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Elon Musk

"We need to figure out how to have the things we love,
and not destroy the world"



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648 learned foreign languages
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382 got a driver's license
267 met their soul mates
249 moved to new houses
192 gave up smoking

153 found dream jobs
104 gave birth to children
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8 starred in the movie
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Lara Lychagina
Editor-in-Chief

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Bridging. Connecting. Uniting

Anyone who's seen the Matrix trilogy has at least once in their life considered the possibility that we are "living" in a system created by artificial intelligence. But it was Plato, thousands of years ago, who first suggested that the world around us might not be as real as it seems. One only needs to recall his allegory of the cave, from the seventh book of the Republic, in which we are all, enchained since birth, prisoners of this underground cave, our gazes fixed upon shadows on the walls.

All this time has passed, and yet the question has remained nearly identical: is it possible that our world is a computer simulation?

Oxford University professor Nick Bostrom answers in the affirmative: "We are almost certainly living in a computer simulation". This theory, which the Swedish philosopher formulated in 2003, today enjoys the support of one Elon Musk, who believes it could easily turn out to be the case that we are all characters in a computer game, created by artificial intelligence as part of a research project, or as part of the homework of a primary school kid from a post-human civilisation.

The post-humans running the game, then are like gods, in relation to us humans: their act of creation; their level of intelligence far exceeding ours; their "omnipotence" and ability to interfere with life in our world, the physical laws of which weren't written for them. But they can't interfere. And not because they're cultivating our creativity, but because they've forgotten us on the "side of the cosmic road" after a lovely picnic in a meadow where people are nibbling away. It's probably not so monstrous. Because then nothing exists: neither us, nor our eternal questions about the meaning of existence. Although something in this project remains constant — it is a game, with unchanging rules.

After all, the goal of any player is to pass through the levels, without dying, collecting bonuses along the way: weapons, food, secrets. Some die in the first levels, some make it to the final battle and are congratulated by the team of creators and graphic designers. In this system, like Hinduism, you can play the game over and over again, just by pressing "new game". The most advanced players know that they can save and reload the game before a difficult level, or press pause, but such individuals are worshipped and venerated, buried in the ground and dug back up as though they were alive after 100 years.

So that's an example of a modern utopia, in the same vein as the Matrix.

Although there is another option, like that in the famous parable: "God grew tired of people and began to inquire of angels where he might best be able to seek refuge from them — at the top of a mountain, or at the bottom of the sea. And one of the angels replied: in the human heart, that's where they're least likely to look". And it's our right to make that choice. After all, utopias and parables are created by people, not by gods in shining armour. Perhaps our hearts really do build.

Creators; perhaps to them we really are "destined to return". If only, more frequently, we would look into them.

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Giant planet discovery

challenges formation theory

New research, led by Dr. Daniel Bayliss and Professor Peter Wheatley from the University of Warwick's Astronomy and Astrophysics Group, has identified the unusual planet NGTS-1b — the largest planet compared to the size of its companion star ever discovered in the universe.

NGTS-1b is a gas giant 600 light-years away, the size of Jupiter, and orbits a small star with a radius and mass half that of our Sun.

The temperature on the gassy planet is approximately 530 °C, or 800 kelvin. The planet is a hot Jupiter, at least as large as the Jupiter in our solar system, but with around 20% less mass. It is very close to its star — just 3% of the distance between Earth and the Sun — and orbits the star every 2.6 days, meaning a year on NGTS-1b lasts two and a half days.

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KOI: the new Pan-Asian restaurant at the Badaevskiy factory

Japanese oysters, sea cucumbers, shark fin, bluefin tuna, sea urchin caviar, and more. That's what's on offer, thanks to the Ryba International team's new endeavour at the former Badaevskiy plant. KOI, serving up pan-Asian fare, has been brought to the Moscow dining scene by true seafood specialists. The team was formerly responsible for delivering fish to the restaurants of Moscow, eventually opening an establishment of their own — Ryba International, with two locations in the food courts at Food Market 21 and Usachevsky Market. KOI is a place for those who long for the sea and ocean, for connoisseurs of wine, for fish and seafood lovers who demand the highest standard of freshness. With an interior designed for 40 guests, the restaurant will also be opening a spacious, 50-guest veranda in the springtime for those who wish to bask in the sun.



Sunday Brunch & Jazz at Butler

Every Sunday at Butler, from 1:00 to 4:00 PM, the Mediterranean restaurant is serving family style Sunday brunch. The meal features only the finest Mediterranean products, personally selected by Chef Giuseppe Davi. And for the kids, there will be plenty of performances and fun workshops to enjoy.

**EVERY SUNDAY
13:00 — 16:00**

Sunday brunch includes a glass of Perrier-Jouët champagne and is priced at 3,000 rubles. Children under six can join free of charge, those under 12 at half price.



JOG DOG

When harsh weather and frost force us to turn our attention away from current trends in favour of practicality, we often find ourselves sacrificing style to comfort. But with JOG DOG shoes, even your most casual outfit will never be boring. JOG DOG lets you face the negative temperatures without any challenge, providing shoes that combine smart fashion, impeccable quality, and guaranteed protection from heat and moisture. Unique shoe sole processing technologies will ensure stability and keep you safe from slipping, getting you ready to face even dreaded weather conditions.



KoJewelry brings an incredible sparkle to the Spring Summer 2018 season

In the coming season, the KoJewelry brand will be presenting a new range of jewellery and accessories sure to bedazzle you with their unique brilliance. The line draws attention to the natural curves and bends that deserve extra accentuation, from the delicate wrist to the elegant clavicle. This S/S 2018 collection emphasises shades of green that promise to be a hit even apart from in the summer months. It's no wonder they call their rings ICON. They're bound to stand out as icons in your collection of beloved pieces. ko-jewelry.ru

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beauty.accessory.**

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BECOS — Millesimata

Inspired by the story behind the noble Millesime wine, BECOS cosmetics is introducing a luxurious new face cream with an exquisite texture — Millesimata. The main ingredient in its formula is the precious Damask rose, a symbol of eternal youth. Damask rose extract remedies the effects of ageing, diminishes facial wrinkles, increases the elasticity and firmness of the skin, and fights rosacea, leaving the skin smooth. Ask for it in your beauty salon.



IQOS Ruby

The ruby, precious and rare, has always been a most decisive statement: its brilliance once adorned the crowns of royalty! Today, it adorns the IQOS collection, bringing the rich, bright, and rare ruby colour to your stylish accessory. Or maybe the accessory is for someone else — the new shade selection makes for an ideal gift. IQOS devices are more than just an innovative heating system: they're also the fine details that complement your overall image, like an expensive stone set in a precious metal band. The new style is available from 9 December at brand stores throughout Moscow and St. Petersburg, as well as at the official online shop, at a price of 6,300 rubles.

Pago 1888

Did you know that that distinctive green bottle helps to preserve the quality and spectacular natural flavour of Pago? Rich in tradition, the Austrian company has been producing fruit juices of the highest quality for over 125 years. Pago is a world leader in the production of premium fruit juices.

**125 YEARS
OF PRODUCTION**

The wide variety of exquisite flavours from Pago are available all around the world. The company's secret has undoubtedly been its exclusive use of 100% natural ingredients.



From the creators of the Maldivianiy: the new cruise yacht, Ritrella!

2017 marks the 15th birthday of our agency Maldiviana's eponymous comfort safari-yacht — our snow-white beauty became the first yacht under the Russian flag to descend from the slipways into the waters of the Indian Ocean! The year was also marked by another cheery event — we've completed the project of constructing our new ocean cruise yacht Ritrella! It's a true boat hotel, 58 meters long, with a swimming pool, two bars, a restaurant, a spa, karaoke, and 25 comfortable cabins, including interconnected rooms for families. Guests are greeted by the members of our friendly, professional crew, who grace our vessels with an atmosphere of sincere hospitality, anticipating and fulfilling any desire.



Our victory in London

On 30 September, 2017, London was host to the Fourth International tournament for the Sambo Cup of the Russian President, Vladimir Putin. The winning team was composed entirely of wrestlers from Novosibirsk.

The organizing committee of FIAS and the All-Russian Sambo Federation had made the decision that, for the first time, Russia's honor would be defended at the Fourth International Cup exclusively by athletes from the Novosibirsk region. Nikolai Vladimirovich Stepanov, president of the Novosibirsk Regional Sambo Federation, was selected to represent the team in London.

Voskhod (Sunrise) Restaurant

Attention, comrades!
We hasten to inform you that the Voskhod restaurant is henceforth launching what we're calling "the Cosmic Brunch".
Every Sunday from 1:00 to 6:00 PM, soar with us as our rocket ventures into the bright gastronomic past. To set a festive mood, your flight will be accompanied by a live jazz ensemble.

THE COSMIC BRUNCH

The cost of the brunch is 3,500 rubles per person. What do you get for the money, you wish to know? Well, hold on tight — we offer an experience you won't find anywhere else in Moscow. The cuisine of the 15 union republics is no laughing matter to us.



Hyatt Regency Moscow

The Hyatt Regency has opened its first premium category hotel in connection with the VTB Arena Park project in Moscow. The hotel has 298 rooms, including 39 spacious suites, 14 conference rooms, a modern spa, and a fitness centre that includes a 25-metre pool. The Hyatt Regency Moscow Petrovsky Park provides its guests with a wide range of premium services and amenities, not to mention exceptional restaurants and bars, which are also available to residents of the nearby apartments in the neighbouring buildings. The design of the hotel was executed by a team from the UK, so guests and visitors will feel the English spirit all around!

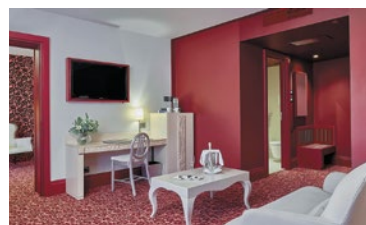


Candice Cake

Times change. Life becomes simpler, faster, and more modern in every way. The same is true when it comes to food — we now have desserts made without the use of sugar or oil, low in calories and full of healthy ingredients. Candice Cake means your favourite treats, like cheesecake, Red Velvet cake, coconut cake, brownies, and other familiar delights, made light. They come in convenient jars and are made with only healthy, natural, high-quality ingredients that won't harm your figure. Find them at more than 180 shops and cafes in Moscow and Saint Petersburg.

victory.restaurant. hotel.anniversary.

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Russian Romance in the Venice of the North

Now you can enjoy an Italian holiday without even leaving Saint Petersburg! The Domina Hotel, an Italian hotel on Saint Petersburg's Moika River, ranks among TripAdvisor's top 10 luxury hotels in Russia. It will provide the perfect atmosphere for any upcoming getaway you may have.

Plan a celebratory Valentine's Day for two, including a signature dinner with live music that will make your romantic evening flow smoothly. You will find champagne and dessert waiting in the room, compliments of the chef. In the morning, breakfast will be served in bed.

Feel free to take your time, as our late check-out provides ample opportunity to soak in the spa.
spb.dominarussia.com



130 years of impeccable taste

This year, the Yerevan Brandy Company is celebrating its 130th anniversary. The production of Armenian cognac first began in Yerevan in 1887, where, for the first time, classic French techniques of processing alcohol were implemented.

Today, the Yerevan plant is showcasing the fact that, 130 years on, ARARAT is combining centuries-old traditions with the latest technological innovations, discovering new dimensions of taste. In honour of their anniversary, ARARAT is presenting a limited edition production of Single Cask. Each bottle has been hand inscribed by Matenadaran calligraphy masters, noting the barrel number in which the brandy was aged.



Nofar Restaurant

Until the end of the year, Moroccan restaurant Nofar has a special menu of tagines. Tagines are a hearty traditional dish that comes from the feasts of Morocco and other Arab countries. Inspired by the onset of the cold season, Chef Alexander Zhrebitsky decided to increase the assortment of these cosy, spicy, and juicy dishes, all cooked in the pointed ceramic pots that go by the same name. Using classic recipes, the chef achieves a brilliant balance of taste, retaining authenticity while bearing in mind the culinary preferences of restaurant guests.



BOO Cafe

Moscow's Boo cafe is an interesting place indeed. With space for 14 guests, it's centred around a playful gastronomic concept based on neither geographical nor stylistic features. Instead, it is rooted in a syllable: all menu items begin, at least in Russian, with "boo". "Boo"/rrata, "boo"/rrito, "boo"/illabaisse, "boo"/llion, "boo"/tterbrot, "boo"/rgers, "boo"/catini pasta, and the list goes on.



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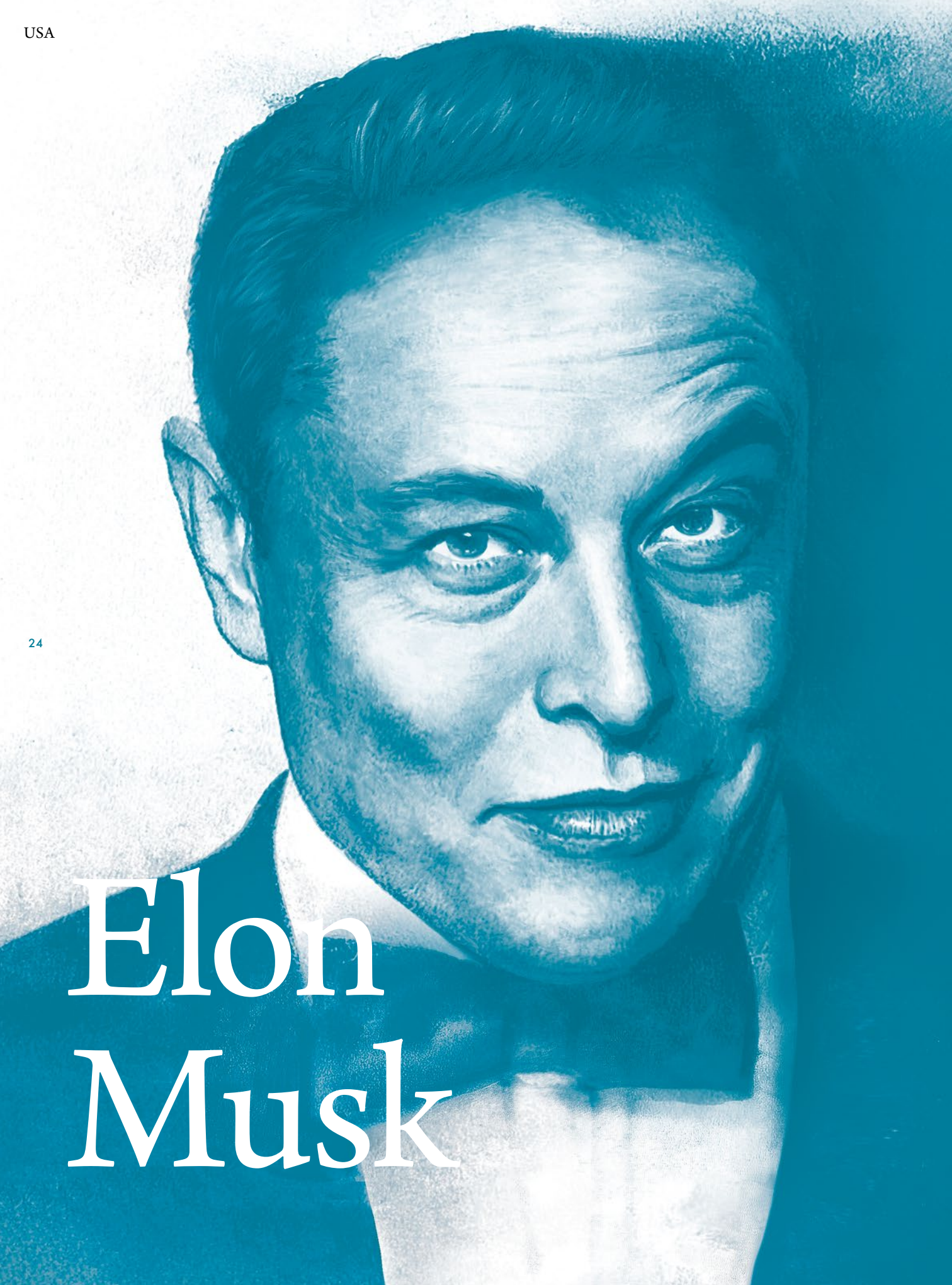
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.continent



Elon Musk

— Some people don't like change, but you need to embrace change if the alternative is disaster>.

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Running Towards
the Future

Ruben
Vardanyan



Anthony de Mello has a simple parable about a snail beginning its climb up a cherry tree on a windy day in late spring:

The sparrows on a neighbouring tree had a good laugh at his expense.

Then one flew over and said, "Hey, blockhead, don't you know there are no cherries on this tree?" The little fellow did not stop as he replied, "Well, there will be when I get there".

The little snail knows what it wants, not doubting that, by the end of its long journey, the cherries will be ripe. To the mocking sparrows, its path is absurdly long. They don't realise that the path to perfection couldn't be otherwise.

Here's someone whose dream has never changed: he's always wanted to change lives for the better — not only his own, but those of the people around him. And he knows for himself that the path from the yesterday's thinking to tomorrow's thinking is in "the long run". Ruben Vardanyan, impact investor and social entrepreneur, shares his thoughts on this and many other things.

As a man of the world, I live on an airplane. Most likely everyone, taking off from the ground, is familiar with the feeling of gaining altitude. On the one hand, you realise what a huge expanse is below you, as if the horizon were expanding. On the other, everything grows miniscule. And it turns out that space is playing hide-and-seek with you, not wishing to reveal its true essence, hiding the details.

It's reminiscent of the nature of space and time in the 21st century. The world has suddenly turned out to be unexpectedly small — any geographical point can be reached. Time rushes ahead with such a speed, a whirlwind of political, scientific, technological, and social changes. The new rapidly becomes the familiar. That is, we live in an era of constant uncertainty, where the main quality is the ability to adapt. At the same time, we aren't at all prepared for the reality that the majority of responsibility in this new changing world, as well as the choice of our path, is placed on our individual shoulders. In addition, we've practically lost the protection of commonplace institutions (the state, the church, family, international organisations), which are in crisis and aren't capable of responding to global challenges. Not trusting the fundamental institutions, we place trust in people and communities, united in the systematic chaos that is social networking. We have the opportunity independently to determine vectors of movement — both for ourselves and for our communities — and we're not limited in our choice of ideals, life priorities, or spheres of activity. Thus, we're forced to make more independent decisions and we must be responsible for their consequences.

Klaus Schwab, founder of the Davos Forum, believes that "talentism" will replace capitalism. Creativity and innovation, rather than armament, natural resources, or capital, will be the driving force in the "era of adaptation," as he calls modernity. What prevents the process of transitioning to "talentism," to a world where an individual is of the highest value? The mentality, probably, that determines the degree to which we're able to adapt to change. A person can be interested in the new, but often experiences stress when changes and uncertainty actually occur. Unable or unwilling to adapt, people yearn for their former sense of security, when it was all decided for us — who we want to be, what path we're going to take, and even what books we read. But it's a challenge that's so important for us to accept — to learn to leave our cocoons, to go beyond our comfort zones.

We live in a really strange time. On the one hand, we have fantastic opportunities, on the other, people aren't always willing to take advantage of them and are scared to take their lives and the fate of the world into their own hands. One extreme results in globalisation and the erasure of all borders, the other in localisation and the desire to remain locked inside a bubble at all costs. The only way for us to get through these stormy changes is to understand that you're a person of the world. You're responsible for it, you're the integral component, and at the same time you recognise your own uniqueness, a part of your unique identity, with its own origins and ancestral roots.

— We live in a really strange time. On the one hand, we have fantastic opportunities, on the other, people aren't always willing to take advantage of them and are scared to take their lives and the fate of the world into their own hands>.

(Ruben Vardanyan)

New creations aren't born at extreme polarities, but at the middle ground. It's natural therefore that glocalisation, a balanced coexistence of multidirectional trends, should emerge as a viable alternative to globalisation, which deprives people of an individual identity, and localisation, closed as it is to the rest of the world. There's nothing new in the concept of "glocalisation". Some consider themselves cosmopolitans, citizens of the world; others inextricably link themselves with a certain territory, nation, or religion. But there are also those who consider themselves bound to everything that happens in the world and at the same time they know who they are, where they come from, and what their roots are, and they're proud of it. I'm confident that the future is for those with a glocal mentality. Today, anywhere in the world, you can create an innovative centre, a project that can change the fate of the world.

The percentage of glocal people in the world is still rather small. Society is still dominated by "local" people who live in their own space, leaving it seldom and only reluctantly. In the US, for example, about half of citizens haven't left their own state, let alone the country. Out of Russia's 150 million citizens, only 16 million have international passports, and only five million have been abroad in the last year. All the same, the world today is moved precisely by glocal people.

The glass is either half empty or half full — it's a matter of how you perceive life and the world. By and large, we don't have a huge repertoire of different behaviours. You're either the object of change, or else you're the subject. You can try to fence yourself off from the world and hide away in your own bubble. You can be aware of the changes around you and try to adapt to them, sensing your inability to influence anything. But you can also become the engine of change based on the resources you have. People tend to choose whatever will make them the most comfortable. And yet I'm sure that anyone can influence the future of the world.

For me and others who think like me, the Aurora Humanitarian Initiative has come to represent one of the means of influencing the world. The project's origins are in its founder's family history, including that of my own. Aurora is Gratitude in Action. Created on behalf of the survivors of the Armenian Genocide and in gratitude to their saviours, it seeks to empower modern-day saviours to offer life and hope to those in urgent need of basic humanitarian aid and thus continue the cycle of giving internationally. There are many horrors and injustices in the world. Many believe it's the duty of the government and international institutions to combat them. But there exist people who will assume an active position, who believe that we ourselves can and must do something so that crimes against humanity won't be repeated. I hope that Aurora helps people understand that each of us is able to cause shifts in attitude towards humanitarian problems worldwide, that society's passive sympathy should transform into action.

The Aurora Prize for Awakening Humanity recognises modern day heroes and the exceptional impact their actions have made on preserving human life and advancing humanitarian causes in the face of adversity. The first prize was awarded in 2016 to Marguerite Barankitse. She saved roughly 30,000 children and took care of orphans and refugees during the years of civil war in Burundi. When the war broke out, Marguerite, a Tutsi, tried to hide 72 of her closest Hutu neighbours to keep them safe from persecution. They were, however, discovered and executed, while she was forced to watch. In spite of this, Marguerite continued to help, guided by her own values that considered it important to save people from cruelty and violence. "When you have these values of compassion," she says, "nothing can stop you".

