

MOVEM

MAGAZIN



/ TEODORA DRAGIĆEVIĆ / DANILO MILIĆ

DVOJNI PORTRET
DOUBLE PORTRAIT

DUŠAN BULUT / ANA ĐURIĆ KONSTRAKTA | ANA RADONJIĆ ZOE KIDA / MILAN ANTONIJEVIĆ



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UVODNIK IZ DRUGOG UGLA
INTRO FROM ANOTHER PERSPECTIVE

/ POHVALA SVETU PRAISE TO THE WORLD

Autor / Author BRANKO MILJKOVIĆ
Prevod / Translation NICHOLAS COBIC

Ne napuštaj me svete
Ne idi naivna lasto

Ne povredite zemlju
Ne dirajte vazduh
Ne učinite nikakvo zlo vodi
Ne posvađajte me sa vatrom
pustite me da koračam
Prema sebi kao prema svome cilju

Pustite me da govorim vodi
Da govorim zemlji
I ptici koja živi od vazduha
Glas moj ispružen kao živac
Pustite me da govorim
Dok ima vatre u meni
Možda ćemo jednom moći
Da to što kažemo dodirnemo rukama

Ne napuštaj me svete
Ne idi naivna lasto

Oh world do not leave me
Do not go you naïve swallow

Do not hurt the earth
Do not bother the air
Do no harm to water
Do not make me quarrel with fire
Let me walk
Towards myself as towards my own aim

Let me talk to water
Talk to the earth
And the bird that lives of air
My voice stretched out as a nerve
Let me talk
While there is fire in me
We may once be able
To what we say, we touch with our hands

Oh world do not leave me
Do not go you naïve swallow

ART AS THE
CREATION OF
FREEDOM



UMETNOST KAO STVARANJE SLOBODE

Fotografije / Photos: BRACA NADEŽDIĆ

**REDITELJ JE OSOBA
KOJA NA UMETNIČKI,
AUTORSKI NAČIN
PRIČA PRIČU JEDNOG
FILMSKOG ILI
SCENSKOG DELA.**

A DIRECTOR IS A
PERSON WHO, IN
AN ARTISTIC AND
PERSONAL WAY, TELLS
A STORY OF A CERTAIN
FILM OR STAGE WORK.

Istina je da nije dovoljno samo voleti film i želeći da ispričate priču, već znati da stvarate sa ljudima kako biste na kraju postigli ono što želite. Film je „zajednička“ umetnost koja zavisi od interakcije mnogo autora -saradnika i brojnih kompleksnih procesa. Na putu ka savladavanju ovih procesa imati dobrog mentora, kao što su za mene bili moji profesori Goran Marković, Darko Bajić i Radomir Šaranović, nezamenljivo je iskustvo. Imao sam sreće da sam kao brućoš učestvovao u stvaranju poslednjeg jugoslovenskog filma. Na početku snimanja kulnog filma Tito i ja bili smo u jednoj zemlji, a do kraja snimanja u drugoj. **A JA SAM SE SA TOG PUTA VRATIO SA POTPUNO NOVIM POGLEDOM I NA SVET I FILM.**

Danas, kao neko ko pomaže mladim ljudima da promene svoj pogled na svet, i sam se često pitam: da li je teže biti umetnik i stvarati nova dela ili biti profesor i podučavati i usmeravati druge da ih stvaraju?

Odgovor na to pitanje i dalje nemam – oba posla su sastavni deo mog bića i najteži izbor u životu bi mi bio da se odrekнем jednog.

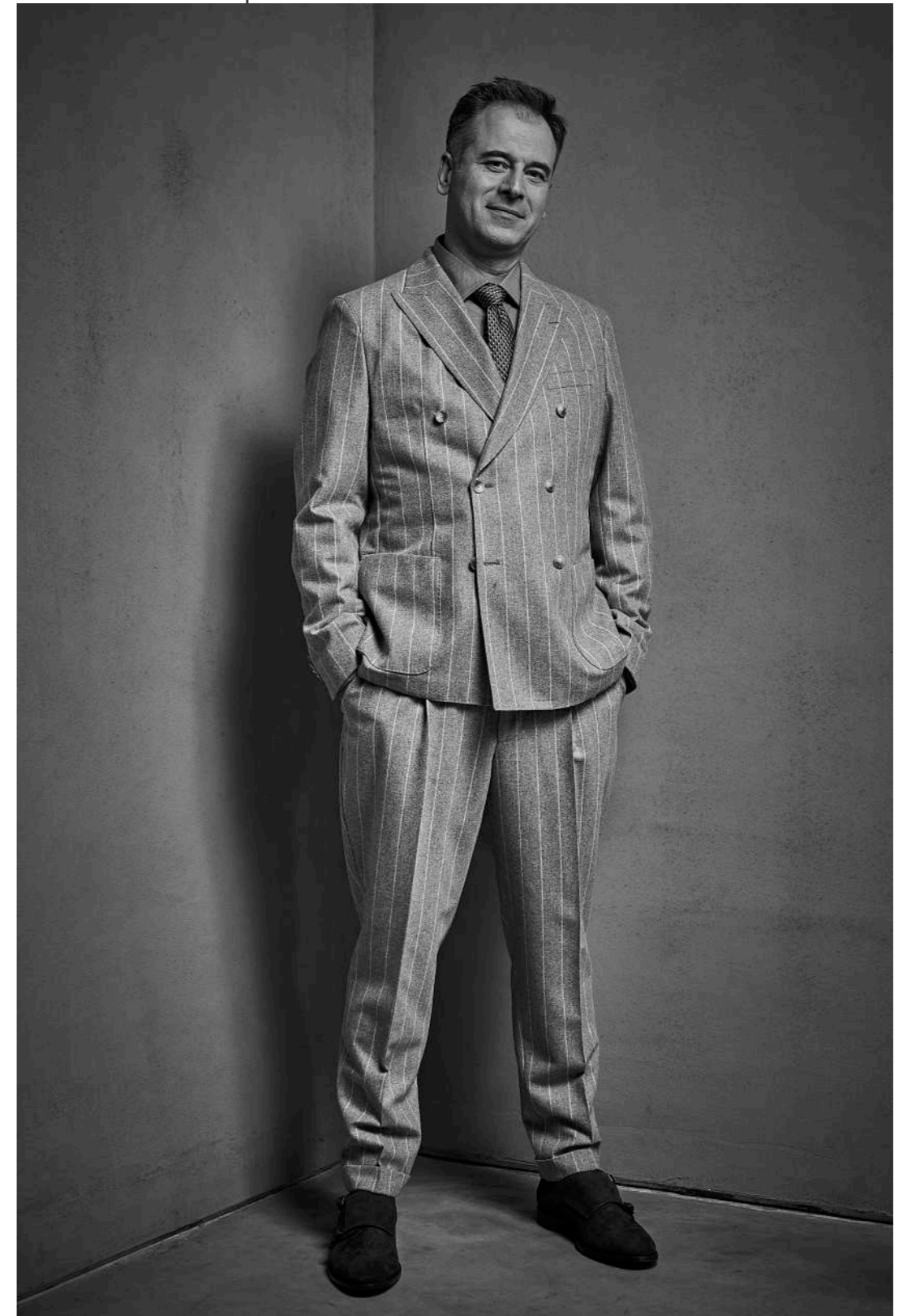
It is true that it's not enough just to love filmmaking and wanting to tell a story - it's more important to have a way with people so that you can achieve what you want in the end. Film is a "joint" art that depends on the interaction of many collaborators and numerous complex processes. On the way to mastering these processes, to have a good mentor, as my professors Goran Marković, Darko Bajić and Radomir Šaranović were for me, is an irreplaceable experience. How else to describe the fact that as a freshman I participated in the creation of the last Yugoslav film? When we started filming the iconic film, Tito and I, we lived in one country, and by the end of filming in another. **AND I CAME BACK FROM THAT TRIP WITH A COMPLETELY NEW VIEW OF THE WORLD AND FILM.**

Today, as someone who helps young people change their view of the world, I often wonder: is it more difficult to be an artist and create new works or to be a professor and teach and guide others to create them?

The answer to that question still evades me - both jobs are an integral part of my being and the hardest choice in my life would be to give up one.

Iako sam režirao i dokumentarce, reklame i radio prenose koncerata sa Main Stage-a Exit festivala, prva ljubav su mi ostali igrani filmovi. Poslednjih godina su primat preuzele serije, kako u svetu tako i kod nas. Već 18 godina se bavim režijom igranih serija. Posle mnogo godina profesionalnog rada više nemam pritisak prilikom stvaranja. **Sa iskustvom se svaki pritisak smanjuje.** Tome učim i svoje studente, da uživaju u stvaranju da bi se oslobodili u svojoj kreativnosti i uspeali da prenesu emocije i navedu gledaoce na razmišljanje o sopstvenim stavovima i pogledima na svet.

Although I also directed documentaries, commercials and radio broadcasts of concerts from the Main Stage of the Exit Festival, feature films remained my first love. However, in recent years, TV series took over the primacy, both in our country and the whole world. I've been directing TV series for 18 years now and after such a long of period of professional work, I no longer have the pressure during the process of creation. **Any pressure subsides with experience.** That's what I teach my students, to enjoy creation in order to liberate their creativity, succeed in transferring emotions and to make the audience think of their own opinions and views on this world.



PODELE U DRUŠTVU OD JAHAČA DO SLONA



Šta je to što upravlja našim stavovima
i vrednostima, razum ili strasti?
Možda je to odgovor na podeljena
društva, duboko polarizovana razlikama
u vrednostima. Jedno od njih je,
nažalost, i naše...

DIVISIONS IN SOCIETY – FROM A RIDER TO AN ELEPHANT

What is it that governs our views and
values, reason or passion?
Perhaps it is a response to divided
societies, deeply polarized by
differences in values. One of them,
unfortunately, is ours...

Većina nas misli da su naši vrednosni sudovi rezultat
trezvenog promišljanja i racionalnog zaključivanja. Ipak,
istraživanja pokazuju da je ovo zabluda, a posebno je
interesantno da je ona jednako prisutna kod zagovornika i
konzervativnih i progresivnih ideja. Postavlja se pitanje, šta
je onda osnov za formiranje vrednosti i pogleda na svet?

Brojna istraživanja su pokazala da se ne rađamo svi sa
istim „podešavanjima“, već sa različitim predispozicijama
za određeni skup vrednosti. Ništa, naravno, nije uklesano
u kamenu i životne okolnosti mogu da utiču na dalji razvoj
događaja. Neurolog Geri Markus je ovu karakteristiku
mozga uporedio sa prvim nacrtom knjige, koji je napisan
za vreme razvoja fetusa. Svako od poglavlja ove knjige,
bilo da se radi o moralu, seksualnosti ili gastronomskim
preferencijama, već je u ovoj fazi ugrubo skicirano.
Međutim, to je još uvek samo nacrt i „revizije“ tokom života
mogu da ga značajno izmene.

Autor / Author ANDRO PETANI
Ilustracije / Illustration MARIJA JOKSOVIĆ

U svojoj knjizi „Pravedni um”, Džonatan Hajtt na primeru prenatalnog razvoja blizanaca, brata i sestre, plastično objašnjava kako ova faza utiče na buduće stavove. Ukoliko su geni brata više koncentrisani na kreiranje mozga koji je osetljiviji na pretnje i manje oseća zadovoljstvo prilikom novih iskustava, verovatno je da će se razviti u konzervativnu ličnost. Ako bi, istovremeno, sestrični geni bili više zauzeti stvaranjem mozga suprotnih karakteristika, kreirali bi predispozicije za liberalniji svetonazor.

Upravo zato, prema Hajtu prvi princip psihologije morala jeste da „intuicije prethode strateškom rasuđivanju”.

Drugim rečima, ljudi ne formulišu moralne sudove nakon što su dobro razmislili o konkretnoj temi, već oni nastaju kao emotivne reakcije za koje naknadno smišljaju argumente i traže način da ih opravdaju.

Ove vrednosti su ukorenjene u našoj ličnosti i racionalni argumenti vrlo retko mogu da utiču na promenu našeg stava kada za nešto jednostavno osećamo da je ispravno. Ovu dominaciju intuicije nad razumom slikovito je objasnio metaforom jahača i slona, u kojem prvi predstavlja kontrolisane procese i rasuđivanje, a drugi automatske procese i emocije. Slon je mnogo veći, moćniji i ima svoju volju koju jahač teško može da kontroliše. On više ima ulogu PR menadžera slona, smišljajući argumente za njegove odluke.

Ova spoznaja se čini savršeno logičnom kada pogledamo današnju komunikaciju među pripadnicima različitih strana u podeljenim društvima. Posebno u poslednje vreme, kada svedočimo nazadovanjima u nekim ostvarenjima koja smo smatrali civilizacijskim dosezima. Pravo na abortus ili pravo da na ulici slobodno iskazujemo stavove koji nikoga ne ugrožavaju, samo su neki primeri dostignuća koja su, čini se, prerano shvaćena zdravo za gotovo. Protivnika ovih civilizacijskih tekovina je nažalost mnogo, međutim, nisu svi jednako „tvrdi” u svojim stavovima. Upravo zato, ako želimo da unapredimo dijalog između različitih strana i pokušamo da povećamo međusobno razumevanje, pogotovo kada se radi o ljudskim pravima, neophodno je da se obraćamo slonu, a ne jahaču. Potrebno je da ciljamo na mesto gde moralni sudovi nastaju, a to su intuicija i emocije, ne razum. Empatija je odgovor na ostrašćenost, a ovo podrazumeva da možemo da posmatramo stvari i iz tuđe perspektive te budemo spremni da pružimo ruku prvi.

