacijskim tekovinama: hijerarhija, bogovi, sistemi, zakoni, moć, red, zapravo sve ono što smo mi, ljudi, osmislili kako bismo lakše funkcionisali na ovom svetu, mi smo baš tu upali u sopstvenu zamku jer su to polja nerazumevanja, nejednakosti i nepravde između muškaraca i žena, a samim tim, paradoks na paradoks, to je, dakle, prostor za savezništvo. Pod hitno je potrebno da se rasklone ruševine ovog sistema vrednosti i počne sa izgradnjom jednog novog, a onda se ne bojim da će se ljudi toj gradnji vrlo rado odazvati.

IVA

We should all think about the positions we're in, what they entail, what they enable us to do and what they take away from us. At first and superficial glance men might seem lulled by the patriarchy, but the truth is they also have to bear serious consequences. An alliance is necessary if we want to have equal opportunities in life and equal amount of space for us to become who we are and to fulfill what we want. If we reach that full potential by means of an alliance, we will become better in every type of relationship: among friends, family, and lovers.

### Alliance

MILAN

I can't imagine a world in which men and women are completely unallied, but at the same time I cannot imagine a world in which they are totally allied. That would be so boring. I think that such non-alliance between us was imposed by nature and that it was enough for us to always see each other as enigmas. And everything that we call legacy of the civilization: hierarchy, gods, systems, laws, power, order, in fact, everything that we, the people, came up with so as to make functioning in this world easier, that is actually where we entrapped ourselves, because those are the areas of disagreement, inequality and injustice between men and women, and therefore that is, paradoxically, the area where an alliance can be formed. It is necessary to get rid of the ruins of this system of values as soon as possible and to start building a new one. Then I am sure people will want to take part in that gladly.

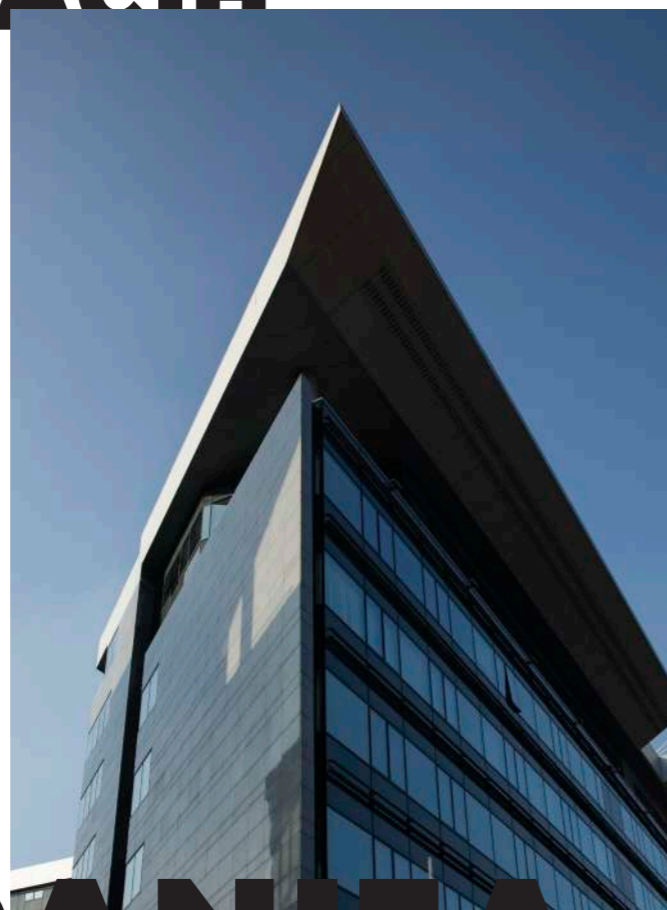
**Šminka / MUA:** Marko Nikolić  
**Frizura / Hair:** Studio Prostor

**Lokacija / Location:** Endorfin Beograd

Autor / Author MOVEM & CO.

Fotografije / Photos MOVEM & CO. / FASHION COMPANY

# SINERGIJA U MODNIM REDOVIMA DOMAĆIH



# KOMPANIJA

SYNERGY AMONG DOMESTIC  
FASHION COMPANIES

**MOVEM & Co. vodeća kompanija u premium segmentu modne garderobe u Srbiji i oficijelni franšizni partner HUGO BOSS AG, odnedavno je postala deo vodeće regionalne kompanije Fashion Company.**

„Raznovrsnom ponudom brendova, iz godine u godinu, više od dve decenije trudimo se da postavimo i kontinuirano podižemo standarde u oblasti premium garderobe. Za Movem & Co. zadovoljstvo klijenata je na prvom mestu i okosnica svih naših poslovnih odluka. Strateškim partnerstvom sa Fashion Company želimo da zajedničkim snagama pružimo još veći izbor i obogatimo prodajnu mrežu kako u Srbiji tako i u regionu“, izjavio je Njegoslav Trifković, direktor Movem & Co.

Uspostavljanje novih načina izbora i plasiranja premium garderobe na tržištu je vizija kompanije MOVEM & Co. još od 1997. godine. Otvaranjem prve franšizne BOSS radnje u Beogradu i paralelno sa pozicioniranjem BOSS brenda u Srbiji i Movem Fashion multibrend koncept je doživeo svoju evoluciju. MOVEM & Co. je 2009. godine postao oficijelni partner renomiranog italijanskog brenda Canali, koji je sinonim za kvalitet italijanske krojačke tradicije. Iskusni u pravljenju najbolje selekcije svetskih brendova, od 2014. u mušku multibrend ponudu uvrstili su i brendove Zegna, Emporio Armani, Corneliani, Moreschi i Tumi. MOVEM & Co. dodeljen je i status HUGO BOSS Gold Partnera, što znači da u ponudi ima najreprezentativnije komade BOSS kolekcija u ovom delu Evrope. Danas je Movem Fashion jedna od vodećih kompanija u premium segmentu modne garderobe u Srbiji, a odnedavno u ponudi su i brendovi Fedeli, Incotex, Moreschi, Peterey, Eleventy.

Manja Babović, direktorka za marketing i razvoj brendova Fashion Company, istakla je da će kupci imati na raspolaganju još veći broj prodavnica koje nude potpuni šoping užitak, jednak onom koji bi imali u nekoj od svetskih modnih metropola.

Fashion Company, kao modni lider u regionu jugoistočne Evrope, već četrdeset godina zastupa svetski poznate brendove kao što su Diesel, Replay, Guess, Calvin Klein, Tommy Hilfiger, Levi's, Liu Jo, Timberland, Scotch&Soda i više od 30 drugih vodećih imena svetske mode kroz maloprodaju, veleprodaju i e-commerce platformu. Zahvaljujući mreži od preko 120 maloprodajnih objekata u Srbiji, Hrvatskoj, Bosni i Hercegovini, Crnoj Gori, Makedoniji, Albaniji i Rumuniji, kompanija je prepoznatljiva na tržištu kao poželjan poslodavac i mesto za ljude koji gaje veliku strast prema modi i maloprodaji.

**MOVEM & Co., the leading company in the premium section of fashion wardrobe in Serbia and the official franchise partner of HUGO BOSS AG, has recently become a part of the leading regional firm Fashion Company.**

“Year in, year out, for more than two decades, we have tried to establish and raise the standards when it comes to premium clothing by means of a diverse choice of brands. For Movem & Co clients' satisfaction comes first and it is the backbone of all our business decisions. With the strategic partnership with Fashion Company together we want to provide even more choices and to build up the sales network both in Serbia and in the region“, Njegoslav Trifković, director of Movem & Co has stated.

Ever since 1997 the vision of the MOVEM & Co company has been to establish new ways of selecting and placing premium clothing on the market. With the opening of the first franchise BOSS store in Belgrade and simultaneously with the positioning of the BOSS brand in Serbia, Movem Fashion multibrand concept evolved as well. In 2009, MOVEM & Co became the official partner of the renowned Italian brand Canali, which is a synonym for the quality of the Italian tailoring tradition. Experienced in selecting the best brands in the world, since 2014 they have included Zegna, Emporio Armani, Corneliani, Moreschi and Tumi in the multibrand offer for men. MOVEM & Co also has the status of the HUGO BOSS Gold Partner, meaning that it offers the most representative pieces from BOSS collections in this part of Europe. Today Movem Fashion is one of the leading companies in the premium section of fashion wardrobe in Serbia, and since recently they are offering the brands Fedeli, Incotex, Moreschi, Peterey and Eleventy as well.

Manja Babović, the marketing and brand development director at Fashion Company, has said that the buyers will have even more stores at their disposal that offer a complete shopping pleasure, equal to the one they would experience in some fashion capital of the world.

For forty years Fashion Company, as a fashion leader in the southeastern Europe, has been representing the famous brands such as Diesel, Replay, Guess, Calvin Klein, Tommy Hilfiger, Levi's, Liu Jo, Timberland, Scotch&Soda and more than 30 other leading names in the fashion world via retail, wholesale and e-commerce platforms. Thanks to the network of over 120 retail facilities in Serbia, Croatia, Bosnia and Herzegovina, Montenegro, Macedonia, Albania and Romania, the company is also recognizable on the market as a desirable employer and a place for people who are passionate about fashion and retail.

# MUSKS OFF

## MASKE DOLE ILI ANARHIJA MASKA? OR THE ANARCHY OF MUSK?

Autor / Author JOVANA ĐINKOVIĆ  
Fotografije / Photos SHUTTERSTOCK

**Novi vlasnik Tvitera, američki inovator i milijarder Ilon Mask najvio je da ova društvena mreža postaje polje slobode govora i demokratije. Na toj platformi, koju koristi više od 200 miliona ljudi širom sveta, poslednjih godina suspendovani su mnogi nalozi, a više od 42.000 zabranjeno je samo početkom 2022. godine.**

Potencijalni preobražaj Tvitera u pravi forum za slobodno izražavanje misli korisnika, bez ikakve cenzure, nagoveštava da više ništa neće biti isto. Sloboda govora pretpostavlja potpuno ukidanje politike moderiranja sadržaja. Ovo se odnosi i na ono što zovemo „govorom mržnje“. Međutim, ne postoji test ili program koji prepoznaje „govor mržnje“. Da li je ukidanje „cenzure“ opravdanje i za postojanje svih sadržaja iz ove kategorije?

Ova promena politike na društvenoj platformi Tvit donosi i novi izazov zakonodavcima kako da pronađu balans između slobode izražavanja i sprečavanja govora mržnje. Dok su neke evropske zemlje, poput Francuske i Nemačke, preduzele konkretne mere protiv širenja govora mržnje na društvenim mrežama, u SAD su velike tehnološke kompanije prilično autonomne u regulisanju sadržaja



## NA TVITERU ĆE NOVA PRAVILA BITI OKRENUTA TOME DA NE UTIČU NA TRANSPARENTNOST INFORMACIJA, BAR TAKO KAŽU.

NEW RULES ON  
TWITTER WILL FOCUS  
ON NOT AFFECTING THE  
TRANSPARENCY OF  
INFORMATION,  
AT LEAST THAT'S  
WHAT THEY SAY.

na ovim platformama. Svakako treba imati u vidu da će sloboda izražavanja na Tviteru i dalje u velikoj meri zavisiti i od regulative na nacionalnom nivou.

Osim brojnih nedoumica i mogućih negativnih eskalacija, očekuju se i određene promene. Novi vlasnik Tvitera je istakao da želi da ukloni spam botove sa platforme i da potvrdi autentičnost svih stvarnih ljudi. Društvena mreža ostaće besplatna za obične korisnike, dok postoji mogućnost da će biznis i državni korisnici morati da plaćaju naknadu. Razmatra se i opcija koja bi omogućila da korisnici menjaju već napisano.

Na Tviteru će nova pravila biti okrenuta tome da ne utiču na transparentnost informacija, bar tako kažu. **Međutim, postavlja se pitanje da li to ujedno znači i slobodu bez odgovornosti i posledične kontaminacije javnog online prostora? Da li to znači da ono što kažemo pod MASKom ima određenu cenu po društvo? Stay tuned.**

The new owner of Twitter, American innovator and billionaire Elon Musk, has announced that this social network will become an area of free speech and democracy. Over 200 million people around the world use this platform, and in the last couple of years numerous accounts have been suspended and more than 42,000 have been banned since the beginning of 2022. Its potential transformation into a real forum for the free speech of its users, without censorship, implies that nothing will ever be the same. Freedom of speech means complete abolition of content moderation policy. This also applies to what we call "hate speech". However, there is no test or a program that recognizes "hate speech". Is the abolition of "censorship" a justification for the existence of all content from this category?

This change of policy on Twitter also presents a new challenge for legislators in terms of finding a balance between freedom of speech and preventing hate speech. While some European countries like France and Germany have taken steps to prevent the spreading of hate speech on social media, in the USA big technological companies have much autonomy when it comes to regulation of content on these platforms. We should bear in mind that the freedom of speech on Twitter will still largely depend on the regulations on the national level.

In addition to numerous doubts and possible negative responses, certain changes are also expected. The new owner of Twitter has said that he wants to remove spam bots from the platform and to confirm authenticity of all real people. The social network will remain free for regular users, while there is a possibility that business and government users will have to pay a fee. An option for users to edit what they already wrote is also being considered.