The threat to personal safety didn't stop Dr. Tom Catena either. He is the sole doctor permanently based in Sudan's Nuba Mountains, home to about 750,000 people. When the fighting began, he was encouraged to evacuate, but he insisted on staying. Humanitarian aid scarcely reaches this region at all. "Dr. Tom," as he's affectionately known, is on call 24 hours a day, seven days a week, treating up to 500 patients a day. Such has been his life for the past nine years. Dr. Catena has to do more than a thousand operations every year. An American, he went to a foreign country, where he had no relatives or acquaintances and nothing to connect him to the place. Nothing, that is, except the people who needed him. It's important for him to help them survive in the dire conditions of war. And it's necessary for the world to learn about such people.

Aurora helps bring these inspiring stories to millions of people. Award nominations include those who perform an extraordinary act of humanity, and are submitted by filling in the online form at the official Aurora Prize website. Eighteen experts from different countries then assess the nominations, after which a list of 25 candidates is compiled. Members of the Selection Committee review a shortlist of candidates, drawing upon their own expertise, nomination forms and additional information assembled by the Secretariat to determine the Aurora Prize finalists. The entire selection process is supervised by the Aurora Prize's Independent Observer. There are no losers or winners; rather, the laureate of the prize is just given the opportunity to do a little extra.

For the 2018 Aurora Prize entries were submitted from 115 countries. It goes to show that the situations in which people show their best qualities happen all over the world. And there's such joy in finding out that the actual stories of people saving others in all sorts of places manage to surpass even what you could imagine. So it has been and always will be.

Maybe if each of us leaves our familiar comfort zone without fear of exposing our face to the wind of change, maybe if we trust ourselves to determine our horizons in this strange and beautiful world, at once tiny and infinite, then our fear of change will disappear. Because, doing so, we learn how to shape the present and create the future.



Aliona Doletskaya

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Not a fairy tale,
but Life



Photography
Vladimir Vasilchikov

Thank the Creator that there are people who like discovering new things. The six days of creation are work, deeply engaging work, with the seventh, usually, being for relaxation and rest, but sometimes, for redrawing what has been created. Vogue created the woman, and Russian Vogue — Doletskaya. In her six days, she has created several years of Interview, lovely black-and-white drawings, cooking publications; she has dreamt of flight, read Montaigne, and now has given us a new book, entirely unrelated to cooking, *Not Life, But A Fairy Tale*. While for Montaigne, "to philosophise is to learn to die," for Doletskaya, it is learning how to live. Her column is a diverse mosaic, on everything from the ancient Greeks to the Internet. But the thread running through all of it is an insatiable curiosity for life, people, and herself. In this, she sees roses growing under the snow on Kaluga Highway; she rides in a flying taxi; she'll write a book with the recipe "How to Learn to Love Life, and Turn Utopia Into Reality". Though this, as usual, is on her seventh day, instead of rest.

At the very point of origin for the project of utopia, there stood Plato. Labelling it as "a place that was not," he, though he didn't realise, opened the floodgates for a restless army of dreamers and visionaries for millennia to come. And this is natural — people, unlike animals, have the gift of dreaming. It could be said that the world we create is a projection of our desires. To dream is wondrous — to realise those dreams is difficult, and at times, impossible. Most of El Lisitsky's projects remained on paper. We look at his prouns and think: what striking beauty! Maybe someday... And Zaha Hadid has done it. Elon Musk has done it.

Our technologies today are bricks, taking us further than we've yet been. It's another issue that there are people who just bounce up and down on these bricks, tweeting this, liking that, following whoever. But there are people who use these bricks to build major projects, cultivating them; and the fact that they cultivate them today, dreaming of what will be done tomorrow, is incredibly thrilling.

Though there is, however, one problem: technologies have been coming into being too quickly for us to learn to make use of them wisely — that is, ethically, humanely, with dignity. And there's the risk of making a lot of stupid things. Elon Musk even said that in our excessive enthusiasm for artificial intelligence, we risk losing something important.

How many great thinkers have told us that while money is essential, there are things of much greater significance? Montaigne wrote about friendship so accurately, that reading him today, you feel like you have to call your closest friend immediately and tell them that friendship isn't about sending emojis, it's about THIS! His work goes straight to the heart, and you think, "Oh my god, three centuries! Three hundred years! And we're still trying to master such simple things".

We, for some reason, drill the ocean in search of oil, and get thousands of stunned, suicidal dolphins washing up on shore, no longer able to live in the places they've inhabited for centuries. With our intelligence, we reduce beings who've been here far longer than us, and who, inhabiting a much greater portion of the Earth than we do, are in fact its real owners. It's we who are their guests. And now, as guests, we've managed to come here and send the whole place to hell. We've made as much money as we can, as quickly as we can, and destroyed the planet in the process.

It's a hard point we're at in the world, where nobody likes each other, and from my point of view, we've entered into an unprecedented antagonism. I never thought I would hear someone on TV, from our official press, say of America that it was a "country of freaks and reptiles". And they have similar broadcasts about us. It was practically yesterday that the world was bathing in the euphoria of globalisation, making friends with each other, travelling wherever they wanted. Five or six years ago, I met with a group of philosophers, one of whom claimed that very soon, we'd see a colossal bout of nationalism and isolation, raging and severe. Everyone else laughed and said that he'd had a few too many. It turns out he was right. Does it mean that humanity in general is prone to wave-like, or, as is often said, spiral, development in our thinking? First friendship, then hatred, first technology, then we all head for the woods to build our farms, milk our cows, and make our cheese. Perhaps utopias never become reality because people can't make up their minds about what they want?

Every day, I'm dreaming about something, and often, it's about the simplest things. In December, for example, we'll all be overwhelmed by the snow on Kaluga Highway, and I'll look at the snowdrifts and dream about how the roses will blossom on the ground at the bottom of that huge hill. Small desires like that. Or the universal dream that we'll all someday be able to fly. Air taxis already seem to exist. And of course, when everyone was still listening to music on CDs, flash drives were already ready to go. I'm sure there are alternative energy projects already fully worked out, but they're held back by business and profits. If someone's sitting on oil, why does he need windmills?

The dream that most warms my heart is that of drawing out the utmost potential from within myself and in others, and fitting it into our lives as much as can possibly be accommodated. For me, one of these great breakthroughs was when I, a person not at all inclined to draw, found myself in a group at the Drawer's Club, led by the artist Lavrenty Bruni — I was covering his work for a magazine. Lavrenty said to me, "enough already with your shooting — you write, you shoot, you write, you shoot — sit down and draw". But I'm all thumbs; how am I supposed to draw? He said that it wasn't about "being able" to draw, but about seeing, hearing, and finding something on paper. I'll never forget this. I sat down, and I began to draw. And now, someone's hanging my work in their house and getting pleasure from it. If someone had said ten years ago that I would put out three cookbooks, my finger would have been spiralling next to my temple. And then — bang! A breakthrough. Now I want to fly.

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I like to confess my love for utopias. The book I published in December, *Not Life, But A Fairy Tale*, is, in fact, a utopia, but I'm trying to drape it with reality. The title itself is utopian. A lot of people will think, "Ooo Doletskaya, this isn't life, it's a fairy tale, really". But it's about the present, it's about reality. And I want to allow the reader to see himself in this book. Like when they were still recovering from Soviet life, Russian women, through magazines, were able to see themselves in a way that still seemed so remote and unthinkable in this country.

1998: Vogue Russia's first marketing campaigns. I remember how, one day, two of the five focus group participants answered the question about what Vogue is with the response: "It's cigarettes". And I then had thought that everyone, like me, was up in the clouds, and that they would all respond that Vogue was a magazine. And yet, Vogue isn't just a magazine, it's an overall life aesthetic. I came up with it myself. At that time, there was both Elle and Harper's Bazaar, but it seemed to me inappropriate to write, "Five Red Dresses Of the Season" on the covers. I was certain that, despite the fact that Russian women had said that Vogue was cigarettes, they weren't desirous of edification. They wanted to know how to think and feel for themselves. They just needed a jolt of taste, aesthetic, intellectual, informative.

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of our desires>.

(Aliona Doletskaya)

It's wonderful when people tell me, "Oh, but we grew up reading your Vogue!" It's the "your Vogue" that does it. Because the "five dresses of the season" has returned. Every other cover is feathers, rhinestones, chiffon. It's a shame. Media is currently undergoing birth pangs, which, as we know, can end in different ways: a child can be born healthy, sick, or even dead.

— When everyone was still listening to music on CDs, flash drives were already ready to go. I'm sure there are alternative energy projects already fully worked out, but they're held back by business and profits>.

I'll go to a cafe and see a young mother with a one-year-old who can't yet formulate a complete sentence, but he already has a screen in front of him — it's scary. Friends come and ask: "My kid is always on her phone, what should I do?". We need to replace phones with something else, but it turns out that that something else isn't so easy to come by. We have to give ourselves to them, but how is that even possible, when you yourself aren't putting that same toy down? People have become difficult to communicate with; we all have a time limit. Everyone tolerates each other for a little while, and then they reach for their phone — they suddenly have a message, or they have to answer a call. It's a strange phenomenon, which I look at with great curiosity. And if I have any big dream, I'd put it like this: I'd wish for my curiosity never to fade. I'd want to know what that kid, the one tapping his screen, would say to me if I returned to that same café, ten years down the road. And I feel that when a person ceases to be interested in the world around him, then he's no longer really alive.

But the idea of eternal life doesn't interest me. It seems to me that humanity hasn't really grasped this utopian idea. Perhaps, I remain confident — the Lord knows how much time we have left here. Even if he's the only one who does. In the meantime, we'll stick around and dream.



Illustration
Aliona Doletskaya

Sir

Rocco Forte

42

Return to the Hotel



Photography
Rocco Forte Hotels

As St. Francis of Assisi once said, "All saints can do miracles, but few of them can keep a hotel" (from the notebooks of Mark Twain). If we believe Saint Francis and the American satirist, and each of them knew the truth about miracles and hotels, then Sir Rocco Forte, the creator of the Rocco Forte Hotel network, has managed a great deal. With elegance and professionalism, he transforms decent hotels into ideal spaces that beckon you to come in and discover happiness for yourself.

If your House is a place you feel good in, then it'll be your fortress in any of life's circumstances. It's the place you want to return to. But people are eager to move around. There is a traveller inside of each of us. The house remains, awaiting our return. But there's also the road ahead, and it should include a temporary home space, somewhere we can feel calm and comfortable. I strive to make a space like that in my hotels. It should be a place you want to return to again and again.

The philosophy behind Rocco Forte Hotels is also that they should reflect their country of location. That's why the different branches don't resemble one other. They should be warm and hospitable. The hotel staff should be professional, but behave in a friendly manner at the same time. I don't appreciate when hotels have a highly efficient staff that still remain very distant and aloof. When our staff win over our clients, I know our clients feel truly at home with us.

Each hotel, like a home, is filled with energy and the philosophy of the people behind the space's atmosphere. My sister's involved in the decoration of the hotel, finding artifacts, local items, and so on that end up creating a warm and comfortable environment. On the other hand, my hotel's service philosophy comes from me: it's what I'm always talking about and something that I promote. I believe a hotel should have a soul, the warmth and harmony that makes a Hotel into a Home, temporary though it is. Sometimes, you'll go into a hotel, and it seems dead, and cold, and you feel you're not wanted there. The soul isn't quite explicable. It's in the atmosphere. You can go to a dinner party, and everything is working just fine, or you can go to a dinner party, and everyone hates each other. Obviously, staff is a very important part of creating this atmosphere: employees must be open to the client. And guests, of course, are another important part of it.

Many years ago, the Plaza Athenee in Paris was part of the Trust Us Forte group, and then the first oil price increase occurred. As a result, a lot of guests from the Middle East came to Paris and stayed at the hotel. All of these guests had bodyguards dressed in white Arab robes. The guests would sit in the Plaza Athenee gallery, and there would be a lot of them in there, taking tea, until it got to the point where it looked like an Arab souk, in the gallery, in the centre of Paris, among the other European guests. It created an incongruous atmosphere with the rest of the hotel. Our philosophy is to create hotels that are a reflection of their location. In this instance, the general manager, very courageously, requested that, while sitting in the gallery, the guests wear western coats. Something like that can completely change the atmosphere of the hotel, and it's important to respect the atmosphere of the hotel and the country it's in. I love my work, and so every guest counts.

My fascination with the creation of hotels began in childhood. I remember when I was 13, my parents and I went to Cortina, a ski resort near Venice, to ski. My father knew Giuseppe Cipriani, the founder of Harry's Bar, who had just organised the construction of the Cipriani Hotel in Venice. The hotel hadn't opened yet, and he opened a wing of the hotel just for my father and us, the children. We were the first ever guests in that hotel. My first stay in a luxury hotel was in the Excelsior, in Rome. I was eight or nine years old, and I'd never stayed in a grand hotel before. Then, the Excelsior was a special hotel: everything seemed so big, just enormous to me, a child. There was this luxury suite... I have very strong memories of these two episodes, and I wanted to create the same beauty and comfort myself. Now, of course, I understand that, apart from beauty, luxury, and comfort, it's all in the service, in going beyond expectations.

I often receive letters from clients telling me how wonderfully some particular thing was done. If a client suffered a tragedy while staying at the hotel, for example, and he or she was really well looked after by the staff, who were very considerate. Customers lose something, we find it for them and send it back. The best hotel has to achieve perfection in service. There should be no grounds for complaints from customers, and that is very difficult to implement. The luxury hotel is all about service. At first glance, the dream of the ideal hotel always seems to be a utopia, but it's so beautiful when the hotel you created actually begins to resemble that dreamlike, ideal image of the Hotel. That's when it becomes the Home for your guests. My dream is to see my children running the business and somehow getting involved comfortably running it together. That's maybe an impossible dream.

Doing things I like doing makes me happy, so I devote my life to things that I enjoy. Still, if a beautiful girl still responds to me, or if I have a good round of golf, that makes me very happy. May God give the opportunity to be that happy for as long as possible. And to make others happy.

— There is a traveller inside of each of us.

The house remains, awaiting our return.
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Yan Yanovsky

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Together



Photography
Alexander Murashkin

One person alone cannot bring about Utopia, and neither can society be forced to work towards one person's utopian vision. Humanity will, necessarily, find its way to the ideal, only once it grasps that that consists of individuals contributing towards a whole — to a family, to a country, to the Earth. How often do we think to ourselves: "I'm just a speck in the space; what changes could I possibly make? Our regular columnist, the financier, and co-founder of the Druzya (Friends) philanthropic organisation, Yan Yanovsky writes of his motivation to move in the direction of utopia.

There can be no ideal world, because the idea is subjective, and different for everyone — it's a reflection of each person's ambitions, fears, complexes, education. I think what's important isn't my envisioned ideal, or yours, but rather our direction. We can't change everything. But it's important that we agree, that we understand we're indeed moving in the same direction. Even if our ultimate visions of the world differ. A boat can't have a tailwind without a destination.

I want to leave this world in better shape than it was in when my parents gave it to me. People take the path of least resistance, and I, like anyone, try to figure out how my efforts will result in the greatest yield. In many respects, I entered the field of philanthropy precisely because of this. There are many possible ways to make the world a better place, but I, for example, am not a scientist. I can't do much in the field of knowledge. Nor am I a doctor; it's not mine to cure diseases. But I retain the illusion that for me, that possibility lies in philanthropy.

Being an economist, I'm very close to the ideas of Adam Smith and Roberto Ricardo, and the theory of absolute advantage: that each individual should be doing what he is an expert at, or at least what he is better at than others. For me, professionalism is the key to success. In philanthropy, people usually become involved because of their emotions: the loss of a loved one, or an incurable disease. They feel the need to help, or to forget. Unfortunately, while feelings do generate motivation, they're not the best drivers of effectiveness. My approach is to treat it as a profession. There are very few professionals in this sphere: you can't get a degree in philanthropy. So the Druzya (Friends) Foundation is creating a program from scratch which will allow people from outside the field to learn how it works, and how to approach it professionally, while also giving the people already doing this work an opportunity to increase their effectiveness.

The Vera (Faith) Foundation is a good example. When we were just starting up, the team was great, but its effectiveness when it came to fundraising, working with donors, general operations, internal procedures and processes, left much to be desired. A utopia of philanthropy? Far from it. But now it's one of the top three in Russia. What's made us successful is that our staff is professional, with the competence necessary to develop the organisation. And Utopia became a reality within the framework of that foundation.

It used to be that society just didn't want to talk about the sort of thing the Vera Foundation does. In general, people try to protect themselves from the idea of death and everything connected to it. I'm no exception to this. When I first joined the board, I made every possible excuse to avoid my first visit to hospice. It took me more than a year of self-work, an internal dialogue, to find the strength. It was a very difficult step. Years have now passed, and society has come a long way; the topic of palliative care is no longer taboo, and people's level of engagement has fundamentally altered. They call us: "We want to help! How can we help? What do you need help with?"

There are a lot of different ways to help, and we've come up with one more. Take a professional in marketing, law, or media, for example, who wants to volunteer with a charity, isn't ready to scrub floors in the hospice centre, but is willing to volunteer in the context of his profession, and has, say, two hours a week, or five hours a month. Druzya is launching a project called ProCharity. It's a platform where professionals and businesses, both small and large, can make donations in the form of expertise in various fields. The platform connects these donations to requests made by charitable organisations and creates a team to do the work. Though there's still a problem: you help the fund, you do some work, but you don't receive any thanks. The money was received, the help was given, and everything was already taken care of. We want everyone on the platform to receive gratitude. In different ways, our partners will say "thank you" to everyone who offers up their precious time.

My utopian idea is that within a few years, an IT company in India, using our platform, would be able to help sort out an issue for a charity in Russia, and a Russian company could help a foundation in Egypt or Australia, and so on. We want to erase national borders in the field of philanthropy. I'm confident we can do it. The most important thing is that associations from other countries work with us on this initiative.

I once prepared for an exam that included an essay section. I've had a great many exams in my life, but somehow I remember the topic of this particular test — I often think back to it, discussing it with myself again. The question was this: why do schools teach children how nations differ from one another, and do not teach what they all have in common? It seems very important to me. And I think this is what will put us on course for a utopian society.

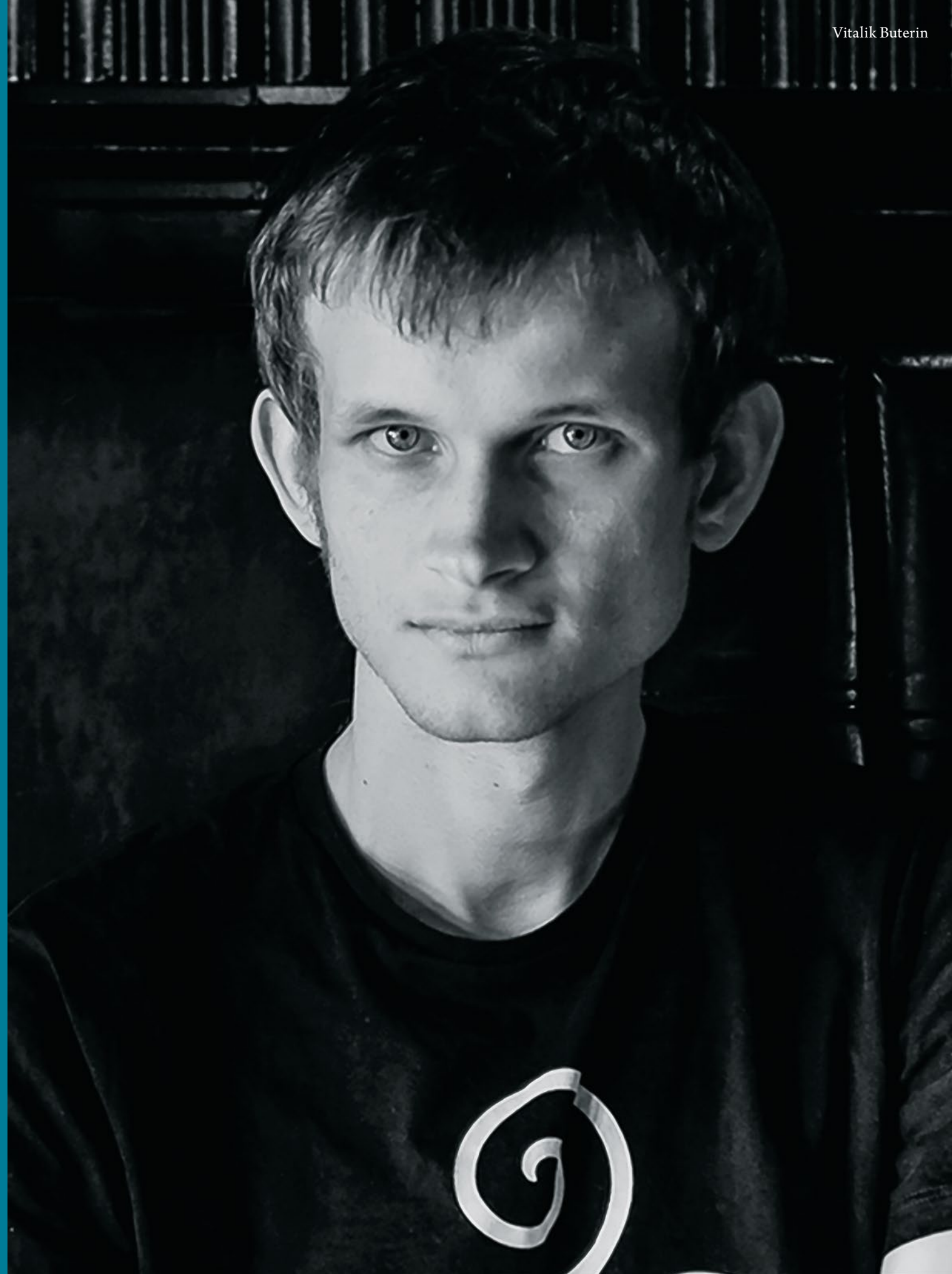
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(Yan Yanovsky)

Vitalik Buterin

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The fifth element
of blockchain



The world is becoming more and more digital, and people continue to wonder whether or not artificial intelligence is a good thing. A few years ago, philosopher Nick Bostrom claimed humans are the least reliable system. Realising our unreliability, we continue to strive to preserve humanity's existence on Earth, even as we multiply new technologies. The groundbreaking public Ethereum platform is a reliable system that is a glorification of the human — the transparency of all actions. Ethereum co-founder Vitalik Buterin is now standing on the threshold of a new world, open and fair, one whose code, four years ago, he wrote himself.