To je, međutim, uvek bilo najteže.

Most of us think that our value judgments are the result of sober reflection and rational deduction. However, researches show that this is a fallacy, and what is particularly interesting is that it is equally present among advocates of both conservative and progressive ideas. One may ask then, what is the basis for forming the values and views of the world?

Numerous studies have shown that we are not all born with the same "settings", but with different predispositions for a certain set of values. Naturally, nothing is set in stone and life circumstances can affect the further development of events. Neurologist Gary Marcus compared this brain feature to the first draft of a book, written during fetal development. Each chapter in this book, be it morality, sexuality or gastronomic preferences, is already roughly sketched at this stage. However, it is still only a draft and "revisions" during its lifetime can significantly change it.

In his book "The Righteous Mind", Jonathan Haidt uses the example of the prenatal development of twins, a brother and a sister, to illustrate how this stage affects future views. If the brother's genes are more concentrated on forming a brain that is more susceptible to threats and feels less pleasure from new experiences, it is likely that he will develop into a conservative personality. If, at the same time, his sister's genes were more focused on creating a brain with opposite characteristics, they would create predispositions for a more liberal worldview.

That is exactly why, according to Haidt, the first principle of moral psychology is that "intuitions precede strategic reasoning". **In other words, people do not formulate moral judgments after careful deliberation about a specific topic, but they are a product of emotional reactions, for which they subsequently come up with arguments and look for a way to justify them.** These values have been deeply rooted in our personality and rational arguments can rarely affect the change in our attitude when we simply feel that something is right. He vividly explained this dominance of intuition over reason by using the metaphor of a rider and an elephant, in which the former represents controlled processes and reasoning, and the latter automatic processes and emotions. The elephant is much bigger, more powerful and has a will of its own, which the rider can hardly control. He is more of the elephant's PR, coming up with arguments for his decisions.

This realization seems perfectly logical when we look at today's communication between the opposing parties in divided societies. Especially lately when we witness setbacks in some accomplishments that we considered civilizational achievements. The right to abortion or the right to freely express views in public that do not endanger anyone are just some examples of the achievements that seem to have been taken for granted too soon. Unfortunately, there are many opponents to these civilizational achievements, however, not all of them are equally "steadfast" in their views. Therefore, if we want to improve the dialogue between the opposing parties and try to improve mutual understanding, especially when it comes to human rights, it is necessary that we address the elephant and not the rider. We should aim at the place where moral judgments are shaped, which is intuition and emotion, not reason. Empathy is a response to fanaticism, and this implies the ability to put ourselves in someone else's shoes and be ready to reach out first. **That, however, was always the hardest thing to do.**

GIORGIO VISCONTI



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Milica Špadijer pesnikinja, dobitnica nagrade „Mladi Dis“

O DANAŠNJOJ POEZIJI I POIMANJU NAŠEG DRUŠTVA KAO LIRSKOG. OSVRT NA MODERNU POEZIJU I SVOJU NOVU ZBIRKU „NOVO GROBLJE“

01



ABOUT POETRY TODAY AND THE PERCEPTION OF OUR SOCIETY AS LYRICAL. A REVIEW OF CONTEMPORARY POETRY AND HER NEW COLLECTION TITLED "NEW CEMETERY"

Milica Špadijer,
a poet, the winner of the "Young Dis"

Fotografije / Photos BRACA NADEŽDIĆ

03

Poezija je za mene oduvek bila tu. Privukla me je svojom iskrenošću kad sam bila dete. Volim priče, ali ja ne umem dobro da izmišljam, a ni ne volim to da radim. Draže mi je da stihovima prenesem fragmente stvarnosti i osećaja koji se onda opet spoje u čitaocu.

Ipak, često sam se, kada sam počinjala da objavljujem pesme, osećala pomalo prevareno, nije mi bilo u redu da neko može da „prisustvuje“ nekim teškim trenucima iz mog života na taj način. Onda sam valjda prerasla bes i otkrila da se može stvarati bez samouništanja. Moja zbirka „Novo groblje“ je i nova i groblje, u smislu da sam u nju sahranila, odnosno pohranila važne delove sebe. Preselila sam se blizu Novog groblja pre dve godine, tako da je to za mene, sa jedne strane čisto geografska odrednica, a sa druge simbol jednog novog života.

02



Poetry has always been a part of me. It attracted me with its sincerity when I was a child. I like stories, but I'm not good at making things up, and I don't like doing it either. I prefer to use verses to convey fragments of reality and feelings, which then merge again in the reader.

However, when I started publishing poems, I often felt a bit cheated, it somehow felt wrong that someone could "witness" some difficult moments in my life in that way. Then, I guess, I overcame my anger, and discovered that it is possible to create without self-destruction. My collection "New Cemetery" is both new and a cemetery, in the sense that I buried, i.e. entombed important parts of myself in it. I moved near the Belgrade New Cemetery two years ago, so for me it is, on the one hand, simply a geographical landmark, and on the other hand, a symbol of a new life.

(Poezija kao) Uputstvo za čuda

Mislim da je takva višeslojnost na granici sa kontradiktornošću nužna za poeziju. **Svako ko razmišlja, pre ili kasnije dođe do nekog paradoksa. Ja se osećam najslobodnije kada shvatim i prihvatim da neki moj stav zapinje u tom paradoksu, i najuspelije kada to opišem.**

Te suprotnosti u poeziji nije uvek lako držati u pravoj meri, ali otvorenost prema raznim verzijama i doživljajima sebe ključna je i za pisanje i za život. To nije tako jednostavno primeniti jer iskrenost nije nešto što olakšava praktičnu stranu života, ali mislim da je nužna za postizanje unutrašnje ravnoteže koja nam pomaže da obavljamo sve ono praktično i svakodnevno. Kada dođe do toga da osećam da mi je potrebno da napišem pesmu, sednem sama sa sobom i znam da moram da svedem račune da bih videla šta mi šta znači i koji problem pravi. Nakon toga, gotovo neverovatno, uvek sve postane lakše.

Neke druge forme preuzele su na sebe ono „epsko“, **dok je poezija trenutno gotovo isključivo intimistička, i popularnija nego što je dugo bila.** Sudeći prema tom dominantnom tonu koji privlači ljude stihovima, mi smo izgleda ipak više lirsko društvo u kojem se često oseća mnogo više nego što se (po)kaže.

Ako je tako, postavlja se pitanje kako to da nemamo više pesnika, odnosno zašto nisu vidljiviji u društvu? Ali pesnika ima svuda. **Jednom sam na pitanje kako se vole deca dobila odgovor da to ne može da opiše, da za to „služi poezija“.** I zaista, čini mi se da poezija i onoga ko piše i onoga ko je čita „podešava“ da bude otvoreniji za stvari koje se „ne mogu opisati rečima“. Tako nakon suočavanja sa sobom koje sam pominjala, kao rezultat imamo pesme kroz koje ljudi mogu da osećaju što je bilo u pesniku kada je pesma nastala. I to je zapravo ono magijsko. Mogućnost da se unutrašnjost jednog bića približi drugom preko reči.

Veliki Albert Ajnštajn je rekao da se može živeti „kao da čuda ne postoje ili kao da je sve čudo“. Poeziju doživljavam kao nešto sa puno uputstava za ovaj drugi, beskrajno lepši način.

I think that such multi-layered perception that borders with contradiction is necessary for poetry. Anyone who thinks sooner or later comes to a paradox. **I feel the most liberated when I realize and accept that a view of mine is stuck in that paradox, and the most successful when I describe it.**

It is not always easy to keep those opposites in the right balance in poetry, but openness to various versions and perceptions of oneself is essential to both writing and living. It is not so easy to apply because honesty is not something that makes the practical side of life easier, but I think it is necessary to achieve an inner balance that helps us do those practical things and daily routines. When a feeling that I need to write a song overwhelms me, I sit down with myself and know that I have to do some reckoning to see what certain things mean to me and what problems they are causing. After that, almost unbelievably, everything always gets easier.

Some other forms have taken over the "epic", **while poetry is currently almost exclusively intimate, and more popular than it has been for a long time.** Judging by that dominant tone that attracts people to verses, we seem to be a more lyrical society in which one often feels much more than one says or shows.

If so, the question arises, how come we don't have more poets, that is, why are they not more visible in society? But poets are everywhere. **Once, when I asked a person to describe the love for children, I was told that such love could not be described, that "poetry serves for that". And indeed, it seems to me that poetry "adjusts" both the author and the reader to be more open to things that "cannot be described in words".** So after the introspection that I mentioned, as a result we have poems through which people can feel what was in the poet's mind and soul when the poem was written. And that's actually the magic of it. The possibility to bring the inner self of one person closer to another through words.

The great Albert Einstein said that one can live either "as though nothing is a miracle. The other (way) is as though everything is a miracle." I perceive poetry as something with a lot of instructions for this second, infinitely more beautiful way.



Vaši snovi su nekada bliži nego što mislite.

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(Poetry as) Instruction for Miracles



Autor / Author MARKO ČAVIĆ
Ilustracije / Illustration MARIJA JOKSOVIĆ

Gotovo svi proizvođači telefona istovremeno su prihvatili trend savitljivih ekrana i ovo, zapravo, više i nije trend – to je „niša” potrošačke elektronike, koja raste brže od očekivanja i godišnje se prodaju desetina miliona takvih telefona. **Ono što je pre manje od decenije bio san na stranicama naučnofantastičnih magazina, danas živimo gotovo kao uobičajen život – preklapamo telefone sa savitljivim ekranom koji se mogu kupiti u nekoliko formi.** Ono što sve ostavlja bez teksta jeste dizajn ovih telefona, koji ne samo što privlači pažnju, nego je i lični pečat onog ko ga nosi, jer se može kombinovati veliki broj boja, oblika i površina.

Savijanjem ekrana smanjuje se veličina kućišta, ali se istovremeno otvara mogućnost da on bude veći kad se telefon rasklopi i to od ekrana standardne veličine do onog veličine tableta. Danas već imamo i prednje i klasične kamere ispod savitljivih ekrana, koje se ne vide i ne prekidaju ga, a u različitim aplikacijama možemo da koristimo različite položaje ekrana koje nam omogućavaju da pomoću kamere uvek uhvatimo najbolji ugao.

Prednost savitljivih ekrana je što se oni teško mogu polomiti, ali se sa druge strane njima mora rukovati nešto pažljivije, pa svakako zahtevaju određeni period privikavanja, **a proizvođači nas uveravaju da za izdržljivost ne moramo da brinemo, jer su testirani na preko 200.000 preklapanja!**

Ove godine savitljivi ekrani pojavili su se i na računarima, pa već više proizvođača nudi komercijalne modele po vrtoglavim cenama od 3.000 do 4.000 evra. To su hardverski vrhunski računari, koji se „pakuju” na veličinu tableta, a u formi koja nije veća od muške torbice mogu se nositi svuda plus su zaštićeni od spoljašnjih uticaja i oštećenja. Ekran može da se koristi horizontalno i vertikalno, a pozicija između tastature, miša i ekrana sad može da bude onoliko razmaknuta koliko to vama odgovara – bez ikakvih stega i potpuno proizvoljno, a ne fiksirano kao na laptopu.

Kod ovakvih računara, kad se rasklope, **dijagonala displeja dostiže i 17 inča, dok u sklopljenom stanju, kad se gornji deo ekrana koristi kao displej, a donji za kucanje, dijagonala je oko 10 inča** i računar je lako koristiti na vrlo malom prostoru ili čak dok je na krilu.

Savitljivi računari su IT bljesak koji je tu da ostane, a koji već privlači trendsetere među korisnicima najviše klase uređaja, jer nude beskompromisan hardver, uključujući čipsetove poslednje generacije, ali i upečatljiv dizajn. Zajednički, oni su apsolutni must have ove, ali i svih budućih sezona.

Almost all phone manufacturers at the same time embraced the trend of flexible screens and this, in fact, is no longer a trend - it is a "niche" of consumer electronics, growing faster than expected and tens of millions of such phones are sold annually. **What less than a decade ago was a dream on the pages of science fiction magazines, today, has become part of our daily lives - folding phones with bendable screens that can be bought in various shapes and forms.** What leaves everyone speechless is the design of these phones, which not only conspicuous, but is also a personal stamp of its owner, because a large number of colors, shapes and surfaces can be combined.

By bending the screen, the size of the case is reduced, but at the same time it opens up the possibility of making it larger when the phone is unfolded, from a standard-sized screen to a tablet-sized one. Today, selfie and classic cameras under flexible screens appear, which are invisible and do not interrupt it, and in different applications we can use different screen positions that allow us to always capture the best angle with the camera.

The advantage of flexible screens is that they are difficult to break, but on the other hand, they have to be handled with more care, so they definitely require a certain period of getting used to it, **and the manufacturers leave us rest assured that their durability should be no concern of ours, as they have been tested for over 200,000 folds!**

This year, flexible screens also appeared on computers, so several manufacturers are already offering commercial models at sky-high prices of 3,000 to 4,000 Euros. These are high-end hardware computers, which are "reduced" down to the size of a tablet, achieving thus the shape no bigger than a man's purse, can be carried everywhere, while being protected from external impact and damage. The screen can be used horizontally and vertically, and the position between the keyboard, mouse and screen can now be as far apart as you like - without any restrictions and completely arbitrary, not fixed like on a laptop.