New rules on Twitter will focus on not affecting the transparency of information, at least that's what they say. **However, the question is whether that also means freedom without responsibility and consequential contamination of public online space? Does what we say under the MUSK has a certain price for the society? Stay tuned.**

**FILTERI** —  
THE FILTERS **SA**  
**KOJIMA** WE  
ARE **SE** BORN  
**RAĐAMO**

WITH **MILOŠ PEŠIĆ** —  
CENTAR ZA  
RAZVOJ  
POTENCIJALA

CENTER FOR  
POTENTIAL  
DEVELOPMENT

*Fotografije / Photos* SHUTTERSTOCK

Živimo u kulturi gde se ljudi zadovoljavaju prosečnošću, finansijskom, intelektualnom, kulturnom, i duhovnom. Hrabrost i preuzimanje rizika neraskidivo su povezani sa slikom o sebi i svešću „Ja to mogu!“. Dok te svesti nema, strah vodi igru. Za promenu navika ili emotivne interpretacije informacija važno je da svesnim naporom izgradimo nove neuronske veze i da ih svežim iskustvima ojačamo sve dok te veze ne postanu propustljivije i jače od onih prethodnih. Tek tada se dešava suštinska promena kada mozak napušta stare šablone ponašanja. Ta propustljivost se povećava istrajnim ponavljanjem željenog ponašanja, ili pod jakim emotivnim nabojem.

We live in a culture where people are satisfied with being average – financially, intellectually, culturally and spiritually. Courage and taking risks are closely related with the image of oneself and with the attitude “I can do it”! Until that attitude is adopted, fear is leading the game. In order to change habits or the emotional interpretation of information, it is necessary to consciously try and build new neuron links and to strengthen them by means of new experiences until they become more conductible and stronger than the previous ones. That is when essential change happens and when the brain abandons old behavioral patterns. That conductivity increases by repeating desirable behavior in the long term, or under strong emotional charge.

**Zato smo robovi navika, ustaljenih ponašanja i obrazaca emotivnih reakcija, zato što mozak uvek bira da koristi poznate mreže neuronskih veza, bira da troši manje energije.**

**MOZAK VOLI DA BUDE LENJ.**

**MOZAK VOLI SAMO TRI STVARI: DA SPAVA, JEDE I DA SE IGRA.**

Mozak se ponaša kao zavisnik u potrazi za stimulusima koji će izazvati lučenje određenih neurotransmitera. Danas je većina hrane industrijski obrađena i unosimo dosta šećera, pa tako uloga ishrane nije samo dobijanje energije, već i održavanje te zavisnosti mozga. Zbog toga su i mnoga naša ponašanja uslovljena ili definisana tom sklonošću mozga da juri za ovim „fiksevima“, a kada se to ukrsti sa njegovom tendencijom što manjeg utroška energije, onda on juri za time na načine koji nisu konstruktivni – unos šećera, društvene mreže, filmovi i serije, pornografija. Pošto su svi ti stimuli prisutni pasivno, onda sve manje aktivno i nekim setom postupaka dolazimo do lučenja određenih neurotransmitera. Mozak zatim ustaljuje „loše navike“ i teško nam je da stvorimo nove.

Svaka misao je naša interpretacija sveta i zavisi od naših filtera, uverenja i vrednosti. Mozak sve to konstantno obrađuje i daje signal našim postupcima, češće nesvesno nego svesno. Zato je jako važno i da biramo čime „hranimo“ naše misli. Tri nesvesna filtera percipiranja sveta oko sebe, koji uvek rade su: brisanje, generalizacija i izvrtnje. Mozak jednostavno nerelevantne stimulse „briše“ i ni ne zamara svest, dok s druge strane generalizuje ponašanja i sva slična iskustva obrađuje na isti način potpuno nesvesno. Poslednje je da često „izvrnemo“ nešto i sasvim drugačije nego ostali obradimo tu informaciju ili iskustvo. Tada joj dajemo „pogrešno“ značenje. Iako mislimo da smo u pravu, a nismo ni svesni da možda i nismo.

Često mislimo da je najvažniji onaj „razumni“ deo mozga. Ipak, čak i kada se nama čini da je neka odluka doneta svesno i racionalno, najčešće je to samo naša intelektualizacija i racionalizacija onoga što smo dublje doneli emotivno kao odluku. Kada sve to sagledamo, dolazimo do zaključka da mi i nismo toliko racionalna bića, već samo umemo racionalno da objasnimo ili isplaniramo svoje postupke, ali su upravljačke poluge na drugom mestu, u delu mozga koji obrađuje emocije i čulne doživljanje i deluje „ispod radara“.

**That is why we are slaves of habits, fixed behaviors and patterns of emotional reactions – because the brain always chooses to use known networks of neuron links. It chooses to spend less energy.**

**THE BRAIN LIKES TO BE LAZY.**

**THE BRAIN LIKES ONLY THREE THINGS: TO SLEEP, TO EAT AND TO PLAY.**

The brain acts like an addict in search of stimuli that will cause the discharge of certain neurotransmitters. Today most of the food is industrially processed and we ingest a lot of sugar, so the role of diet is not only about getting energy, but also about maintaining the brain's addiction. Many of our behaviors are conditioned or defined by that tendency of the brain to go after those "fixes", and when that is combined with its tendency to invest less energy, then the brain is chasing that in ways that are not constructive – by ingesting sugar, using social media, watching movies, tv shows, porn. Since all those stimuli are passive, the discharge of certain neurotransmitters is becoming increasingly less active and is done by means of a fixed set of procedures. The brain then acquires "bad habits" and it is hard for us to make new ones.

Every thought is our interpretation of the world and depends on our filters, beliefs and values. The brain constantly processes that and gives a signal for our actions, often unconsciously. That is why it is very important what we "feed" our thoughts with. The three filters for perceiving the world around us, that are always in use, are: elimination, generalization and distortion. Simply put, the brain "eliminates" irrelevant stimuli and doesn't even bother the consciousness, while it generalizes behaviors and processes all similar experiences in the same way completely unconsciously. The last thing is that we often "distort" something and process information or experience in a completely different way than others. In that way we attribute it the "wrong" meaning. Even though we think we're right, we are not even aware that maybe we're not.

We often think that the rational part of the brain is the most important. But, even when we think that a decision is made consciously and rationally, it is most often just our intellectualization and rationalization of what we have decided on a deeper, emotional level. When we take all of that into account, we can conclude that we are not so rational as beings, we can just rationally explain or plan our actions, but the steering wheel is in a completely different place, in the part of the brain that works "under the radar" and processing emotions and sensory experiences.



# BRENDOVI

**U SVETU PROMENA**  
PROMENA HUGO BOSS BRENDA POSLE 50 GODINA IZ PERSPEKTIVE ANE ANĐELIĆ

**BRANDS IN THE WORLD OF CHANGES**

THE CHANGE OF HUGO BOSS BRAND AFTER 50 YEARS FROM THE PERSPECTIVE OF ANA ANĐELIĆ



*Fotografije / Photos* PRIVATNA ARHIVA

**ANA ANĐELIĆ IZ BEOGRADA JE NA VRHU FORBSOVE LISTE NAJUTICAJNIJIH SVETSKIH DIREKTORA MARKETINGA, SA PETNAESTOGODIŠNJIM ISKUSTVOM U VOĐENJU LUKSUZNIH BRENDOVA.**

ANA ANĐELIĆ FROM BELGRADE IS AT THE TOP OF FORBES' LIST OF THE MOST INFLUENTIAL MARKETING DIRECTORS IN THE WORLD, WITH FIFTEEN YEARS OF EXPERIENCE IN MANAGING LUXURY BRANDS.



**Brendovi se svakodnevno susreću s pitanjem – kako da budemo relevantni u sadašnjem trenutku? Popularnost brenda je usko povezana kako sa kulturom tako i sa samim društvom. Ono što predstavlja najveći izazov je kako zadržati popularnost kada se društvene okolnosti menjaju.**

Najvažnije je spoznati strategiju rasta, kreativnu teritoriju u vizuelnom kontekstu i razumevanje potrošača kroz psihološki i sociološki aspekt, od životnog stila, ukusa, medija koje prate, uticaja kojima su izloženi. Druga stvar je spoznaja kulturnih okolnosti – šta prestaje, šta postaje, a šta će tek biti popularno.

### **BRENDOVI ČESTO NE MOGU SAMOSTALNO DA SE PRONAĐU U SVETU PROMENA**

Konsultant na prvom mestu spoznaje aktuelno ponašanje brenda, a potom donosi odluku o ponašanju koje bi bilo poželjno za brend. Kompanije često zaborave ono što je dobro u njima, prate konkurenciju i u svemu tome izgube svoju zvezdu vodilju. Tada je moja uloga da ih podsetim i na tragu toga kreiram modernu strategiju. Kada spojimo strukturu brenda, kategoriju potrošača i DNA kompanije – dobijamo ideju pozicioniranja.

Every day brands face the same question – how do we stay relevant in the present moment? Brand's popularity is closely related to culture, as well as the society itself. The greatest challenge is maintaining popularity when the social circumstances change.

The most important thing is to understand the growth strategy, the creative territory in terms of visual context and to understand both the psychological and social aspects of consumers – from lifestyle, taste, the media they keep track of, to the influences they are exposed to. The second thing to do is to recognize cultural circumstances – the downward, the upward and the future trends.

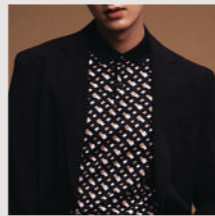
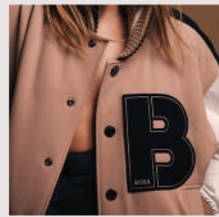
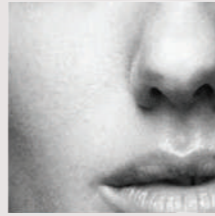
### **OFTEN BRANDS CAN'T FIND THEIR PLACE IN THE WORLD OF CHANGES BY THEMSELVES**

The consultant's job is primarily to get familiar with the current brand behavior, and then to decide what behavior would be desirable for it. Companies often forget what is good about them. They follow the example of the competition and lose their guiding star in the process. In that moment it is my job to remind them of that and create a fashion strategy based on that. When we merge the brand's structure, the category of consumers and company's DNA – that is when we get the positioning idea.

# **BRENDOVI SE SVAKODNEVNO SUSREĆU S PITANJEM – KAKO DA BUDEMO RELEVANTNI U SADAŠNJEM TRENUTKU?**

Every day brands face the same question – how do we stay relevant in the present moment?

**Primer odličnog prilagođavanja novim okolnostima je promena koju je HUGO BOSS uveo posle skoro 50 godina. Istovremeno, rekla bih da je izuzetno hrabra odluka okrenuti novi list posle toliko vremena, jer to je zaista retko za brendove sa višedecenijskom tradicijom. HUGO je veoma moderan i vrlo je jasna poruka ko je potrošač – onaj koji na jednom mestu može da kupi sve. Kada je reč o BOSS brendu, rekla bih da je imao širu teritoriju rasta i razvoja i to je opet jedna vrlo jasna estetika.**



An example of excellent adjustment to new circumstances is the change that HUGO BOSS introduced after almost 50 years. At the same time, I would say that it is incredibly brave to turn over a new leaf after so much time, because that is very rare in brands with decades-long tradition. HUGO is very modern and has a very clear idea about who the consumers are – those who can buy everything in one place. When it comes to the BOSS brand, I would say that it has had a wider territory of growth and development, again with a clear aesthetic.

## ADVERTAJING INDUSTRIJA U SAVREMENOM DOBU

Nakon postavljenja ideje pozicioniranja, dolazi kreiranje advertajzing komunikacije. Ono što je danas osetno drugačije to je da brendovi imaju mnogo veći broj zrnastih (kapilarnih ili naizgled sitnih) informacija na raspolaganju, koje im mogu biti dobri parametri u usmerenju toka ove komunikacije. Ranijih godina bilo je teško ustanoviti direktan uticaj advertajzinga, ali to više nije slučaj.

Danas postoje brendovi koji imaju ogromne budžete za oglašavanje i dospevaju do potrošača vrlo lako. Dok god imaju novca, oni će privlačiti potrošače, ali oni nemaju veliku vrednost jer dolaze u jednom trenutku i više se ne vraćaju. Postoji drugačiji način gradnje brenda, koji ja zastupam – sporiji je, ali je na duge staze. Podrazumeva postepenu izgradnju poverenja – manje novca se investira u advertajzing, a više u zadovoljstvo potrošača koji se brendu uvek vraćaju.

Važno je da brend ne posmatramo samo kao ekonomski entitet, nego da se usmerimo na pitanje kako da sagradimo brend koji traje, koji ima veoma široku bazu i stubove – u kulturi, u blizini potrošača, u dizajnu poslovne strategije.

## ZA LUKSUZNE BRENDOVE NAJVAŽNIJA JE KREATIVNOST

Kada je reč o luksuznim brendovima, zajednička osobina koja ih sve odlikuje je da se nikada ne porede sa drugima. Za ovu kategoriju je najvažnija kreativnost, priča, umetnost i veština ljudskih ruku. S druge strane, u fashion industriji, najvažniji je brzi ciklus – kako se dinamika menja tako se menja i sam brend.

## LUKSUZ JE ZAPRAVO ONO ŠTO NE MOŽE DA IMA VEĆINA

Dostupnost nema veze s novcem, nego s tim da li se neko kvalifikuje u kulturnom ili društvenom smislu da bude na toj listi čekanja za određeni brend. Posedovanje određenog proizvoda iz ove kategorije odlikuje neka vrsta zasluge. Nije sve u tome da neko ima novca da kupi, nego da ima ukus da prepozna šta da kupi.