When I was 16, I started getting interested in blockchain. My friend somehow came up with the idea of starting "Bitcoin Magazine". I supported it, and together we founded one of the first periodicals about bitcoin. For some time, we talked and worked together with the Israeli crypto community, and I was shown that the idea of blockchain is applicable not only to the field of cryptocurrency. Right away, I saw an issue with bitcoin — it's very slow and can't replace modern payment systems. It seemed to me that blockchain technology contained more potential to make great changes and improvements in various aspects of society. Then there came the idea to improve upon that system, to create a kind of bitcoin 2.0. That became the Ethereum platform: fast, productive, with smart contracts and vast application.

I like building things that have never been built before. The creation of an open and universal blockchain platform, which is already in the process of transforming our entire financial landscape, is my mission, my idea, what I'm aiming for. Today, Ethereum's capital amounts to tens of billions of dollars, but the money aspect is what interests me least. The platform demonstrates the impulse of the new, independent, and progressive movement that's happening worldwide. There will be an inevitable global change that will lead us to a better, more transparent world structure, one that I've always dreamed of, as have millions of others all over the world.

My early childhood was spent in Kolomna, near Moscow. Around the age of six, my parents and I moved to Canada. I had a few hobbies at that age, like playing the cello and memorising the digits of pi. Some learn the work of Pushkin, and I learned numbers. I was always surrounded by them. So it seemed only natural that coding would appear in my life when I was just ten. I had run into a problem: playing World of Warcraft, a computer game I liked, it was impossible to buy weapons and equipment without money. I had some pocket money, of course, but I wanted more, and I had neither bank card nor bank account. And there are millions of other people in this very situation. Having discovering anarchist literature early on, I realised even then that, if money is power, and politics is engaged in the organisation of power, it works out that those who are in charge of money are those who rule. That's what attracted me to Bitcoin, and there was the clear realisation that payment without intermediaries was possible. But I was troubled by how expensive and unsafe those payments were — no one would write their home address down on a bank note.

In 2013, a team of like-minded programmers gathered together with the goal of turning the idea of Ethereum into a reality. Not all of us believed in it, but there were a lot of supporters, and, for this, we're extremely grateful. I doubted myself at first, because I may have had an idea, and a cool one, at that, but no one had ever tried to implement it before, presumably with good reason. When building something new, it's a bad idea to aim for perfection. The platform was launched in 2015, and IBM was the first company to work with us. That was the beginning of our success. They were then joined by UBS, Microsoft, J.P. Morgan Chase, Cisco, and Samsung. They all know perfectly well that not following the direction of blockchain means inevitable extinction. Because it's a fact: we create the kind of infrastructure that any person can use, no matter your age, location, wealth, social connections or status. And that's what motivates me. Cryptoeconomics interests me most of all as a system that a person can truly count on.

In the next year, I think Ethereum's bandwidth will be comparable to that of Visa or Mastercard, but, for now, we're working on network stability with regard to hacker attacks. In June 2016, the DAO was hacked, resulting in some 100 million dollars stolen. We managed to solve this problem, but only by intervening in the essentially decentralised system, which was completely contrary to the concept of our project. So security plays an extremely important role in blockchain, and we're working really hard on strengthening it.

Now, a lot of traditional banks are coming together to establish a general blockchain standard to use for their own interests, but they won't work; they're too clumsy and sluggish. There's very little left of the modern banking system, believe me. Now is the time: change, or disappear. Entire branches of the economy will be automated — the banking sector will undergo the greatest transformation of the last 400 years.

— Our current task is to use and develop our technology in a way that makes the world a more open and free place. A fairer place>.

(Vitalik Buterin)

— The platform demonstrates the impulse of the new, independent, and progressive movement that's happening worldwide. There will be an inevitable global change that will lead us to a better, more transparent world structure, one that I've always dreamed of, as have millions of others all over the world>.

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Various governments are in cooperation with us, which we can't help but be inspired by, because if the future is in blockchain technology, then there will also be changes to authority. Blockchain will be able to make any country's financial system transparent, but the first president to meet with me was Putin. We're compatriots, so it's doubly gratifying to realise that Russia is among our supporters. Countries are intensively trying to make use of blockchain technology, but so far Singapore and Estonia have been most successful in doing so — these countries' governments are doing a great job and are fast making progress. I think that all states will very soon understand that this is the beginning of a new path to a better life. I would say that our current task is to use and develop our technology in a way that makes the world a more open and free place. A fairer place.

We live in a surprisingly interesting time, when many financial institutions are about to lose hold of their monopolies, and the system that has been concentrated in their hands will finally become decentralised and transparent for all. But the main thing is not to let the process stop... It's a utopia that I myself am going towards, along with whoever wants to join.



Illustration
Julia Semitko

Alexander & Nicole Gratovsky

64

The world's new myth



Photography
Lensed by Gianpiero Trivisano & Claudio Cravero

According to one definition of the word, reason is the ability to use the forces of the world without leading to its destruction. Alas, it's clearly not us this definition is referring to. But what about the creatures closest to us, the ones who "capture" the essence of us? Like seeing a dream version of us, but in reality. It's a dream of what we could be: reasonable, kind — if only we'd reach out to those the ancient Greeks considered sacred creatures. Alexander and Nicole Gratovsky are anthropologists, the creators of the Dolphin Embassy, and writers of both books and films. They are also the leaders and participants of the round-the-world Archeology of Possibilities project. They've never doubted that dolphins are wiser than us, or that they will help create the marvelous Utopia humanity has long been dreaming of. Perhaps, if you swim alongside a dolphin, you start to sense at the cellular level that these dreams are more than just myth...

The mirror is our oldest tool to self-awareness. Dolphins are a kind of magic mirror for human beings. People seldom come into contact with dolphins — they swim away, as if to say, "Whatever reflections I can reveal to you, you don't need quite yet". Watching them (those not in captivity, that is), you can recognise yourself. You have to be sincere — they are deeply indifferent to a lot of the things we spend our time on: legal ploys, diplomatic tricks, social news, political strife, career achievements... But our truest characteristics — love, sincerity, care, responsibility, goodwill — arouse their interest, garnering instant response. And, when that contact happens, in the words of the Zen master, you "knock out the bottom".

There's a school of new nature we're seeing now, one that's attempting to find the answers to our most important questions. Questions like: "Who are you?" "Where did you come from and why?" The culture of dolphins is based on something totally fundamentally different. A cultural code means having a worldview that allows you not to behave like an animal, where your behaviour isn't conditioned by external circumstances. It's a feature dolphins inherently possess. The most powerful predators on the planet, they, in natural conditions, don't lash out in response to suffering, in spite of everything people put them through. Consider the story of Seraphim of Sarov. Once, while he was praying, some robbers broke in and beat him to what would have been his death. He was young and physically capable, but he didn't put up a fight. Miraculously, he survived. The robbers were caught, but he demanded they go unpunished and be forgiven for what they had done. The decision struck them in a way no form of punishment could have done. Maybe — though not overnight — we'll have a similar breakthrough.

There exists on Earth a single species whose description resists application of the term "evolution". For 50 million years, cetacea have undergone practically no change at all. All this time, they have remained unsurpassed as having the largest and most developed brain, the largest heart on the planet. There's a mirror test used to prove whether a being is self-aware, based on whether it's capable of recognising itself in a mirror. Human infants pass the mirror test at around a year and a half old. Dolphins manage to immediately — they're born conscious. This distinction likely accounts for a fundamental difference between our two cultures: although their lives are susceptible to maladies similar to those we suffer from — disease, depression — they, unlike people, don't destroy the world around them. The model of modern society is built on the philosophy of consumption. Our school exams used to read that the Earth's population was 3.5 billion people. And now it's almost seven and a half. Meanwhile, each of us is consuming a great deal more than anyone did even 100 years ago. We're already living at the expense of the next generation. Over the past 50 years, over half of the Earth's species have irreversibly disappeared from the face of the planet. So-called scientific and technological progress have made it possible for a single button to be able to destroy the entire world. In his dystopian vision, Ray Bradbury wrote of that kind of moment as the one in which war both begins and ends.

A dystopia is useful because of its resonant tone. We, however, prefer to resonate not through horror, but through the beauty that still exists at arm's length. You could say, then, that our genre is rather a Utopia. Ashok Khosla, former UN environmental director and an attorney for the Dolphin Embassy, claims that the only thing we can and should do right now is create a new myth of the world. In order to create worlds, we must first invent them. Use your imagination. Choose something from the expanse of possibility and that one can become a reality.

The purpose of myth is that it can be used in the construction of the world. Or, at the very least, as a demonstration of alternative possibilities for the world. As a means, if you please, of establishing the demand for future possibilities that don't yet exist. And joy blossoms out of these demands. The people around you, including even those closest by, will initially see your new myths as some form of insanity. Nobody will take your ideas seriously. And then, suddenly, so much evidence will have amassed that it'll no longer be possible to ignore it all, although persuasive evidence isn't all it takes. Still, not everyone will yet have the strength to agree, because agreeing would require abandoning their old habits. Then the environment responds as well, with a period of violent resistance. If enough peaceful feeling makes it through the process, then a new morning will come, when finally the new myth has managed to sprout through the asphalt. Then, nothing is left of the concrete parade ground that it took the place of.

When, five or 10 years ago, we began participating in discussions about dolphins and whales, the things we were saying were treated as total nonsense. That's all changed. Coming up this year is the 2017 St. Petersburg Cultural Forum, an entire program that, for the first time in history, is dedicated to the culture of another life form — that of dolphins and whales. This just might be the beginning of a paradigm shift, an affirmation of the concept that the world is one big living organism that we're all a part of.

We came up with a metaphor... It's not the most pleasant, but it rings true. Imagine that there's this wonderful dog who's already been alive for many thousands of years. It's become totally self-sufficient. Then, it gets fleas — as we know, it happens, no big deal. The dog isn't really worried about it — she just shakes them off. And then a hundred years go by and boom! Arriving suddenly and unannounced, there are now seven billion fleas! And these bloodsucking parasites, with the exception of a handful of geniuses and loonies, the result of some incomprehensible short circuiting, frankly do only two things: feed off of the dog, and then defecate on it. At the same time, they pay no mind to the dog's well-being, nor to the idea that the dog is alive, which remains but some vaguely esoteric quandary. They fail to realise that if the dog were suddenly to die, they wouldn't survive a second. That their only chance is to recognise how inextricably bound they are, to acknowledge the unity of the world they're both a part of.

Dolphins and whales create what is necessary for life: air and water. In the science world, the process they contribute to is referred to as the biological pump. Chemical elements are delivered to the surface of the water, allowing for the formation of phytoplankton, which is necessary for us to breathe. And then there's the water itself... We know how sensitively the ocean responds to the waves spreading throughout it. And one major source of those waves is humpback whale songs, the most powerful sounds found in nature, which produce sound waves that ripple outward. We used to think that whales were capable of communicating over a distance of a thousand kilometers. It has more recently been proven that the accurate distance is actually five thousand. The frequencies they choose aren't accidental. The ocean is influenced by a variety of impacts, which, because of our own activity, are now mostly destructive. Have you ever seen the strings inside of a piano, underneath its cover? In the ocean, the whales are, almost literally, the ones who "pull the strings". What tuners they are, suspended vertically in the water for hours, singing. When you're up close, you suddenly feel that it's some kind of prayer. After all, etymologically speaking, "religion" is "restoring communication". With the universe. With other beings inhabiting the world. With life, including your own. And our round-the-world Archeology of Possibilities project is all about this connection.

Our Embassy began thanks in part to Umberto Eco, who gave us the route for our round-the-world expedition: the 30th parallel north. It's the line that unites all the centres of the oldest civilisations. It took exactly a year to traverse this route, the same as the quest for the Holy Grail, in a world that has forgotten what those words mean. The trip impressed us very strongly in two particular ways. The first was when we realised just how lonely people are, even in our overpopulated world. People are sent into a stupor by feelings of loneliness and confusion. Seven billion people in a state of numbness. The second thing was the colossal thirst for overcoming this division and senselessness, for developing a new picture of the world, in which people are neither alone nor absurd. This new myth holds we're all a single being, living and loving. We're limited not only by matter, and, therefore, we're all-powerful. It holds that our nature is not in aggression or "might makes right," but in empathy and love, and in the truth that we're all really one being.



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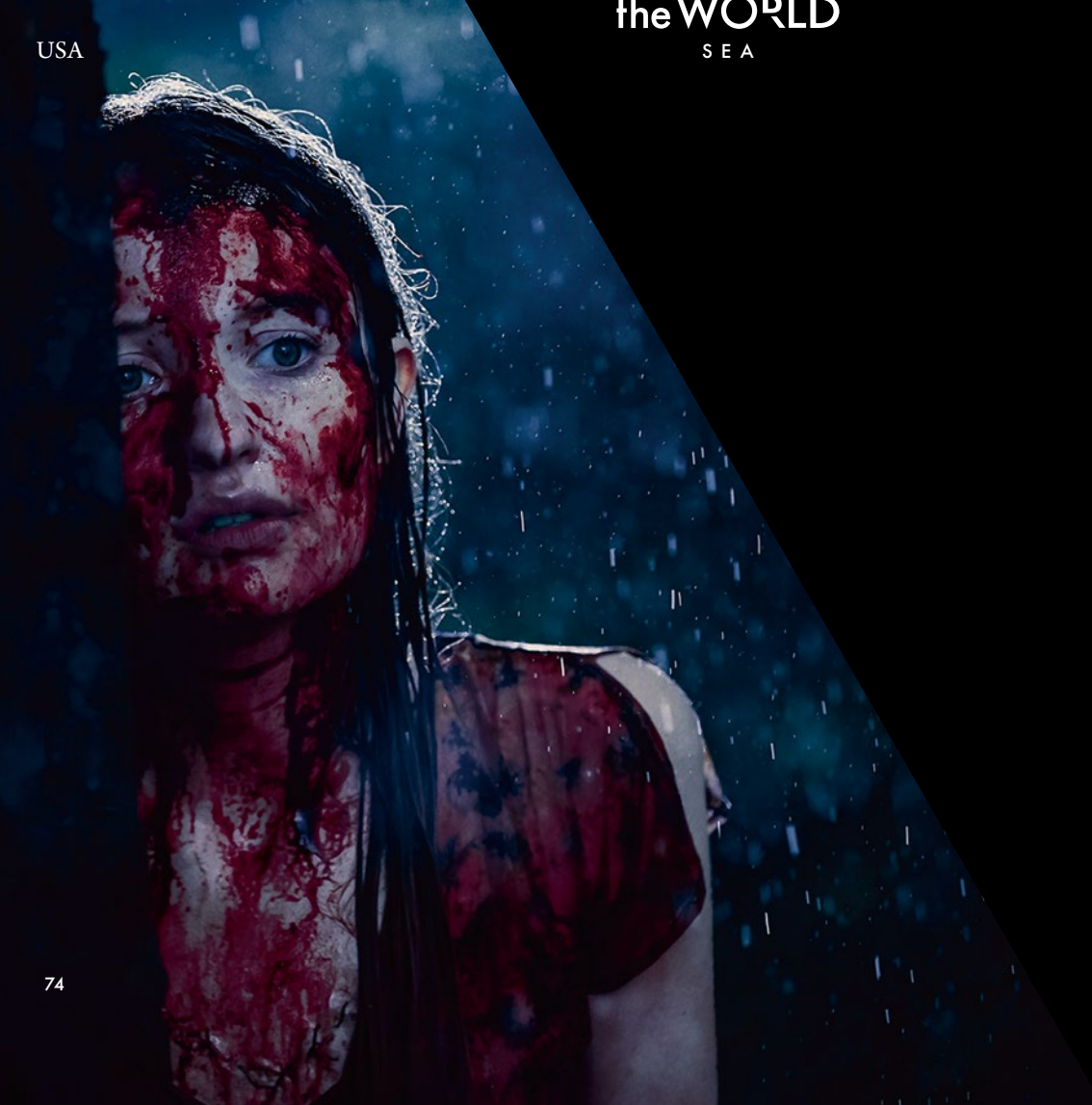


"If there's no road," said the Kiowa Native Americans, "it's impossible to reach the place that we desire". In order to understand yourself and the world around you, a person needs a path. In times of crisis, the search for that path can be apocalyptic. Based on the book by Neil Gaiman, Bryan Fuller and Michael Green have created a fascinating series, a road movie of sorts, where fantasy, ancient myth, action, and parable are fantastically intertwined. The multifaceted synthesis is stunning, not solely dedicated to Gaiman's cult book. At the same time, the questions put by the creators of the series and the book are the same eternal ponderings: Who are we? What do we believe in? Where are we going? It becomes apparent that American Gods is more than just fantasy: the story that Fuller and Green relate closely intertwines with the current state of affairs both in America and throughout the world. The story's characters provide answers to the questions, and the viewer's job is deciding whether to agree with them or not.

American Gods

Neil Gaiman





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"Some things may change. People, however... people stay the same"

"When you don't know where you're going it always seems longer — you ever notice that? First time takes forever, and then ever after it's over in a flash?"

"Gods are great, but the heart is greater. For it is from our hearts they come, and to our hearts they shall return..."



American Gods is about the battle of the gods from worlds old and new. The boundaries between good and evil are blurred; heroes fit comfortably into neither category. Still, for some reason, it's a sad thing when the upper hand is gained by new gods: the internet, car gods, "a powerful, serious-faced contingent, with blood on their black gloves and on their chrome teeth: recipients of human sacrifice on a scale undreamed-of since the Aztecs". After all, the gods that we feed are the ones who always win. It's upon the altar of the new gods that man places time, money, work, love — in short, everything we call life.



But there is a god humanity hardly remembers. Mr. Wednesday, the road's chief traveller, appears in dreams as a creature with the body of a human and the head of a buffalo. He doesn't participate in the battle of the gods, but you can nonetheless feel the incredible power within him.

"We as Americans are under a radical political climate that tends to lean cruel as opposed to compassionate," says Fuller. "So we are excited to tell compassionate immigration stories, not only as a statement, but as part of the ongoing narrative of the series"



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Only in the finale does he reveal the secret behind his name: "I am Odin!" This may be one of the most profound moments of the series. The week of our existence is not yet complete. We're somewhere in the middle. Let's just say, then, we're still at WEDNESDAY, but if we don't remember this god, if we don't believe in him, then "today's future" will become "tomorrow's yesterday".

"Green agrees, claiming: "Somehow in the mania of this last disappointing year, immigration suddenly became something that people look at with derision. Something other than the best thing of America"



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the
WORLD



part

III



.country



Photography
Shukhrat Usupov

"True human progress is based less on the inventive mind than on the conscience," once concluded the genius that showed his tongue to all mankind. This playful message reminds us that if life itself suddenly becomes unbearably dull or painful, we should make a change — either in ourselves or in the world. This idea, of course, is as old as the earth itself. But it's worth trying. Especially when looking back on the past hundred years, and longing to believe in the next hundred, as with the coming of a new year. Boris Belotserkovsky, president of the National Association of Automated Trading, chairman of the UVENCO board of directors, reflects on ideals, both individual and societal, and the path to a conscious democracy.

Boris Belotserkovsky

Time for a change

Everyone's idea of perfection is more or less the same. You're surrounded by your loved ones: your parents, your spouse, your children. Typically, a big part of happiness is having a family you love. And, of course, doing work that you're interested in. This, of course, isn't always the case. I don't know how to make everyone happy. Everyone has these perfect ideas in their head, utopian ones, distinct from life. Is it possible to turn such ideas into a reality? Probably not. Though you can aspire to, but only if you have a clear vision of yourself and your utopia.

A perfect ideal for an individual and a perfect ideal for society are two different things. A personal ideal would be a house in Finland and the ability to sit in silence and read books. But the societal idea would be for the country where you live and were born to be free, beautiful, democratic, with the ability to progress, where everyone has access to medicine and warm bathrooms. On a personal level, I'd say I've found my paradise. I was born in Karelia, and apparently, on a genetic level, it's a good thing for me to be amongst cool waters and the smell of pine needles. In the summer, my family and I go on vacation to a house we rent in Finland. I feel happy there; it's my place of power.

For me, the societal ideal lies in the actual democratisation of life. The first step is high quality education, throughout the country. What's most important isn't the changing of presidents, but of the people. Russians today still live with the thunderous echo of the Soviet Union reverberating in their lives; education is the only way to get rid of it. By this, I mean it's necessary to instill in people the ability to effectively handle information, and mostly importantly, for them not to be afraid to use their own minds while navigating different situations in life. Not just to write down what's dictated to them, but to read the text itself, make inferences, and draw conclusions. To write not a summary, but an essay. There is a difference. When the people in our country begin to think for themselves, independently, only then will we really be leaping forward into a new life. The world at present is, formally speaking, democratic, but it's driven by the decisions of the elites. Yet the idea that elites somehow can't be mistaken is erroneous. So democracy is somewhere in the middle. It's neither of the masses, nor of the ruling elite. The masses are not guided correctly. And where to find a proper elite is unclear.

Bettering the world seems impossible. It's so enormous, and so powerful, that the impact any one individual can make is negligible. And coming together is difficult. But I think it's becoming clearer as we go along that that is exactly what we need. A global utopia — a world where we are all united, seeking to improve each other's lives. The latter we are certainly already capable of making a reality.

— If, by contrast,
people are
making
decisions they
have to
answer for,
those decisions
will be fair>.

(Boris Belotserkovsky)

In my business, I shifted, quite a while ago, from the sphere of pleasures to that of the most basic needs. I think that it's extremely interesting to do something that gives people real results. I didn't end up becoming a doctor, but I very much would have liked to be. Or to be involved in medical, biological businesses, improving and prolonging people's lives. I think it's important to take what you can from your own pocket and offer it to others. It's not interesting to just sit and watch the present pass by. But everything else is interesting. To some extent, my work, like any other, is the performance of actions related to present and future life, the advancement of a business, and the human advancement of those who work for it, because they depend on it.

Great accomplishments come from a combination of luck and having your head on straight. And often, in order to be successful, you have to sacrifice something, but I'm not capable of that. This is an internal matter, a moral concern. Does money alone satisfy you? I suspect you haven't been very successful. You've probably made some mistakes, in your business decisions, for example. I'm on my fourth marriage. We're probably supposed to stick to the first one, forever after. I also could have been more involved in the upbringing of my children. I have five sons who are the most important thing in my life; they're what I'm most proud of.