When these computers are unfolded, the **dijagonal of the display reaches 17 inches, while in the folded state, when the upper part of the screen is used as a display, and the lower part is used for typing, the diagonal is about 10 inches**, and the computer is easy to use in a very small space or even on one's lap.

Bendable computers are an IT flash that is here to stay, and which is already attracting trendsetters among users of the highest class of devices, because they offer uncompromising hardware, including the latest generation chipsets, but also a striking design. Together, they are an absolute must-have for this and all seasons yet to come.

SIMBIOZA

ČOVEKA I MAŠINE

PRIMENA NEUROTEHNOLOGIJE U PRAKTIČNE SVRHE

MAN-MACHINE SYMBIOSIS
- APPLICATION OF
NEUROTECHNOLOGY FOR
PRACTICAL PURPOSES

Fotografije / Photos: BRACA NADEŽDIĆ

Neurotehnologije omogućavaju uspostavljanje direktne veze između mozga i mašine. A kako to zapravo funkcioniše u praksi? Fizička manifestacija naših „misli“ su elektro-hemijski procesi koji se javljaju na nivou mreže nervnih ćelija u mozgu. Aktivnost mozga se može meriti metodama poput elektroencefalografije (EEG). Takva merenja nam daju direktan uvid u određene mentalne procese. Ako osoba poželi da pokrene ruku ili samo zamisli pokret ruke, to će u moždanim signalima izazvati promene koje računar može prepoznati. Dakle, čak i ukoliko usled nekog oboljenja čovek ne može da izvrši određen pokret, informaciju o želji i nameri za pokretom i dalje je moguće prepoznati direktno merenjem moždane aktivnosti čime se šalje komanda mašini da izvrši tu radnju umesto čoveka.

Osnovne primene neurotehnologija za upravljanje uređajima pomoću moždane aktivnosti su pretežno namenjene osobama sa teškim neurološkim oboljenjima, kao što je amiotrofična lateralna skleroza (ALS) koja vodi ka potpunoj mišićnoj paralizi. Oni mogu da komuniciraju ispisujući poruke na ekranu računara isključivo korišćenjem moždane aktivnosti bez govora ili upotrebe tastature, ili da upravljaju uređajima u okviru pametne kuće.

Kod povrede kičmene moždine može se primeniti princip zamene izgubljene funkcije. Recimo, mislima kontrolisana robotska šaka zamenjuje funkciju ljudske ili mislima kontrolisana invalidska kolica postaju zamena za funkcije nogu. Svakako treba imati u vidu da su navedeni primeri primena ograničeni na pomoć u svakodnevnom funkcionisanju osoba kod kojih se ne očekuje dalji oporavak. Međutim, u slučaju moždanog udara ili povrede mozga može se primeniti inovativna terapija na bazi zamišljenih pokreta, kako bi se mozak stavio u centar rehabilitacije, i oštećene funkcije vratile u što je moguće većoj meri.

Neurotechnology enables the establishment of direct connection between the brain and the machine. And how does it actually work in practice? The physical manifestation of our "thoughts" are electro-chemical processes that occur at the level of the network of nerve cells in the brain. Brain activity can be measured by methods such as electroencephalography (EEG). Such measurements give us direct insight into certain mental processes. If a person wants to move their hand or just imagine a hand movement, it will cause changes in the brain signals that the computer can recognize. Therefore, even if a person cannot perform a certain movement due to an illness, information about the desire and intention to move can still be recognized directly by measuring brain activity, which sends a command to the machine to execute such action, instead of the human.

The basic applications of neurotechnology for controlling devices using brain activity are mainly aimed at people with severe neurological diseases, such as amyotrophic lateral sclerosis (ALS), which leads to complete muscle paralysis. They can communicate by printing messages on a computer screen using only brain activity without speaking or using a keyboard, or control devices within a smart home.

In case of spinal cord injury, the principle of replacing the lost function can be applied. For example, a mind-controlled robotic hand replaces a human function or a thought-controlled wheelchair becomes a replacement for leg functions. One should most certainly, bear in mind, that the above examples of applications are limited to helping people in their daily functioning without expectations of further recovery. However, in the event of a stroke or brain injury, innovative therapy based on imagined movements can be applied, in order to put the brain at the center of rehabilitation, and recover the damaged functions to the greatest extent possible.

Neurotehnologije se osim u medicini primenjuju i u oblastima psihologije, sporta, marketina i zabave. Različiti kognitivni procesi koji su od interesa psiholozima se mogu dodatno rasvetliti merenjem moždanih signala. Neuromarketing je oblast koja se bavi primenom neurotehnologija za bolje razumevanje nesvesnih, automatskih reakcija potrošača na određene promotivne materijale. **Performanse sportista se mogu poboljšati primenom tehnika mentalnog fokusiranja uz pomoć neurotehnologija.** Postoje i računarske igre na bazi interakcije mozga i računara, gde sposobnosti glavnog lika zavise od mentalnog fokusa igrača.

U jednom delu javnosti postoji otpor prema neurotehnologijama. **Smatra se da se one mogu zloupotrebiti za „čitanje“ misli da bi se dobio pristup informacijama koje osoba želi da sakrije ili da se pomoću ovih tehnologija može „upravljati“ nečijim postupcima.** Međutim, ove teorije nisu ni blizu realnim primenama, niti su neurotehnologije na stepenu razvoja da bi to omogućile. Razvoj tih tehnologija se fokusira u najvećem broju slučajeva na pomoć ljudima sa ozbiljnim neurološkim oboljenjima, a čak i za tu populaciju primene su i dalje vrlo ograničene i moraju biti prilagođavane od slučaja do slučaja.

Često se postavlja pitanje da li će mašine zameniti ljude. Ono što je očigledno jeste da mašine već menjaju ljude i prisutne su u mnogim granama industrije i svakodnevnog života. **Međutim, poslovi koji zahtevaju inteligenciju, kreativnost, emocionalni pristup i empatiju i dalje dominantno zahtevaju ljudski faktor.**

DR. ANDREJ SAVIĆ is a senior research associate at the Faculty of Electrical Engineering, University of Belgrade. Since 2009, he has been engaged in scientific research work mainly in the fields of biomedical engineering and neurotechnology, especially brain-machine interface technologies. Working as a lecturer in doctoral studies at the University of Belgrade in the Biomedical Engineering and Technologies study program. He is the author of over 80 scientific papers, reviewer and editor in top international journals. He has experience working in science and industry, on numerous scientific and development projects. He is currently the manager of the HYBIS project, the first call of the Science Fund of the Republic of Serbia for exceptional ideas of young PhDs (PROMIS program).

In addition to medicine, neurotechnology is also applied in the fields of psychology, sports, marketing and entertainment. Various cognitive processes of interest to psychologists can be further elucidated by measuring brain signals. Neuromarketing is a field that deals with the application of neurotechnology to better understand consumers' unconscious, automatic reactions to certain promotional materials. **Athletes' performance can be improved by applying mental focusing techniques with the help of neurotechnology.** There are also computer games based on brain-computer interaction, where the main character's abilities depend on the player's mental focus.

However, some resist neurotechnology. **It is believed that it can be misused to "read" minds to gain access to information that a person wishes to hide, or to "manage" a person's actions using such technologies.** However, these theories are neither close to actual applications, nor are neurotechnologies at the level of development that would allow it. The development of these technologies focuses in most cases on helping people with serious neurological diseases, and even for that population, applications are still very limited and must be adapted on a case-by-case basis.

The question is often asked whether machines will replace humans. What is quite clear is that machines are already replacing people and are present in many branches of industry and everyday life. **However, jobs that require intelligence, creativity, emotional approach and empathy still predominantly require the human factor.**



DR ANDREJ SAVIĆ je viši naučni saradnik na Elektrotehničkom fakultetu Univerziteta u Beogradu. Od 2009. godine bavi se naučno istraživačkim radom pretežno u oblastima biomedicinskog inženjerstva i neurotehnologija, a posebno tehnologijama mozak-mašina interfejs. Angažovan i kao predavač na doktorskim studijama pri Univerzitetu u Beogradu na studijskom programu Biomedicinsko inženjerstvo i tehnologije. Autor je preko 80 naučnih radova, recenzent i urednik u vrhunskim međunarodnim časopisima. Ima iskustvo rada u nauci i industriji, na brojnim naučnim i razvojnim projektima. Trenutno je rukovodilac projekta HYBIS, prvog poziva Fonda za nauku Republike Srbije za izuzetne ideje mladih doktora nauka (program PROMIS).

A SATELLITE AGAINST AN ASTEROID

SCENT AS A RITUAL



**PRVOBITNO, VISOKE
POTPETICE NISU
NOSILE ŽENE**

ORIGINALLY, HIGH HEELS WERE NOT
WORN BY WOMEN

Autor / Author MIHAILO MILOSAVLJEVIĆ
Fotografije / Photos SHUTTERSTOCK, WIKIPEDIA, NASA,
americansuburbx.com

DEMOCRACY IN THE SHADOWS

HIGH HEELS

VISOKE POTPETICE U RATU I U MIRU

HIGH HEELS IN WAR AND IN PEACE

Prvobitno, pre više od hiljadu godina visoke potpetice nisu nosile žene, već muškarci. One su bile simbol visoke društvene pripadnosti i vojne odvažnosti u Persiji među ratnicima. Možda zvuči paradoksalno, ali radi se o vrlo praktičnoj stvari. Naime, persijski vojnici otkrili su da u sedlu imaju znatno veću stabilnost ako uzengije gaze cipelama sa štiklom. Luj XIV – „kralj Sunce” – usvojio je edikt da samo plemstvo može nositi štikle. Noseći crvene potpetice, on je svima stavio do znanja da je dovoljno bogat da ne prlja obuću, a dovoljno moćan da neprijatelje može pregaziti.

Originally, high heels were not worn by women, but by men, more than a thousand years ago. They were a symbol of belonging to a high social class and of military courage in Persia, among warriors. It may sound paradoxical, but it was a very practical matter. Namely, Persian soldiers realized that their stability in the saddle was greater if they stepped on the stirrups with high-heeled shoes. Louis XIV - the "Sun King" - passed an edict that only the nobility could wear heels. Wearing red heels, he let everyone know that he was rich enough not to get his shoes dirty, and powerful enough to run over his enemies.



DEMOKRATIJA U SENCI

DEMOCRACY IN THE SHADOWS

Tvorac Putinovog političkog sistema Vladislav Surkov, čiji je nadimak „sivi kardinal Kremolja”, svoj koncept nazvao je suverenom demokratijom. Savetnik ruskog predsednika upravljao je iza kulisa društvom i opozicijom koristeći sva dostupna sredstva: od medija do savremene umetnosti. Ideologija suverene demokratije počiva na demokratskoj retorici i ne preterano demokratskoj nameri. „Postoje dve opcije”, rekao je Surkov u jednom intervjuu. „Prva je anglosaksonska. Dam ti jelovnik, ti izabereš šta želiš. Druga opcija je ruska. Nema izbora. Šef kuhinje bira za tebe, jer on bolje zna šta ti želiš.”

The creator of Putin's political system, Vladislav Surkov, whose nickname is "the Kremlin's Gray Cardinal", called his concept sovereign democracy. The Russian president's advisor managed society and the opposition behind the scenes, using all available means: from the media to contemporary art. The ideology of sovereign democracy rests on democratic rhetoric and not overly democratic intent. "There are two options," Surkov said in an interview. "The first one is Anglo-Saxon. I give you the menu, you choose what you want. Another option is Russian. You don't get to choose. The chef chooses for you, because he knows best what you want."

MIRIS KAO RITUAL U SREDNJEM VEKU

SCENT AS A RITUAL IN THE MIDDLE AGES

Kada su se krstaši vratili sa Istoka, doneli su parfeme čiji su mirisi prevazilazili maštu zapadnog čoveka. U Veneciji, gde je Marko Polo sa svog azijskog putovanja doneo razna mirišljava blaga, po izbijanju kuge doktori su punili svoje maske aromatičnim biljem. Srednjovekovni ljudi pravili su mirišljave kupke sa karanfilićem i mošusom, ali i mirišljave table. Ove table mirisale su na ružinu vodicu, smolu benzoin, ljubičice, labdanum i ambru. Tako glasi jedan od Nostradamusovih recepata.

When the Crusaders returned from the Orient, they brought perfumes whose scents surpassed the imagination of a Western man. In Venice, where Marco Polo brought various fragrant treasures from his Asian journey, after the outbreak of the plague, doctors filled their masks with aromatic herbs. Medieval people made scented baths with cloves and musk, but also scented boards. These boards smelled of rose water, benzoin resin, violets, labdanum and ambergris. That's how one of Nostradamus' recipes reads.



SATELIT PROTIV ASTEROIDA

A SATELLITE AGAINST AN ASTEROID

In the live broadcast, on September 26, 2022, we could see the asteroid Dimorphos moving towards our planet. The impacts of the collision of celestial bodies with the Earth were catastrophic in the past: from global tsunamis to the extinction of the dinosaurs. Since this asteroid was the size of the Great Pyramid (Cheops Pyramid) of Giza, this time it could have resembled a scene from the movie "Don't Look Up". However, thanks to NASA's efforts, the first attempt at planetary defense in history was successfully carried out. A precisely timed impact by the DART spacecraft (no bigger than a refrigerator) pushed Dimorphos off its trajectory, causing a debris trail 10,000 kilometers long.