## PRILAGOĐAVANJE PREDSTAVNICIMA GENERACIJE Z JE JOŠ JEDAN KORAK KOJI SVI BRENDVI U TRCI MORAJU DA PREUZMU

Predstavnici generacije Z su vrlo aktivni, posvećeni planeti, društvenoj odgovornosti, potpuno drugačije gledaju na pol i što je najvažnije imaju otvoren stav. Kombinacija njihove kolektivne svesti i ponašanja predstavlja radikalnu promenu u odnosu na ranije i diktira jednu novu vrstu kapitalizma koja će doživeti pun procvat u narednih 10 godina. Brendovi apsolutno moraju da reorganizuju svoje strategije kako bi mogli da odgovore na ove promene na adekvatan način i da se brzo prilagode.

## ADVERTISING INDUSTRY IN MODERN TIMES

After coming up with the positioning idea, the next step is creating an advertising communication model. What is strikingly different today is that brands have a much larger number of pieces of granular (capillary or seemingly unimportant) information available that can be used as good parameters for directing such communication. Before it was difficult to determine the direct impact of advertising, but that is no longer the case.

Today there are brands that have enormous budgets for advertising and reach consumers quite easily. As long as they have money, they will attract consumers, but they don't have a great value, because they come once and then don't come back. There is another way of brand building which I'm an advocate of – it is slower, but long-term. It includes building trust gradually – less money is invested in advertising, and more in the satisfaction of consumers that always return to the brand.

It is important not to look at the brand only as an economic entity, but to focus on the question how to build a lasting brand, with a broad base and support – in the context of culture, consumer closeness and business strategy design.

**KOMPANIJE ČESTO ZABORAVE ONO ŠTO JE DOBRO U NJIMA, PRATE KONKURENCIJU I U SVEMU TOME IZGUBE SVOJU ZVEZDU VODILJU.**

COMPANIES OFTEN FORGET WHAT IS GOOD ABOUT THEM. THEY FOLLOW THE EXAMPLE OF THE COMPETITION AND LOSE THEIR GUIDING STAR IN THE PROCESS.



Umesto da budu svima sve, podelili su na neki način brend – i dalje su pod jednim krovom HUGO BOSS kompanije, ali tu postoji i HUGO i BOSS. Sa promenom na tržištu, izdvajaju se dva osnovna uticaja u fashion industriji – jedan je street wear, a drugi je casual. Najveći izazov koji su nametnule promene u skorijem periodu je zapravo prevesti formalno u nešto što je neformalno – kako napraviti odelo koje se nosi sa patikama ili sa majicom, a kako košulja sa farmerkama. To je HUGO BOSS jako dobro primenio. HUGO je postao streetwear, uneo svoje proporcije u urban izgled, a, s druge strane, i HUGO i BOSS mogu da se kombinuju. BOSS zadržava modernije oblike koji nisu toliko formalni, ali kvalitet je i dalje tu. Uspeli su da te promene koje se dešavaju u menswear-u na oba načina inkorporiraju – jedan je u dijalogu sa drugim i ne isključuju se međusobno i isti je taj HUGO BOSS look u oba.

Instead of being everything to everyone, they have separated a brand in a way – while still being under the umbrella of the HUGO BOSS company, there is HUGO and there is BOSS. With the market change, two basic influences have emerged in fashion industry – streetwear and casual. The greatest challenge due to the recent changes is to convert something formal into something informal – like making a suit that can be worn with sneakers or a t-shirt, and a shirt that can go with jeans. HUGO BOSS has done it very well. HUGO has become streetwear, introducing its proportions into an urban look, while both HUGO and BOSS can be combined. BOSS is keeping more modern shapes which are not that formal, while maintaining the same quality. They have managed to integrate the changes that are happening in menswear – the two parts are in dialogue with each other and not excluding each other, while maintaining the HUGO BOSS look.

**CREATIVITY IS THE MOST IMPORTANT FOR LUXURY BRANDS**

When it comes to luxury brands, their common thread is that they never compare themselves with others. Creativity, story, art and the skill of human hands – that is the most important for this category. In fashion industry, on the other hand, it is all about the fast cycle – the brand changes as the dynamics change.

**LUXURY IS ACTUALLY SOMETHING THAT MOST CANNOT HAVE**

Accessibility has nothing to do with money, but with the fact whether someone is culturally or socially qualified to be on the waiting list for a certain brand. Having a certain product from this category means having some sort of merit. It is not all about having money to buy something, but having enough taste to recognize what to buy.

**ADJUSTING TO THE NEEDS OF GENERATION Z IS ANOTHER STEP THAT ALL BRANDS IN THE RACE MUST TAKE**

Generation Z is very active, committed to the planet and socially responsible. They have a completely different perception of gender and, most importantly, they are open-minded. The combination of their collective consciousness and behavior is a radical change compared to earlier times and it dictates a new type of capitalism that will reach its peak in the next ten years. Brands must completely reorganize their strategies in order to be able to respond to these changes adequately and adjust quickly.

**KADA JE REČ  
O LUKSUZNIM  
BRENDOVIMA,  
ZAJEDNIČKA  
OSOBINA KOJA  
IH SVE ODLIKUJE  
JE DA SE NIKADA  
NE POREDE SA  
DRUGIMA.**

WHEN IT COMES TO LUXURY BRANDS, THEIR COMMON THREAD IS THAT THEY NEVER COMPARE THEMSELVES WITH OTHERS.



**KVALITET ISPRED SVOG VREMENA**

Remek dela dizajnirana da traju 20 godina.

**Miele. Immer Besser.**

# “DADA „INTERSECTION” DIZAJN – VINSENT VAN DUJSEN

DADA INTERSECTION DESIGN  
VINCENT VAN DUJSEN

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

**Novi projekat kreativnog direktora, MOLteni&C | Dada, Vinsenta Van Dujse za Dadu „Intersection“ je kuhinja snažnog i ekspresivnog karaktera, sa prefinjenim detaljima koji naglašavaju izvrsnost brenda kada je reč o obradi materijala.**

Belgijskog dizajnera su inspirisali veliki majstori Piet Mondrijan i Karlo Scarpa: prvi kada je reč o upotrebi geometrijskih kompozicija koje karakterišu osnivača pokreta „De Stijl“, koji koristi elemente koji se presecaju za stvaranje jasnih geometrijskih oblika, a drugi kada je reč o prefinjenim materijalima i detaljima koji karakterišu jedno od njegovih remek-dela – palatu Kverini Stampalija u Veneciji, u kojoj nameštaj od mermera, kamena, keramike, drveta i metala na genijalan način stvara veoma sofisticirano i prelepo okruženje.

**„Ovo je projekat koji se igra proporcijama, debljinom i mešavinom prefinjenih materijala.“ Vinsent Van Dujsen**

„Intersection“ Vinsenta Van Dujse je sistem koji nudi beskonačan niz kompozicija linearnih i ugaonih kuhinja, kao i kuhinjskih ostrva, kod kojih površi i radne površine stvaraju igru svetla i senki. Radna površina je postala glavni element projekta, sa novim dizajnom debljine 50 mm. Uz dizajn poput detalja na skulpturi, stvara kanal ispod ivice koji omogućava da se vrata i fioke otvaraju tako da nisu neophodne ručke. Zbog novog materijala, prirodnog

**Creative Director MOLteni&C | Dada Vincent Van Dujsen's new project for Dada, Intersection, is a kitchen with a strong expressive character and refined details that highlight the excellence of the brand in the materials processing.**

The Belgian designer was inspired by the great masters Piet Mondrian and Carlo Scarpa: the first, for the use of geometric compositions that identify the founder of the De Stijl movement, using essences that intersect and create rigorous geometries; the latter, for the refined materials and details that distinguish one of his masterpieces, the Querini Stampalia Palace in Venice, where marble, stone, ceramics, wood and metal fittings are used in a masterly way to create highly sophisticated and beautiful environments.

**“A project that plays with proportions, thicknesses and a mix of refined materials”. Vincent Van Dujsen**



kamena „Breccia Capraia“, koji karakterišu veličanstvene tamne linije, svaka površina, naslon ili polica je jedinstvena. Inkrustacija na vratima utiče na opipljivost elemenata i oplemenjuje plastičnost lakiranih površina, sa dizajnom koji podseća na arhitekturu i kojim dominiraju geometrijske proporcije. Deo za zakusku čine osnovne površine prošarane linijama koje se seku i stvaraju prijatan linearan i racionalan profil.

Intersection is a system that offers an infinite range of linear, corner or island compositions, where surfaces and worktops create interplays of light and shadow. The worktop has become the generating element of the project, featuring a new 50 mm thick design. Designed as a sculptural detail, it creates a channel below its edge that allows doors and drawers to open without the need for handles. A new material, the natural stone Breccia Capraia, marked by

splendid dark coloured streaks makes each top, backrest or shelf a unique piece. Inlay work on the doors enhances the materiality of essences and ennobles the plasticity of the lacquered surfaces, with a design resembling architecture and dominated by geometric proportion. The snack element presents essence surfaces characterized by veins that intersect to form a pleasant linear and rational profile.

„Intersection“ je sistem koji nudi beskonačan niz kompozicija linearnih i ugaonih kuhinja, kao i kuhinjskih ostrva.

Intersection is a system that offers an infinite range of linear, corner or island compositions, surfaces and worktops.

NEPREDVIDIVI PRIPOVEDAČ NOĆNIH PRIČA

# FANTOM

Fotograf / Photographer: Veljko Lalović  
Šminka / MUA: Ena Jović

THE UNPREDICTABLE NARRATOR OF NIGHT TALES  
THE PHANTOM

Dušu najviše privlači toplota, a moj utisak je da živimo u vremenima kada smo okruženi „hladnim telima“. Osećam nostalgiju za vremenom u kojem nisam ni živio, a jedini način da ga oživim jeste uz pomoć muzike. Shvatio sam da uz ploče i kasete mojih omiljenih izvođača mogu da „upalim grejanje“ i iskusim sva nepostojeća sećanja.

Pripadnost **subkulturi je uvek podrazumevala i osude od pripadnika mainstream zajednice koja ne razume ili ne podržava razlike.** Pre desetak godina moglo je biti opasno šetati ulicom ukoliko si, recimo, gotičar ili emo. Danas je situacija bolja, jer na društvenim mrežama svako može da vidi nekog drugačijeg od sebe.

**The soul is most attracted to heat,** and I feel as if we're living in the age when we are surrounded by "cold bodies". I am nostalgic about the time I didn't even live in, and the only way for me to revive it is through music. I have realized that with the help from vinyls and cassettes by my favorite artists I can "turn on the heat" and experience all the non-existent memories.

Belonging to a **subculture has always meant being judged by the mainstream community that doesn't understand or support diversity.** About ten years or so ago it could have been dangerous to walk down the street if you were goth or emo. Today the situation is better, because everyone can see someone different on social media.



# „UPALIM GREJANJE“ I ISKUSIM SVA NEPOSTOJEĆA SEĆANJA.

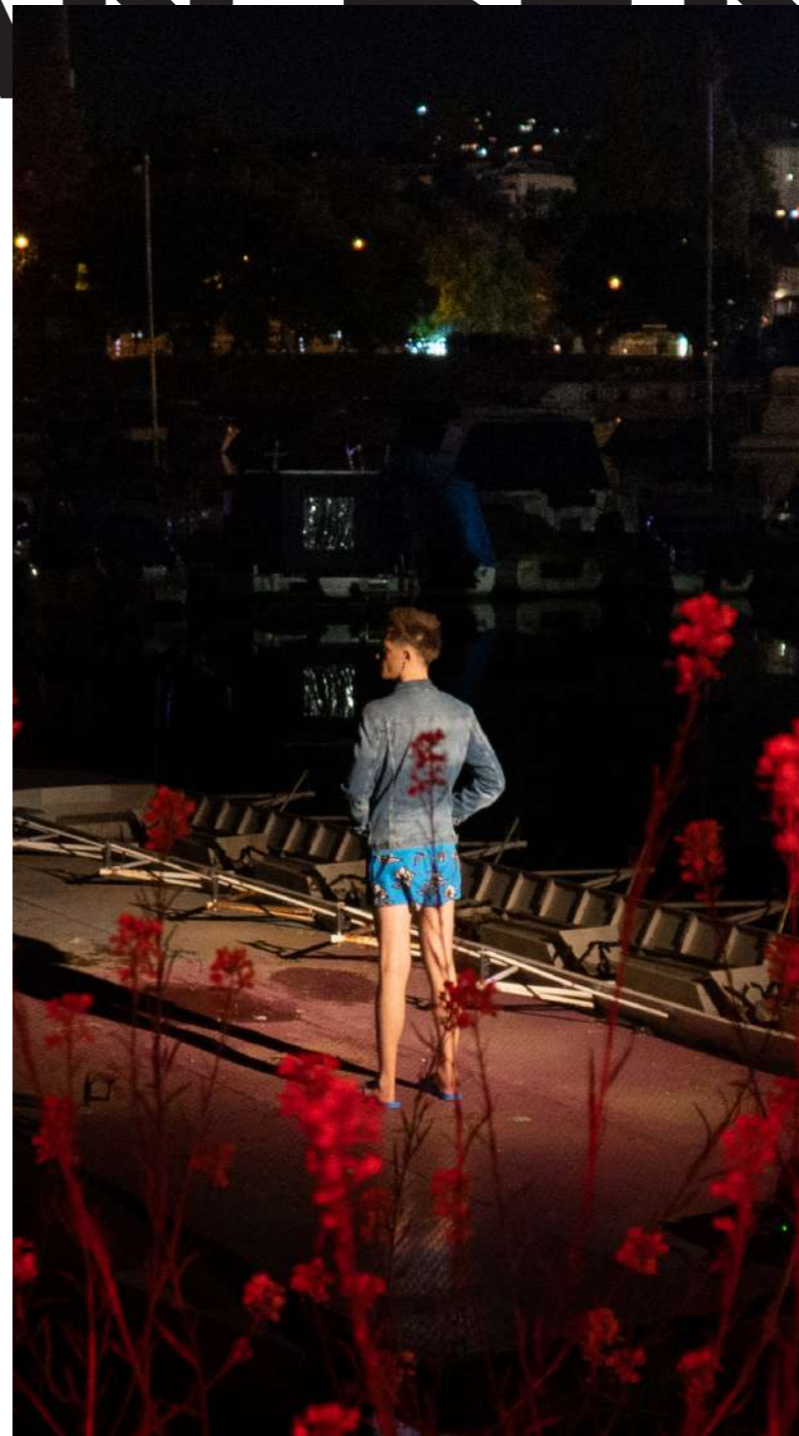
I CAN "TURN ON THE HEAT" AND EXPERIENCE  
ALL THE NON-EXISTENT MEMORIES.