But each person chooses their own path, and in the end, gets what they were really after, in actuality, but not necessarily what they had broadcasted. A man may say that he'd like to be highly educated, while at the same time he doesn't spend his time reading; he doesn't even own very many books. He just repeats how wonderful it is to be cultured, erudite, and capable of profound contemplation. Russia, for example, broadcasts its democracy, but what do people need in reality? A free democracy is a responsibility, and not one that the people are accustomed to, or one that they really want to assume. It isn't necessarily that someone is grabbing more for himself, but there's also nothing preventing this from happening. If, by contrast, people are making decisions they have to answer for, those decisions will be fair.

Today, there's a growing buzz about the border-defying technology of blockchain, which is showing us that there are things that can't be managed by the state alone. The structure of this world is quite unfair, and in a sense, the development of this technology is an attempt at the fairness that so many of us, if not all of us, are seeking. At least that's what's being broadcasted. I am for a conscious democracy. But before this can come into being, society itself first needs become conscious. Maybe then, we won't have to look for the answer to the question of why we're here.



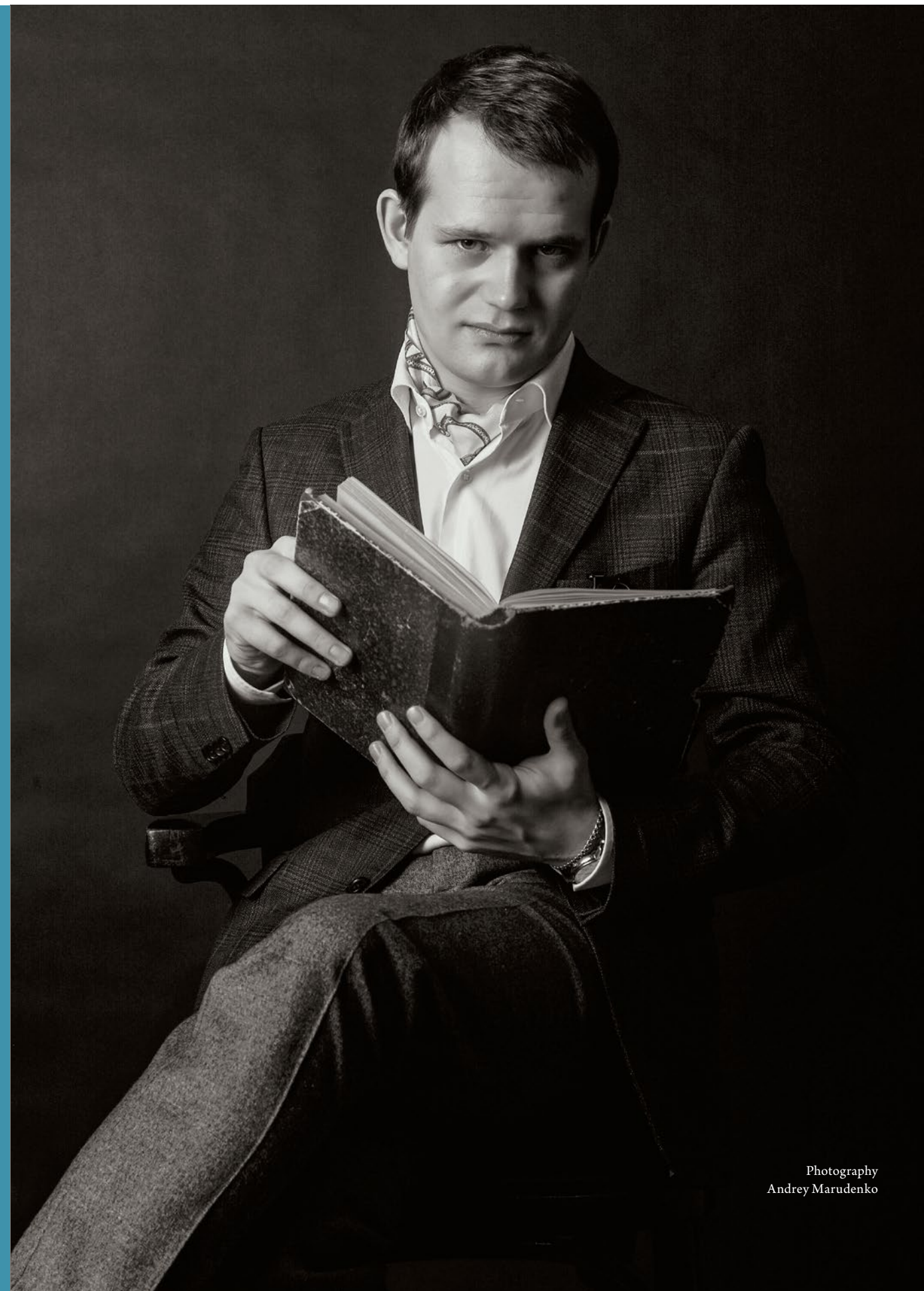
Illustration
Anna Petunova

Vadim Veterkov

Utopia

U-t-o-p-i-a ... Six letters in all, for this thing that is not. And how many modifications and mystifications have there been? Why? Perhaps, because everyone who carries "the home of all paint pots" in their history has taken a bite and spit it out as useless illusions? Or perhaps humanity finds it dreary not to dream of perfection, of something non-existent, but so greatly desired. Residing in a single person, we call it a dream; having infected many, it's a revolution. And then, utopias are replaced by anti-utopias, as the next image of "paint pots". On humanity's "golden books," and on the consequences of expecting some bright future to deliver rivers of milk and wine, we present our returning columnist, Vadim Veterkov, whose exquisite style and depth of thought give us, again and again, to peering into and pondering his words.

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Photography
Andrey Marudenko

— Treat gently
those who wish
to bring about
utopias in practice.
But to those
who conjecture
about utopias
but aren't hurrying
to build a better
world, give
encouragement>.

(Vadim Veterkov)

The Golden Book (thus begins a title, which in its English translation, consists of no fewer than 21 words, the last of which is Utopia) of Thomas More set the bar high for its genre, but the sixteenth century was fertile ground for new political ideas, rivaling even Plato's Greece, the origin of all utopias. By that time, intellectuals in Europe already outnumbered the non-intellectuals in power, and to the great displeasure of the latter, the literary and political machine was hard at work, trying to change society.

Of course, texts similar to Utopia had been written prior to Thomas More. Some, like Plato's Republic, were even political. But they were, most often, rather innocuous, in the sense that while they may have been written for political purposes, the most likely beneficiary would have been the existent order. The preaching of salvation, at its outset, raised certain questions, which inquisitors primarily would pose to subjects bound to red-hot grates. "Quae sunt Caesaris Caesari et quae sunt Dei Deo", and this "eternal kingdom": is this to mean that Caesar himself is divine?" But then, later, it became the basis for the new medieval world order. Or you had hungry medieval peasants in the 13th century who had only the foggiest idea regarding the existence of philosophers or intellectuals, but for whom the countries of Cockaigne or Schlaraffenland cut a very clear picture indeed. The entirety of the tale describing the economic and political structure of the region has failed to reach us, though it is known that in the land of Cockaigne, alongside the roads there were tables arranged, draped with white tablecloths, bursting with free food. There were rivers of wine, and everywhere, beautiful women who willingly consented to all comers, while sacrificing no respect in so doing. There, sleep was rewarded with pay, while work was met with ridicule, even beatings. How a medieval resident from eight centuries ago would have been able to predict the appearance of the Tarentaise Valley resorts is a great historical mystery, much like the Antikythera mechanism, all extant versions of texts on Cockaigne, the end is more or less the same: "... If things are well for you in your place, abandon them not, for you will only come to loss in seeking out change". That's quite the placation. After having reached the lord's castle, pitchforks in hand, opting instead not to demand change and sausages. When it comes to Cockaigne the country, it is Peter Breughel who bore the responsibility of offering European culture's answer in visualised form. The Peasant that he was, with the painting of the same name, his is a rather exhaustive illustration of the project's political connotations.

All, or almost all, of the classic utopian works of antiquity, the Middle Ages, and the early Renaissance, are more about where than who. And they're more about what was necessary than about how that could be done. This made the utopias of earlier times popular but politically feeble texts. When later, in The Prince, Niccolò Machiavelli dealt with, snidely, the projects of these non-existent states, it was precisely these features that he would ridicule. Utopia is always somewhere we are not, somewhere we will never be.

The culture of modernism did away with this melancholy thesis. "-Isms," which arrived in the 19th century, and by the 20th had worked themselves into politics and literature, did not leave room for wishes and dreams, and concentrated instead on what was necessary. The time for long-winded, non-binding discourse had passed, and would not return — the new utopians would demand action. Modernist ideologies (whether artistic or societal didn't matter) had arrived at a sufficiently clear idea of how everything should be arranged so that all would be well. With schedules and job descriptions. Those who believed they wouldn't be so well off could be sent to camps, or quarantined in prisons, as extremists unwilling to accept the conditions of a free society. When they had disappeared, one way or another, all would be better off. People would build their utopia themselves. Under the wise leadership of other, specially qualified, people, of course. At this point, Utopia becomes a fiction, and one, like everything associated with modernism, of science. The place no longer plays a role; what's most important is a person. Stories about a better society will gain strength and, in doing so, will become a threat. Including to those who should be serving.

For example, the science fiction of the countries of the socialist bloc, which were intent on building perhaps the most ambitious "-ism" in history: communism, a powerful cultural phenomenon. The novels of Bulychev, Efremov, and, most importantly, the Strugatsky brothers, are likely no less influential than the classic Russian literary canon, and, proportionally, are no less important in this area of the world than the works of Saymak, Heinlein or Le Guin are in the West. In the case of the Strugatskys, their influence on society has been particularly great.

Those familiar with their oeuvre will know their utopia's name: Noon. In the 22nd century, humanity, having built communism, and being fantastically developed technologically, has commenced building communism on the new worlds that have been discovered. For this purpose, there's been established something between a state and public service — the Institution of Progressors, people whose work it is to advance progress on backward worlds. Earth being, of course, the model. From time to time, a progressor on this or that world is found out, and the aborigine who has done so is faced with a choice: either to assist the Earthling progressor, or to stand in his way. For a good guy, of course, there is no other option but to take the side of Earth, and begin building the bright future. What does this look like? The aborigine is shown: teleportation, material abundance, medicine that borders on magic. From time to time, the newly enchanted aborigine perishes for the sake of a good cause and the building of a new world.

An excellent point of view, when you imagine yourself as the progressor. Fairly common in the Soviet Union of the 50's and 60's. But when society changes, and its stated goals begin to differ from what people experience all around... Utopia, despite being built entirely on fantasies, does not forgive lies. In the late 80's, romantic reformers, tired of hypocrisy and stagnation, began to look for new, positive images. And they would be found in the works of those who'd created the Soviet utopia. They would actually find progressors to whom they no longer related. Remaining in the best, literary sense, "good guys", they would discover that the utopia planned on paper was very different from what was going on in practice. The consequences, not even social or economic, but psychological, as we know, would be extremely sad. A society disillusioned with the building of one utopia has an extremely small likelihood of getting to work on the next. Of course, the most frenzied of utopians will not be hindered, and will still attempt construction on something, however diminished in scale. Even a civil, courteous remembrance of the past will not slow them down. Though the feeling won't be the same.

The influence of utopias has begun to wane. The contemporary architecture of Las Vegas does not teach life; the bright new world of the digital economy has heavily coloured the work of writers ranging from Lois Lowry to Orwell, whose prophesies, subject to endless digital iterations, have been rendered unrecognisable; somewhere far off, missiles and bombs force ever deeper into a wasteland those who wished to build, unhindered by the opinions of others, the kingdom of God on earth.

There isn't a moral to be extracted about the fate of utopias. But there is advice to be had: treat gently those who wish to bring about utopias in practice. But to those who conjecture about utopias but aren't hurrying to build a better world, give encouragement. In any case, it's just a river of wine.



Illustration
Ekaterina Bernyak



Nearly half a millennium has passed since that Shakespearean prince declared that "the time is out of joint", and yet this 21st century of ours is still shaky and unstable. The trenches of ideology and mindset seem to have no end in sight, like an infinite, inexorable law. And indeed, it seems that parallels never intersect. But, thanks to Lobachevsky and Gauss, there is a non-Euclidean geometry where intersection is possible. And art is one of those hyperbolic spaces where the trenches vanish, making room for intercultural dialogue. Ali Güreli, Chairman of the Board of Directors of Sofa Hotel, the founder and head of Contemporary Istanbul (CI), the largest contemporary art fair in the Middle East, knows how this can be done. Though we are otherwise each an "I", through art, a unity can be realised.

Ali Güreli

Bridges built by us

Contemporary art is an opportunity to reflect thoughts, ideas and even politics, using a variety of materials, not just, for example, paint or bronze. It changes rapidly; it's dynamic and difficult to keep up with. But the world of art should not be imprisoned in some closed space. After all, it's the only language we have that can be understood regardless of nationality, mindset, or political persuasion. The contemplative aspect of entering into the world of a different culture broadens the horizons of both knowledge and aesthetic pleasure. Comprehending contemporary art changes us, and after a while we find that we are looking at many things differently.

In a sense, artists build "bridges;" they are cultural ambassadors. In this world, this very strange, sometimes absurd world, I see the arts as the strongest tool we have for unifying people, bringing them together, creating friendships. When countries have greater cultural ties, everything becomes much easier. In the business world, people become partners due to this atmosphere. When they come to Istanbul, for example, or to Moscow, to Paris, where there are art events happening, they come together for the opening of an exhibit or museum. It's the same in politics. Looking at my country, Turkey needs more art related events, especially with international art. We'll be having more foreign exhibitions, such as Contemporary Istanbul. There is also work being done on a new project called Building Istanbul, which, in the city, will present work by Turkish and German artists. Then next year the same work will be exhibited in Berlin. So we're bringing together these two major cities of the world.

In 2012, we organised an exhibition in Seoul, the first in the city to be held with the participation of Turkish contemporary artists. And I still remember the faces of the Koreans, how interested they were in the exhibits. Perhaps this inspired their government, because, in 2014, South Korea organised a huge cultural event in Istanbul, spending an incredible amount of money — the exhibition lasted three months. I recently talked with the mayor of Istanbul, and he commented on how much trade and cultural interaction with Korea has grown since. So it really worked.

Today, Istanbul is positioned as one of the world's leading centers of art and culture. In this sense, the city itself has many advantages: its historical and cultural background, its incredibly central location — it's not hard to get to. Yet Contemporary Istanbul is not only an art exhibition, in which twenty-one countries participate. We've also opened a publication department — we'll be publishing a book every year, so Contemporary Istanbul week will go out to more than a thousand addresses around the world, giving people the chance to learn about Turkish art collectors.

— It's a delicate thing — taking in another culture, embracing it, looking at things through its lens. But it's exactly what we all need right now>.

(Ali Güreli)

Another project we're starting is Contemporary Istanbul Education. There is a huge need for education in the different fields of art: how to become a collector, how to start collecting — to give just one example. We'll be collaborating with two major educational institutions in London and Berlin, organising educational seminars, one-year certification programs in London at a very low cost.

Contemporary Istanbul has also become a very powerful tool for promoting the city. After twelve years, we now say that this organisation no longer belongs to us, it belongs to Istanbul.

When we started in 2006, there wasn't an art market to speak of. The one that existed then was 95% local. Turkish collectors were happy to buy Turkish contemporary art, and Turkish artists were very happy to sell to them. That was it. So when we started, that was the main idea — to have an international art market in Istanbul. In the first year, we organised 49 galleries, and only nine of them were from other countries. This year, we have 43. What's happened in these twelve years? First of all: artists. 12 to 15 years ago, the number one priority for an artist was to earn a living, to survive, and then to create art. Today, the number one priority is becoming international. Artists choose galleries on the basis of who will bring them to the international world, and not who will pay them more. At the same time, the mentality of the galleries has changed. Now all of them are also trying to become international, to have exhibits in other countries, at international fairs or in private exhibition centers. I remember a collector named Mustafa, who is now very prominent. We were standing in front of the German exhibition in Berlin in 2007, and I asked him: "Have you seen this gallery? The art they're exhibiting is wonderful". And he replied that he didn't buy foreign art. I told him: "Mustafa, I didn't tell you to buy it, I just said to look". Two years later, Mustafa told me our exhibition, for the first week of December, would coincide with Art Basel in Miami. He called me a week before the opening of Contemporary Istanbul and said, "Look, I'm flying to Miami," though he had our catalog in his hand. "Can you help me reserve these fourteen pieces? I'll buy them when I get back". And why wouldn't I? So I reserved them. Then he called me again, full of enthusiasm: "You know, I bought seventy pieces here! In Miami!" So you see, he'd become international.

So there have been big changes — steps forward a world where people will be happy because of differences between them.

Скульптура Le Majestueux / Majestic / «Величественный» / Франция. Реклама



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Every struggle entails a victory on one side and a defeat on the other. Prizes and sacrifices. But it so happens that in the winner's stockpile, there are both. This is because bringing a dream into existence necessarily involves both gains and losses. As Lev Gumilev put it, "for great achievements, it's necessary there be a fuse that impels people into self-sacrificial service of an ideal". Adhering to this theory is Grigory Avetov, creator of the most ambitious business forum in Russia.

100

Grigory Avetov

Learning to realise dreams



— Almost always
the path to a better
world will pass
through the ruins
of people's
inner peace.
Passionarians
consciously make this
sacrifice, as a tribute
to Utopia's coming
into being>.

(Grigory Avetov)

Humanity, throughout the whole of its existence, has fought for happiness. Personal, societal. When it comes to the latter, it is important to understand that belief in societal progress is vital for individuals of a certain type: passionarians. In the 20th century, Russia lost a vast number of these to several large waves of emigration, when many clever, ambitious and talented people fled the country. The main mission of the Synergy Global Forum is to bring about a recovery, a revival, of this passionarian population.

As a child, I attended bilingual lectures at the Polytechnical Museum in the Kitai Gorod area of Moscow. Then, at around eighteen, I began to conduct lectures of my own, on politics, journalism, philosophy. Later, I discovered TED Talks, and realized they were essentially the same sort of thing, only for twenty million people. It was insulting, because I was doing the same work, only for an audience one hundred thousand times smaller. Prior to that, I'd also dreamt of increasing the number of entrepreneurs in Russia. So I settled on the goal of creating a global educational business forum. This initially seemed a utopian vision: and until our first forum commenced, it was fueled more by prayers than by confidence that it would actually come to fruition. But everything worked out. Today, we're holding our forum at Olympic Stadium, and are expecting twice the turnout of Helsinki's Nordic Business Forum, a forum we were equal with when we created ours.

Our project has two main tasks. The first is to assist those who already work in business, to bolster their effectiveness. Let's say you have a business, but you don't have the tools to take advantage of all your entrepreneurial opportunities. Our aim is to provide you with the toolbox you need to help your business grow tenfold. And the second task is to prepare entrepreneurs who aren't yet on the market, to help those who are just starting out. We reach out to such people through things they're already familiar with.

We have students who've come to us because they've just been constantly watching crap on Youtube, day and night. And they'll come to us because the star of one of the channels they watched, speaking of us, told them, "dude, read this". So they'll buy the book, read it, and they'll like it. Then they'll become one of our regular students, and a powerful shift happens — the person begins to realize: "I can do more than what I've been doing; I want to change the world". It all builds up, and then at some point he becomes an entrepreneur. It doesn't have anything to do with competence. You can give people all the tools in the world, and they'll just leave them unused. There has to be a change of consciousness, an internal choice made. It happens to different people at different times. They need a jolt, and we give them the necessary number of pulses.

At these events, you see eyes full of intelligence. This sort of audience is strikingly different from the fifteen thousand people you see on your daily commute, in the subway, at the movie theatre, or on the street. It's a different air, a different energy. You sit shoulder to shoulder with these other people, and it's a powerful congregation. And this is the sort of community that we want to recreate in Russia. For this, inspiration is no less important than knowledge. So the Synergy Global Forum is an event that, along with educational resources, gives people the motivation to improve their lives and the world around them.

When I was a kid, I was inspired by Grigory Pechorin. Of course! Lermontov's hero had a powerful intellectual foundation, an analytical mind, and was in constant reflection and introspection, which is a typical indicator of an intelligent person. And his self-inquiry is very well projected onto the reader — when you read him, you also seek yourself. And I did find myself, to some extent, but my pursuit for new aspects of myself continues. Today, I'm inspired by almost all the guests of our forum: I'm a fan of Richard Branson; I'm a fan of Mike Tyson, his aggression, his power, his brand, which he created in the ring; I was enthralled by Nassim Taleb, from the moment I read his book *The Black Swan*. These speakers have the ability, through the example they set, to spur a huge number of people to get up and go, seek and do. I'm inspired by many Russian leaders and businessmen, my friends, and all the meetings that I spend with them are a great source of nourishment for me — they are, as a rule, faster and further along than I am, and this is a great tool with which to provoke my competitive spirit — it's important to be on a team that is faster and stronger than you are.

But can those who strive for societal progress attain happiness in their personal lives as well? Such efforts can turn you into a victim of your aspirations; they'll often demand great sacrifices, including inner happiness and peace. Thus Genghis Khan, Alexander the Great and many other passionarians were unhappy. Although Goethe wrote, "Freedom and life are earned by those alone who conquer them each day anew". But almost always the path to a better world will pass through the ruins of people's inner peace. Passionarians consciously make this sacrifice, as a tribute to Utopia's coming into being.

One can argue that cinema is dead, or perhaps it is experiencing a rebirth. One can even forget about it in the hustle and bustle of everyday's life, but all the same, there will be a moment when the power of it strikes you anew, this spectacle, greater than any other in the past two hundred years. Like with the arrival of aliens in Moscow's suburb Biryulyovo, in Bondarchuk's *Attraction*, endeavouring to remind us that love and tolerance are stronger than the madness of chauvinism. Or with the domestic hell of people who've forgotten about love, in Zueva's film *Nearest And Dearest*. Or *Closeness*, or *Gupyoshka*, or *Mathilde*... such different views on us and the world, though they're similar in one aspect: each one attempts to remind us that to be human is difficult and beautiful, and shows us that geographical spaces, and varying attitudes, do not make us any different. "Nothing matches cinema when it comes to bringing people together, destroying walls, and overcoming the barriers of misunderstanding". So believes Filip Perkon, general producer and founder of the Russian Film Week in Britain.

Filip Perkon

Under the sign of the unicorn



— It's our hope for Russian Film Week, that in time it will become the world's most respected platform for films made in or about Russia>.

(Filip Perkon)

Foreigners have a lot of stereotypes about Russia. "These Russians" have always drawn others in by the twists of their enigmatic Slavic souls. A lot of people today are interested in whether this idea holds true, and one of the best ways to obtain this understanding is through the art of film.