U programu uživo, 26. septembra 2022. godine, asteroid Dimorfos kretao se ka našoj planeti. Posledice sudara nebeskih tela sa Zemljom u prošlosti su bile katastrofalne: od globalnog cunamija do izumiranja dinosaurus. Budući da je ovaj asteroid veličine Keopsove piramide u Gizi, ovog puta bi to moglo ličiti na scenu iz filma „Don't Look Up“. Međutim, zahvaljujući Nasinom poduhvatu, odvio se uspešno prvi pokušaj planetarne odbrane u istoriji. Precizno trasirani udar svemirske letelice DART (ne veće od frižidera) preusmerio je putanju Dimorfosa, za kojim se vinuo trag dugačak 10.000 kilometara.

A SPORT OR A
CHILDREN'S GAME

3X3

DUŠAN BULUT

5X5

Fotografije / Photos BRACA NADEŽDIĆ



SPORT ILI DEČJA IGRA





Sada postoje ekipe iz celog sveta koje se takmiče i imaju čitavu svitu trenera, menadžera, lekara... Ali platforma koja je data to i zahteva. Dobiti zvanje najboljeg na svetu ili na kontinentu krije iza te titule mnogo ozbiljnosti, posvećenosti, discipline, truda i komplikacija i nosi sve ono što basket odvaja od početnih korena.

Motivacija je ključna, ukoliko želite da trajete. Nekad je samo veća ili manja.

Igra se dodatno komplikuje jer je brza, tera na stalni korak, **morate uvek da budete na priključku sa sportom i zajednicom.**

Ali ne zaboravite na ljubav i strast, ono odakle je sve počelo. Onaj izvorni basket, sa drugarima iz kvarta na uličnom terenu – to je prava stvar.

Now you have teams from all over the world competing, and with a whole entourage of coaches, managers, physicians... But the given platform requires exactly that. Someone will call you the best in the world, or on the continent, and that requires seriousness, dedication, discipline, effort, complications and carries everything that separates 3x3 basketball from its original roots.

Motivation is crucial if you want to last longer in this game. Sometimes it is just bigger or smaller.

The game gets further complicated because it is fast, makes you take steps constantly, **you must always be connected to the sport and the community.**

But don't forget about love and passion, where it all started. That original 3x3, with friends from the neighborhood on the street court - that's the real thing.

Moj unutrašnji mir nije došao prirodno. Mislim da sam pronašao ono što me zadovoljava, ali smatram da čovek kada se nađe u čauri komfora treba da nađe novi izazov. Uvek sam više voleo put do cilja nego sam cilj, i srećan sam što sam naučio da budem nezavisan od bilo koga.

Igra 3 na 3 ima još mnogo da uči od svog velikog brata, jer košarka 5 na 5 postaje komplikovanija dečja igra...

My inner peace did not come naturally. I think I've found what satisfies me, but I believe that when a person finds himself in a cocoon of comfort, he should find a new challenge. I have always preferred the journey to the goal than the goal itself and I am happy that I have learned to be independent.

3x3 still has a lot to learn from its big brother, because 5x5 basketball raises the level of complexity of the children's game...



ALI JA NEMAM PROBLEMA SA TIM DA BUDEM MLADJI BRAT UKOLIKO SAM DEO FAMILIJE.

BUT I HAVE NO PROBLEM WITH BEING A YOUNGER BROTHER AS LONG AS I AM A PART OF THE FAMILY.

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FASHION TRENDS

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HUGO ranac **17.490 rsd**
HUGO kaput **46.490 rsd**

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HUGO košulja **10.990 rsd**

JE BITI ISKREN



Marko Grabež jedan je od najtalentovanijih glumaca svoje generacije. Imamo priliku da ga gledamo na mnogim pozorišnim scenama u Beogradu, ali i slušamo u alternativnoj grupi „KOIKOI“ gde peva i svira gitaru. Prepoznatljiv je po ulozi u „Nečistoj krvi“ gde glumi efendi - Mitu, ali i po svojim ulogama u serijama „Senke nad Balkanom 2“ i „Branio sam Mladu Bosnu“.

KAKO IZGLEDA MARKO U OGLEDALU?

Trenutno samom sebi dosta neobično, jer nisam navikao da se oblačim ovako kako izgledam na fotkama koje ljudi upravo vide. Za mene je veliki izazov da se poigram sa izgledom na ovaj način i moram da priznam da mi je zabavno da me „skockate“ za sve pare.

Marko Grabež is one of the most talented actors of his generation. We have the opportunity to see him on many theater stages in Belgrade and also to listen to his music in the alternative group "KOIKOI" where he sings and plays the guitar. He is known for his role in "Impure Blood" where he plays Effendi Mita, but also for his roles in the TV series "Shadows over the Balkans 2" and "I Defended Young Bosnia".

WHAT DOES MARKO LOOK LIKE WHEN HE LOOKS AT HIMSELF THE MIRROR?

At the moment, I see quite an unusual image of me, because I'm not used to dressing the way I look in the photos that people can see now. It is a big challenge for me to play with my looks in this way and I have to admit that it is fun for me to be all "dressed up".

NAJVEĆA ODGOVORNOST JE BITI ISKREN

IZ ČEGA ILI OD KOGA NAJVIŠE UČIŠ?

Nikad nisam voleo, niti imao koncentracije za učenje. Jednostavno se neka stvar ponovi previše puta, pa je zapamtim.

KADA SE OSEĆAŠ NAJSLOBODNIJE?

Kada griža savest prestane da me maltretira.

TVOJ NAJVEĆI STRAH JE...

Blisko povezan sa prethodnim odgovorom. Osećaj da radim nešto pogrešno i da time izneveravam očekivanja drugih i stvaram razočaranje. Kao i strah od pogrešnog izbora klope u kafani.

POZIV ZA BIOSKOP ILI PRE POZIV NA SVIRKU ILI POZIVI U STRANU? ZAŠTO?

Pozivi u stranu definitivno ne. Da, to jeste naziv debitantskog albuma mog benda, ali pored toga, značenjski, pozivi u stranu jesu period nestvaranja, sputavanja, lenjosti, anksioznosti i ravnodušnosti. Sve ono što opojno sklanja u stranu i ne da mi da budem jak. Tako da bioskop u ovom slučaju zvuči dosta bolje.

ULOGA KOJU SNIVAŠ...

Neki „Manchester by the sea” fazon. Ta vrsta teme, uloge i načina igre.

JE L IMAŠ JASAN PLAN PRED SOBOM?

Imam sve jasniji plan. Valjalo bi sad još taj plan i strukturirati i organizovati da bi mogao da postane realan.

DA LI SI KOMPROMISAN?

Sve više i više. Kada se setim svoje beskompromisnosti od pre nekoliko godina recimo, dok sam još mogao da živim na grbači svojih roditelja, mnogo je lakše bilo biti beskompromisan. Što više sazrevam i ulazim u posao, shvatam koliko od situacije do situacije mora da se probija neka granica komfora ili granice do kojih si mislio da tvoji kompromisi sežu. Još uvek se pitam da li je posredi fleksibilnost i zrelost ili slabost odrastanja i pristajanja na datosti i norme.

KOJA JE TVOJA NAJVEĆA ODGOVORNOST?

Da ne lažem ljude. Ni kroz likove koje tumačim, ni kroz svoju muziku, a ponajmanje u svoje ime kroz intervju. Jako mi je važno da ne izgubim kompas sa svojim okruženjem i da me mehur mikrosredine u kojoj najviše vremena provodim ne zavede da je realnost u kojoj živim.



HONESTY IS THE GREATEST RESPONSIBILITY

WHAT OR WHO DO YOU LEARN THE MOST FROM?

I never liked studying, nor had the concentration to study. It's just that when a thing is repeated too many times, I get to remember it.

WHEN DO YOU FEEL MOST FREE?

When my guilty conscience stops harassing me.

YOUR BIGGEST FEAR IS...

Closely related to the previous answer. The feeling that I am doing something wrong and thereby failing the expectations of others and disappointing them. As well as the fear of choosing the wrong food in a pub.

AN INVITATION TO THE MOVIES OR RATHER AN INVITATION TO A CONCERT OR AN INVITATION TO GO OFF COURSE (POZIVI U STRANU)? WHY?

Invitation to go off course definitely not. Yes, that's the name of my band's debut album (Pozivi u stranu), but besides that, in terms of meaning, invitation to go off course reflects a period of non-creation, restraint, idleness, anxiety and indifference. Everything that intoxicatingly gets me off course and prevents me from being strong. So going to the movies sounds a lot better in this case.

THE ROLE YOU DREAM OF...

Some "Manchester by the Sea" style... that kind of theme, role and acting method.

DO YOU HAVE A CLEAR PLAN IN FRONT OF YOU?

My plan gets clearer every day. Now I need to shape and organize this plan so that it can become reality.

ARE YOU WILLING TO COMPROMISE?

More and more. When I think back about my unwillingness to compromise from a few years ago, for example, when I was still living off my parents, it was much easier to be uncompromising. The more I mature and get into the business, I realize how you have to be prepared, depending on the given situation, to get out of your comfort zone or push the limits that you thought your compromises reached. I still wonder if it is actually flexibility and maturity or the weakness of growing up and conforming to the things that are set and norms.

WHAT IS YOUR BIGGEST RESPONSIBILITY?

Not to lie to people. Not through the characters I portray, not through my music, and certainly not through the interviews I give personally. It is very important to me not to lose my compass with my surroundings and not to be misled by this bubble of the microenvironment in which I spend most of my time that is actually the reality in which I live.





Molteni & C | Dada

Uvek zastupajte tradicionalne vrednosti

Always Stand for
Traditional Values

Fotografije / Photos BRACA NADEŽDIĆ

Kada govorimo o tradicionalnim vrednostima, treba odmah da se složimo da je tradicionalna i osnovna vrednost naše civilizacije napredak, pre svega napredak društva, pojedinca i njegovih ljudskih prava. Ono što nam političari danas, jureći za glasovima, nameću kao tradicionalne vrednosti, jeste jeftin pokušaj prevare, viđen i početkom tridesetih godina i nekako se uvek pojavljuje kada treba sakriti istinske probleme, većinom ekonomske nejednakosti. Siguran sam da nećete pristati da se odreknete svojih prava zarad jačanja njihovih pozicija, pre svega političkih i populističkih.

When we talk about traditional values, we can immediately agree that the traditional and principal value of our civilization is progress, above all the progress of society, the individual and his human rights. What politicians today, chasing votes, impose on us as traditional values is a cheap attempt at deceit, already seen in the early 1930s, which somehow always reappears when it is necessary to hide other, true problems, mostly concerning economic inequality. I am sure that you will not consent to give up your rights for the sake of strengthening their positions, primarily political and populist.



U toj borbi se proglašavaju izdajnicima svi iskreni borci za prava slabijih, za prava pojedinca. Tu je jasna namera da se dehumanizuju i ismeju svi koji se drže zakona i ljudskih prava „kao pijan plota“.

Kako smo od stalnog napretka i unapređenja prava pojedinaca koja poletno rastu od Univerzalne deklaracije o ljudskim pravima iz 1948, preko pada Berlinskog zida i osvajanja političkih sloboda, došli do razgovora o ukidanju pojedinih prava, ograničenjima koja nisu svojstvena našem vremenu, posebno je pitanje. Siguran sam da će taj pad otići u istoriju i da će proučavanjem čudnog perioda u kojem je došlo do regresije ljudskih prava što pre početi da se bave istoričari.

Odakle početi? Sve što stoji u međunarodnim konvencijama, našem Ustavu, zakonima vraća nas na vrednosti za koje se prvo moramo izboriti u praksi, a potom ih i štiti.

DUG JE I SPISAK ZEMALJA U KOJIMA DANAS POSTOJI OTPOR REŽIMA OČUVANJU ILI UVOĐENJU LJUDSKIH PRAVA. DONOSE SE ZAKONI KOJI OTVORENO DEVALVIRAJU LJUDSKA PRAVA, ČAK I U POJEDINIM ZEMLJAMA EVROPE, A JAKA JE I GLOBALNA KAMPANJA PROTIV NJIH.

Napredak se, kao što sada vidimo u Ukrajini koja je svakodnevno od 24. februara pod bombama, ponekad grubo prekida ratovima koji cele regione i narode vraćaju decenijama unazad. Naš deo Evrope, Zapadni Balkan, nije pošteđen takvih ratnih iskustava i stradanja, a opet smo mnoga prava osvojili pre drugih. Neka smo u Srbiji osvojili nakon 5. oktobra 2000, a neka tek moramo svi zajedno osvojiti. Skoro potpun spisak prava je dat u našem Ustavu, pa ih možete kao pojedinac izučavati, ali i boriti za njihovo puno poštovanje.

All true fighters for the rights of the oppressed, for the rights of the individual are called traitors in such fight. There is a clear intention to dehumanize and ridicule all those who religiously adhere to the law and human rights.

How we came from the constant progress and advancement of individual rights, which have grown enthusiastically since the Universal Declaration of Human Rights in 1948, through the fall of the Berlin Wall and gaining political freedoms, to the talks about the abolition of certain rights, restrictions uncharacteristic of our time, is a separate question. I am sure that this decline will go down in history and that the study of this strange period in which human rights regression occurred will become the focus of studies by historians as soon as possible.

Where to start? Everything that is stated in international conventions, our Constitution, laws refers us to the values that first we must fight for in practice, and then protect them.