Karakteristično za dream pop žanr kom pripada moja muzika jeste da je ona neretko kreirana u spavaćim sobama, najčešće uz gitaru. Međutim, dešavalo se da izdavačke kuće pronađu talente, a potom plate da oni „izađu“ iz spavaće sobe kako bi pesme snimili u studiju. Talenat je uvek pronalazio put, ali je danas u eri napredne tehnologije daleko lakše neafirmisanim izvođačima da snime svoj materijal i da ga predstave svetu.

What is characteristic of the dream pop genre which my music belongs to is that it is often created in bedrooms, most frequently with a guitar. However, there were cases when production companies found talents and paid them to "leave" the bedroom in order to record songs in the studio. Talent has always managed to find its way, but today in the era of advanced technology it is far easier for unknown artists to record their material and present it to the world.

# IPAK, SIGURAN SAM DA IEDAN RENID



# NE ČINI REVOLUCIJU.

Mainstream izvođači prinuđeni su da obrađuju opšteprihvaćene teme kako bi se masa pronašla u njima. Većina ljudi želi da vozi dobra kola, pa mainstream izvođač peva upravo o automobilima prestižnih brendova. Imam čast i priliku da pevam stih „na sedištu mog fijata“, pa oni koji slušaju tu pesmu mogu bez kompleksa da voze svoj ne preterano skup auto.

**Ipak, siguran sam da jedan bend ne čini revoluciju.**

Smatram da su za tako nešto potrebne sistemske promene koje su uzročno-posledično povezane. „Kultura je ogledalo društva“, a da bi ona bila jača, narod mora da bude kulturniji.

**Da bi narod bio kulturniji, mora biti obrazovaniji.**

**I tako unedogled, lista je dugačka.**

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Mainstream artists are forced to use widely accepted themes in order for the masses to be able to relate to them. Most people want to drive a good car, so a mainstream artist sings about the cars by prestigious brands. I have the honor and the privilege to sing the lyric “on the seat of my Fiat”, so that those listening to the song can drive their not so expensive cars without feeling uncomfortable.

**Still, I am sure that one band does not constitute a revolution.**

I think that systematic changes are necessary for something like that, with a cause-and-effect relationship. “Culture is a society’s mirror”, and for it to become stronger, people have to be more cultured.

**And in order for the people to be more cultured, they need to be more educated.**

**And the list goes on.**

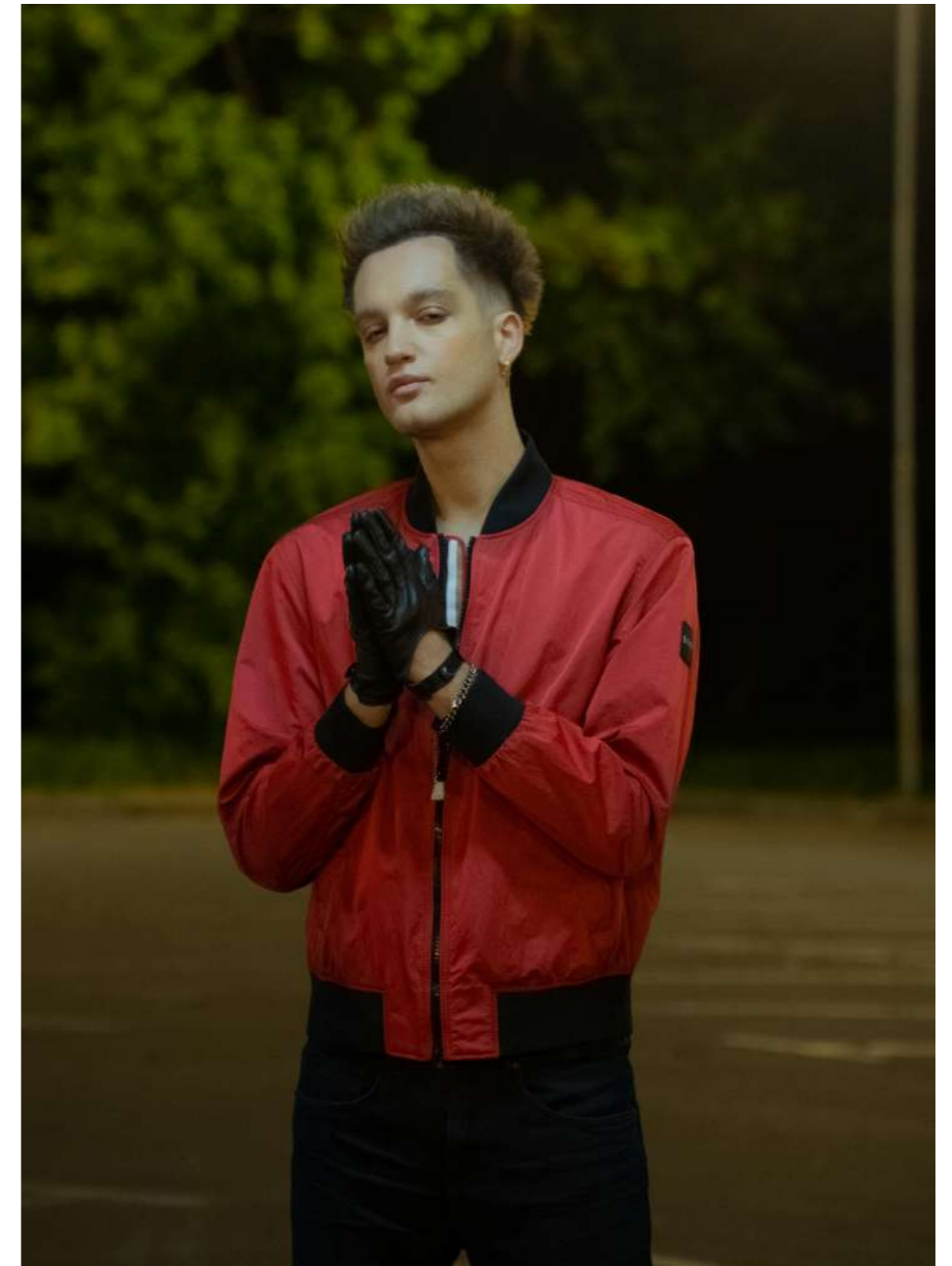
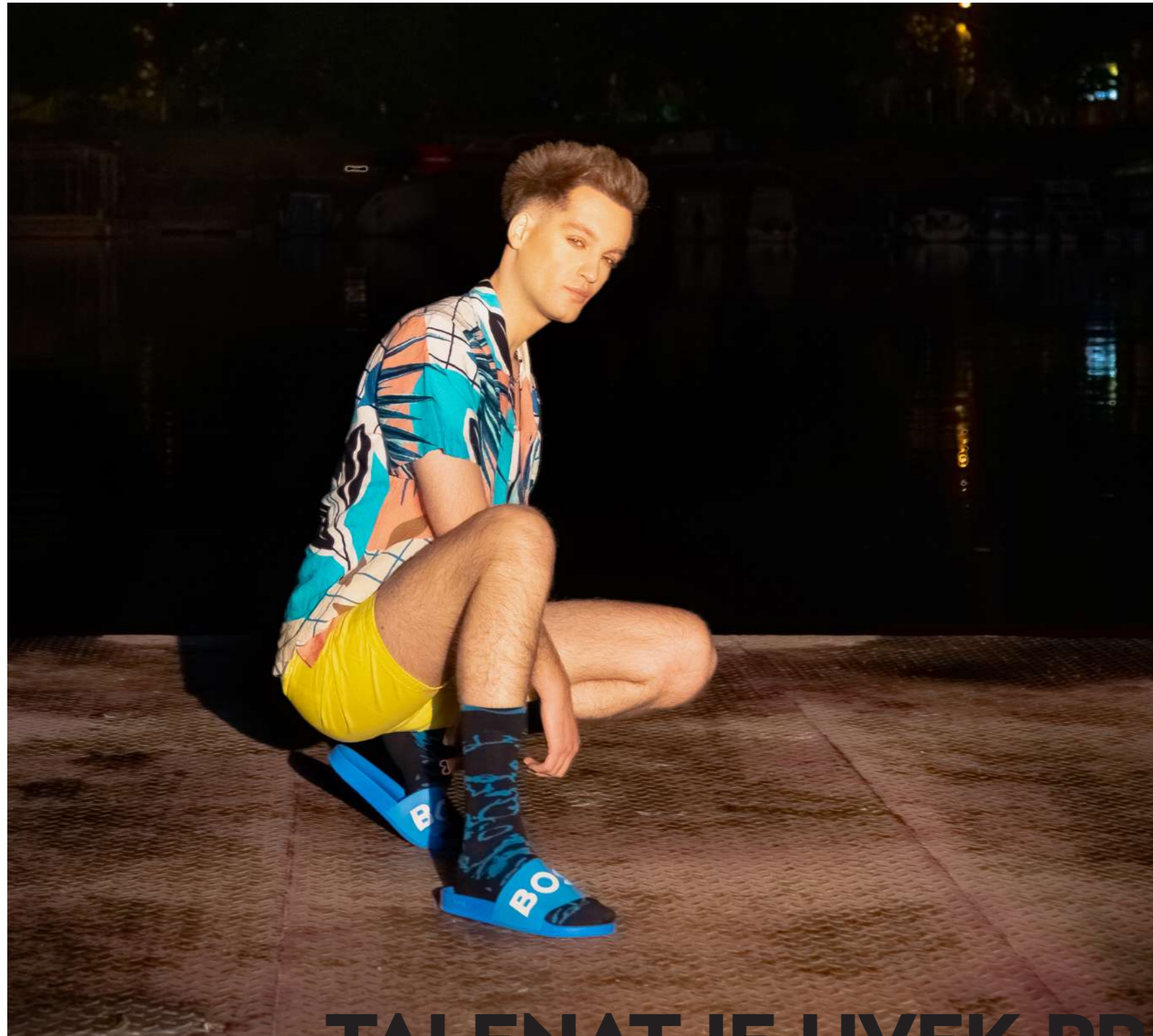
## MAINSTREAM IZVOĐAČI PRINUĐENI SU DA OBRAĐUJU OPŠTEPRIHVAĆENE TEME KAŽO BI SE MASA PRONAŠLA U NJIMA.

MAINSTREAM ARTISTS ARE FORCED  
TO USE WIDELY ACCEPTED THEMES  
IN ORDER FOR THE MASSES TO BE  
ABLE TO RELATE TO THEM.



PETAR WAGNER, AUTOR I PRODUCENT IZA PSEUDONIMA FANTOM, GOVORI JEZIK  
SEDAMDESETIH I STVARA MUZIKU KOJOM PROŽIVLJAVA NEKA RANIJA VREMENA.

PETAR WAGNER, THE AUTHOR AND PRODUCER BEHIND THE PSEUDONYM PHANTOM, SPEAKS THE  
LANGUAGE OF THE SEVENTIES AND CREATES MUSIC THAT HELPS HIM RELIVE SOME EARLIER TIMES



**TALENAT JE UVEK PRONALAZIO PUT**  
TALENT HAS ALWAYS MANAGED TO FIND ITS WAY





HECTOR NIGHT— VINCENT VAN DUYSEN  
ROUND D.154.5 ARMCHAIR— GIO PONTI

# Molteni & C

Fotografije / Photos NEMANJA MARAŠ

BITI SVOJ  
Voja Lepojević





Sa porastom uticaja na TikTok-u, reč dana svih njegovih korisnika je **autentičnost**.

Kreatori postaju sve manje „filtrirani“ i više dele svoje živote. Sada se radi o uspostavljanju jedinstvene tačke gledišta i tesne veze sa zajednicom.

Autentičnost je biti stvaran ili istinit. Što se mene tiče – i jedno i drugo.

TikTok je pretekao YouTube u prosečnom vremenu gledanja u SAD i Velikoj Britaniji – što je monumentalna promena u ponašanju potrošača i dokaz želje za nefiltriranim sadržajem.

Gen Z je pokrenuo ovu kulturnu promenu.

Postoji želja da influencersi dele priče iz stvarnog života i zalažu se za ono u šta veruju.

S druge strane, za nas kao korisnike pristup „iz ruke“ je fundamentalan da bi se osigurala istinska raznolikost i inkluzija. Moramo da ispitamo sa kim radimo i zašto.

Podaci i algoritmi često mogu biti pristrasni, odnosno matematički logični, ali isključuju kulturne karike.