Russian Film Week is a platform where people are able to watch not only the most interesting films of the past year that have been made in Russia, but also about Russia. Here, politics stops and creative discussion begins. My dialogue with this, the largest country on the planet, began when I, as a teenager, first set foot in the land where my parents were born.

I've never lived in Russia. My parents are Russian, having moved to Stockholm from St. Petersburg. I sometimes came to visit my grandparents, but I was born and raised in Sweden, and went to school in the UK. I am a fellow countryman who has always lived abroad. However, Russia became really interesting to me around the time of my adolescence. My historical motherland... this country always seemed peculiar, unlike any other country in the world. My parents told me a lot of stories about it; I watched various Russian films, read Russian books, but it wasn't until I was seventeen that I actually came to Moscow for the first time. It was then that my interest in Russian culture, its history, the history of its Tsar's autocracy and of the USSR, first awakened.

This was the impetus for creating the Russian Business Week at the London School of Economics — it's the largest Russian forum and debate class in the academic world. Businessmen, scholars, high ranking officials: everyone who works with or is interested in Russia comes. They tell students and young people about what's happening in this country. This, and all my subsequent projects, have been connected with Russia cross-culturally, through communication with different countries: Russia-England, Russia-USA, and so on. Why is this important? I believe that through culture, it's possible to build bridges. Between individuals and between whole nations. In everything that my team and I do, we are supported by both Russian and local authorities here, in the UK. In London, they gave us access to movie theatres and various other venues for our Russian Film Week; in Russia, the Ministry of culture gave us funding. We are seeing that our festival, our films, art in general, brings people together. This is not so in other areas of life because of the difficult political climate in the world. My project in Russian film helps build another cross-cultural bridge.

Last year was officially named the Year of Cinema in Russia. There came an initiative to show Russian films in London. This evolved into the idea of creating a whole festival with awards for Russian and foreign films and with a very solid international jury. Later we added workshops, an exhibition program — we wanted to showcase not only the films, but also the Russian cinema culture. This year, Russian Film Week is taking place already in several cities across the UK.

We also have our Golden Unicorn awards as part of the festival. The contending films are a sampling of the best work being shown to the general public during the Week. Why such a name? The unicorn is a mythical animal, which appears only to the chosen few. It's a wonderful image for an award. Additionally, the symbols of Great Britain are a lion and a unicorn — they appear on the country's coat of arms. What is not so well known is the fact that the unicorn was a symbol of Russia under Ivan the Terrible, and was on the Tsar's official signet. These signets, which have been preserved through history, were made of gold — as are the statuettes we present to our winners.

We have our own approach to choosing the winners. Russian films are assessed by an international jury, whilst a Russian jury watches the selected foreign films about Russia. We get the viewpoints of different people whose work is related to film. We consider that international cinematographers would be interested in how Russian society perceives films about Russia that are made in other countries. We hope to show this particular selection of films to the Russian audience as well.

It is wonderful that there are Russian films making it to the Cannes and Venice Film Festivals, but this is on the strength of a handful of films per year, and they do not fully reflect the film industry of the country. This is why our project is to open wider a window into the Russian film culture. It's our hope for Russian Film Week, that in time it will become the world's most respected platform for films made in or about Russia.

And you know, this dream doesn't seem so utopian to me at all!

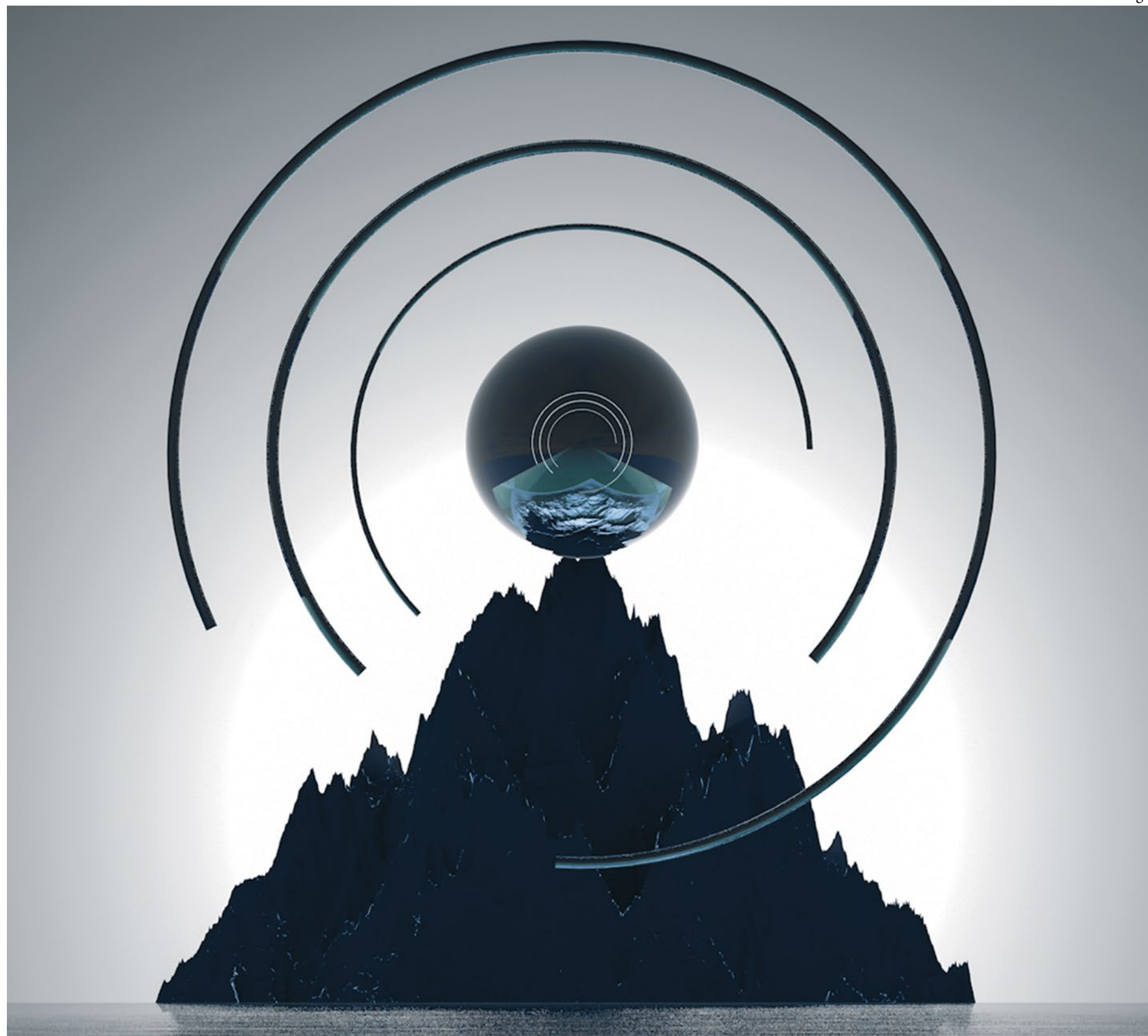
PHOTOPROJECT

CHAD KNIGHT

THE CATHARSIS OF THE NEW REALITY

108

Chad Knight is an artist who, for all his life, has worked on creating an original, thin-feeling world through his digital art. His work exists in his own virtual world, filled with images that are both beautiful and frightening — giant skulls falling to pieces, or an elegant figure of a woman blowing a deadly kiss to the sky. The boundaries of the artist's consciousness come into contact with the multifaceted world of everyday life. Thus, a digital masterpiece is born, in which another reality comes to life, causing us to think about the cracks and unevenness of the reality that actually surrounds us today.



REFLECTION BALL MOUNTAIN 10B

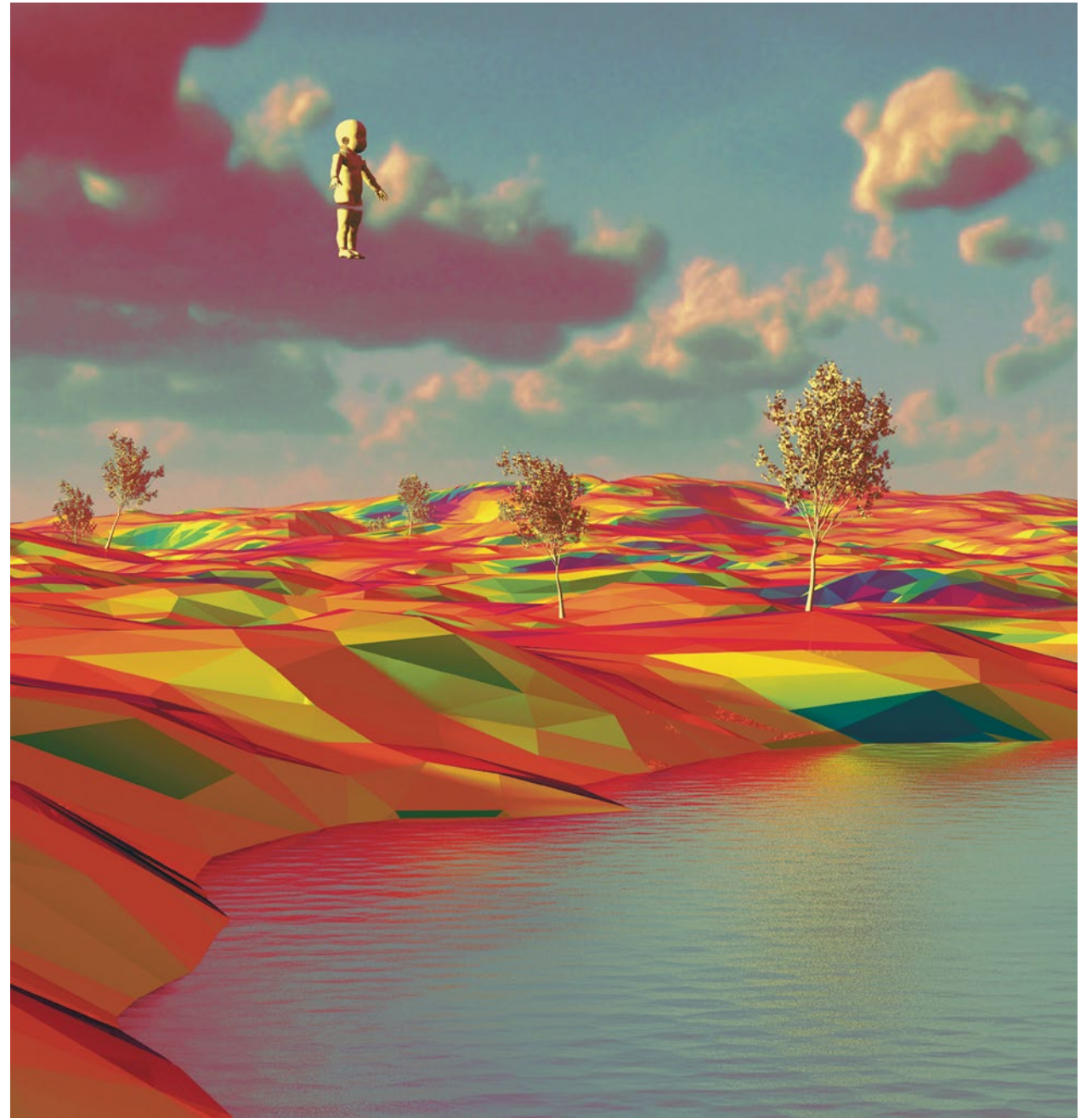
33



110

127 UPROOTED

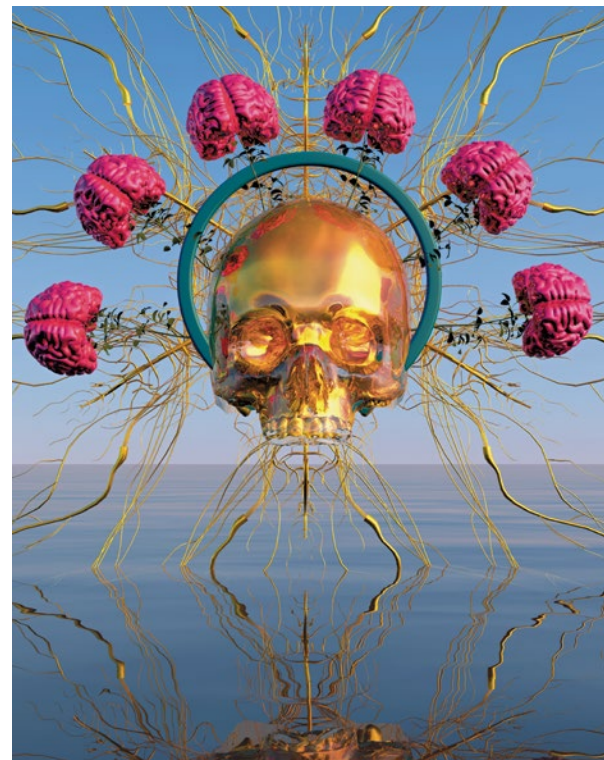
Knight's 3D sculptures are fragmentary. They appear extraordinarily light, almost weightless, despite the fact that, in tribute to the times, many bear a metallic gleam. But does that make it easier to bear the human sins that are exposed by the artist, or the burden of our responsibility to the Earth?



RIPPLE **379**



296 CAT HOLSTER 2



RESPECT 423



PARADE 300 430



METAMORPH 440

The ethereal nature of the pixellated figures only enhances the psychological pressure on the viewer. The levity, in this instance, is ironic. It's not just the artist's graphic editing ability — it's more, deeper, more important. Knight intentionally places his sculptures in naturalistic virtual landscapes, often difficult to distinguish from the real thing: the connection to the natural world is also the heartfelt desire to help it.

MY ART IS VERY MUCH LIKE AN ENCRYPTED JOURNAL THAT I CAN SHARE PUBLICLY. [I WANT TO] CREATE SOMETHING NEW EVERY DAY AND SEE WHERE THIS RABBIT HOLE TAKES ME

REWARD RATIO



114



BALD SHINY METAL GIRL AGAIN

Many of the artist's works are accompanied by elements of water, and they seem to become fluid themselves, an eternal source of catharsis, felt by the digital canvases' viewers. These canvases won't rot; time won't spoil them. And it's in our power to let remain for dozens more years the beautiful world of our own reality, the reality in which we live.

Elon



Musk

The space shuttle was often used as an example of why you shouldn't even attempt to make something reusable. But one failed experiment does not invalidate the greater goal. If that was the case, we'd never have had the light bulb

We must ask: "Why have you achieved success here, and in other cases — no?"

I think it's very important to have a feedback loop, where you're constantly thinking what you've done and how you could be doing it better. I think that's the single best piece of advice: constantly think about how you could be doing things better and questioning yourself

You know, Wikipedia is actually pretty damn good. Information in it is accurate by 90 percent. But it's not clear what 90 percent it is

We need to understand how to get what we love without destroying the world

What are we trying to achieve with Tesla? That you could ride for free, forever and exclusively at the expense of sunlight

If you show people the right way, then there will be no problems with motivation

Work like hell. I mean you just have to put in 80 to 100 hour weeks every week. [This] improves the odds of success. If other people are putting in 40 hour workweeks and you're putting in 100 hour workweeks, then even if you're doing the same thing, you know that you will achieve in four months what it takes them a year to achieve

If anyone thinks they'd rather be in a different part of history, they're probably not a very good student of history. Life sucked in the old days. People knew very little, and you were likely to die at a young age of some horrible disease. You'd probably have no teeth by now. It would be particularly awful if you were a woman

The value of beauty and inspiration is very much underrated, no question. But I want to be clear: I'm not trying to be anyone's saviour. I'm just trying to think about the future and not be sad

When Henry Ford made cheap, reliable cars people said, "Nah, what's wrong with a horse?" That was a huge bet he made, and it worked

Thomas



More

A pretty face may be enough to catch a man,
but it takes character and good nature to hold him

Anticipated spears wound less

**Some men may be snared by beauty alone, but none
can be held except by virtue and compliance**

It's wrong to deprive someone else of a pleasure so that you can enjoy one yourself,
but to deprive yourself of a pleasure so that you can add to someone else's enjoyment
is an act of humanity by which you always gain more than you lose

One man to live in pleasure and wealth,
whiles all other weap and smart for it,
that is the part not of a king, but of a jailor

Fortune doth both raise up

the low and pluck down the hight

If the lion knew his own strength, hard were it for any man to rule him

What is deferred is not avoided

The ordinary arts we practice every day
at home are of more importance to the soul
than their simplicity might suggest

The way to heaven out of all places is of length and distance

No living creature is naturally greedy, except from fear of want — or in the case of human beings, from vanity.
the notion that you're better than people if you can display more superfluous property than they can

Rosa



Luxemburg

Before a revolution happens, it is perceived as impossible; after it happens, it is seen as having been inevitable

Being human means throwing your whole life on the scales of destiny when need be, all the while rejoicing in every sunny day and every beautiful cloud

Women's freedom is the sign of social freedom

The working classes in every country only learn to fight in the course of their struggles

I want to affect people like a clap of thunder, to inflame their minds with the breadth of my vision, the strength of my conviction and the power of my expression

The most revolutionary thing one can do is always to proclaim loudly what is happening

Freedom is always and exclusively freedom for the one who thinks differently

Without general elections, without freedom of the press, freedom of speech, freedom of assembly, without the free battle of opinions, life in every public institution withers away, becomes a caricature of itself, and bureaucracy rises as the only deciding factor

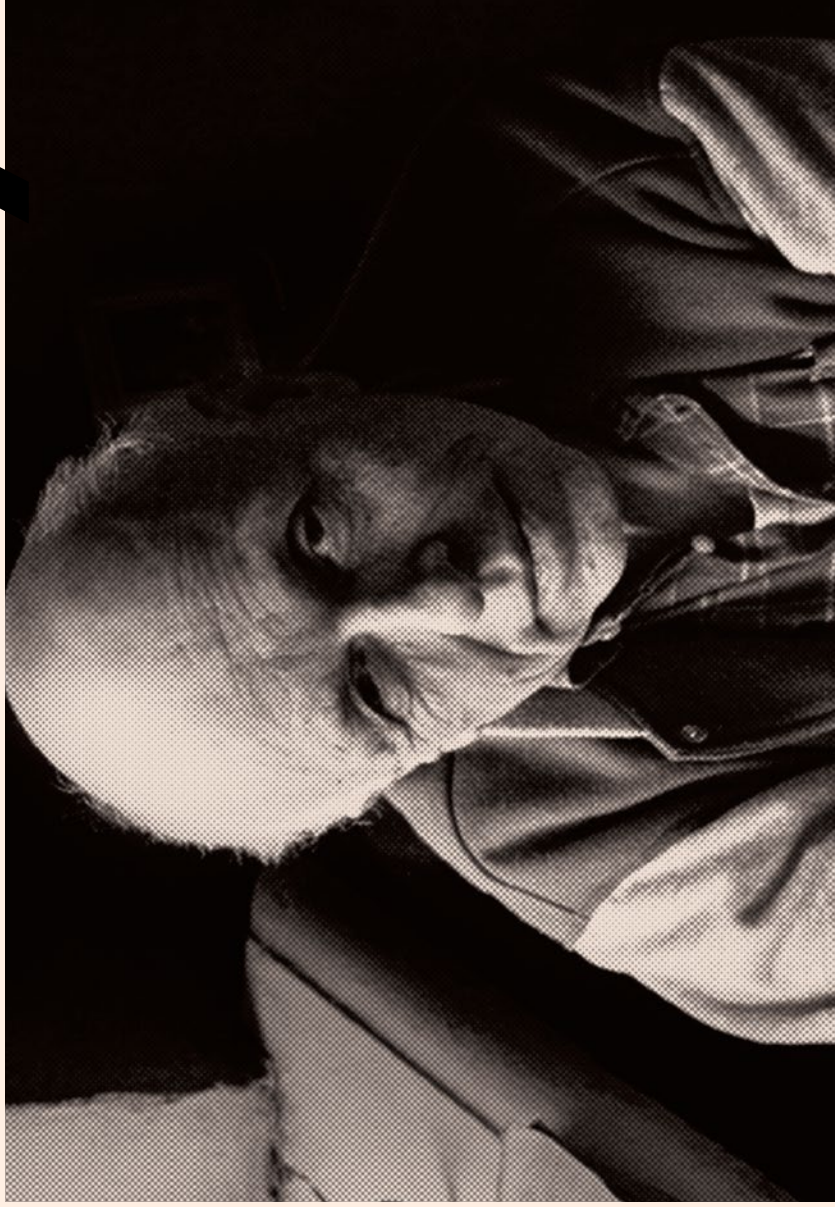
Life is singing also in the sand crunching under the slow and heavy steps of the guards, when we know how to listen to it

We will be victorious if we have not forgotten how to learn

Only to the rude ear of one who is quite indifferent does the song of a bird seem always the same

Those who do not move, do not notice their chains

Andrey



Sakharov

I've always thought that the most powerful weapon in the world was the bomb and that's why I gave it to my people, but I've come to the conclusion that the most powerful weapon in the world is not the bomb but it's the truth

It is better to make free a certain number of people in something guilty than to keep in custody and torture thousands of innocents

Both now and for always, I intend to hold fast to my belief in the hidden strength of the human spirit

A country which does not respect the rights of its own citizens will not respect the rights of its neighbours

We should not minimise our sacred endeavour in this world, where, like faint glimmers in the dark, we have emerged...

Intellectual freedom is the only guarantee of a scientific — democratic approach to politics, economic development, and culture

Profound insights arise only in debate, with a possibility of counterargument, only when there is a possibility of expressing not only correct ideas but also dubious ideas

Intellectual freedom is essential — freedom to obtain and distribute information, freedom for open-minded and unfearing debate and freedom from pressure by officialdom and prejudices.

Such freedom of thought is the only guarantee against an infection of people by mass myths, which, in the hands of treacherous hypocrites and demagogues, can be transformed into bloody dictatorship

Nothing threatens freedom of the personality and the meaning of life like war, poverty, terror. But there are also indirect and only slightly more remote dangers. One of these is the stupefaction of man (the "gray mass", to use the cynical term of bourgeois prognosticators) by mass culture with its intentional or commercially motivated lowering of intellectual level and content, with its stress on entertainment or utilitarianism, and with its carefully protective censorship

In 1947 I defended my thesis on nuclear physics, and in 1948 I was included in a group of research scientists whose task was to develop nuclear weapons



Spacey

People have different reasons for the way they live their lives.
You cannot put everyone's reasons in the same box

If you haven't turned rebel by twenty
you've got no heart; if you haven't
turned establishment by thirty you've
got no brains!