THERE IS ALSO A LONG LIST OF COUNTRIES WHERE REGIMES OPPOSE THE PRESERVATION OR INTRODUCTION OF HUMAN RIGHTS. LAWS ARE BEING PASSED THAT OPENLY DEVALUE HUMAN RIGHTS, EVEN IN SOME EUROPEAN COUNTRIES, AND THERE IS A STRONG GLOBAL CAMPAIGN AGAINST THEM.

Progress, as we can witness now in Ukraine, which has been under bomb attacks every day since February 24, is sometimes abruptly interrupted by wars that set entire regions and nations back decades. Our part of Europe, the Western Balkans, was not spared from such war experiences and suffering, and yet we won many rights before others, some we won in Serbia after October 5, 2000, and some we have yet to win together. Our Constitution contains almost complete list of rights, so you can study them as an individual, but also fight for their full observance.



Jedno od pitanja preko koga se u svetu prelama poštovanje pojedinca i ljudskih prava je pravo na abortus, kao etičko i političko polje na kome se sukobljavaju ljudska prava i vrednosti sa promocijom društva u kome pojedinac, pre svega žena, mora biti zaštićena.

Odlazak Bolsonara sa mesta predsednika Brazila može globalno doneti neki pomak, ali ne treba zanemariti da se ogromna snaga, energija i novac ulaže u urušavanje ljudskih prava širom sveta i da će se negde pojaviti novi Bolsonaro. Borci protiv novog svetskog poretka, šta god pod njim podrazumevali, očigledno žele da stvore novi svetski nered.

Politički globalni pokret koji proglašava tradicijom oduzimanje prava ženama dobija stalno novu snagu, u Iranu, na istoku Evrope, Rusiji. Mnogi gradovi u Evropi, naročito istočnoj Evropi oštro su ustajali proteklih godina protiv pokušaja da se uruše ljudska prava, pre svega pravo žena da odlučuju o rađanju, a istine radi, pravo na abortus je garantovano u čitavoj Evropi, sa izuzetkom mikrodržava, Vatikana, Malte i Andore.

NAŠ USTAV IZ 2006. GODINE PRILIČNO NESPRETNO FORMULIŠE PRAVO NA RAĐANJE I NAVODI DA „SVAKO IMA PRAVO DA ODLUČI O RAĐANJU DECE“ I O NJEMU, ŠTO JE, PRIZNAĆETE, U DANAŠNJE VREME ZAISTA ČUDNO JER REČ „SVAKO“ MOŽE BITI ZLOUPOTREBLJENA.

Na kraju, da završim u pozitivnom tonu, hvaleći Ustav iz 2006. o kome sam godinama i pisao naširoko. Odredba koja nam uvek može stojati kao razlog za stalnu borbu za ljudska prava je ona koja garantuje da se „dostignuti nivo ljudskih prava ne može snižavati“. To nam je brana od svih zala ovog sveta koje bi da vas obesprave, stave u podređen položaj i jednostavno ponište slobode i svima datu slobodnu volju.

One of the issues that best reflects the respect for the individual and human rights in the world is the right to abortion, as an ethical and political field where human rights and values clash with the promotion of a society in which the individual, above all the woman, must be protected.

Bolsonaro's departure from office of the president of Brazil may bring some change globally, but we should keep in mind that enormous strength, energy and money are being invested in undermining human rights around the world and that a new Bolsonaro will appear somewhere. The fighters against the new world order, whatever they mean by it, clearly want to create a new world disorder.

The global political movement that declares the revocation of women's rights to be a tradition is constantly gaining new supporters in Iran, Eastern Europe, and Russia. Many cities in Europe, particularly in Eastern Europe, have fiercely stood up in recent years against attempts to undermine human rights, primarily the right of women to decide on childbirth, and to be honest, the right to abortion is guaranteed throughout Europe, with the exception of micro-states, the Vatican, Malta and Andorra.

OUR CONSTITUTION FROM 2006 RATHER CLUMSILY FORMULATES THE RIGHT TO PROCREATION AND STATES THAT "EVERYONE HAS THE RIGHT TO DECIDE ON THE BIRTH OF A CHILD", WHICH, YOU MUST ADMIT, SOUNDS REALLY AWKWARD NOWADAYS AS THE WORD "EVERYONE" CAN BE MISUSED.

Finally, to end on a positive note, praising the 2006 Constitution, about which I have written extensively over the years, the provision that we can always refer to as a reason for our constant struggle for human rights is the one that guarantees that "the achieved level of human rights cannot be lowered". It is our defense from all the evils of this world, which want to strip away your rights, put you in a subordinate position and simply abolish the freedoms and free will given to everyone.



Politički globalni pokret koji proglašava tradicijom oduzimanje prava ženama dobija stalno novu snagu.

The global political movement that declares the revocation of women's rights to be a tradition is constantly gaining new supporters.

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BOTTLED PARFUM
THE NEW INTENSITY



DVOJNI PORTRET

Sa Teodorom i Danilom na TI

Fotografije / Photos IGOR ČVORO



DOUBLE PORTRAIT
With Teodora and Danilo on Familiar Terms

DANILO MILIĆ

Po profesiji sam kuvar. Bio sam ambiciozni sportista trenirao sam svašta – karate, fudbal, košarku, tenis, plivanje, vaterpolo, atletiku, boks, rukomet, stoni tenis... i ni u čemu nisam istrajao do kraja. Završio sam nižu muzičku za klarinet, sviram i saksofon. Ni to nisam naučio kako treba. Radio sam kao kuvar pet godina, održavao sam plantažu borovnica svojih roditelja. I od toga sam odustao. Kada sam shvatio da sam odustao od svega što sam počeo, odlučio sam se za profesiju u kojoj mogu da iskoristim sve što sam radio. Sada sam treća godina glume na Akademiji umetnosti u Beogradu. Ove godine sam imao svoj prvi profesionalni angažman u drugoj sezoni serije „Tajkun“.

DANILO MILIĆ

I am a chef by profession. I was an ambitious athlete, I trained for everything - karate, football, basketball, tennis, swimming, water polo, athletics, boxing, handball, table tennis, everything... and I didn't go all the way in anything. I finished elementary school of music where I played the clarinet, I also play the saxophone... and I didn't learn that properly either. I worked as a cook for five years, managed my parents' blueberry farm... and gave it up. When I realized that I had given up everything I had ever started, I decided on a profession where I could use all that I had done so far. I am now in my third year of acting at the Academy of Arts in Belgrade. This year I had my first professional engagement in the second season of the "Tycoon" TV series.



TEODORA DRAGIĆEVIĆ

Rođena sam u Moskvi. Preselila sam se u Srbiju u gimnazijskim danima, pohađala sam opšti smer. Nakon dve godine neinteresovanja, odlučila sam da pokušam sa glumom. Primljena sam u klasu Srđana J. Karanovića, na FDU. Prvi angažman sam imala još u prvoj godini u seriji „Biser Bojane“, a nakon toga sam snimala „Nečistu krv“, „Heroje Halijarda“, „U Klinču“, „Tajna vinove loze“, „Vreme smrti“ i sada drugu sezonu „Tajkuna“. Pored „Greta iz Fausta“, „Bajke za decu i odrasle“, „Hajde da improvizujemo!“, igram u društveno angažovanoj predstavi „Mačka pečena“ u Teatru na Brdu i u Narodnom pozorištu predstave „Zli dusi“ i „Rat i mir“.

TEODORA DRAGIĆEVIĆ

I was born in Moscow. I moved to Serbia when I was in high school, general-type. After two years of showing no interest in anything, I decided to try acting. I was accepted into the class of Srđan J. Karanović, at the Faculty of Dramatic Arts. I had my first engagement when I was on my first year, I got a role in the TV series "The Pearl of the River Bojana", and after that I filmed "Impure Blood", "The Heroes of Halyard", "In a Clinch", "The Secrets of the Vine", "A Time of Death" and now the second season of "Tycoon". Besides my roles in "Greta from Faust", "Fairytales for Children and Adults", "Let's Improvise!", I also play in the socially engaged play "Beaten Cat" in the Theater on the Hill and in the National Theater in the plays "Demons" and "War and Peace".



GLUMA JE...

DANILO: I dalje tražim odgovor na to pitanje. Bitno mi je da me inspiriše da se igram, učim i radim na sebi.

TEODORA: Čula sam negde rečenicu da „umetnik uvek pleše između haosa i reda“, ne znam koga citiram, ali se potpuno slažem. Glumac često u svojoj ličnosti ima neki „višak“ koji ume da oteža privatan život. Zato glumci idu na scenu, gde je svaka začudnost poželjna i svaka nepravilnost zanimljiva, bila ona psihička ili fizička. Zato je za mene gluma sloboda, stvaranje scenskog „haosa“ i privatnog „reda“.

ŠTA TE OSLOBAĐA KADA GLUMIŠ?

DANILO: Jako sam stidljiv. Onda uradim nešto potpuno suludo da zbunim i sebe i druge. Reakcija koja usledi uvek me potpuno oslobodi straha. Kad shvatim da to nije strašno, prođe me trema. Onda mogu da uradim šta god poželim, i to mi daje osećaj slobode i radosti.

TEODORA: Još na akademiji se radi na slobodi, to je jedna od bitnijih stvari u glumi. I svaki glumac nalazi svoj ključ. Najviše me oslobađa imaginarno odsustvo publike, kad zaista poverujem da je ispred mene četvrti zid. To mi se događa sa sjajnim partnerima, kada smo u toj meri prepušteni jedno drugom, piscu, tekstu i trenutku.

ACTING IS..

DANILO: I'm still looking for an answer to that question. It is important to me that it inspires me to play, learn and work on myself.

TEODORA: I heard a sentence somewhere that "an artist always dances between chaos and order", I don't know who I'm quoting, but I completely agree. The actor often has some "surplus" in his personality that can make his private life difficult. That's why actors go to the stage, where every peculiarity is desirable and every irregularity is interesting, be it mental or physical. That's why for me acting is freedom, creating stage "chaos" and private "order".

WHAT GIVES YOU A SENSE OF FREEDOM WHEN YOU ACT?

DANILO: I am very shy. Then I do something completely insane to confuse myself and others. The reaction that follows always makes my fear disappear completely. When I realize that it's not scary, I no longer feel nervous. Then I can do whatever I want, and that gives me a sense of freedom and joy.

TEODORA: We work on achieving our sense of freedom already at the Academy, that's one of the most important things in acting. And every actor and actress should find their own method. What frees me the most is the imaginary absence of the audience, when I really believe that the fourth wall is in front of me. This happens when I have great partners, when we are, to that extent, left to each other, to the author, text and the moment.





TVOJA SAVRŠENA PROTIVTEŽA JE...

DANILO: Sve preko sedam pića.

TEODORA: Mislim da sam premlada da bih prvo definisala ko sam ja, a onda i ko nisam... Mislim da su svi ljudi sve, samo zavisi od okolnosti šta će tačno da se vidi.

U GLUMI JE SVE STVAR POVERENJA. KAKO SE UŽIVA POVERENJE?

DANILO: Na veresiju, kao što ste vi imali poverenje da vam ja dam intervju ne znajući da li sam apsolutni ludak.

TEODORA: Poverenje je individualno. Neko se samo prepusti u toku igre i poverenje se samo stvori, a neko namerno igra na nepoverenje. Ima mnogo primera u kinematografiji kada se jedan glumac plašio drugog i održavali su taj odnos zato što je odlično funkcionisao u kadru.

YOUR PERFECT COUNTERBALANCE IS...

DANILO: When I have over seven drinks.

TEODORA: I think I'm too young to first define who I am, and then who I'm not... I think that all people are everything, it just depends on the circumstances what exactly will be seen.

ACTING IS ALL ABOUT TRUST. HOW DO YOU GET SOMEONE TO TRUST YOU?

DANILO: You give someone benefit of the doubt, just as you gave me with this interview without knowing if I would turn out to be an absolute lunatic.

TEODORA: Trust is individual. Someone just let's oneself go with the course of the play and trust is born, while someone deliberately plays on mistrust. There are many examples in film history when one actor was afraid of another and they maintained that relationship because it worked well on screen.

DA LI JE GLUMA DVOSMERNI ULIČA?

DANILO: Jeste. Nekad se dogodi da iz suprotnog smera nailazi Englez ili Australijanac, u tom slučaju ili se sudarimo i nastane katastrofa ili neko pređe u drugu traku. U svakom slučaju mora biti dvosmerno bez kompromisa.

TEODORA: Mora biti dvosmerno. To je kao kad bi se dvoje dece igrala loptom i samo jedno bacalo, a drugo samo stajalo i gledalo. U predstavi „Hajde da improvizujemo!“ u kojoj igram sa svojom klasom to se jasno vidi. Čitava predstava je sastavljena od niza improvizacija, u kojima ako nisi saučesnik i ako se ne dobacuješ, neće funkcionisati.

DA LI ZNAŠ LAKO DA ZAVOLIŠ LIKOVE KOJE IGRAŠ?

DANILO: Nisam siguran da li znam da zavolim lako, ali me se likovi tiču i zanimaju me, što je na početku bitno. Tokom našeg puta upoznavanja, postanemo prijatelji, pa ih i zavolim.

TEODORA: Meni se nekoliko puta desilo da igram likove koji po scenariju iskreno i bezrezervno vole. I mogu da kažem da je to zaista najlepší osećaj. U trenutku konekcije sa partnerom poverovati da zaista voliš tu osobu i pokloniti joj najlepšu emociju na svetu – ljubav, i dobiti ljubav od te osobe, to je stvarno lepota našeg posla.