## NIJEDNA „VELIČINA“ NE ODGOVARA SVIMA U DOBU AUTENTIČNOSTI. MAKRO, MIKRO, NANO, ŠTA JE SLEDEĆE? PIKO?

Moramo da odvojimo vreme da prevaziđemo metriku sujete, da verujemo influencerima kao kreatorima sadržaja, koji najbolje poznaju svoju publiku, i da saradujemo kako bismo ostvarili uticaj.

Ne smatram sebe influencerom. Ponekad ne mogu da utičem ni na samog sebe, još manje na druge.

Trudim se da svoju realnost živim u svim svetovima. Za mene to nije virtuelno. Stvarno je.

With the increasing influence of TikTok, the word of the day of all its users is **authenticity**.

The creators are becoming less “filtered” and they share more of their lives. Now it is about establishing a unique point of view and a close relationship with the community.

Authenticity is about being real or true. In my opinion, it is both.

TikTok has overtaken YouTube in terms of average watching time in the USA and UK – which is a monumental change in consumer behavior and the proof of the wish for unfiltered content.

Gen Z started this cultural change.

There is a wish for influencers to share stories from their real lives and to advocate for what they believe in.

On the other hand, for us users having this access “from the hand” is fundamental in order to ensure the true diversity and inclusion. We have to question who we work with and why.

Data and algorithms are often biased, i.e. mathematically logical, but they exclude cultural links.

## NO “SIZE” FITS ALL IN THE ERA OF AUTHENTICITY. MACRO, MICRO, NANO, WHAT IS NEXT – PICO?

We have to take the time to overcome the metrics of vanity, to trust influencers as the creators of content who know their audience the best and to cooperate in order to have an impact.

I don't think of myself as an influencer. Sometimes I can't even influence myself, let alone others.

I try to live my reality in all worlds. For me it's not virtual, it's real.

# SVI PROVERENI TRIKOVI SU POGREŠNI

ALL KNOWN TRICKS ARE WRONG

## Rediteljka Ana Tomović

Director Ana Tomović

Fotografije / Photos MIŠA OBRADOVIĆ

**Čudno je, ali volim zavučena mesta za gledanje predstave. Uvek sam gledala sa stepenica, iz ćoškova. Ne volim da imam dobro mesto, smatram to privilegijom koju ne želim.**

Svoje predstave gledam iz tonske kabine, a kada sam baš hrabra da uđem u salu, onda odstožim celu predstavu. Blizu izlaza naravno.

Ponekad čak ni ne gledam, samo slušam iza scene. Uzbudjenje gledanja je svaki put drugačije. Odnosno, u mom slučaju, uzbudjenje slušanja. Uvek sam se prijatnije osećala da budem iza scene nego na njoj.

A baš kao i u životu, odabir ljudi je najvažniji. I nekako se u procesu stvaranja veoma brzo ispostavi da li neko treba ili ne treba da bude njegov deo. Ipak, svi provereni trikovi su pogrešni.

**It is strange, but I like watching plays from tucked away places. I always used to watch from the stairs or corners. I don't like having a good seat, I consider it a privilege I don't want.**

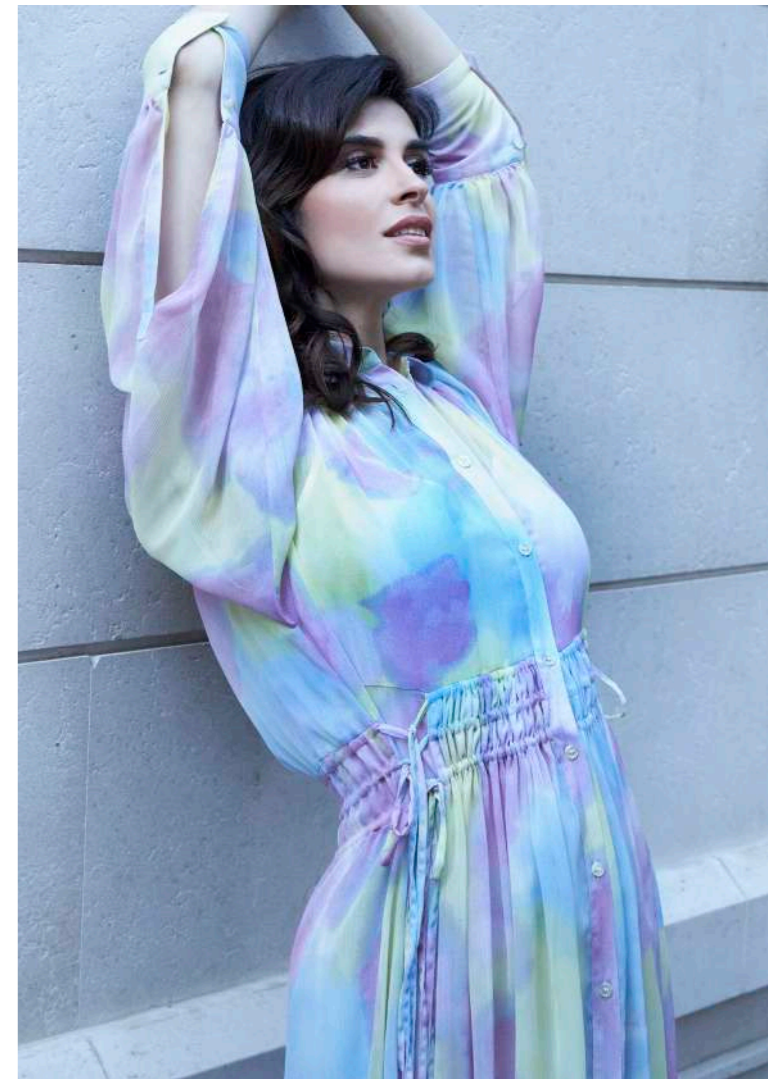
I watch my plays from the sound booth, and when I'm feeling particularly brave to go to the auditorium, I stand throughout the play. Near the exit, of course.

Sometimes I don't even watch, I just listen from behind the stage. The excitement while watching is different every time. Or, in my case, the excitement while listening. I have always felt more comfortable being behind the stage than on it.

And just like in life, choosing the right people is the most important. And somehow during the creation process it quickly becomes clear whether someone should be a part of it or not. However, all known tricks are wrong.



**KONTAKT SA**  
CONTACT WITH THE



**PUBLIKOM**  
AUDIENCE



Ne postoji recept za dobru i uspešnu predstavu, uvek se nalazim na početku. Kontakt publike sa smislom nekog dela treba da bude isceljujuć i transformativan. Posebno je važna nepredvidivost, u estetskom smislu, ona donosi ono uzbuđenje gledanja. A jezik predstave sam po sebi treba da iznenadi, šokira, probudi!

Možda bi se sve to dalo sumirati mojim omiljenim citatom iz moje poslednje predstave „Zaljubljeni Šekspir“, koji istovremeno odražava i najveću istinu. Jedan lik kaže: „Da vam objasnim kako to funkcioniše u pozorištu: prirodno stanje je stanje nepremostivih prepreka na putu do neizbežne katastrofe. Čovek u ovoj fazi nikada ne treba da očekuje rukopis. To je tek jedna poteškoća kojoj se treba radovati. Ali na kraju sve ispadne dobro. Kako? Ne znam, to je misterija.“

There is no recipe for a good and successful play. I always start from the beginning. The meaning of a certain piece should have a healing and transformative effect on the audience. Unpredictability in terms of aesthetics is particularly important because it causes the excitement of watching. And the language of the play itself should surprise, shock and awaken!

Perhaps all of this can be summed up by my favorite quote from my last play "Shakespeare in Love", that at the same time holds the greatest truth. One of the characters says: "Let me explain about the theatre business: The natural condition is one of insurmountable obstacles on the road to imminent disaster. Believe me, to be closed by the plague is a bagatelle in the ups and downs of owning a theatre. Strangely enough, it all turns out well. How? I don't know, it's a mystery."

## UVEK SAM SE PRIJATNIJE OSEĆALA DA BUDEM IZA SCENE NEGO NA NJOJ.

I HAVE ALWAYS FELT  
MORE COMFORTABLE  
BEING BEHIND THE STAGE  
THAN ON IT.

Šminka / MUA: Marko Nikolić  
Frizura / Hair: Danilo HAIR Studio

*Matija  
Dinić*



**VOZI SVOJU PRIČU**

Do uspeha stižeš kada veruješ u sebe

KO JE WHO IS

Fotografije / Photos NEMANJA MARAŠ

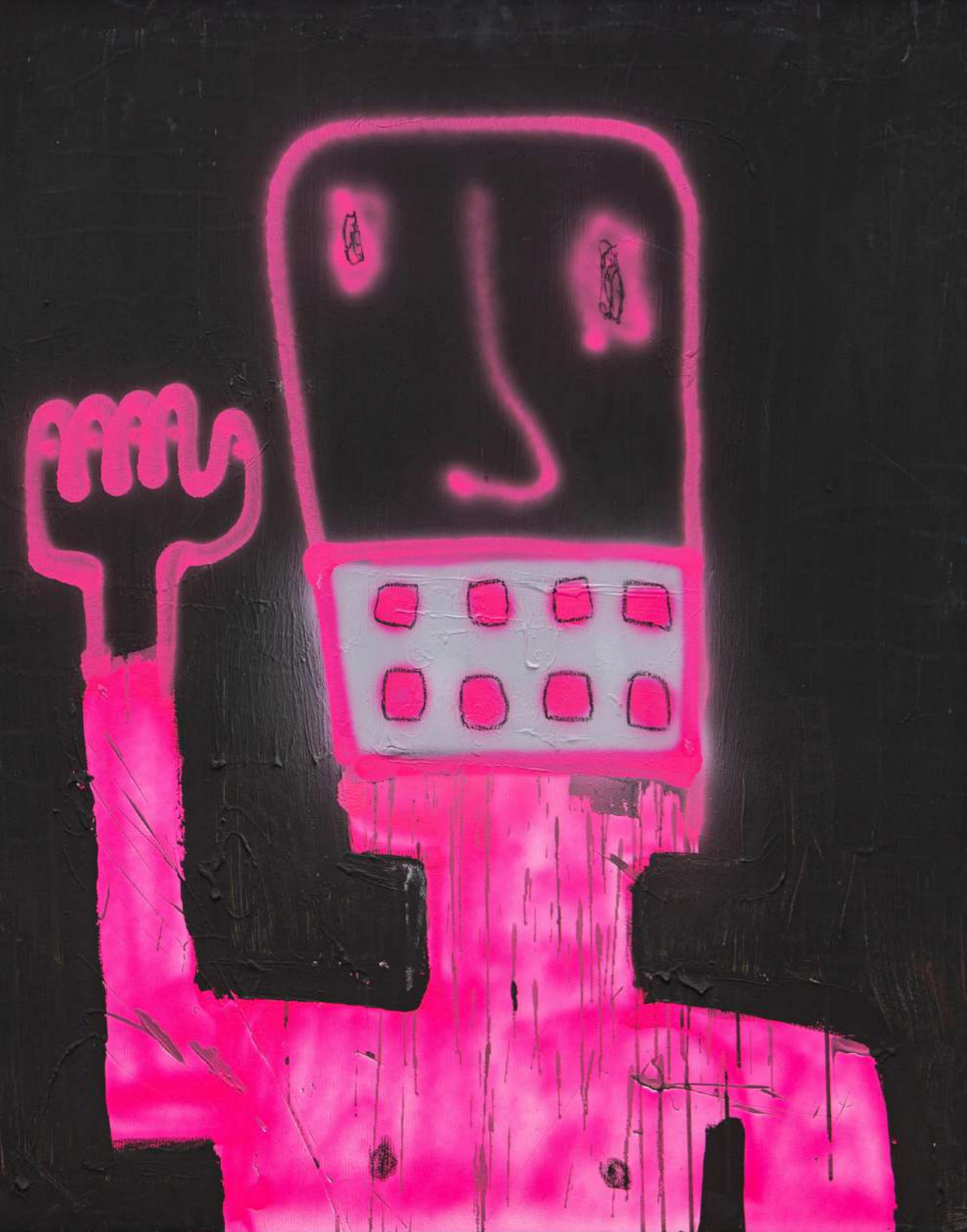
# Andrej Bjelić?

SLIKAR I SAMO SLIKAR  
A PAINTER AND ONLY A PAINTER

Po osećaju i opredeljenju sam umetnik, po obrazovanju grafički dizajner. Mnogi kažu da ih moje stvaralaštvo estetski podseća na street-art i graffiti-art koji su specifični za novobeogradske blokove. Nekako sam oduvek posebno voleo naivno dečje slikarstvo sa dozom apstrakcije i brutalnosti.

I am an artist according to my feelings and orientation, and according to my education I am a graphic designer. Many people say that my art reminds them, in terms of aesthetics, of street art and graffiti art characteristic of the "blocks" in Novi Beograd. I have always loved naïve children's art with a dose of abstraction and brutalism.





Andrej Bjelić priprema novu izložbu krajem leta u bioskopu „Balkan“.  
Andrej Bjelić is preparing a new exhibition at the end of summer at the “Balkan” cinema.

Mikro i velike dimenzije, intenzivan kolorit, i crna boja kao osnova – to sam ja! Neonom budim emocije, budim posmatrača.

**U mojim radovima se ne nalaze samo autoportreti, već i portreti ljudi iz mog okruženja.**

Predstavio sam ih na najprostiji mogući način, bez opterećenja, praktično sam ih rasteretio prikazavši ih naivnim dečjim crtežom.

Danas ljudi objavljuju slike na kojima ne izgledaju kao u realnom životu.