If you're lucky enough to do well, it's your responsibility to send the elevator back down

**No one's personal life is in the public interest.
It's gossip, bottom line. End of story**

Storytelling helps us understand each other, translate the issues of our
times, and the tools of theater and film can be powerful in helping
young people to develop communication/collaboration skills, let alone
improving their own confidence

Over the years, I've been trying to build
a relationship with an audience.
I've tried to maintain as much of a low
profile as I could so that those characters
would emerge and their relationship
with audiences would be protected

**You have to always be ready,
always be alive, and always be
willing to move in a new direction**

It's always the big question in our lives if you have a lot
of success. What do you do with it? Buy more houses, buy more
cars, buy more stuff, be wealthy and distant and unengaged?
Or do you take all that good fortune that has come towards
you and spread the love, do something with it?

**I have always believed that the risk
takers are eventually rewarded**

Sometimes it's the crazy people who turn out to be not so crazy

Sometimes the person who is the most
logical is the person whom we call insane

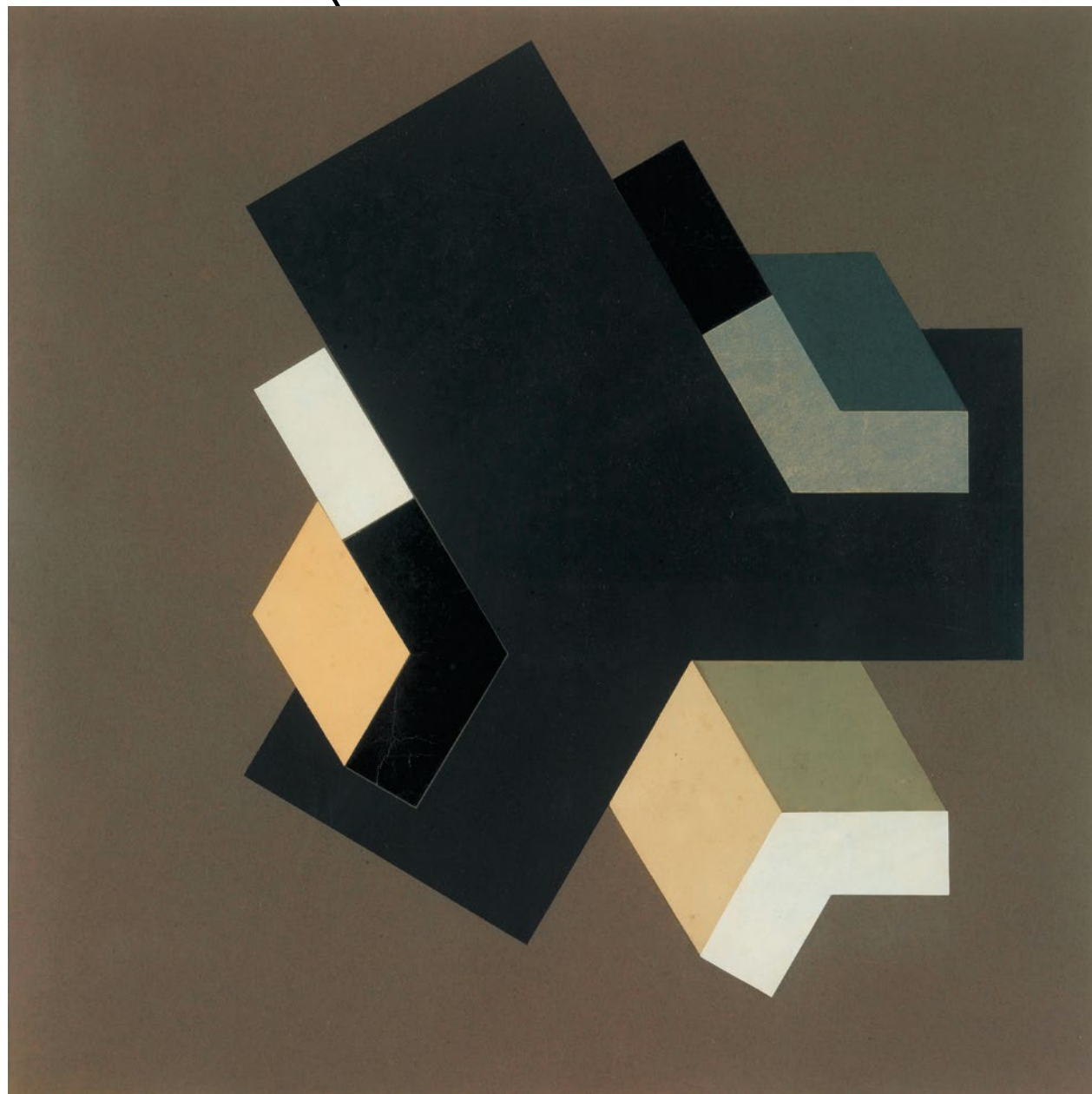
It's so easy for us to misperceive and see
the things in others that we want to see.
And, when we're wrong, and often we're
dead wrong, we miss the truth

We're all victims of our own hubris at times

El Lissitzky

DESIGNS FOR THE CONFIRMATION OF THE NEW

126



Proun 43

Black embossed paper, pasted on carton, gouache, watercolour, ink, graphite pencil, aluminum paint, drafting tools, colour paper stickers

66,8 x 49

The State Tretyakov Gallery

Circa 1922

Skyscraper in the square at the Nikitsky Gate. General view from above. Proun on the project

Black glossy paper, colour paper stickers, black, colour ink, brush, pen, stamp

22,8 x 15,5

The State Tretyakov Gallery



A figure of geometric shapes. (Variant of the proun 43)

Paper, pasted on carton, graphite and colour pencils, colour paper stickers

49,4 x 29,9

The State Tretyakov Gallery

Circa 1922



The Jewish Museum and Tolerance Centre and the State Tretyakov Gallery are presenting an exhibition on El Lissitzky in a joint project that is Russia's primary retrospective of the artist. El Lissitzky is one of the leading artists of the Russian and European avant-garde. He predestined the development of XX century architecture and design and invented a new art movement he called "prouns," meaning the designs for the confirmation of the new.

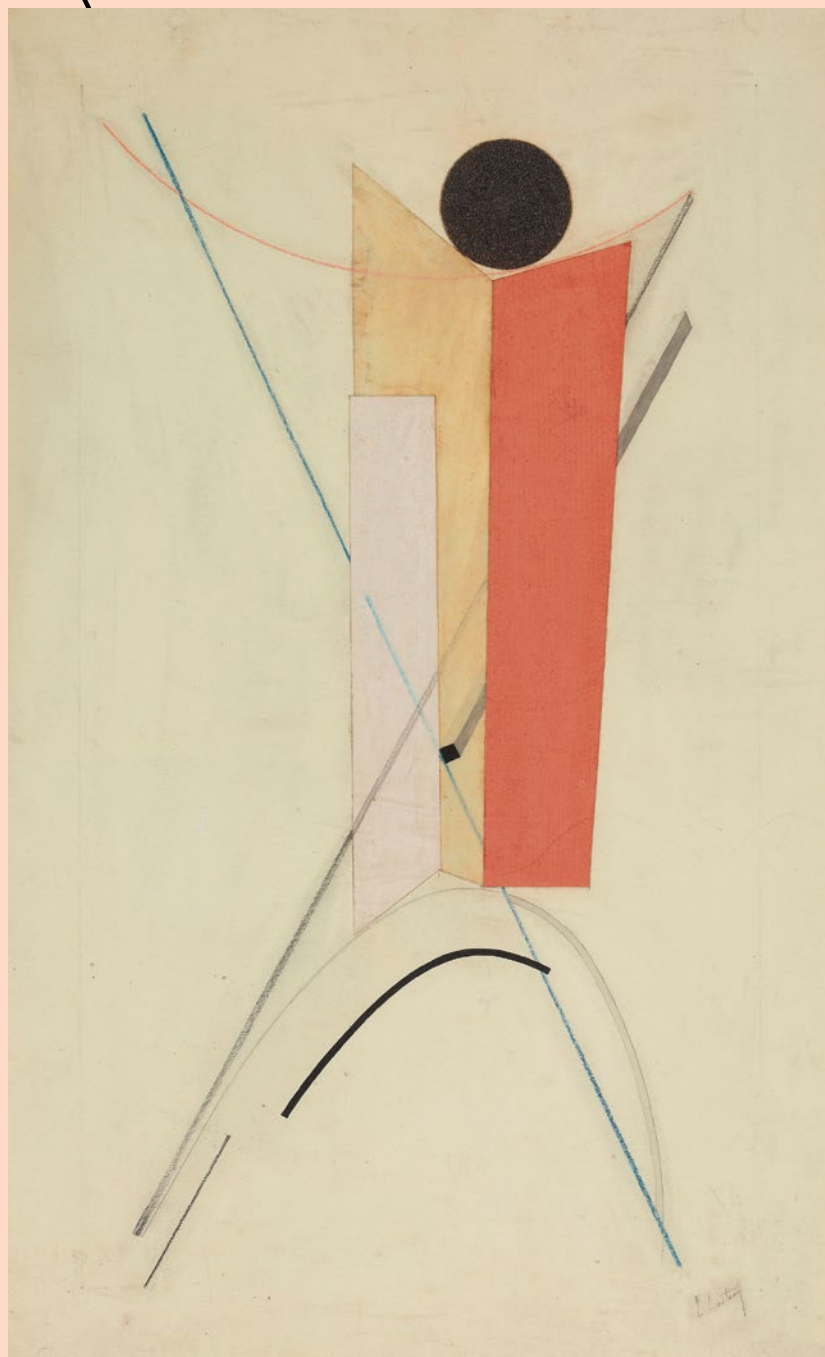
Cover of the "Wendingen" magazine
(Sketch. Variant)

Tracing-paper, black pencil, gouache, ink

15,2 x 23

The State Tretyakov Gallery

1922



Proun 23 (Sketch. Variant)

Graphite pencil, gouache, ink

17,7 x 22 (9,6 x 12,3)

The State Tretyakov Gallery

1919



128

The exhibition consists of two parts and takes place in two venues simultaneously, in both the New Tretyakov Gallery and the Jewish Museum and Tolerance Centre. Visitors can view about 400 artworks, compiled from the Tretyakov Gallery, foreign museums, and private collections.



Constructor (Self-portrait)

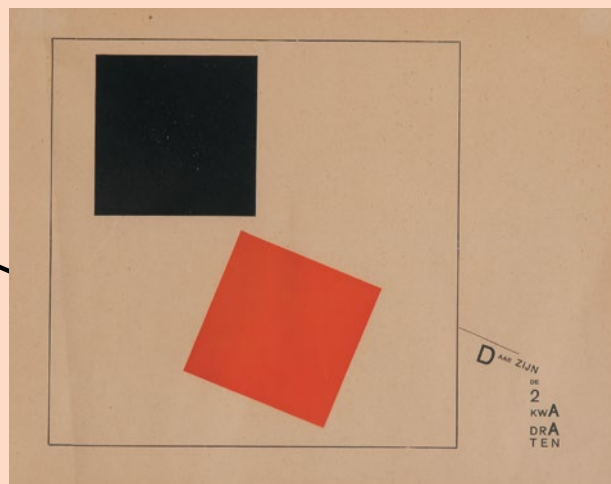
Assembly of the State
Tretyakov Gallery

1924

The exhibition is a reconstruction of the artist's creative path, noting his various stages and artistic directions. Lissitzky's early period, the "pre-avant-garde," is connected with his work in the Kultur Lige (a public Jewish culture organisation). The artwork of this time will be on display at the Jewish Museum and Tolerance Centre.

El Lissitzky. Suprematist story about two squares in six buildings. Here are two squares. (Building #1)

Paper, lithography
25,5 x 21
1922



The exhibition brings together some 200 works from art centres around the world, including the Basel Art Museum, the Moritzburg Art Gallery (Halle, Germany), the Van Abbe Museum (Eindhoven, Holland), the Stedelijk Museum (Amsterdam), the Pompidou Center (Paris), and the National Art Museum of Azerbaijan. Two of the exhibition's sections will illustrate Lissitzky's talents as a multifaceted painter, graphic artist, designer, architect, printer, and photographer.

Central Park of Culture and rest. Poster

Russian State library
1931

El Lissitzky. Red Wedge Beat the Whites

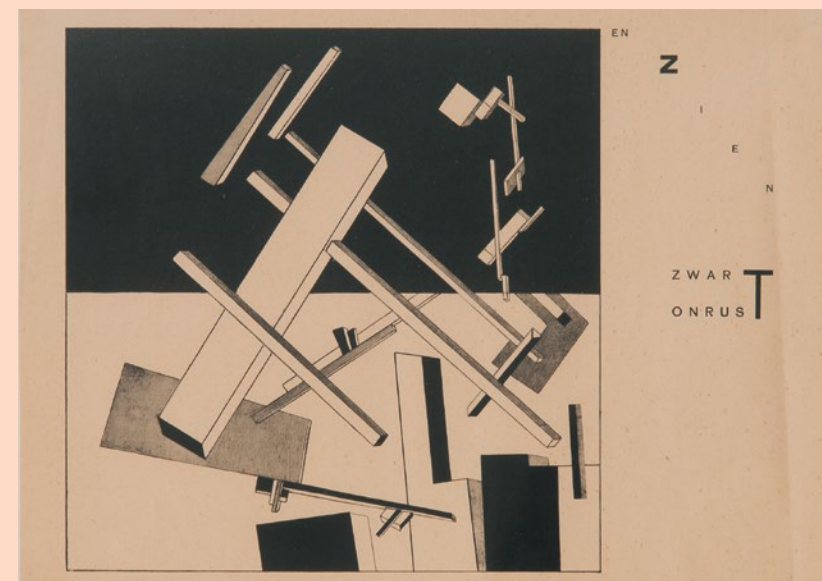
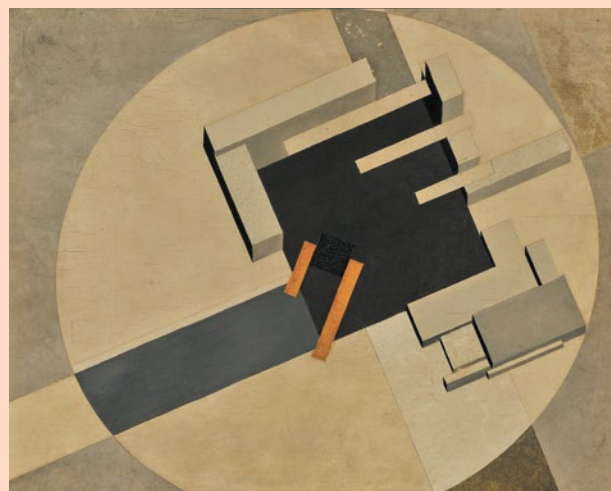
Poster, colour lithography
Russian State library
Vitebsk
1920



130

Proun 1E (City)

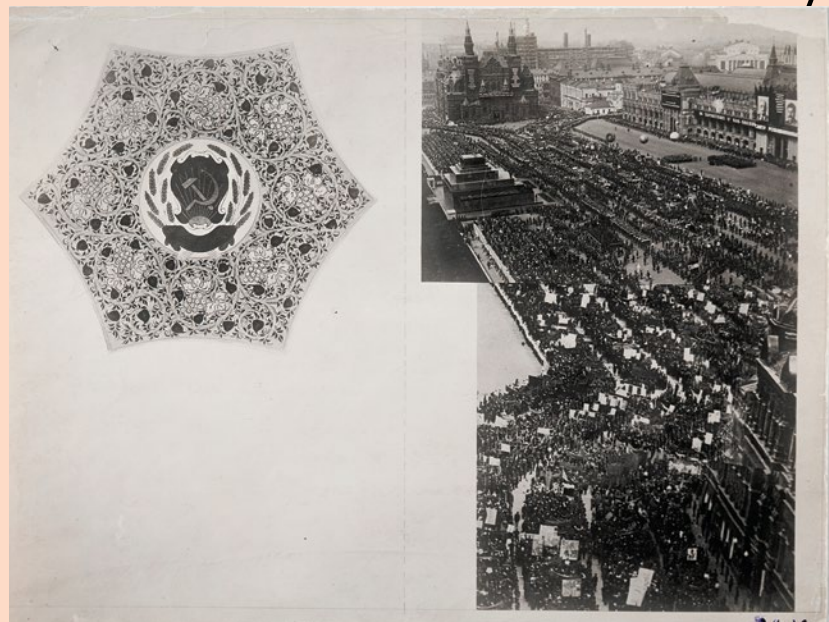
Plywood, oil
Azerbaijan National Museum of Arts named after Rustam Mustafayev
1919-1920



El Lisitsky. Suprematist story about two squares in six buildings. And they see black anxiously. (Building No. 3)

Paper, lithography
25,5 x 21
1922

The exposition will also present prouns, figurines, book illustrations, posters, photo collages, and photographs. Displayed at the Tretyakov Gallery will be prouns and architectural projects, exhibition design sketches, and photographs from the Tretyakov Gallery's collection. Prouns from Western collections will be shown for the first time in Russia.



Photomontage for the magazine
"USSR at the construction site"

#9-12

SEPHEROT Foundation

1937



Cover of the catalog
The first exhibition of Russian art in
Berlin (Sketch. Variant)

Tracing-paper, ink, gouache, graphite
pencil

27 x 19

The State Tretyakov Gallery

1922



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Additional information and announcements of events can be found on the official website www.stregismoscow.com/ru/jazz or by phone +7 495 967 7776



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★★★★★
HOTEL
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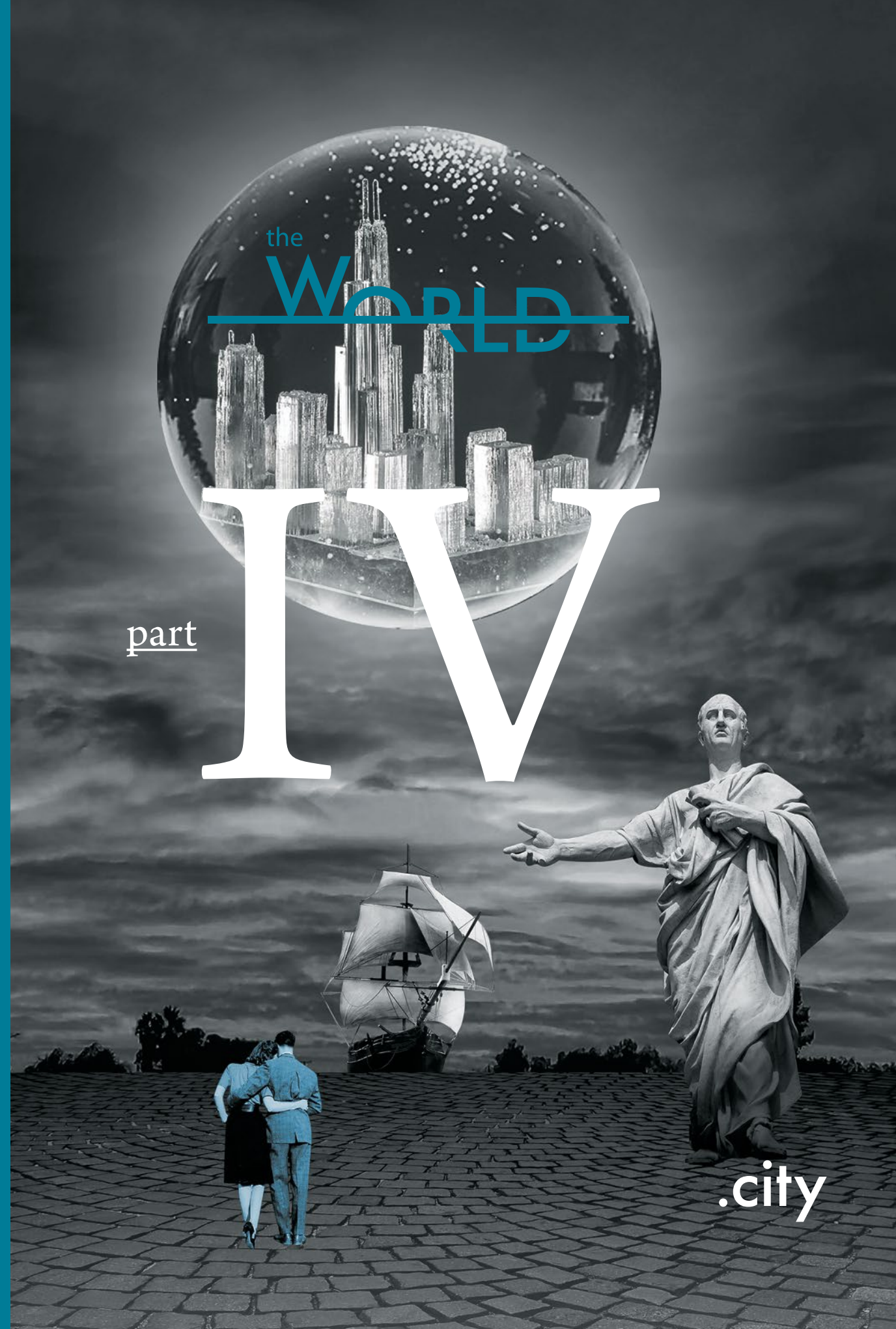


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Stanislaw Jerzy Lec once bitterly claimed, "People are alone, because instead of bridges they build walls". But there must be someone who realises that any wall of loneliness, boredom, or indifference has the power to destroy whatever ship you've built for yourself. Because utopias that transform into accomplishments are worth it even if only to be able to tell yourself: "This is my happiness; life is more joyful if I can create things". Civil engineer, psychologist, co-owner of the Simple Pleasers restaurant group, and a man who knows how to live deliciously, Mikhail Shorin tells us an amazing story about how you don't have to wait until your dream flashes before you on the horizon. It's better — and more joyful — to go ahead and create it yourself. And you should start not on Monday, but on Thursday. Perhaps with a trip to the bathhouse. As it often goes with the birth of great ideas.

Mikhail Shorin

Dreams afloat

Destiny would appoint Thursday as the day of creation. It was our banya day, and the guys and I went off to discuss our next fishing campaign. It wasn't easy to find a boat that would fit all of us (back then, 10 years ago, there were 20 to 25 of us). And then a light went off: why not build our own ship? Sure, I'd built houses, banks, cottages, and cinemas before...but a ship? I offered to chip in and give it a try. It turned out that, at the Southern port, there was a sheet of metal, just sitting around decaying. It was painted on one side, unpainted on the other. I was shown the painted side, and it was just gorgeous. The other side was "a bit" rusty. Some drunken middle-aged man appeared from a nearby shed and, leaning against it so as not to fall, told us: "I'll sell it to you, no problem". The 43 metre high frame was purchased for 25,000 rubles (then about 500 GBP). Having become the owner of this happy piece of iron, and walking circles around it, I thought to myself: "Well, that worked out pretty well".