IS ACTING A TWO-WAY STREET?

DANILO: Yes. Sometimes it happens that an Englishman or an Australian comes from the opposite direction, in which case we either collide and a disaster strikes or someone moves into the other lane. In any case, it must be two-way without compromise.

TEODORA: It has to be two-way. It's like if two children are playing with a ball but only one is throwing it, and the other just stands there watching. In the play "Let's Improvise!" in which I play with my class this is clearly visible. The whole performance is made up of a series of improvisations, in which if you are not an accomplice and if you are not playing along, it will not work.

DO YOU EASILY FALL IN LOVE WITH THE CHARACTERS YOU PLAY?

DANILO: I'm not sure if I know how to fall in love easily, but I care about the characters and they intrigue me, which is important at the beginning. On our journey of getting to know each other, we become friends...and I end up loving them.

TEODORA: It happened to me several times to play characters who, according to the script, should love sincerely and unreservedly. And I must say that it is really the most beautiful feeling. At the moment of bonding with your partner, to believe that you really love that person and to give them the most beautiful emotion in the world - love - and to receive love from that person - that's really the beauty of our job.

DUŠU ČINE UMNI, SRČANI I NAGONSKI SLOJ. KAKO TA TROSLAJNOST IZGLEDA U GLUMI?

DANILO: Srce nas uvek vuče u smeru koji valjda treba da pratimo, pa mislim da je u glumi ono i najvažnije. Srce se često suprotstavlja, ali i saraduje sa umom i nagonima – tu negde nastaje drama.

TEODORA: Ovo je jako zanimljivo pitanje, zato što postoje vežbe čiji je kreator Mihail Čehov, a koje se bave baš tom troslojnošću i pronalaženjem likova kroz istu. Svaki „sloj“ možete pronaći u telu: umni je glava (brada, usta, uši, oči), srčani ili osećajni je od grudi do karlice (stomak, ramena, ruke), nagonski ili voljni su noge (butine, kolena, prsti na nogama). I svaki taj centar se takođe deli na tri dela. Kroz analizu likova shvatamo kojim centrom on ide kroz život: glavom, grudima ili nogama – šta mu je primarno. I tako kroz različite vežbe gradimo lik. Probajte sa posmatranjem ljudi na ulici, analizirajte njihov hod – ko hoda glavom napred, koga vodi nos, koga vode grudi, pupak, a ko ide petama.

THE SOUL CONSISTS OF THE MENTAL, HEART AND INSTINCTIVE LAYERS. WHAT DOES THIS THREE-LAYERED EMOTION LOOK LIKE IN ACTING?

DANILO: Our heart always pulls us in the direction we should follow, so I think that is the most important thing in acting. The heart often opposes, but also cooperates with the mind and instincts - that's where the drama is born.

TEODORA: This is a very interesting question, because there are exercises created by Mikhail Chekhov, which deal with these three-layers and finding characters through it. You can find each "layer" in the body: the mental is the head (chin, mouth, ears, eyes), the heart or sensitive layer is from the chest to the pelvis (stomach, shoulders, arms), the instinctive or voluntary are the legs (thighs, knees, toes). And each center is also divided into three parts. By analyzing the characters, we understand which center guides them through life: head, chest or legs - what is primary to them. And so through various exercises we build the character. Try observing people on the street, analyze their gait - who walks head first, who is led by the nose, who is led by the chest, navel, and who walks on the heels.



UNUTRAŠNJI MONOLOG Dnevnik: IMPULS VS KOMPULZIJA

INTERNAL MONOLOGUE
Diary: IMPULSE VS COMPULSION

Imam sve što mi treba.
Možda samo da osvežim garderober
jednim dobrim džemperom. Nemam
jednobojni. Sivi, on ide uz sve.
Ne mogu više da idem u istim sakoima.
I nove cipele mi trebaju.
Danas sam videla tako dobru haljinu.
uzela sam je, trebaće mi.
Moram da sredim orman za vikend.

I have everything I need.
Perhaps I should just refresh my wardrobe
with a good sweater. I don't have a solid color
sweater. A gray one, it goes with everything.
I can no longer wear one and the same blazer.
I also need new shoes.
Today I saw such a pretty dress. I bought it,
I will need it for sure.
I have to organize my closet for the weekend.

Koliko puta ste vodili ovaj dijalog?

Pardon, monolog.

Svi smo.

I sve je to radi impulsa.

Nekada je i radi kompulzije.

Ona je povezana sa zavisnošću.

Ne možemo, a da ne kupimo, jer postoji određena tenzija.

Napetost koja će nestati kada se kupovina obavi.

Ona ista napetost koja će se manje-više brzo ponovo javiti i koja će potisnuti kupovinu.

Kompulzivna kupovina je slaganje, sakupljanje, kupovina radi kupovine, a ne kupovina radi potrebe.

Kupujemo željom, radošću, zavisnošću.

Nekada kupujemo radi osećaja krivice. Onog malog što nas izjeda, ali budi vatru.

Kupujemo i da se nagradimo i da se oraspoločimo.

I svi se delimo na nekoliko vrsta profila.

LOVCE ILI SAKUPLJAČE. HEDONISTE ILI STRATEGE.

Lovci su manje impulsivni. Oni imaju metu.

Sakupljači se prepuštaju iznenađenju.

Hedonisti naprosto uživaju.

Ali stratezi... oni planiraju.

Ono što nam je svima zajedničko je unutrašnji monolog.

Onaj kada pokušavamo da ubedimo sebe u „nešto“.

Pitanje je samo ko će na kraju trijumfovati, razum ili strast.

I ovaj monolog može trajati duže ili kraće.

Odupirali smo se kupovini, razum je prevagnuo, ali smo nekoliko dana, nedelja kasnije, konačno „pukli“. Čak je i reč „pukotina“ ovde relevantna.

Strast je na kraju srušila čvrsti zid njenog razuma.

I to je ponekad egzogeni element koji će nas gurnuti da „počinimo“ slatki greh kupovine.

A zašto?

Veoma često, jer želimo da pripadamo određenoj kategoriji pojedinaca, određenom plemenu.

Na svesnom ili nesvesnom nivou.

To je i društvena validacija.

Ali nije sve samo do nas.

Ima nešto i u ponudi.

U outletima je moć. Njih posebno volimo.

Tamo priča ima posebnu dinamiku.

Za njih smo svi pretežno stratezi.

Ti odlasci se planiraju.

Jednostavno, to je nešto magično u prostranstvu gde nema ničega okolo.

A i zašto smo se vozili toliko da bismo se vratili praznih ruku.

Tada su čula posebno izoštrana.

I sve je lepše. Jeftinije. Da ne govorimo da je unikatno.

Onaj jedan komad kojeg više nigde nema ili ga nikad nije ni bio u ponudi.

Ovo je pogodba koja se sada ne sme propustiti.

Čak i kada je oskudica.

Mislimo na oskudicu vremena, jer je ponuda vremenski ograničena „samo još ovog vikenda“.

Ta oskudica je dezinhitor kupovine, jer podstiče potrošnju.

To je prilika koja vam se nikada više neće pojaviti u životu.

Možda i hoće.

...Nema veze samo još ovaj put.

How many times have you had this dialogue?

Sorry, monologue.

We all have.

And it's all because of our impulses.

Sometimes it is also due to compulsion.

It is associated with addiction.

We can't help but buy, because there is a certain tension.

The tension that will go away when the purchase is made.

That same tension that will more or less quickly reappear and suppress the purchase.

Compulsive buying is stacking, hoarding, buying for the sake of buying, not buying for the sake of need.

We buy driven by desire, joy, addiction.

Sometimes we buy out of guilt. That little feeling that eats us, but stirs up the fire.

We also buy to reward ourselves and to cheer ourselves up.

And we can be all classified into several types of profiles.

HUNTERS OR GATHERERS.

HEDONISTS OR STRATEGISTS.

Hunters are less impulsive. They have a target.

Gatherers allow themselves to be surprised.

Hedonists simply enjoy themselves.

But strategists... they plan.

What we all have in common is the internal monologue.

The one when we try to convince ourselves of "something".

The only question is who will triumph in the end, reason or passion.

And this monologue can last longer or shorter.

We resisted the purchase, reason prevailed, but a few days, weeks later, we finally "cracked". Even the term "crack" is relevant here.

Passion eventually broke down the solid wall of reason.

And it is sometimes an exogenous element that will push us to "commit" the sweet sin of shopping.

And why?

Very often, because we want to belong to a certain category of individuals, a certain tribe.

On a conscious or unconscious level.

It is also social validation.

But it's not all about us.

There is also something about the offer.

Power lies in outlets. We particularly love them.

There, the story has a special dynamic.

For them, we are all mostly strategists.

Those visits are planned.

There is simply something magical in their vastness where there is nothing around.

And why we drove such a distance just to return empty-handed.

Then the senses are especially sharpened.

And everything is more beautiful. Cheaper. Not to mention that it is unique.

That one piece that is no longer available anywhere or was never offered.

This is a deal not to be missed now.

Even in the time of scarcity.

We mean the scarcity of time, because the offer is time-limited "this weekend only".

That scarcity is a disinhibitor of buying, because it encourages consumption.

This is once in a lifetime offer that will never appear again.

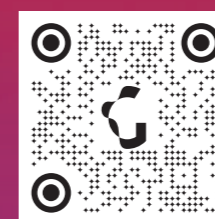
....Maybe it will...it doesn't matter, just this once.



Preuzmi aplikaciju koja

VRAĆA
NOVAC

MESEČNE I ROĐENDASKE NAGRADE OČEKUJU
ZLATNE KORISNIKE PROGRAMA LOJALNOSTI
SKENIRAJ RAČUNE IZ ŠOPINGA!



A DUET OF... Konstrakta and Zoe

U DUETU

ANA ĐURIĆ
ANA RADONJIĆ

Autor / Author MILJANA VUKOVIĆ
Fotografije / Photos BRACA NADEŽDIĆ



Who is
who?

KO JE KONSTRAKTA, A KO ZOE?

Konstrakta: Već znamo: Zoe Kida = Žena Dete, i to adekvatno opisuje sve Kidine kontrapunktive i lepote. Dodala bih jednu veliku stvar, lepo je biti sa Zoe.

Zoe: Konstra je jedna pametnica, vrednica, radnica u kulturi, kemp esteta, beskompromisno autentična pojava srpske muzičke scene.

2022. U JEDNOJ REČI, 2023. U JEDNOJ REČI

Konstrakta: Za mene lično 2022. je udar komete, a 2023. je organizacija kratera. Društveno, najsvežiji i najjači utisak jeste protest žena u Iranu i svi njegovi odjeci. I shodno tome, nastavak u 2023.

Zoe: Za mene je 2022. bila početak, 2023. je potencijalna pobeda.

WHO IS KONSTRAKTA AND WHO IS ZOE?

Konstrakta: We already know that: Zoe Kida = Woman Child, and this precisely describes all Kida's counterpoints and beauties. I would just add one important thing, it's great to be with Zoe.

Zoe: Konstra is a smart cookie, a busy bee, a cultural worker, a camp aesthete, uncompromisingly authentic figure of the Serbian music scene.

2022 IN ONE WORD, 2023 IN ONE WORD

Konstrakta: For me personally 2022 was as if I were hit by a comet, and 2023 will be the organization of the crater. In social context, the most recent and the strongest impression for me is the women's protest in Iran and its aftermath. Consequently, everything that will ensue in 2023.

Zoe: For me 2022 was the beginning, 2023 will be a potential triumph.



KAKO ĆE IZGLEDATI ZOE I KONSTRAKTA NAREDNE GODINE?

KONSTRAKTA: PUSTILE SU ŠIŠKE.
ZOE: ZOE JE PLAVA SA KOVRDŽAVIM ŠIŠKAMA, KONSTRA JE CRNA SA RAVNIM ŠIŠKAMA.

SVAKI KRAJ JE...(ZAVRŠITE REČENICU)
KONSTRAKTA I ZOE (UGLAS): NOVI POČETAK.



WHAT WILL ZOE AND KONSTRAKTA LOOK LIKE NEXT YEAR?

KONSTRAKTA: THEY'VE GROWN OUT BANGS.

ZOE: ZOE IS A BLONDE WITH CURLY BANGS, KONSTRA HAS BLACK HAIR WITH STRAIGHT BANGS.

EVERY END IS....(COMPLETE THE SENTENCE)

KONSTRAKTA AND ZOE (TOGETHER): A NEW BEGINNING.

MUZIKA U 2023?

Konstrakta: Toliko toga ima na mreži, pitanje je samo gde ćeš da zađeš.

Zoe: Svaka godina nosi mnogo dobre muzike, ali kao što se do dobre plaže mora pešačiti, tako i novu muziku treba malo istražiti, preslušati da bi se došlo do kvalitetnih hitova.

KAKO VIDITE IDEALNU BUDUĆNOST?

Konstrakta: Kada svi shvatimo da smo jedno.

Zoe: Ljudi su u prirodi, gaje svoju hranu, pronađen je lek za rak, ratovi su stvar prošlosti, svet je sigurno mesto za život.

DA LI SI KONTRAŠ?

Konstrakta: Pomalo, ali ne radi samog kontiranja, koliko zbog sumnjičavog karaktera.

Zoe: Bila sam, više nisam. Nema potrebe trošiti dragocenu energiju na besmislene rasprave. Bolje je smejeti se nekom vicu!

ZRELOST JE....