Zbog toga sam ja odlučio da ih na neki svoj način pojednostavim.

Umetnost može samo pozitivno da utiče na društvo i pojedinca, ali uvek postoji pitanje naklonjenosti lokalne sredine u kojoj umetnik stvara.

Osim naklonjenosti, nove generacije su virtuelne, okrenute ka imaginarnim svetovima, umetnost koju ja predstavljam je iskrena, impulsivna, ostavlja veliki prostor za lični doživljaj.

**Zašto THIS IS ANDREJ BJELIĆ?**

**Slikanje me oslobađa svih stega.  
Tada sam ogoljen.  
Tada sam to ja.**

Micro and large dimensions, intensive colors with black as a basis – that is me! I use neon to awaken emotions, to awaken the observer.

**My works include not only self-portraits, but also the portraits of people from my surroundings.**

I presented them in the simplest way possible, without burden. I practically unburdened them by showing them by means of a naïve child's drawing.

Today people post pictures in which they don't look as in real life.

That is why I decided to simplify them in my own way.

Art can impact the society and the individual only in a positive manner, but there is always the question of devotion of the local environment in which the artist creates.

In addition to devotion, new generations are virtual, focused on imaginary worlds, and the art I represent is honest, impulsive and leaves a lot of room for personal experience.

**Why THIS IS ANDREJ BJELIĆ?**

**Painting liberates me from all restraints.  
That is when I am naked.  
That is me.**

**Osim naklonjenosti, nove generacije su virtuelne, okrenute ka imaginarnim svetovima, umetnost koju ja predstavljam je iskrena, impulsivna, ostavlja veliki prostor za lični doživljaj.**

In addition to devotion, new generations are virtual, focused on imaginary worlds, and the art I represent is honest, impulsive and leaves a lot of room for personal experience.





**MARKO MIHAILOVIĆ,**  
BEOGRAD PRAJD  
BELGRADE PRIDE

*Fotografije / Photos* NEMANJA MARAŠ



**BEOGRAD  
U DUGINIM  
BOJAMA**

BELGRADE IN  
THE COLORS OF  
THE RAINBOW

Negde pred kraj osnovne škole bio sam siguran da je to – to. Ja sam muškarac koji voli muškarce – homoseksualac, gej. Nakon nekoliko meseci bežanja od sebe i drugih, izabrao sam da tu činjenicu prihvatim i ne dozvolim da mi mržnja završi život koji, praktično, nije još ni počeo.

To osećanje zove se **ponos** – po definiciji, „osećanje sopstvene vrednosti“.

Moj ponos se posebno razvio kad me je okruženje prihvatilo i kada sam se „autovao“ i svojim roditeljima, što je bio finalni čin moje samospoznaje. Imao sam tu sreću da me i oni prihvate. Da sreću! Znao sam da više nemam čega da se plašim i počeo da živim život normalno, da ne vidim sebe kao nekog ko je drugačiji od drugih. **Međutim, to što ja sebe ne vidim kao drugačijeg, ne znači da me i društvo prihvata kao jednakog.**

Do pre deset godina, skoro svi novinski tekstovi o LGBTI+ zajednici bili su senzacionalistički i širenjem laži, zabluda i predrasuda dovodili su do opravdavanja nasilja koje trpimo.

Some time around finishing elementary school I was sure that was it. I am a man who likes men – a homosexual, gay. After a few months of running from myself and from others, I chose to accept that fact and not to let hatred end the life I practically hadn't even started living.

That feeling is called **pride** – by definition “feeling of your own value”.

My pride has particularly grown when my surroundings accepted me and when I came out to my parents, which was the final act of my self-recognition. I was lucky enough that they accepted me too. Yes, lucky! I knew that I had nothing to be afraid of anymore and I started to live my life normally and stopped seeing myself as someone who is different from others. **However, just because I don't see myself as different, that doesn't mean that the society accepts me as an equal.**

Up until ten years ago, almost all newspaper articles about the LGBTI+ community were sensationalist and led to justifying the violence towards us by spreading lies,

**TO ŠTO JA SEBE  
NE VIDIM KAO  
DRUGAČIJEG,  
NE ZNAČI DA  
ME I DRUŠTVO  
PRIHVATA KAO  
JEDNAKOG.**

JUST BECAUSE I DON'T SEE MYSELF AS DIFFERENT, THAT  
DOESN'T MEAN THAT THE SOCIETY ACCEPTS ME AS AN EQUAL.

Jedina nada da se pokažemo kao ljudska bića bili su pokušaji organizovanja Prajda, sa osnovnom idejom da LGBT+ zajednica dobije priliku da iskoristi svoje ustavom zagarantovano pravo na mirno okupljanje i da dostojanstveno i ponosno pokaže da postoji i da ukaže na ozbiljne probleme s kojima se većina njenih predstavnika suočava od ranog detinjstva, a od kojih institucije uporno okreću glavu. Pravna regulativa istopolnih zajednica dala bi mogućnost da parovi koji već žive zajedno mogu da ostvare neka od prava koja se u bračnim i vanbračnim heteroseksualnim zajednicama podrazumevaju. **Zato su zahtevi Prajda identični od 2017. godine – i nijedan nikada nije usvojen.** Međutim, pored toga što ima ovu ozbiljnu, protestnu notu, Prajd ima još jedan jako važan aspekt – **slavlje.** Slavimo što smo živi i što tog jednog dana u godini želimo da obojimo grad u dugine boje i odamo počast svima onima koji su život proživeli bez mogućnosti da se osećaju srećno, prihvaćeno i poštovano.

Ove godine, Beograd će duginim bojama obojiti celu Evropu, osvajanjem licence za organizaciju manifestacije EuroPride. Prva ovakva manifestacija održana je još davne 1992. godine u Londonu, u vreme kada LGBT+ zajednica u Srbiji nije mogla ni da sanja o ovakvoj borbi. Trideset godina kasnije, naša ideja je bila da, dovodećem ove manifestacije na Balkan, ukažemo na ozbiljnu nejednakost i probleme s kojima se zajednica u ovom delu Evrope i dalje suočava. Naša ideja je i da pokažemo da Beograd i te kako može da bude otvoren grad – EuroPride će privući desetine hiljada stranaca, koji će zajedno sa nama prošetati i podržati bolje sutra za sve nas.

Program Nedelje Ponosa činiće desetine događaja, a ključni je naravno Prajd šetnja – u subotu 17. septembra, u 17 časova. Dođite da se zajedno izborimo da nijedno dete ne mora da trpi mržnju i nasilje, da nijedna osoba ne odluči da oduzme sebi život zbog nemogućnosti da se nosi sa predrasudama i odbacivanjem, da stvorimo funkcionalan sistem u kome neće biti povlašćenih i privilegovanih, već u kome će ljudi biti ravnopravni i u kome će svi imati pristup pravdi i institucijama bez obzira na to koga vole.

**Ovo je i vaša borba!**

delusions and prejudice. The only hope for us to present ourselves as human beings was to try and organize Pride, with the main idea that the LGBT+ community gets an opportunity to exercise their statutory right to peaceful gathering and to show proudly and with dignity that they exist and to point out the serious problems most of their representatives face from early childhood to which institutions constantly turn a blind eye. Legalizing same-sex marriage would enable couples who are already living together to exercise some of the rights which are implied in heterosexual marriages and common law marriages. **That is why the demands of Pride have remained the same since 2017 – and none of them have ever been agreed to.** However, even though Pride has a serious, protest aspect, there is another very important side to it – **a celebration.** We celebrate that we are alive and for that one day we want to paint the town with the colors of the rainbow and to honor those who have lived their lives unable to feel happy, accepted and respected.

This year Belgrade will paint the entire Europe with rainbow colors, because it won the license to organize EuroPride. The first event of this kind was held in 1992 in London, when the LGBT+ community in Serbia could only dream of the fight like that. Thirty years later, our idea is to, by bringing this event to the Balkans, show the severe inequality and problems the community still faces in this part of Europe. We also want to show that Belgrade can be an open-minded city – EuroPride will attract tens of thousands of foreigners that will walk together with us and advocate for a better tomorrow for all of us.

The program of Pride Week will include dozens of events, with the main event being of course the Pride walk on Saturday, 17 September at 17:00. Come and fight with us so that no child has to endure hatred and violence, and that no person decides to take their own life because of the inability to deal with prejudice and rejection. Let's create a functional system in which no one will be favored or privileged, which will treat everyone equally and in which everyone will have access to justice and the institutions, regardless of who they love.

**This is your fight, too!**

Marko Mihailović nosi BOSS total look /  
Marko Mihailović wears BOSS total look



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Mileševska 3, Beograd.

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# DIGITAL RAIN

CARL JUNG / TAROT



**POSTOJI 360 STEPENI.  
ZAŠTO SE DRŽATI  
JEDNOG?**

THERE ARE 360 DEGREES, SO WHY  
STICK TO ONE?

Zaha Hadid

*Autor / Author* MARINA IVIN  
*Fotografije / Photos* SHUTTERSTOCK

**FASHION BY INMATES**

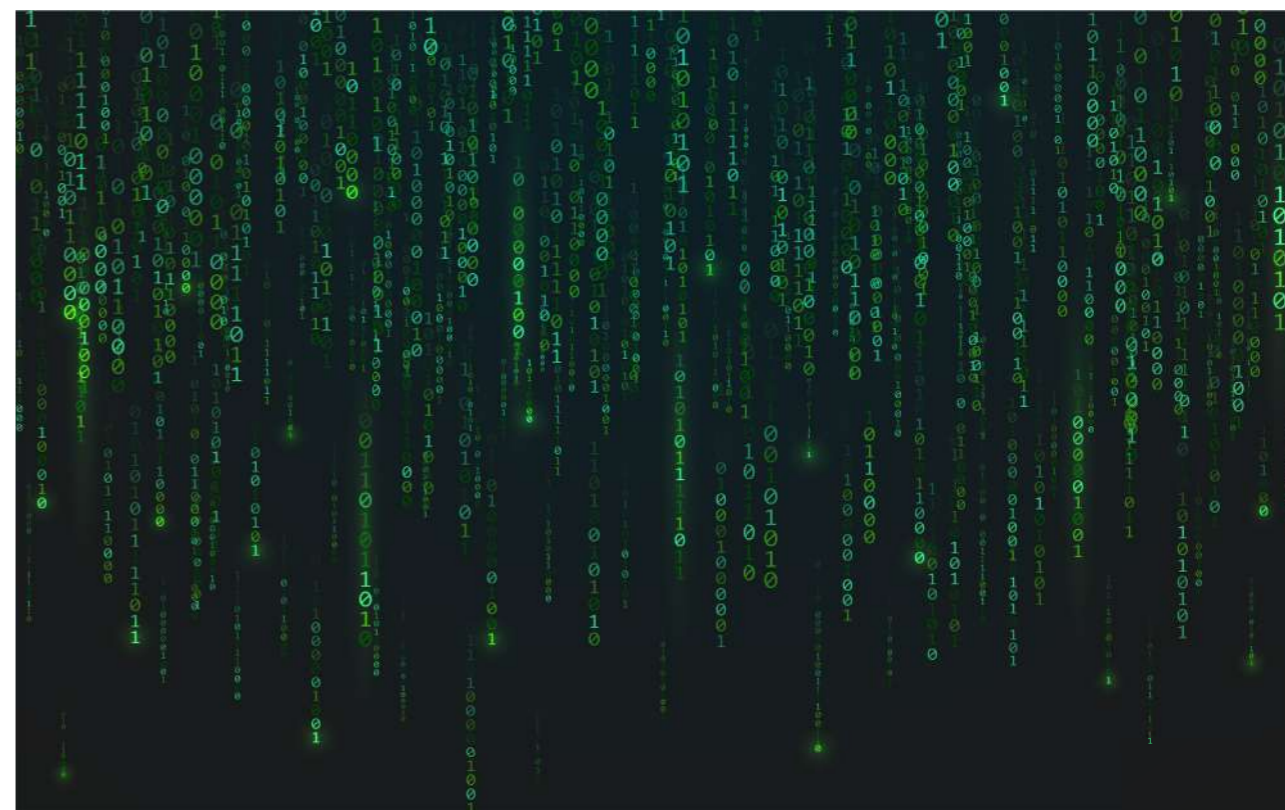
# QUEEN OF CURVES

# SVET U 89 STEPENI

## THE WORLD IN 89 DEGREES

Legendarna iračko-britanska arhitektica Zaha Hadid (1950-2016) ili „kraljica krivina“, sasvim sigurno će se u knjigama istorije umetnosti naći među revolucionarima koji su igrali samo po svojim pravilima. Najprepoznatljivija je po futurističkom, fluidnom dizajnu koji simulira neprestano kretanje, a posebno je fascinantna činjenica da Hadid nikada u svojoj karijeri nije projektovala građevinu pravih linija, a bilo ih je čak 950. Njen mentor Elija Zengelis simbolično je govorio da je Hadid „izumitelj sveta u 89 stepeni“.

The legendary Iraqi-British architect Zaha Hadid (1950-2016), or the “queen of curves”, will surely find her place in the art history books among the revolutionaries who only played by their own rules. She is most recognizable by the futuristic, fluid design that simulates constant movement, and it is particularly fascinating that she never designed a building with straight lines – and she designed 950 buildings. Her mentor Elia Zenghellis symbolically said that Hadid “had invented the world in 89 degrees”.