The predominant doubts didn't deter me: even looking through textbooks on shipbuilding, I thought it could all be built, and that I could manage it in a year and a half, starting with this piece of iron. I went to a Dutch shipyard, saw how they were building ships there, and I realised I should aim for finishing it in three years. At that point, my "banya friends" gave up on it, complaining that the project would take too long, saying it wasn't even necessary after all. They withdrew their funds, and I was left alone with my dream, which seemed to everyone else purely utopian.

True, it wasn't a realistic dream, but it was big, and happy. In Holland, they said that the many stages of ship construction usually require up to 150 engineers, designers, and technologists, and that the slipway (that the ship is mounted on) could cost as much as 1.5 million euros. Thinking about how to connect that reality to the realities in Russia, and estimating the budget we were working with, we were forced to cut staff by 148 people, leaving only two. I couldn't fire myself: the project would have lost all its meaning, and a driver was necessary for the project. So, with the two of us, and also the company of faith and stubbornness, I carried the idea on my shoulders.

One of the things required was a very complicated device that, using a laser, can calculate whatever your heart desires. I looked carefully at their slipways. Russians, however, are a far-sighted, enterprising people, and my Jewish roots tell me how to make the most out of things. So I made the most of it: I bought four tram tracks for 10 thousand rubles, along with the car that carried them, and two laser rulers from the store. For two thousand dollars, I got what the Dutch had tried to sell me for half a million euros. That was extremely pleasing. It was also more fun. In Nizhny Novgorod, at the federal Rosrezerv, I bought some special gardening steel, which had lain there for 20 years before I picked it up. It turned out it was made using additives that were totally immune to electrodes. We had intentionally made the composition for electrodes, to weld this steel. Once we welded it, it turned out to be capable of breaking ice, and somehow, resistant to rust, even if left unpainted.

It'd been about a year and a half since we began construction. I had completed almost the entire body when I realised there were another four years ahead. When the body was ready, we tracked down the only crane we could find in Moscow that could lift 150 tons, in Lytkarino. It would be needed to move the body from the shore into the water. The weight of the frame was almost enough to break the crane. Nonetheless, there it arrived, successfully and very impressively, right over the water. The launch was a very happy and fascinating moment.

After that, we took a tugboat to the Belgorod Shipyard, and I was told that ships had actually been built there before. When we finally got to the factory, six friendly men came out to take a look at the madman who had wanted to build a ship there. I had to hire full-fledged staff to work at the plant where the ship would be built. For two and a half years, my team and I built my ship at the Belgorod plant. All but the steel that went into the hull was imported. Of course, we had a lot to learn. But it wasn't burdensome. I built my ship. In fact, building a ship is like some sort of internal sandbox game.

— The builders
of different countries,
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utopia of humankind>.

(Mikhail Shorin)

— Once you're hooked on the activity of creation, you can't let go.

I guess it stems from my childhood. The desire to build is in my blood at a genetic level: my father is a chemical engineer, my mother spent her life designing thermal power plants, my brother was educated at MIT. My own education — in architecture and construction — plus the influence of my family, all involved in engineering, allowed me to think that I was also equipped to accomplish something. Whenever I told anyone that I was building a ship, they thought I was out of my mind. People would come to see if there really existed someone in this country who was trying to build a ship. Amusingly, I had a meeting with the head of the Russian River Register. You can't build a ship in Russia without the supervision of the RRR. They record every action in a special magazine and they all have to be signed for. We would eventually sign for some 1.5 thousand matters of permission and approval. I'd been told that all of the rules under the River and Marine Registers are supposedly written in blood, because, before the rules were introduced, people would either drown, or else some other misfortune would occur. That's why the people who work there are of a different breed, untouched by capitalism. They're just different... It's impossible to negotiate with them. Strangely enough, though, they do have a conscience. They do try to do everything right. The head of the Russian River Register asked me one question and one question only: "Do you really want to build a ship?" Really, if I were to translate it into Russian, he was asking me if I was mentally stable.

The process lasted eight years. Nothing to fit our ship could be bought at the store. Everything was designed and manufactured specifically for this very ship. Therefore, the final touches aren't the ship itself, but the heart, the "filling," so to speak. It's in the motors, the diesel engines, generators, navigation system, drainage system... And in the design... When I was told how much the design of this boat would cost, I thought back on how I had bought the tracks. And I decided to consult three or four different designers. I combined their opinions into one general understanding and it became clear that I'd have to do it myself; no designer would be willing to work for so long. There are, as a result, almost 20 different types of wood inside the ship: rosewood, tiger tree root, birch, teak... And also a home theater, karaoke room, Turkish Hamam, six guest bedrooms, five crew member bedrooms, and a kitchen.

Whenever that original group of friends and I would go to the banya, they always asked how the ship building was going. And, whenever I showed up, everyone would laugh. I not only gave them their money back, but I also gave them years of entertainment. Then, in the end, I invited them all. The loud laughter turned into a dead silence. People walked around in silence for an hour, then drank vodka, and then watched a film about how the ship they were on was built.

So the dream came true, but I won't let myself stop there. Once you're hooked on the activity of creation, you can't let go. The Kabbalah states that builders are people who once wanted to reach God by creating the Tower of Babel. And that's why he destroyed the tower and gave them all different languages, so they wouldn't be able to communicate with each other and build something so ambitious. Ever since then, the builders of different countries, in their own languages, use bricks to build something they can reach out and touch, something they can create. Maybe that's the most beautiful utopia of humankind. But, if we reach, the utopia can turn into reality.



Illustration
Anna Petunova

Zarathustra, Nietzsche's shatterer of orthodoxy, seemed to be warning us when he said, "I would believe only in a God that knows how to dance". It's frightening when people try to cut up the world to suit themselves. However, it's peaceful and joyous when someone for whom Love reigns, rather than cutting apart, sews it together. When we creatively connect what has been cut apart, scattered, fallen, or lost, through art and storytelling, we can support each other, including children, who are inherently eager to know how to live, communicate, and make a difference. Let's hear Dalia Lane, a journalist, translator, poet, peacemaker, and children's author provide her take on this.

Dalia Lane

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Versions of the Best Worlds

All of the world's myths and utopias can be traced back to a single question: "What if?" But, when you think about it, this very question is also what has spurred the most important discoveries of humankind.

At times, this fundamental question causes unrest, both to humankind in general and to me in particular. I often ask myself, "what if we all suddenly decided to stop competing with each other?"

Or, "what if every country in the world realised that dialogue and trust are more important than their defense budget?"

Or, when yearning to fly, creatively and spiritually, "what if the world could be simply painted?"



Photography
Arusik Markosyan

Questions are justified when they reveal possibilities. To paint the world looks like a possibility to me.

I once took part in creating a painting that was meant to bring peace and represent the Harmony of Contrasts. Its creation brought 20 people of different nationalities to our studio, each one with his or her own vision of the world. It was a very interactive project: one hundred hands working together to create a single picture of the common Reality. The resulting image was an alloy of insights, coming together to reveal a unique Light of Consciousness of its own. Like an Olympic torch, it could be carried across different countries, symbolising the victory of creation over destruction. We are all so different — and that's fine; it doesn't mean that our dissimilarities must lead to condemnation. Contrast does not necessarily lead to conflict.

Watching an artist create a painting, it's clear that the power of art lies in its magical resonating effect. Feelings and emotional impulses are transmitted to the brush; they connect to the world through the brush and heart; thus the world is immediately changed. Our joint project was an attempt to achieve resonance by uniting the hearts of those who want to make this world a better place.

It's so strange: everyone wants peace, but we live on a planet entangled in the meridians of conflicts. Could it be that wars originate within us and arise due to distortions in our mental space? Is war possible without an internal conflict? It was during this unique project that I felt the urgent need to begin my peacemaking efforts by finding Peace within myself.

In our polar reality, characterised by the constant dueling of mind and heart, I choose the heart. The Mind, while it may be the engine of progress, is often arrogant and selfish, attaining victory at times through violence. Violence is what destroys the world. The Heart unites.

No doubt, of course, progress is important. But progress brought about by destruction, by sacrificing a part for the sake of preserving the whole, is a Pyrrhic victory that I can't accept.

But I also wondered what if it's too late to change adults? I felt an urgent need to teach my daughter to take care of this World firstly within herself here and now. I wanted to give her tools that, like brushing her teeth, would just become a part of her daily routine, becoming her second nature. So, I decided to participate in peacemaking through the medium that children love most — a fairy tale.

Thus was born the "Fairy Dalia" project, an attempt through philosophical parables to talk about better versions of the world in which Unity and Harmony reign.

"There are no wars in nature; wars are created by people who are missing Love. In nature, there are only causes and consequences".

"Why wait for Love if it can be created?" teaches Fairy Dalia.

The most valuable thing that children teach us is not to wait, but to create here and now. Why not teach them creation through acceptance? Through conscious empathy? Through mindful creativity?

These days, there isn't enough reading material for children about the art of finding and keeping inner balance and peace of mind. We could use more good books to teach children meditation and mindfulness, the contemplation of present reality without judgment.

The holistic approach of contemplating the manifested reality out of one's centre is rooted in antiquity. What if we really are all connected to each other? Like drops in the ocean, all different, but all part of the same thing? Wouldn't that mean that on this beautiful blue and green globe, which we call Home, we're all one great family? We can choose to fight against ourselves, or live harmoniously.

"Who are you talking to?" whispered the Rose.

"I'm talking to the Great Ocean," answered Fairy Dalia.

"The Great? But these are just some droplets hanging in the air?"

"For some there is an Ocean in a mere droplet and for some the whole Ocean is just a drop," the Fairy smiled back.

Many tales point to vices and virtues, but few tales teach us how to protect our hearts from injury. Mythmaking, like peacemaking, creates better versions of the inner as well as the outer world.

I believe that our children can be spiritually strengthened only through a mindful attitude towards life, with emphasis on appreciating beauty and creating harmony everywhere. I don't know if the enlightenment of Humanity will be possible in the next 100 years, whether the sixth race will arise, whether we'll develop the 8th sense, but I know for certain that the fourth dimension is Love. And the main tool of transformation for the future is mindfulness.

Perhaps this is utopia.

But what if it's not?



Fairy
Dalia

This world must be glass,
It is cracked, and less by the hour,
Its fragments will fly...

Lope de Vega's verse, written several hundred years ago, could now be applied to life in the 21st century. The world is still glass and therefore still fragile. We try to gird it with the protective layers of utopian ideas. The ideas are permeated with the desire to save the world or improve it, either protective, or else disastrous. Perhaps it isn't only that we're peering into this world, but that it's also looking back at us. And every time a new world is born, it reflects us and our attitude towards it. Liana Davidyan presents her thoughts about this theory of the world and human synergy.

Liana Davidyan

Stepping Forward

In trying to make sense of what life is, my childhood self came up with a theory of embedded worlds. It was an intricately layered infinitude, in which, on Earth, a person could presumably be the Higher Force to an ant, whereas, to some other being in some other world of the Universe, the ants themselves might assume the Higher position. Worlds, like myths, formed one into another, again and again, ad infinitum. It was fascinating. Only later, at university, did I discover Kant, and his attractive and incomprehensible thing-in-itself theory.

Whenever I'm in an interview, I'm always awaiting the questions that are most important to me. How do you want to see the world? Do you really believe the world could be perfect? What inspires you to do what you do? Why be ahead of the times? Wouldn't it be easier just to follow the path of the majority? Maybe so, and it's only natural that the answers to these questions remain out of the box. That's because they sound both romantic and implausible. Simply put, I want the world I live in to be a better one. I want to know that, for any little girl walking to school every morning, year after year, the harmony of the world and its balance are more than just an elusive utopia. And even if I am just an ant from one world's perspective, from another, I could be an important decisive force. Because, it seems to me, the world is a turbulent ocean, constantly changing beneath its mirrored surface. It reflects whatever is gazing at it. If you listen to the world, if you pay attention to signs, if you accept reality as it is being revealed to you, then the real one takes on real features and starts behaving of its own accord.

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My first driver would silently sulk at length as I made comments on his actions behind the wheel. "Slow down!" "Watch out!" "Not so fast!" "Careful on that left turn!" "I know you have the right of way, but let that guy in!"

One time, when he couldn't stand it anymore, he asked, "Liana Lenserovna, why are you telling me to let the guy in? I mean, this is how everyone is driving. Nobody's letting him in".

"Are you saying you like it when you're the one not being let in?"

"No".

"Well, take the chance to set an example. Be kind to someone".

Every action is like a stone thrown into water, forming circles of ripples and waves. Actions create inertia that inspires the steps of others, both on a visible and subconscious level.

After that short dialogue, we started playing a game. "Let's see what happens if you let that one in". A couple of months later, my driver admitted that people on the road had started being more polite to him since our game began. And, my favourite part, he had changed his driving habits for good, even when I wasn't there. It was a small, seemingly insignificant step on the road to utopia. That's how I see it.

In the end, utopia remains utopia, yes, in that it's impossible to reach. It's just there, beyond the horizon. Ideal. Hidden. No matter how you close you come to it, you can't quite get there. But if you just stand still, the distance between us and it will only grow. If you take at least one step closer, and then you do that every day, you can feel its breath, warm and reliable. It's a thing in itself. It's inside you and everywhere. It contains the answers to all of life's questions. Even those you've never asked yourself. Some might call it paradise. Some, a utopia. I prefer to call it an oasis. It's a mirage. Very real. Man-made. Created by your thoughts and actions, intertwined with expectation and memory.

The more you "cultivate" it, the more it grows, the more it lets new people in. They're infected with its light energy. And at the same time you nourish it. It feeds off of you. It's like the Avatar planet, in which everything is one. On Earth, bonds are torn; on the other, that we create, parallel to our reality, good always overcomes evil. Because there is no evil. There is life, woven out of our inner worlds.

— If you pay attention to signs, if you accept reality as it is being revealed to you, then the real one takes on real features and starts behaving of its own accord>.

(Liana Davidyan)

Since the time of Homer, things have changed rather little. For all these centuries, great literary works haven't been devoted to utopia, but to the search for it. The story of Odysseus and Penelope's happy life would've turned out to be no more than a banal novel; instead, out of the long journey to his beloved, we have one of man's greatest written works. We're all looking for our own utopia, but if we break down the concepts of the ideal into separate molecules, we're left with an endless list of expectations. A fine sieve through which we attempt to look into the bright future, missing the present. Coach and psychoanalyst Ksenia Naumova writes about the pursuit of "tomorrow" without sacrificing "today".

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Kseniya Naumova

The Strength of Now



Photography
Angelina Miro

In Russia, we're once again seeing the rise of feminism. This hasn't happened for half a century, and it's started up again in the past five years. And how do our women respond? They're like, "My guy should be better, but not better than me". And the guy goes: "My girl should be the best, but she shouldn't even try to compete with me". And so they walk around without seeing each other, because they both have these huge lists of demands. Before, he had to be "tall, dark, and handsome," within reason. Nowadays, you have to be at this particular age, with this exact eye colour, this field of work, this level of income, you name it. And if there's even one parameter that doesn't fit, then that's it, that person's out.

It's reminiscent of the filters we use on any search engines. Take any website — Cian, when we're looking for a new flat, Tinder, when we're looking for someone to go on a date with, Booking, when we need to find a hotel. It's all the same principle: you display your search filters, and then you look at the picture. If you don't like the picture, you don't even read the content. But it doesn't work that way with people. Instead of looking beyond the main picture, let alone giving ourselves the opportunity to get to know the person, or, I don't know, go on a second date, we immediately "swipe left," thinking that the next "picture" is sure to be the dream come true. Months pass, years pass, and we all continue our never-ending search for this utopia, which in no way presents itself to us. We anticipate that this utopia holds our freedom, that "when I find this person, when I live in this place, I will finally be happy". And then it turns out that, rather than happiness and joy, we just experience a huge amount of negative emotions and frustrations because we don't have what we want. We become slaves to our own utopia. And we stand still. It's Platform 9 3/4. We're waiting for the right train, letting everything pass by, going nowhere. We stand on the platform, like in Harry Potter, waiting for the best imaginable train, when it in fact will never come, because Harry Potter is a fantasy tale.

The worst part is that, due to our crazy perfectionism, which eventually drags us all the way down, we don't forgive mistakes, committed either by others or ourselves. That's where the standard masochism begins: we scold ourselves for not having reached the ideals we were aiming for. Although, because of all the requirements we impose on our most beautiful aim, it is simply unattainable. Sisyphus will never finish his work.

There's one example of this that really shocked me. This one woman was working as a legal director of a major telecommunications company. By the age of 30, she had everything: an unbelievable career position and salary, a flat in the centre of Moscow. On paper, everything was great. She suffered only in that she couldn't seem to make sense of something in her personal life: she always seemed to choose men she wasn't happy with. So she started choosing stronger ones. Then she suffered because she found them to be sadistic, tormenting her, putting her down. So she went to Bali, did some surfing, met a surf instructor there. He turned out to be this great guy from Germany who worked in IT. A wild romance began. She came back to Moscow, and they had a long-distance relationship for while. Eventually, they got married and moved to Indonesia. How could that be?! How could you quit your career at 32 and just take off to a village, to Indonesia?

Five years later, the picture has developed: her husband graduated from a major IT institute in Germany; they have a wonderful family, European citizenship, excellent financial standing, a wonderful, handsome blue-eyed blonde son who speaks two languages at four years old. The telecommunications company she had successfully worked at before then decided to bring her over to work in Germany.

It all worked out. Her turning point occurred when she allowed herself to succumb to weakness, when she started seeing this "boy". She was tired. She disregarded stereotypes, erasing pretense and expectations.

Our main problem is that we focus on insufficiency and negativity: this is bad, that's not enough, this is short, that's a long shot, this is gray and I wanted red. Because it's impossible to create something positive if you only see the minuses. And I believe that the universe reflects our message. Although, as a psychoanalyst, I shouldn't be talking like that. So what's the secret? It's in the Now, in finding those things that you can revel in, in pursuing a life that inspires you, and in finally giving yourself the right to make mistakes.



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«Ballet and City» photoproject by Vladimir Chikin

Humanity is not original. Every hundred years or so — sometimes even more often than that — we come up with an idealistic blueprint for the salvation of the entire world, where everyone is equally happy and free. It's impossible to number how many models of such sun-kissed cities of abundance have been drawn up and later fallen to mockery. Rejecting the typical utopias, our regular author, well-known Russian lawyer and public figure, Alexander Karabanov, creates a blueprint of his own.

Alexander Karabanov

**Tear down,
in order to build**

Even Plato, in the Republic, drew an outline for the ideal state, although he acknowledged that his idea would be unworkable until such a time as people themselves had been perfected. Plato's state, like every other idealistic imagining of human relations, is so removed from reality that the expression "Plato's Republic" is still used to refer to fantastic dreams. Plato's utopia is too "utopian". After all, the state, like man, is a harmonious combination of all abilities and inclinations of both higher and lower. To discern people's talents and position them accordingly is the first task of the perfect state. It seems that only religion upholds in all citizens the consciousness that man belongs to a higher world than that of the senses. A proper education will render redundant all the minor moral and legal regulations, of which there are a great many in ancient Greek states; a well-educated generation anywhere will be able to discern the good for itself, but the poorly educated can fulfill neither the very best laws of Solon or the harshest orders of Draco. Being a PhD and a practicing attorney, constantly monitoring the current legislation and studying court practice, I can say that, formally speaking, our laws are written for everyone, but in actuality only protect the propertied class, that is, the "patricians". The "plebs" are chewed to pieces by show trials, unable to use the law to shield themselves from having their rights violated. It's just as it was millennia ago in ancient Rome. Another of these illusions is that everyone has equal access to opportunities. But, as we know, children born into financially secure families start off with a better chance of having a good education, a nutritious diet, and a comfortable living situation. These children have communicative experience, visit different countries, and are able to build relationships on a completely different level. And, having received a high-quality education in a prestigious institution, they have immeasurably greater chances of finding a good job. Our society is returning to an all too familiar model: shoemakers are born into a family of shoemakers, bankers into a family of bankers.

Or another of modernity's illusions — equality of the sexes. If you look at the statistics, earning reports show that our women have always been in the background, and don't have the same opportunities for careers in business, or in politics, as men do. Women and men are inherently completely different, and a woman cannot a priori compete in male-dominated social races such as politics or business. This is due to the simple fact that women are the ones giving birth. During childbirth a woman leaves the given race, sacrificing the time-sensitive aspects of her competitive advantage. On top of this, women are more limited in combat. And the modern laws of big business and politics have produced a total warzone, where men readily make decisions about the "destruction" of the enemy.

As for health: it's common knowledge that only "patricians" can afford good medical care, and that everyone else should simply pray to God that they don't get seriously ill, or else petition the entire world for help for their medical bills.

Perhaps it's time we stopped believing in the existence of an ideal or even just a normal state? We're always looking for an ideal model of a bright future, waiting for the coming of the Messiah. To escape this "utopia," one needs clarity of vision, a sober look at life. People need to understand that their greatest concern is not the state or their business consultants, a "good master" or a Messiah. People need to take responsibility for themselves. Define your own life. Identify the landmarks in life that you should live your life by. When a person wakes up in the morning and does only what he wants, without affecting some imposed interests, only then can you say that he's begun to live his own life. Make an attempt to ignore the onslaught of the material, and imagine for a moment that you have all the money in the world, and that there was no need to go to work. Imagine what you would do, in the sense of real actions, not purchases you would make. And here, what you would start doing, is exactly what you are interested in, and what you really want. Through such a pure vision, you can begin to change your life, and build your world the way you'd want it to be.

— To discern people's talents and position them accordingly is the first task of the perfect state>.

That's why I'm interested in people who have broken with the generally accepted "utopias" and have begun to build their own ideal world. There's only one way to change anything in life, and that's to work on yourself. To perfect yourself. Only our personal spiritual perfection makes it possible to transform the world around us, or rather, not even the world, but our projection of it. And this is because the world itself is perfectly ideal, and our projection is a mirror image of our personal imperfection, full of our fears, flaws, and utopias.