Konstrakta: Odgovornost i prepuštenost u isto vreme.

Zoe: Zrelost je kao kad osvojiš planinu. Trijumfalno, izazovno, zahteva mnogo kondicije, pređenih koraka, a posle dosta uzbrdica i krivudanja dolaziš na vrh i srećeš se sa samim sobom. Dobar je to osećaj.

MUSIC IN 2023?

Konstrakta: There is so much music online, it's just a matter of preference which way you go.

Zoe: Every year brings a lot of good music, but just like you have to walk a bit to get to a beautiful beach, so you have to search for good music a bit, to listen to a lot of things in order to find quality hits.

HOW DO YOU SEE THE IDEAL FUTURE?

Konstrakta: All of us realizing that we are one.

Zoe: People are in nature, growing their own food, a cure for cancer has been found, wars are a thing of the past, and the world is a safe place to live.

ARE YOU A CONTRARIAN?

Konstrakta: A bit, but not for the sake of being a contrarian per se, but rather due to my suspicious nature.

Zoe: I used to be, but I'm not anymore. There is no need to waste precious energy on pointless arguments. It is better to laugh at a joke!

MATURITY IS....

Konstrakta: Responsibility and surrendering to one's feelings at the same time.

Zoe: Maturity is like conquering a mountain. It is a triumph, a challenge, requires a good physical shape, steps taken, and after going uphill and taking many twists and turns you finally get to the top only to encounter yourself. It's a good feeling.



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YOELL

DIZAJNER
VINCENT VAN
DOJZEN

YOELL DESIGN
VINCENT VAN DUYSSEN

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

Vinsent van Dojzen, arhitekta i umetnički direktor kompanije Molteni&C, veliki poznavalac istorije modernog dizajna, kao temu svog novog rada iskoristio je model fotelje - ležaljke, kreirane 50-tih godina prošlog veka, veoma popularne u Americi u tom periodu i kao rezultat, nastala je Yoell fotelja.

Yoell zadržava prepoznatljivu formu ležaljke, dizajnirane za odmor u toplim krajevima gde se život većim delom odvija van kuće, u dvorištima, na terasama. U svojoj verziji Van Dojzen je upotrebio drveni ram od elegantnog crnog jasena, eukaliptusa ili svetlog hrasta a deo za sedenje, umesto od opuštene tkanine ili trske, napravljen je od anatomske oblikovanog tankog sloja poliuretana, koji može da bude presvučen tekstilom ili kožom, iz Molteni&C palete materijala.

„Yoell fotelja je po svom izgledu veoma savremena ali istovremeno nam evocira uspomene na fotelje iz ranijih perioda. Karakteriše je specifična dinamičnost zahvaljujući fluidnoj, senzualnoj formi i krivim linijama, koja korisniku budi osećaj da u njoj sedi udobno i zaštićeno“.



Yoell zadržava prepoznatljivu formu ležaljke, dizajnirane za odmor u toplim krajevima.

Designed for relaxing in patios, living spaces and terraces blessed with a tropical climate.

Vincent van Duysen, an expert in the history of modern design, has restyled an archetype created in the 1950s and especially popular in America: the deckchair originally derived from the hammock, a traditional item of furniture in that part of the world. Supported by an elegant Black Ash, Eucalyptus or Sunrise Oak frame, Yoell reflects the distinctive feature of the deckchair, designed for relaxing in patios, living spaces and terraces blessed with a tropical climate. In his version, Vincent van Duysen underlines the difference with the systems of the original chairs, featuring textiles or straw with freedom of movement, by designing a brand new element. A frame, printed and shaped anatomically using a

thin layer of polyurethane, finds its natural place by hooking itself to the two top and bottom cross-bars of the frame. The result is an exceptionally comfortable, all-in-one system that seamlessly links seat and backrest. Yoell can be upholstered in textiles, leather or hide-leather from the Molteni&C range.

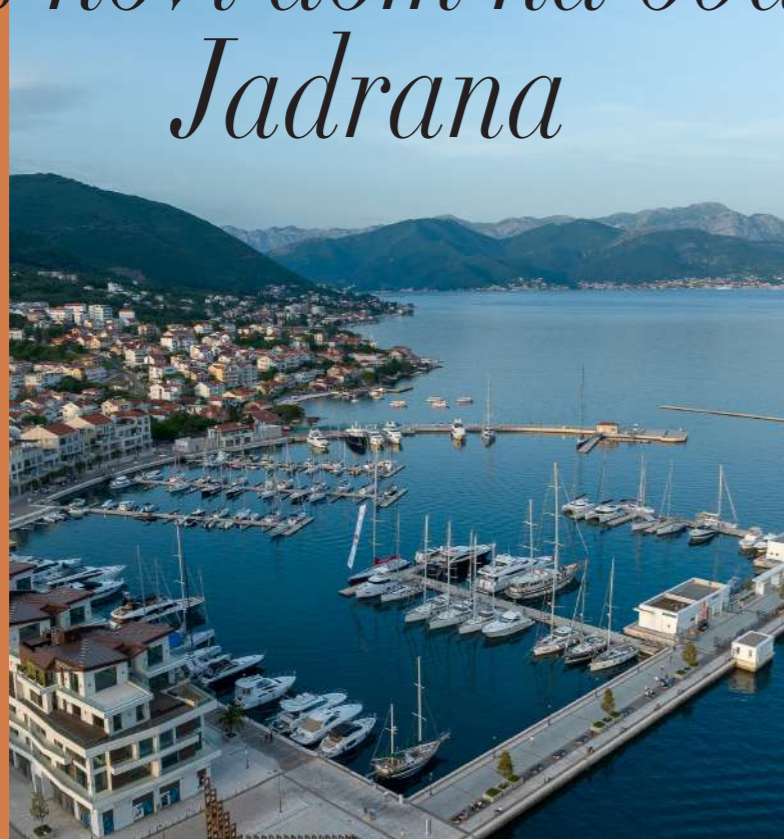
“With Yoell, the starting point has been a typology of chair utilized in the Latin world. Yoell is very modernist yet anchored in our time - the protagonist of your living room. The lounge chair encompasses a peculiar dynamism due to fluid, sensual forms, and curvilinear lines. The user will feel a sense of protection as if cuddled by a cozy cocoon.”



Molteni & C



Portonovi *vaš novi dom na obali Jadrana*



Luksuzna i jedinstvena destinacija ušuškana u samom srcu Bokotorskog zaliva, koji važi za najjužniji evropski fjord, predstavlja mesto na kome je život bogatiji, a vreme sporije prolazi. Sa sofisticiranim apartmanima i vilama, marinom svetske klase i prvim One&Only hotelom na našem kontinentu, Portonovi kreira svoj jedinstveni univerzum gde je odmor za dušu i telo zagarantovan.

Your New Home on the Adriatic Coast

A magnificent and unique destination tucked in the very heart of the Bay of Kotor, which is considered the southernmost European fjord, is a place where life is richer and time has a slower pace. With its sophisticated apartments and villas, a world-class marina and the first One&Only hotel on our continent, Portonovi is a universe of its own that guarantees relaxation for your body and mind.





Kompleks se nalazi na jednoj od najspektakularnijih evropskih obala, koja oduzima dah i poznata je po svojoj istoriji, kulturi i divljim prirodnim lepotama. Ovaj rizort je i mnogo više od luksuznog odmarališta – on je živa zajednica i mesto gde se okupljaju istinski zaljubljenici u avanture, ali i oni koji su predani opuštanju i hedonizmu. Portonovi može biti savršen za produžene vikende, ali i za život na obali Jadrana, te upravo zato i ne nudi klasičan hotelski smeštaj, već se sve stambene jedinice mogu kupiti ili iznajmiti. Rezidencije, koje variraju od jednosobnih apartmana do raskošnih vila, dizajnirali su svetski poznate arhitektae i odišu istančanim stilom, luksuzom i komforom.

U ponudi su Marina apartmani, koji se nalaze na samoj obali i imaju direktan pristup marini, zatim najekskluzivnije Sky vile sa prostranim penthaus apartmanima i privatnim terasama sa kojih se pruža pogled na čitav zaliv. U samom srcu naselja nalaze se i rezidencije koje odišu jedinstvenom kombinacijom mediteranskih, venecijanskih i tradicionalnih crnogorskih motiva, kao i sofisticirani One&Only privatni domovi.

Pored toga, kompleks ima širok izbor vrhunskih restorana u kojima se mogu probati egzotične arome i specijaliteti iz najrazličitijih krajeva sveta. Rivijeru krase brojni kafići i barovi, u kojima su i usluga i zabava na najvišem nivou. **Svim ljubiteljima rekreacije i nege tela, na raspolaganju su i teretane, fitnes centri, teniski tereni, joga i bazeni na otvorenom, ali i Chenot Espace Wellness centar sa stručnim osobljem koje će vam pružiti luksuzne spa i detoks tretmane.** Takođe, tu je i galerija Pizana, u kojoj se redovno organizuju kulturno-umetnička dešavanja, izložbe i performansi, kao i razni butici i ateljei lokalnih i svetski poznatih modnih dizajnera.

Jedinstvena kombinacija tradicionalne arhitekture Bokokotorskog zaliva, modernog mediteranskog stila i uskih uličica kojima odiše boemski duh, pružaju sve uslove za savršen boravak na crnogorskom primorju i uspomene za pamćenje.

The complex is located on one of Europe's most spectacular coastlines, which is breathtaking and famous for its history, culture and wild natural beauty. This complex is much more than a luxury resort - it is a vibrant community and a gathering place for true adventure lovers, but also for those who prefer relaxation and hedonism. Portonovi can be a perfect spot for long weekends, but also for living on the Adriatic coast, which is why it does not offer classic hotel accommodation, but all residential units can be bought or rented. The properties, which vary from one-bedroom apartments to splendid villas, were designed by world-renowned architects and exude refined style, luxury and comfort.

The offer includes Marina apartments, located on the coast with direct access to the marina, then the most exclusive Sky villas with spacious penthouse apartments and private terraces overlooking the entire bay. In the very heart of the settlement there are also residences that exude a unique combination of Mediterranean, Venetian and traditional Montenegrin motifs, as well as sophisticated One&Only private homes.

In addition, the complex includes a wide selection of top-class restaurants where you can try exotic flavors and specialties from all over the world. The Riviera is adorned with numerous cafes and bars, offering unsurpassable service and entertainment. **For all those who enjoy recreation and body care, gyms, fitness centers, tennis courts, yoga and outdoor swimming pools are available, as well as the Chenot Espace Wellness Center with professional staff who will provide you with luxurious spa and detox treatments.** Also, there is the Pizana Gallery, which regularly organizes cultural and artistic events, exhibitions and performances, as well as various boutiques and studios of local and world-famous fashion designers.

The unique combination of traditional architecture of the Bay of Kotor, modern Mediterranean style and narrow streets full of bohemian spirit is everything you need for a perfect stay on the Montenegrin coast and making unforgettable memories.

Informacije o rezervaciji smeštaja - stay@portonovi.com

Za više informacija o predstojećim dešavanjima, pišite na – events@portonovi.com

Informacije o kupovini nekretnina - enquiries@portonovi.com



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FIGHTING FOR HUMAN RIGHTS IS ALWAYS FASHIONABLE

Ana Petrović
Advocacy Coordinator

She/Her
#LjubavJeZakon



BORBE ZA LJUDSKA PRAVA SU UVEK U MODI

Fotografije / Photos BRACA NADEŽDIĆ

Ne tako davno, početkom ove godine, mogli smo da verujemo da smo ostvarivanje nekih prava i sloboda dosegli. Istina, Zakon nam je sklonjen u stranu i od tada smo opet stavljeni na hold, čekajući političku volju. Ali, čekajući, dočekasmo nevolju.

A kako izgleda ta nevolja? Grubo. Glasno. Sirovo. Neinformisano. Krajnje problematično. I nimalo estetski. Znači, ružno. A to baš nikako nije u modi.

Nekoliko nedelja pred Euro Pride homofobija i transfobija pojavile su se iz nekih budžaka, gde su ležale u prašini. **Naša je greška što ih nismo trajno odstranili, što nismo učinili taj napor da se ranije pozabavimo čišćenjem ćoškova.** I tako su se one prikrale, stresle prašinu i rešile da se nametnu kao poslednja moda.

Not so long ago, beginning of this year, we were actually able to believe that we had reached the exercise of certain rights and freedoms. In truth, the Law was put aside and since then we have been put on hold again, waiting for the political will. But while waiting, we met trouble.

And how does trouble feel? Rough. Loud. Raw. Uninformed. Extremely problematic. And no sense of aesthetics at all. Therefore, ugly. And that is absolutely not fashionable at all.

A few weeks ago, just before EuroPride, homophobia and transphobia emerged from some wholes, where they had been lying in the dust. **It's our fault that we failed to remove them permanently, that we didn't make the effort to clean up the corners sooner.** And so they crept up, shook off the dust and decided to impose themselves as the latest fashion.

NE TAKO DAVNO, POČETKOM OVE GODINE, MOGLI SMO DA VERUJEMO DA SMO OSTVARIVANJE NEKIH PRAVA I SLOBODA DOSEGLI. ISTINA, ZAKON NAM JE SKLONJEN U STRANU I OD TADA SMO OPET STAVLJENI NA HOLD, ČEKAJUĆI POLITIČKU VOLJU. ALI, ČEKAJUĆI, DOČEKASMO NEVOLJU.