# MATRIX SUŠI KOD

## MATRIX SUSHI CODE

Zatvorite oči i pomislite na film „Matrix“ – šta vidite? Velika verovatnoća je da će vaš um oblikovati sliku beskrajnih zelenih slova koja padaju po crnom ekranu, kreirajući jedinstveni Matrix kod – jednu od najpoznatijih scena u ovom kultnom filmu. Međutim, mnogi ne znaju da ova „digitalna kiša“ nije nikakav komplikovan programski jezik ili algoritam, već gomila nasumičnih suši recepata koje je glavni dizajner na filmu skenirao iz japanskog kuvara svoje supruge.

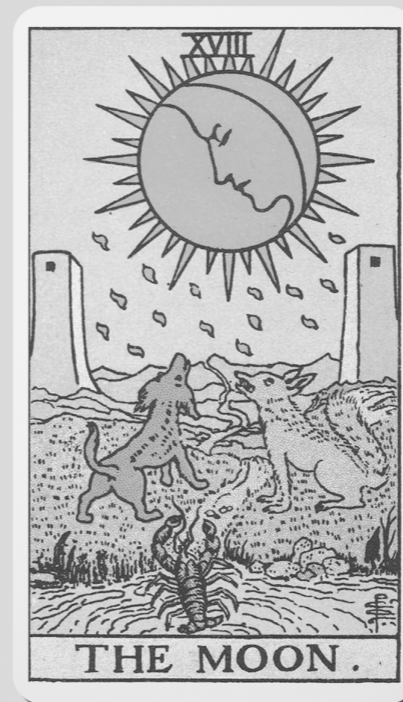
Close your eyes and think of the Matrix movie – what do you see? It is quite possible that your mind will imagine a picture with endless green letters moving around the screen, thus creating a unique Matrix code – one of the most famous scenes from this epic movie. However, what many don't know is that this “digital rain” is not some complicated programming language or an algorithm, but a bunch of random sushi recipes that the movie's chief designer scanned from his wife's Japanese cookbook.

# MODA IZA REŠETAKA

## FASHION BEHIND BARS

Izraelski ženski zatvor Neve Tirza pokrenuo je poseban program rehabilitacije i resocijalizacije osuđenica, kroz koji ih podučavaju vještinama poput šivenja i dizajna. Održana je prava modna revija na kojoj su modeli nosili kreacije koje su dizajnirale i sašile zatvorenice. Ista stvar ponovila se i u muškom zatvoru Guaruljosu u Brazilu, zahvaljujući modnom kreatoru Gustavu Silvesteru koji je, nakon dugogodišnjeg podučavanja zatvorenika šivenju, organizovao veliku modnu reviju u istoimenom zatvoru. Kreacije zatvorenika su nakon toga završile i na Nedelji mode u Sao Paulu.

The Israeli female prison Neve Tirza started a special rehabilitation and resocialization program for convicts, the aim of which was to teach them sewing and design. The first real fashion show was held and the models wore the products designed and sewed by inmates. The same thing happened in a male prison in Guarulhos in Brazil, thanks to the fashion designer Gustavo Silvester who, after years of teaching inmates how to sew, organized a huge fashion show in the prison. The models made by inmates were then shown during the Sao Paolo Fashion Week.



Da li ste znali da, pored zabave, čitanje tarot karata može da bude jedan od vidova psihoterapije i meditacije? U prilog tome govori činjenica da je i čuveni Karl Jung bio pristalica tarota u terapeutske svrhe, ali i sve veći broj kurseva i radionica na tu temu. A kako ljudi u kriznim vremenima posežu za najrazličitijim merama nimalo ne čude podaci da se prodaja tarot karata u poslednjih pet godina udvostručila. Prodaja je posebno porasla tokom prve godine pandemije virusa korona – slično kao što se desilo 2008. tokom svetske ekonomske krize.

Did you know that, in addition to being fun, reading tarot cards can be part of psychotherapy or meditation? That is supported by the fact that Carl Jung was an advocate of using tarot for therapeutic purposes, and also by the increasing number of courses and workshops covering that subject. And since people tend to resort to various measures in times of crisis, it is not surprising that the data show that the sale of tarot cards has doubled in the last five years, experiencing a boom in the first year of the pandemic. Similar thing happened in 2008 during the global financial crisis.

# TAROT KARTAMA ZA OCUVANJE MENTALNOG ZDRAVLJA

## USING TAROT CARDS TO PRESERVE MENTAL HEALTH



RATIO—VINCENT VAN DUYSSEN

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# TAJNI KRIPTO SVET

## THE SECRET WORLD OF CRYPTO

**Filip Karović**  
Ekspert za Kripto-pravo / Crypto lawyer

Fotografije / Photos NEMANJA MARAŠ

### **Kriptovalute, bitcoin, rudarenje, blokčejn tehnologija – naša svakodnevica i sve izvesnija budućnost.**

Krajem 2021. skoro polovina Amerikanaca mlađih od 30 godina posedovala je neku kriptovaluću. Na drugoj strani sveta, u Indoneziji ili na Filipinama svaki peti stanovnik ima barem jednu.

Ideja je decentralizacija finansija, pronalaženje alternativnih sredstava plaćanja, zaobilaznje inflacije koju donose tradicionalne valute.

Tržište kriptovaluta je vrlo dinamično i volatilno. Početkom 2022. godine ukupno tržište kriptovaluta je iznosilo više od 2,2 triliona dolara. U vreme pisanja ovog teksta aktuelan je veliki pad vrednosti, te ukupno tržište danas iznosi oko 1,33 triliona dolara. Očigledno su mogući veliki gubici, i to u kratkom vremenskom periodu. Ipak, kao i kod svake nove tehnologije potrebno je neko vreme kako bi se one dugoročno i stabilno integrisale u društvo.

Pri ulaganju važno je imati diversifikovan portfolio. Nije lako proceniti da li će određena kripto valuta dobiti na vrednosti ili ne, ali postoje izvesni kriterijumi. Kada iza stoji interesantan projekat koji ima veliki upotrebnost potencijal i koji se finansira izdavanjem svoje kriptovalute, nju bi trebalo čuvati i dokupljivati.

„Rudarenje“ je proces provere blokčejn transakcija kriptovalute pomoću procesora koji rešava složene kripto zadatke. „Rudar“ zauzvrat dobija „nagradu“ od mreže u vidu određenog iznosa kriptovalute. Za ovaj proces potrebne su jake računarske konfiguracije, čije se cene kreću od nekoliko

### **Cryptocurrencies, bitcoin, mining, blockchain technology – our everyday life and inevitable future.**

At the end of 2021 almost half of Americans under the age of 30 had some cryptocurrency. On the other side of the world in Indonesia and the Philippines every fifth citizen has at least one.

Its ideas are the decentralization of finances, finding alternative means of payment, and avoiding inflation that comes with traditional currencies.

The cryptocurrencies market is very dynamic and volatile. At the beginning of 2022 the total market of cryptocurrencies was worth over 2.2 trillion dollars. At the time of writing this article, there is a huge decrease in value, so today the total market is worth around 1.33 trillion dollars. Obviously huge losses are possible and in a very short period of time. Still, as with every new technology, it takes time for them to become a long-term and stable part of society.

When investing, it is important to have a diversified portfolio. It is not easy to assess whether the value of a certain cryptocurrency will increase or not, but there are certain criteria that can be used. When there is an interesting project that has a huge potential for use and that is financed by renting its own cryptocurrency, you should save that cryptocurrency and buy more of it.

“Mining” is a process of checking blockchain transactions of cryptocurrency by using a processor that solves complex crypto tasks. In return, “a miner” gets a “reward” from the network in the form of a certain amount of cryptocurrency.



Filip Karović nosi BOSS total look / Filip Karović wears BOSS total look

stotina do nekoliko desetina hiljada evra, i to kada pričamo o „malim rudarima“. **Pored toga, postoje i rudarske „farme“ koje se nalaze u ogromnim halama, koje troše kao čitavi gradovi i gde se ulaganje kreće u desetinama miliona evra.** Što se tiče isplativosti „rudarenja“, treba uzeti u obzir: težinu „rudarenja“ određene valute, troškove opreme, električne energije i druge. **Konfiguracija vrednosti od oko 5.000 evra može da parira najvećim potrošačima u domaćinstvu.** Trošak električne energije takve konfiguracije trenutno može da bude od 50 do 100 evra mesečno.

Za početnike je najbolji izbor preko menjačnica, platformi na kojima se kupuju i prodaju kriptovalute za tradicionalni novac. Dostupne su non-stop i sve obavljate praktično odakle god poželite. Potrebna je samo internet konekcija i lični dokument pri otvaranju profila. Ova globalna popularnost nije preskočila ni našu zemlju. U Srbiji, kao i po svetu, postoje i kripto ATM bankomati, gde je moguće kupiti neke kriptovalute. Potreban je i „novčanik“ gde se lična kriptoimovina čuva pod ključem.

Već sada je u mnogim zemljama uveliko rasprostranjena infrastruktura za izdavanje digitalne ili fizičke kripto platne kartice za plaćanje proizvoda ili usluga direktno. Sve su rasprostranjeniji i kriptoproizvodi konkurentni nekim tradicionalnim finansijskim proizvodima, kao što su štednja, fjučers ugovori ili opcije. Potencijalni profiti su primamljivi, ali su i opasnosti vrlo realne.

Pri ulaganju važno je imati diverzifikovan portfolio.

When investing, it is important to have a diversified portfolio.

Strong computer configurations are necessary for this process, and their price range is between a few hundred and tens of thousands of euros, and that is in the case of “small-time” miners. **In addition to that, there are also mining “farms” that are located in large halls, whose expenses can be compared to an entire city and in the cases of which investments are up to tens of millions of euros.** When it comes to the profitability of mining, the following things should be considered: the difficulty of mining for a certain cryptocurrency, the expenses for equipment, electricity and other things. **The configuration worth around 5000 euros can be compared to the largest household consumers.** Currently the expense for electricity for such configuration can range between 50 and 100 euros a month.

For beginners the best way to do it is through exchange offices, the platforms where cryptocurrencies are bought and sold in exchange for traditional money. They are available 24/7 and you can practically do everything from wherever you want. All you need is an internet connection and a personal document when opening an account. This global trend didn't bypass our country either. In Serbia, as well as in the world, there are crypto ATMs, where it is possible to buy some cryptocurrencies. You also need a “wallet” where your cryptoproperty will be kept under key.

Even now in many countries there is widespread infrastructure for issuing a digital or a physical crypto payment card, that can be used to pay for products or services directly. Some cryptoproducts, that can compete with traditional financing products, such as savings, futures or options, are becoming increasingly widespread too. The potential profits are appealing, but the dangers are very real too.



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PORSCHE

# VINSKA GALERIJA U BEOGRADU

WINE GALLERY IN BELGRADE

## NOVA ADRESA ZA LJUBITELJE VINA

A NEW ADDRESS FOR WINE LOVERS

*Autor / Author* VINARIJA VUKOJE  
*Fotografije / Photos* VINARIJA VUKOJE

**Jednako važno nekada, kao i danas, vino je priča i istorija. Na hercegovačkom polju, vinarija „Vukoje“ iz Trebinja neguje kulturu aromatične carske žilavke, zajedno sa već poznatim vranacem. Traju već četiri decenije i nalaze se na mapi najstarijih vinarija u regionu. Proizvode 20 vina i šest destilata i u Srbiji posluju već 20 godina.**

Nedavno su otvorili i svojevrsnu „vinsku ambasadu“ u centru Beograda. Ona je idealno mesto okupljanja za sve ljubitelje vina, poslovne ljude i sve one koji vole da uživaju u vrhunskim ukusima. Vinska galerija „Vukoje“ je prostor namenjen posebnim prilikama – od organizacije važnih sastanaka, radnih prezentacija, seminara, grupnih predavanja do privatnih proslava i okupljanja, kada posetioci žele da uživaju u odabranom krugu prijatelja u intimnom prostoru.

U Galeriji možete probati ali i kupiti sva vina i žestine iz njihovog asortimana. Takođe, dok ste tamo, iskoristite priliku i isprobajte ukusne hercegovačke specijalitete poput pršute, sireva i maslinovog ulja.

**Wine, equally important today as it was in the past, is a story and a history. „Vukoje“ winery from Trebinje in its Herzegovinian vineyard maintains the tradition of aromatic imperial žilavka, along with the already famous vranac. They have existed for four decades and are among the oldest wineries in the region. They produce 20 types of wines and six distillates. They have been operating in Serbia for 20 years.**

Recently they have opened a kind of "wine embassy" in the center of Belgrade. It is an ideal gathering place for all wine lovers, business people and all those who like to enjoy top tastes. "Vukoje" wine gallery is intended for special occasions – from important meetings, work presentations, to private parties and gatherings, when the visitors want to enjoy with a small circle of friends in an intimate space.

In the Gallery you can try and buy all the wines and spirits from their range. Also, while there, use the opportunity to taste delicious Herzegovinian specialties, such as prosciutto, cheese and olive oil.



Žilavka je jedna od najstarijih poznatih vinskih sorti u svetu. Prisutna je u Hercegovini više od 2.000 godina. „Otpornost, dubina i postojanost ove autohtone vrste personifikuju ljude i život na padinama Hercegovine. To je ono što ovaj kraj čini posebnim“, poručuju iz vinarije „Vukoje“.

Žilavka is one of the oldest known wine varieties in the world. It has been present in Herzegovina for over 2000 years. "Resilience, depth and endurance of this native variety personify the people and life on the slopes of Herzegovina. That is what makes this area special," they say in "Vukoje" winery.