Most philosophers, psychologists, and social science experts can admit that the 21st century producer-consumer society has been replaced by one of entertainment and enjoyment. Sure, we haven't entered into any kind of "brave new world", and hedonism hasn't quite become an accepted state of being. But our consumer society is turning into a society of desire. For as long as people have existed, they have always dreamt. From the magic carpet to the private helicopter, from aqua vitae to the fountain of eternal youth, from meeting with God at the burning bush to playing a part in a music video... Always thinking about human desires, both fulfilled and unfulfilled, Elena Filipchenkova, a lifestyle services expert and the head of Aspire Lifestyles in CIS and the Baltic countries, describes the possibilities of the concierge service.

Elena Filipchenkova

The Land of fulfilled Desires

"So, can you really find a pink elephant!?" — Probably the most common though a very annoying question I am asked when it comes to discussion of concierge service and its quality. For the couple of decades that lifestyle management has been existing in the Russian market in some form or other, we've been booking private jets, ordering unique accessories from famous jewellery and watch makers, purchasing houses and hotels, selling olive groves, setting up expeditions to the North Pole, even arranging a casting at Lady Gaga clip, or agreeing with Stephen Webster on an individual tattoo sketch. Today, though, it seems "pink elephants" are gradually being replaced by pandas...

"I want to present a panda for the birthday of my friend", requested one of our premium customers a couple months back. Wait a minute... A panda!?... A real... you mean a small bear that lives only in the mountain regions of China and Tibet, gets a metre and a half tall, weighs about 100 kilograms and eats 30 kilos of bamboo every day. There are just over 2,000 of them. I can guess right away the request that would follow, and which company would be entrusted with finding that much bamboo and having it delivered to Moscow on a daily basis.

Speaking seriously for a moment, pandas are nearly sacred animals, banned from relocation. In the past, they were passed between states as symbols of diplomacy, and, nowadays, zoos can adopt them for 10 years at a time, provided they've obtained all the necessary permits, built special enclosures, and paid the sum of a million dollars. Oh, but another hope for panda fans has come in the form of a certificate and a year-long invitation to a special reserve in China, which allows you to observe the panda and even feed it and hold the little guy in your hands, so long as you've undergone medical checks and wear a special overall. In the event by that time a newborn will appear in the reserve. A chic hotel and a first class flight go along with it.

But the requests of this type are not placed steadily and the fulfillment of which definitely does not represent the service level provided by the company. Some 350,000 requests per year suggest that most clients are looking for nothing special, nothing excessive, but rather stability, clarity, reliability, and confidentiality.

The majority of the companies in our segment strive for "out-of-the-box" thinking, unique services, always keeping their image and brand in mind. But they sometimes forget about the most important thing: the clients, who, most of the time, don't need pandas or pink elephants, but just expecting for their requests to be received at any time of day or night, so that, even during peak season, or in the night at the weekend, their calls are answered within the first 2–3 seconds, so that the customer, who landed in Perm at night is ordered a taxi timely and those who stuck in Hong Kong thanks to a delayed flight, can be admitted to the business lounge, even if the ticket is for economy class. This is what makes a valuable customer experience. It's necessary to learn to satisfy and anticipate the customer expectations. They shouldn't have to worry whether their business meeting at breakfast will be booked for the right time, or if their Mother's Day flowers will be delivered, regardless of the destination, or if the limousine to the theatre will be on time, and the seats are with the full view of the stage.

The client shouldn't have reason to doubt that the concierge service's same level of diligence and unfaltering quality also applies to family celebrations or a visit to the recently opened Louvre in Abu Dhabi, that help will be provided in the case of medical emergencies, if a loved one has got into a motorcycle accident in a Thai village, that he'll be suggested a clinic when he needs to detox, even from social media. All of these factors, though, make it clear that the "ideal business" for me is no utopia at all. It could never get boring.

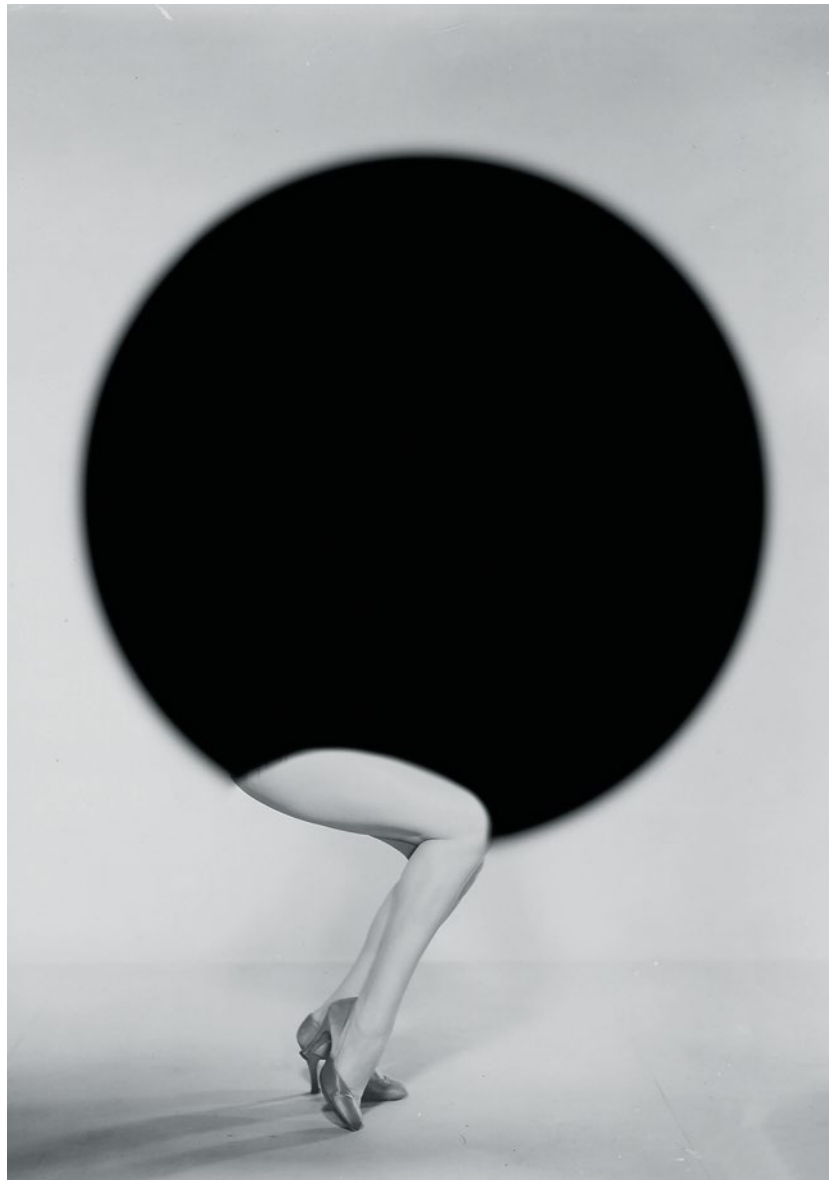
Do I believe in ideal service, or is it merely a utopia?! I do believe... no doubts! It's just that we all have our own paragons.

So does ideal service exist for someone like me, a professional person, quite a perfectionist, and not so easy to please? It sure does, and it's definitely not about a "pink elephant," or a "panda," but, the so-called wow-factor, when you're surprised by something you hadn't expected... When a hotel you stayed being pregnant 13 years ago brings a cake with the photo of you and your daughter on it and a postcard that reads "Welcome back home!", or when you're going to your favourite beauty salon to get your make-up done and the stylist goes out of the way to pick up the best paints for your Halloween look, or maybe, when a hotel driver, taking you from a country house in the suburbs of Rostov-on-Don to the airport, unexpectedly hands you a package full of homemade marmalade and wild duck and deer pate, saying "This is from our farm, so you can remember us in Moscow! Have a great flight!" And I do remember.

— Do I believe
in ideal service,
or is it merely
a utopia?!
I do believe...
no doubts!
It's just that
we all have our
own paragons>.

(Elena Filipchenkova)

NOÉ SENDAS



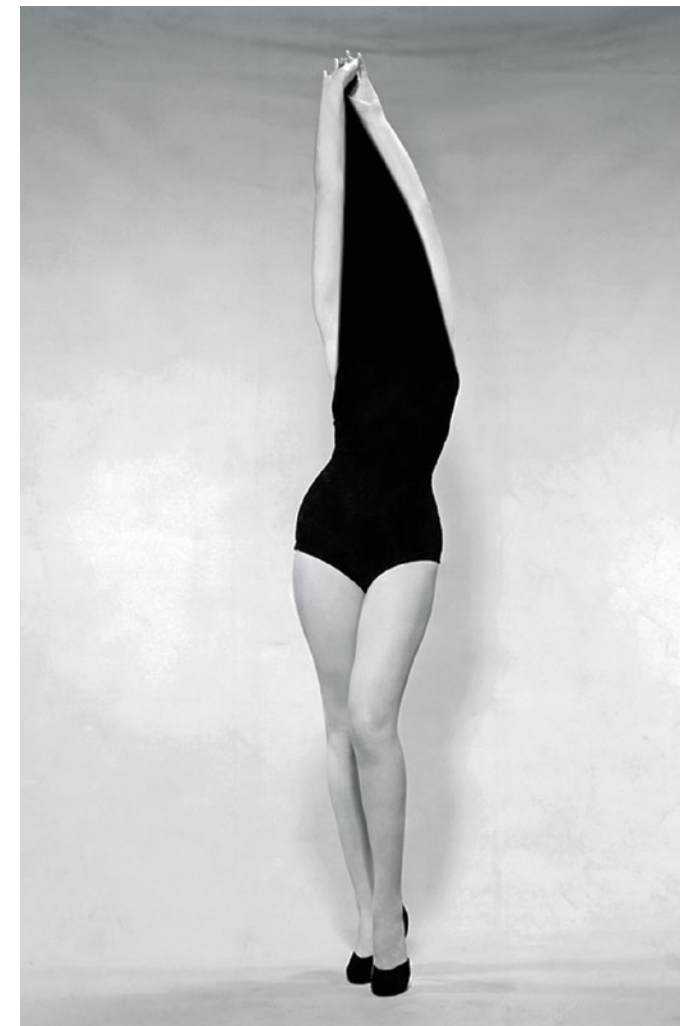
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Hide and Strip

PHOTOPROJECT



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The artist's signature technique can be called manipulation of images, in the process of which he superimposes one image on top of another, abstract figures onto real photographs of models. The result is the disappearance and dissolution of their fragmented bodies, creating a sense of unreality, with the models themselves almost looking like ghosts. One of the series at the RuArts exhibition — "Peep" (2012), was based on amateur photographs of the American military times of the Second World War, on top of which Sendas imposes black geometric figures that look like the costumes of Oscar Schlemmer (Bauhaus, 1922).

RuArts Gallery is presenting an exhibition by one Europe's most enigmatic artists, the master of modern conceptual photography Noé Sendas, who will be displaying his work in Moscow for the first time. The exhibit will include several of Sendas' series, including one created specially for Russia.

Noé Sendas is a cosmopolitan artist: he was born in Brussels, studied at the Art Institute in Chicago, as well as the Royal College of Art in London, and at Arco & Atelier Livre in Lisbon. He now lives between Berlin and Lisbon.





In his works he uses old archival photographs, including footage from films of Hollywood's golden era, with which he produces abstract, surrealistic stories. In addition to photography, Sendas also practices other means of self-expression: video, sculpture, collage, drawing.



RUARTS
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The Moscow exhibition of the master of modern conceptual photography will be held in the gallery

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Aman Le Mélézin



xx August 2017 — On 17 December, Aman Le Mélézin will reopen for the alpine Ski Season and mark its 25th anniversary by unveiling a new holistic 767 square metre spa, dedicated to rebalancing both body and mind. Following the recent refurbishment of all rooms and suites in 2016, the new spa will bring two summer seasons worth of works to a close and will provide an extensive wellness sanctuary for guests to ensconce themselves after an exhilarating day on the slopes. Additionally, to mark this milestone anniversary, Aman Le Mélézin will launch Nama, the culinary concept introduced by Aman earlier this year when it was inaugurated at Amanpuri, which celebrates finely crafted Japanese cuisine under the guidance of master chef Keiji Matoba.

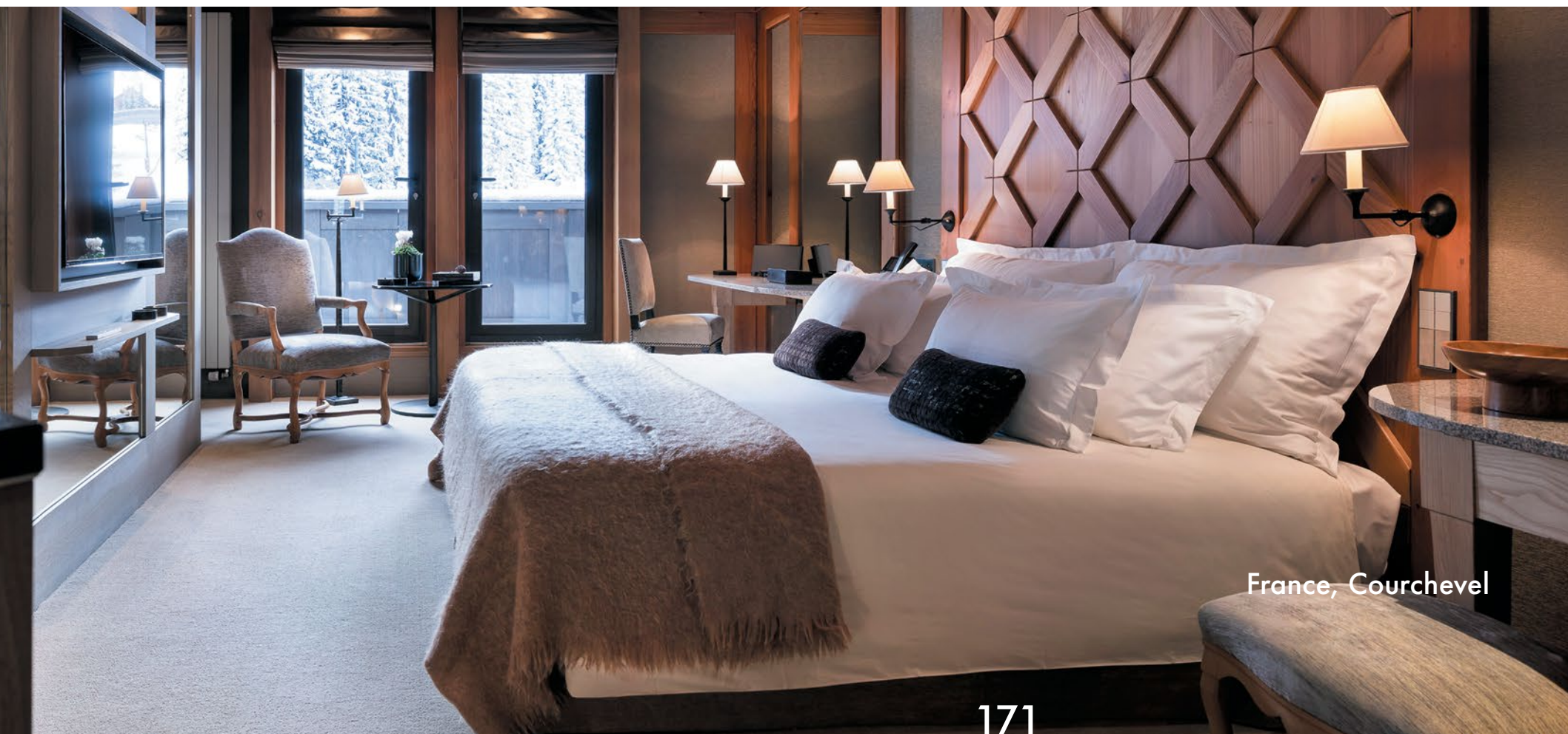
The new spa at Aman Le Mélézin will comprise two new floors, the construction of which saw the entire building temporarily placed on stilts, an architectural and engineering endeavour that has never before been attempted in Courchevel. On one of the two floors will reside the new spa with five spacious treatment rooms including two double suites and one signature Thai massage suite. A hammam will also be installed to offer guests a menu of Turkish wellness experiences including warming and soothing hot stone massages, and energising Himalayan salt scrub experiences.

A newly installed yoga studio will be located adjacent to the spa and will offer early morning pre-ski sessions with a qualified instructor to prepare and stretch the body for the day's activity.

Evening classes will focus on releasing tension and stretching the muscles used during skiing. The studio will be equipped with state-of-the-art TRX equipment, used to develop strength, balance, flexibility and core stability, all of which are instrumental to improving ski skills. Private yoga sessions can be arranged for those who desire more focused attention.

The second floor will host the wellness area which will consist of experiential showers to stimulate the body's circulatory system and oxygen intake, a cold plunge pool to relieve swelling and remove lactic acid after strenuous exercise, a relaxation lounge, a Capri-stone hammam and a wooden sauna. Located a few steps away and flanked by Jacuzzis, a tranquil 14-metre lap pool will lie beneath vaulted ceilings between white pillars and mirrored walls providing a calm environment to swim and soak.

The Aman Spa menu has been carefully curated to offer treatments that will focus on providing nourishing heat and moisture following exposure to the wind and cold. Guests will have the chance to prepare for their time on the slopes with a pre-ski massage to improve circulation, increase muscle and tendon elasticity, all of which reduce the chance of injury on the slopes whilst a treatment post-ski will help to break down the build-up of lactic acid that can occur when muscles have worked hard, and reduce the onset of muscle soreness.



France, Courchevel

The Charles Hotel

While most of the Rocco Forte Hotels are situated in historical old buildings, The Charles Hotel in Munich is a completely newly built hotel. When planning the hotel together with the renowned Munich architect Christoph Sattler, Sir Rocco Forte had the guests of today and their wishes already in mind. The Charles Hotel, which was named after Lord Charles Forte, the father of Sir Rocco Forte, and which was built on the site of the former university library for natural sciences at the Old Botanical Garden, tells with its interior design three different stories: one of the Forte Family, one of the Old Botanical Garden and one of Munich and its art heritage.

In The Charles Hotel one should feel the ambience and the discreet charm of travelling. The lobby, restaurant and terrace overlooking the Old Botanical Garden give a feeling of tranquillity and harmony in the middle of the busy city. Large windows and a glass dome in the middle as the heart of the hotel allow pleasant natural light in the floors, lobby and restaurant. Noble materials such as lime sandstone, stylish furnishings, cherry wood panelling, crystal chandeliers and selected home accessories convey elegant and simple comfort when entering the lobby.

Olga Polizzi, the sister of Sir Rocco Forte, together with her design team, the Agency Art Consult International from Mainz as well as the interior design studio Markus-Diedenhofen impress with soft decorations and friendly, muted colours. The lighting designer Mrs. von Kardorff from Berlin was responsible for the entire lighting project.

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Themes from nature and especially botany are the leitmotifs throughout the hotel. Also the colour schemes of the rooms, with brown, violet and green are reminiscent of discrete earth colours. High quality natural products such as cotton and silk were preferably used.

A characteristic feature of all Rocco Forte Hotels is the fact that every hotel reflects its location. The Charles Hotel is no exception: Already the floors, which are unusually light-flooded due to the windows to an inner courtyard, shine white-sky blue, the typical Bavarian colour combination. The white room doors have been treated with clear varnish, normally not used in the hotel business.

In the rooms, large art photographs of Hubertus von Hohenlohe are an eye-catcher. The pictures show the artist against a background of Munich scenery. A further connection to Munich is the wall decoration in each bathroom — the architect Sattler had this especially made for the hotel in the Nymphenburg Porcelain Manufactory. With Adam or Eve as theme, this also tells the story of creation — this time from a religious perspective.

In The Charles Spa the natural theme is continued in its interior design: The walls of the pool area are decorated with extensive, elaborately made coral mosaics from Bisazza. The nature theme connects with that of Munich: The members of the royal family Wittelsbach were passionate coral collectors and even used them in their coats of arms.



Germany, Munich

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Bulgari Resort & Residences Dubai

Debuting in December 2017, The Bulgari Resort & Residences Dubai adds a new jewel to the brand luxury hospitality collection. Situated on the exclusive, manmade Jumeira Bay, an island carved into the shape of a seahorse and adjoined by a 300m bridge to central Dubai coastline, the sunny property is a true 'urban oasis,' for visitors and residents alike.

Designed entirely by Antonio Citterio Patricia Viel, the renowned Italian architectural firm that has created all the Bulgari Hotels & Resorts, the 158,000 square-metre property is a first-of-its-kind development for Bulgari, both in scale and magnitude. Charming with a Mediterranean village feel, the complex features the Resort, six residential buildings with 173 sea facing apartments, 15 private mansions, and Bulgari's first-ever Marina and Yacht Club.

Comprised of 101 rooms and suites, as well as 20 Bulgari villas with pool, garden and sea-view, The Bulgari Resort & Residences Dubai offers a full range of amenities, such as the gourmet Il Ristorante — Niko Romito, the Il Café open all day, Il Bar with its iconic oval-shaped freestanding bar and La Spiaggia the most exclusive beach Club with private beach and a unique mosaic-design outdoor swimming pool. Guests can also enjoy the 1,700 square-metre Spa with hammam, indoor pool, fitness centre, beauty salon with a traditional barbershop and hairdresser. To add relish to the guest's stay, the complex comprises a private Marina featuring 50 boat berths and the first world's Bulgari Yacht Club with peerless views over the sea.

Located in one of the Dubai's most prestigious landmark, the Marina combines an exclusive world-class destination with personalized and unique service.

Recalling a Mediterranean village in its design, the Marina flanks the 50-boat harbour whose travertine promenade is illuminated by street lamps at dusk.

The Marina is the ultimate superyacht address with berths ranging from 10 to 40 meters.

Nestled on the end of the Marina, the world's first Bulgari Marina and Yacht Club is a unique destination which overlooks a 50-boat harbour and recreates the charm of a Mediterranean atmosphere in the heart of the Gulf. Open for lunch and dinner, it features an Italian Restaurant specializing in fish conceived to offer its diners a timeless dining experience.

Located on the ground floor of The Bulgari Resort & Residences Dubai, the BVLGARI SPA is 1,700 square-metre of luxurious wellbeing. Created by Antonio Citterio Patricia Viel, the interior oasis features a variety of relaxing amenities including hammam, indoor 24-hour fitness centre with WORKSHOP GYMNASIUM fitness studio, 8 treatment rooms, an authentic Italian barbershop, a beauty salon and a 25-metre indoor pool with full sea view through its magnificent floor to ceiling windows, availing guests that 'on the beach' feeling, whatever the weather. Guests will enjoy the ultimate wellbeing experience, immersing in innovative treatments, therapies and grooming for both men and women, in addition to state-of-art thermal and bathing experiences.

United Arab Emirates, Dubai

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