NOT SO LONG AGO, BEGINNING OF THIS YEAR, WE WERE ACTUALLY ABLE TO BELIEVE THAT WE HAD REACHED THE EXERCISE OF CERTAIN RIGHTS AND FREEDOMS. IN TRUTH, THE LAW WAS PUT ASIDE AND SINCE THEN WE HAVE BEEN PUT ON HOLD AGAIN, WAITING FOR THE POLITICAL WILL. BUT WHILE WAITING, WE MET TROUBLE.

Ali, one to nisu. **Nećemo da se vraćamo u taj period kamenog doba, to nije ni vintidž, ni retro.** To je daleka, tužna prošlost.

Ali kreatori ovih skaradnih komada su bučni. Ljuti. Oni nešto kao brane. Nasiljem. Govorom mržnje. Diskriminacijom. Nebrigom. Oni revijalno zovu decu da tuku drugu decu. Da ih izruguju. Da ih odbacuju. A ova druga deca, rekoše im, da se povuku u neke svoje garderobere, da se sklone, stide. **Da se nikako ne vide. I kad naprave takav cirkus, onda se sklone nazad u one ćoškovke. Do sledeće prilike.**

E pa nećemo tako. Takav narativ nije u modi, niti će biti. Pratite malo trendove. **Pročitajte, edukujte se. Infomacije su u trendu.** Ljubav. Podrška. Prihvatanje i tolerancija. Osnaživanje. Osvešćenost.

Huškanje na nasilje nije. Laganje i izmišljanje nije. Pravljenje da nemate odgovornost i te kako nije.

I na kraju, dozvolite, te ružne kreacije koje nam namećete odraz su vašeg ukusa. **Mi smo ipak građani koji razumeju svoja prava da traže svoja prava. Mi smo oni koji će argumentovano od vas branitelja braniti svoje živote.** Mi smo oni koji će ponosno defilovati jer nikoga nismo povredili, unizili i ugrozili u našoj borbi da budemo jednaki.

Znam da ne razumete. Vi ste potpuno pase. Apsolutno demode.

Ali ovog puta vas ne ostavljamo u prašini, pa da se opet prikradete.

Idete direkt na reciklažu. Jer i od najgorih materijala, može da nastane nešto dobro. To se zove inovacija, napredak.

Hvala tehnologiji, ekologiji i zelenoj ekonomiji.

Koje su, takođe, vrlo u trendu.

Naša borba je tek počela. Srećom, moda je takva da je održiva.

But they are not. **We're not going back to that stone age period, it's neither vintage nor retro.** It's a long, sad past.

But the creators of these garish pieces are noisy. Angry. As if defending something. Exerting violence. Using hate speech. Discrimination. Lacking care. Calling upon the children to beat other children. To mock them. To reject them. And these other children, they told them, are retreat to some closets of theirs, to hide and be ashamed. Never to be seen. **And once such have has been wrought, they then return to those corners of theirs. . Until the next opportunity arises.**

Well, we won't allow for it. Such a narrative is not in vogue, nor will it ever be. Jump on that bandwagon. **Read, educate yourself. Information is trending.** Love. Support. Acceptance and tolerance. Empowerment. Awareness.

Incitement to violence is not. Lying and making things up is not. Pretending you have no responsibility is not.

And finally, if you allow, those ugly creations you impose on us, are a mere reflection of your own taste. **After all, we are citizens aware of rights to demand our rights. We are the ones who will defend our lives against you, the defenders.** We are the ones who will walk proudly because we have not hurt, humiliated and threatened anyone in our fight to be equal.

I know you don't understand. You are so passé. Absolutely old fashioned.

But this time, we're not leaving you in the dust to sneak upon us again.

You're off straight to recycling. Because, even from the worst of materials, something good can be created. This is called innovation, progress.

Owing to technology, ecology and green economy.

Which are also very trendy.

Our fight has only just begun. Fortunately, fashion is such that it is sustainable.

Ljubav. Podrška. Prihvatanje i tolerancija.
Osnaživanje. Osvešćenost.

Love. Support. Acceptance and tolerance.
Empowerment. Awareness.



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Fotografije / Photos
BRACA NADEŽDIĆ

Autorski pristup daje najveću slobodu, ali i odgovornost Author's approach gives the greatest freedom, but entails responsibility as well

Rediteljka / Director **Jelena Gavrilović**

UMETNIČKI FILM KAO TRIJUM INDIVIDUALNOSTI

Delo postaje autorsko kada ga prožmemo promišljenošću i proživljenošću sadržaja kojim se bavimo, unutrašnjim dijalogom koji mi kao autori vodimo sa umetnicima koji su stvarali pre nas, pitanjima koja sebi postavljamo i granicama koje neprestano pomeramo. Gledala sam jednak broj neproživljenih umetničkih ostvarenja, koliko i inteligentnih komercijalnih filmova i serija i zato mislim da razlika između ove dve vrste dela nekada potpuno izbledi. Autorski film rediteljima pruža najveću slobodu, ali i najveću odgovornost. Ipak, fantazija o beskompromisnosti autora na bilo kom polju je dosta iluzorna, jer su pravila uspostavljena u komercijalnoj seriji isto koliko i u umetničkom filmu. Lično najviše volim kada autorski film ili serija postanu omiljeni kod publike. Iskakanje iz okvira i pravila, i opipavanje tih granica je uvek zanimljivo.

ART FILM AS A TRIUMPH OF INDIVIDUALITY

The work becomes author's once permeated with thoughtfulness and the experience of the content that we deal with, the internal dialogue that we, as authors have with the artists who created before us, the questions we ask ourselves and the boundaries we constantly aim to push. I've seen as many works of art as I have intelligent commercial films and series, that lacked the experience and that's why I truly believe that the difference between the two, eventually fades. The author's film offers directors the greatest freedom, but entails greatest responsibility as well. However, the fantasy of the tenaciousness of the author in any field is quite delusive, since the rules apply equally, both in commercial series and art film as well. Personally, I love it the most when an author's film or series becomes the audience's favorite. Thinking out of the box and rules, and feeling those boundaries is always interesting.



NO BUDGET PROJEKTI ČESTO SU IZVOR INSPIRACIJE

Ustranoj produkciji, pre svega američkoj, oduvek postoji trud da se dosegne ta spektakularna likovnost u komercijalnim projektima. Kao primer uvek volim da navedem film „Dina” ili seriju „Euforija”, snimanu na traci, u kojoj je za stvaranje samo jedne epizode bilo potrebno čak 17 dana. Ovakvi projekti uvek predstavljaju najgledanije sadržaje. Kada govorimo o Srbiji, vidimo pregršt drugih problema. Epitet remek-dela kod nas se postiže pre nekom originalnošću nego budžetom. Upravo ta sirovost no budget projekata za mene predstavlja mnogo veću inspiraciju od tehničke veštine nekih visokobudžetnih, propagandnih filmova i serija.

BUT BUDGET PROJECTS ARE OFTEN A SOURCE OF INSPIRATION

In foreign production, primarily American, there has always been an effort to achieve that spectacular artistry in commercial projects. As an example, I always like to cite the movie "Dune" or the series "Euphoria", shot on tape, for which, the creation of one episode only, took entire 17 days. Such projects are always the most viewed content. But when talking about Serbia, we see an abundance of other problems. For something to be called a masterpiece in our country, authenticity comes before budget. This rawness of no-budget projects is a much greater inspiration for me than the technical skill of some high-budget, propaganda films and series.



WOKE CULTURE SVE ČEŠĆE PROŽIMA FILMSKE KADROVE

Pod okriljem masovnih pokreta za ljudska prava, u novijim filmskim ostvarenjima sve više dominira princip političke korektnosti, isticanje žena u cilju ravnopravnosti sa muškarcima i ukazivanje na prava LGBT zajednice. Mislim da je uticanje na javno mnjenje naša obaveza i etika ili prosto – stvar vaspitanja. Nikada nisam razumela ljude koji se iskreno nerviraju oko toga što Netflix forsira „politički korektne teme”. Vremenom sam shvatila da zapravo volim političku korektnost i dopada mi se što sve manje primećujem da li je glumac belac ili crnac i što sam istinski počela da verujem u mogućnost postojanja nekih zanimljivih ženskih likova. Naravno, film ili seriju nikada ne ocenjujem samo na osnovu moralne ispravnosti. Ipak, ako osetim zlonamernost, vrlo brzo odustanem od gledanja.

THE WOKE CULTURE INCREASINGLY PERMEATES FILM FRAMES

Under the auspices of mass movements for human rights, the principle of political correctness, emphasizing women for the purpose of equality with men and pointing out the rights of the LGBT community, keeps dominating recent film productions. I think that influencing public opinion is our duty and ethics, or simply - a matter of our upbringing. I've never understood people who are genuinely upset about Netflix pushing "politically correct topics". Over time, I realized that I actually appreciate political correctness and the fact that it is less and less often that I notice whether an actor is Afro-American or Caucasian and I have truly started believing in the possibility of some interesting female characters emerging. Of course, I never judge a movie or series based on moral correctness alone. However, if I sense malice, I very quickly give up watching.

DILEMA KVALITETA I KVANTITETA

Svedoci smo sve veće hiperprodukcije usled koje se sve češće susrećemo sa talasom popularnih filmskih i serijskih ostvarenja iz različitih zemalja sveta. Publika se možda nije u potpunosti zasitila filmskih šablona i stereotipnih radnji na koje smo se uveliko navikli, ali se definitivno traži nešto novo i sveže, bilo da je reč o sadržaju ili formi filma i serije. Preobilje medijskih formata nas dovodi u dilemu o izboru odgovarajućeg i kvalitetnog sadržaja i zato se uvek vodim preporukama bliskih ljudi, posterima, naslovima i žanrovima. Verujem da je to slučaj kod većine filmofila.

NAJVEĆI USPEH JE OSTATI SVOJ

Svet umetnosti posmatram kao potragu za sobom u timskom radu. Kada započinem novi projekat, nikada ne odstupam od svog manira da razumem ono na čemu radim i da se maksimalno angažujem. Volim da kažem – što izazovnije, to bolje. Hrabrost u umetničkom izražaju pre svega leži u iskrenosti, a zatim i u preuzimanju rizika. Ta napetost se uvek oseti i to je ono što nas definitivno inspiriše. Uspeh naših ostvarenja često merimo učinkom na filmskom festivalu ili prodajom nekoj od većih platformi za striming. Ipak, to definitivno nije najvažnija stvar ili ključ za sreću. Ostati svojstven i dosledan sebi je zasigurno najveći uspeh.

DILEMMA OF QUALITY AND QUANTITY

We are witnesses of increasing hyper production due to which we are increasingly encountering a wave of popular film and serial productions from different countries of the world. The audience may not be completely fed up with the movie templates and stereotypical plots that we have grown accustomed to, but they are definitely looking for something new and fresh, whether it's about the content or the form of the film and series. The overabundance of media formats puts us in a dilemma about the choice of appropriate and quality content, and that's why I'm always guided by the recommendations of close people, posters, titles and genres. I believe this is the case with most film buffs.

THE GREATEST SUCCESS IS STAYING YOURSELF

I see the world of art as a search for oneself in teamwork. When I start a new project, I never deviate from my manner to understand what I am working on and to be fully engaged. I like to say - the more challenging it is, the better. Courage in artistic expression lies first of all in honesty, and then, in risk-taking. That tension is always felt and that's what definitely inspires us. We often measure the success of our productions by performance at a film festival or sales to one of the major streaming platforms. However, it is definitely not the most important thing or the key to happiness. Staying authentic and consistent with yourself is certainly the greatest success.



ABP KOZMETIKA – NEGA S DODIROM LAVANDE

Ljubičasta je boja uživanja

Otkrivamo vam pet očaravajućih proizvoda na bazi čistih, nerafinisanih esencijalnih ulja i prirodnih resursa.

Priča o prefinjenoj ABP kozmetici počinje na prostranim poljima organske lavande koja se gaji u Srbiji. Filozofija kojom se ovaj sofisticirani brend vodi je težnja ka harmoniji tela i uma kroz čaroban čin uživanja u sebi, kao i posvećivanju negovanja lepote i zdravlja, kako fizičkog, tako i mentalnog. Zahvaljujući posebnoj tehnologiji proces ekstrakcije ulja iz lavande čuva sve njene dobrobiti, od smirujućeg i nezaboravnog mirisa koji otklanja glavobolju, pa sve do antistresnog dejstva i hidrirajućeg efekta koji voli vašu kožu. Na taj način kreirani su proizvodi koji nadmašuju očekivanja kozmetičkih preparata za negu tela. Predstavljamo vam pet ABP heroja koja kreiraju preko potrebnu oazu uživanja i opuštanja od svakodnevnih obaveza.

ESENCIJALNO ULJE

Dovoljne su samo 2-3 kapi kako biste utonuli u snove ispunjene mirisima polja lavande.

SPREJ ZA JASTUK

Zdrav san počinje na jastuku, kada se telo i um opuste zahvaljujući umirujućem dejstvu lavande.

ULJE ZA TELO

Tako malo je potrebno da se vaša koža snažno regeneriše, revitalizuje i rehidrira, bilo da uživate u masaži ili kupanju.

KREMA ZA TELO

Iskusite bogatstvo koje održava zdravlje, mekoću, glatkoću i zategnutost kože kroz dnevnu ili noćnu negu.



SVEĆE SA MIRISOM LAVANDE

Ispunite svoj prostor mirisom organske lavande koja će nežno ublažiti osećaj iscrpljenosti i nervoze.



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