Vinska galerija Vukoje / Strahinjča Bana 27, Dorčol

**„KADA BI BOG IMAO NEŠTO PROTIV  
ALKOHOLA, ZAR BI VINO NAPRAVIO  
TAKO DOBRIM?“**

**“IF GOD HAD ANYTHING AGAINST  
ALCOHOL, WOULD HE MAKE WINE  
SO GOOD?”**



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# DIGITALNI ASISTENT ZA PROGRAMIRANJE

DIGITAL PROGRAMMING ASSISTANT

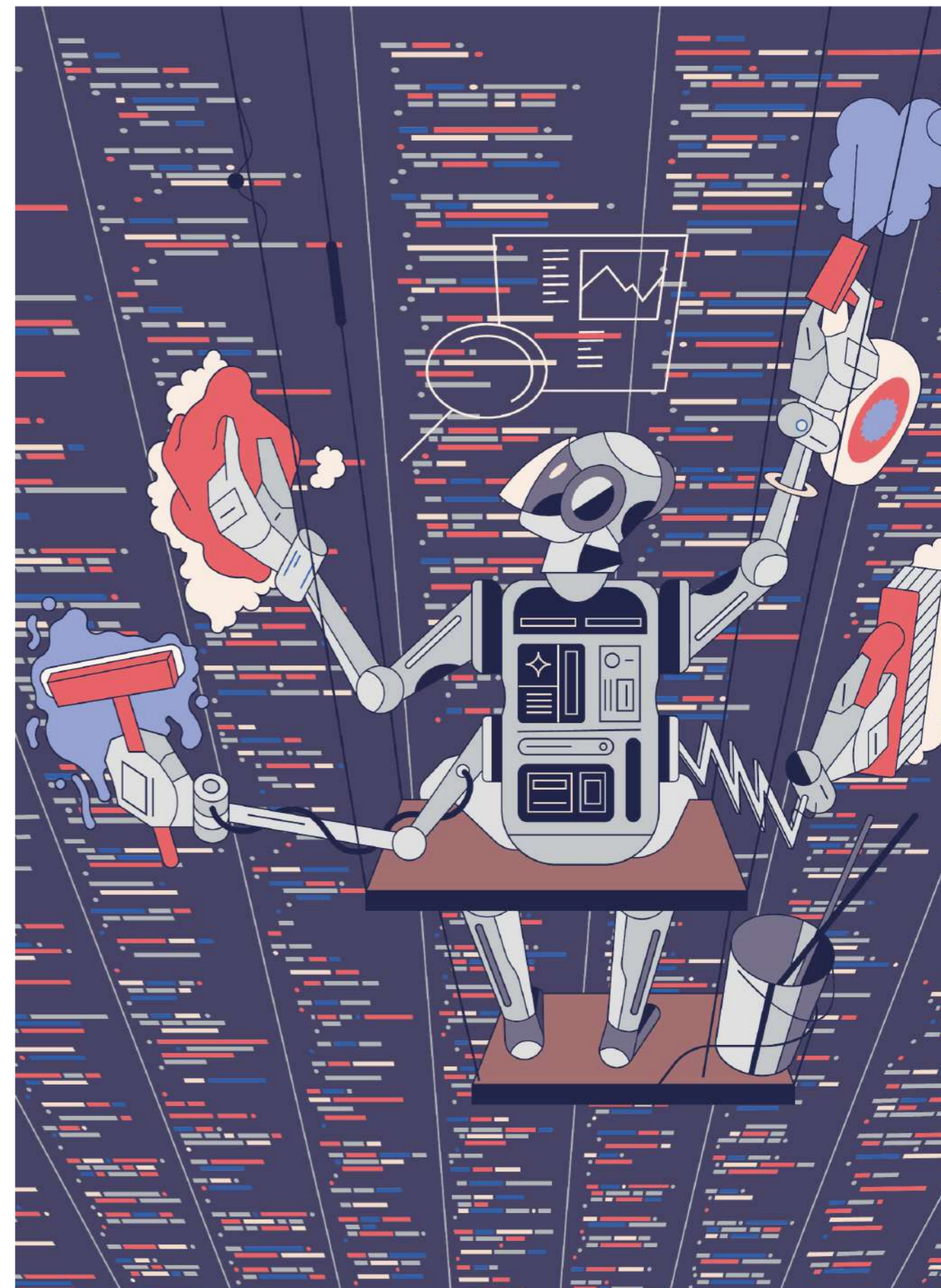
**Jelena Slivka**

Rukovodilac projekta Clean CaDET  
Manager of the Clean CaDET project

*Ilustracija / Illustration* SRĐA DRAGOVIĆ

U idealnom svetu koji je vođen tehnologijom ljudi bi bili rasterećeni svakodnevnih mukotrpnih repetitivnih poslova. Težnja veštačke inteligencije je da nas zameni u takvim poslovima. Računari bi ih radili brže i bolje, jer su ljudi skloni greškama kada rade poslove koji su im dosadni. Podržani tehnologijom, ljudi bi mogli da usmere energiju i kreativnost u rešavanje problema kojima nalaze dubok životni smisao – očuvanje prirode, socijalne odnose, umetnost, kulturu ili neku svoju unikatnu strast.

In the ideal world led by technology, people would not be burdened with everyday hard and repetitive tasks. Artificial intelligence strives towards replacing us in such tasks. Computers would perform them faster and better because people tend to make mistakes when they do something that they find boring. Assisted by technology, people would be able to focus their energy and creativity on dealing with things they find deep life meaning in – nature preservation, social relationships, art, culture or some unique passion of theirs.



Naša težnja u veštačkoj inteligenciji je takozvani „strong AI“ - mašina koja bi mogla da razmišlja, priča, da se kreće, rešava probleme u realnom svetu i ispoljava kreativnost kao što to čine ljudi. Ovakva inteligencija bila bi ravna ljudskoj ili bi čak mogla da je nadjača. Ekranizovali smo je u mnogim filmovima i zamislili u mnogim knjigama – robot u filmu „HAL 9000“ iz Odiseje u svemiru Artura Klarka, Terminator ili roboti iz video igre „Detroit Become human“ koji se bore za jednaka prava sa ljudima.

Još uvek smo daleko od ovog cilja. Ograničeni smo na „weak AI“ – robote koji samo simuliraju ljudsko razumevanje. Ovakvi roboti doprinose društvu time što automatizuju vremenski zahtevne zadatke. Ispoljavaju izuzetnu inteligenciju, ali su limitirani na specifičnu, vrlo usku oblast. Roboti prepoznaju objekte na slikama bolje od ljudi. Međutim, ne bi umeli da objasne da li je slika smešna ili zbog čega je smešna, jer bi im nedostajao kontekst i obrazovanje koje ljudi poseduju. Ipak, veoma su nam korisni i svakodnevno ih koristimo – preporučuju nam filmove bolje nego što to čine ljudi, najbržu putanju do omiljenog restorana i pronalaze baš onaj članak na internetu kakav smo zamislili.

Naš tim se trudi da reši jedan specifičan problem relevantan softverskoj industriji. Ambicija nam je da razvijemo digitalnog asistenta koji bi upozorio programera na potencijalne probleme u kodu. Uz upozorenje, asistent pruža informacije kako problem ispraviti, čime usavršava znanje programera.

Imali smo sreću da je Fond za nauku Republike Srbije odlučio da nas podrži u ovoj ambiciji kroz finansiranje našeg Clean CaDET projekta. Inicijative poput njihove su od izuzetne važnosti za razvoj stručnog kadra i u unapređenje nauke u Srbiji.

Potvrdu da je ovo važan problem nam je pružilo i nedavno priznanje da se naš projekat nalazi na top 100 projekata iz veštačke inteligencije na IRCAI listi. Cilj ove liste je da pruži podršku u promociji projekata, koji primenom veštačke inteligencije rešavaju probleme koje su Ujedinjene nacije proglasile za globalne ciljeve, dizajnirane da budu mapa koja će nas voditi ka boljoj i održivoj budućnosti. Tri cilja Ujedinjenih nacija koja se direktno mapiraju na ciljeve našeg projekta su: **razvoj industrije, povećanje kvaliteta obrazovanja i smanjenje nejednakosti.**

Our aspiration in artificial intelligence is the so-called “strong AI” – a machine that could think, talk, move, solve problems in the real world and be creative just like humans. Such intelligence would be equal to human, or even superior. It is part of numerous movies and books – the movie robot “HAL 9000” from the Space Odyssey by Arthur Clark, Terminator, or the robots from the video game “Detroit Become Human” that fight for equal rights as humans.

We are still far from this goal. We are limited to the “weak AI” – robots that only simulate human understanding. These robots contribute to the society by automatizing time-consuming tasks. They are highly intelligent, but limited to a specific, very small area. Robots can recognize objects in pictures better than people. However, they wouldn’t be able to say whether the picture is funny or why it is funny, because they would lack context and education that people have. Still, they are very useful and we use them every day – they recommend movies to us better than people do, they show us the fastest path to our favorite restaurant and they find online exactly the article we imagined.

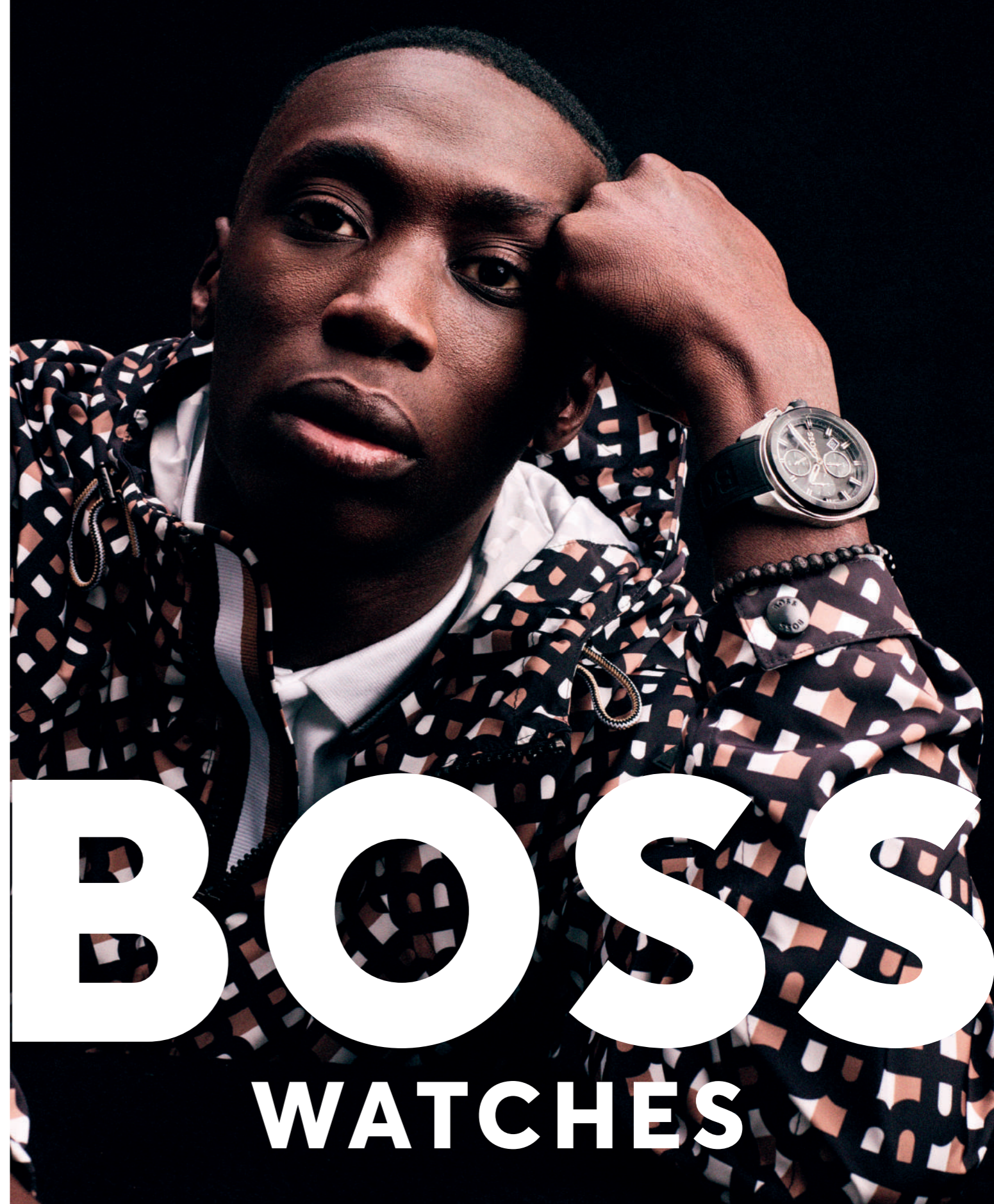
Our team is trying to solve one specific problem relevant for the software industry. Our ambition is to develop a digital assistant that would warn a programmer about potential problems in code. In addition to the warning, the assistant would provide information about how to fix the problem, by which it would improve the programmer’s knowledge.

We were lucky that the Science Fund of the Republic of Serbia has decided to support us in this ambition by financing our Clean CaDET project. The initiatives like theirs are very important for the development of experts and advancement of science in Serbia.

The fact that this issue is important was supported by recent recognition in the form of our project finding its place on the IRCAI list of the top 100 artificial intelligence projects. The aim of this list is to support and promote projects that use artificial intelligence to solve problems that the United Nations have declared global goals, in order for them to serve as a map that will lead us to a better and sustainable future. The three goals of the United Nations that are directly reflected in the goals of our project are: **industry development, increasing the quality of education and reducing inequality.**

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