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ON ADVANCES IN SCIENCE  
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II INTERNATIONAL CONFERENCE ON  
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HERCEG NOVI, MONTENEGRO

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**CONTENT**  
**SADRŽAJ**

**Inženjerstvo, tehnologija i materijali**

<b>Engineering, technology and materials .....</b>	<b>1</b>
ARSENIC (V) REMOVAL FROM WATER USING MAGNETITE NANOPARTICLES BIO-LINKED WITH APPLE PEEL WATER EXTRACT .....	2
<i>Mirjana Petronijević, Sanja Panić, Aleksandra Cvetanović Kljakić, Nenad Grba, Malcolm Watson</i>	
RATIONALIZATION OF ILLUMINATION UNIFORMITY FOR LED LIGHT FITTING AT THE WORKPLACE USING THE DIGITAL SOFTWARE SOLUTION .....	10
<i>Darina Dupláková, Ján Duplák, Dejan Kojic, Enes Sukic</i>	
TEMPERATURE CONDITIONS INFLUENCE ON THE CHANGE IN THE INITIAL VELOCITY OF THE 6.5 MM GRENDDEL PROJECTILE .....	19
<i>Miloš Pešić, Marko Miljković, Vladimir Kočović, Živana Jovanović Pešić, Nikola Jović, Suzana Petrović Savić, Dragan Džunić</i>	
MATERIALS IN 3D PRINTING .....	30
<i>Strahinja Djurović, Dragan Lazarević, Milan Mišić, Bojan Stojčević, Zivče Šarkoćević</i>	
A DETECTION OF CHANGES IN THE IMAGE USING FRACTAL ANALYSIS 37	
<i>Nataša Milosavljević, Nebojša Ralević, Ljubo Nedović, Vladimir Ilić, Bratislav Iričanin ...</i>	
DETERMINATION OF EMULSIFYING PROPERTIES OF BIOPOLYMER PRODUCED ON GLYCEROL-BASED MEDIUM BY LOCAL <i>XANTHOMONAS</i> ISOLATE .....	43
<i>Ida Zahović, Jelena Dodić, Zorana Trivunović</i>	
RAZVOJ PROGRAMA ZA ADMINISTRIRANJE RADNIH NALOGA U PROIZVODNJI ŽICE .....	57
<i>Blagodar Lovčević, Miodrag Milićević, Mladen Lovčević, Stefan Simić</i>	
OSMOTSKI TRETMAN LISTA KOPRIVE ( <i>URTICA DIOICA</i> ) U RASTVORU SAZHAROZE I NATRIJUM-HLORIDA .....	66
<i>Violeta Knežević, Milica Nićetin, Biljana Lončar, Vladimir Filipović, Ružica Tomičić Jelena Filipović</i>	
THE CONTEMPORARY FUNCTION OF THE BROWNFIELD- CASE ANALYSIS OF THE MUSIC SCHOOL IN NOVI PAZAR .....	77
<i>Lejla Zecirovic, Melisa Alcan, Enis Hasanbegovic, Danilo Dragovic, Aladin Zecirovic</i>	
SAVREMENI RAZVOJ EKOLOŠKI PRIHVATLJIVOG PROIZVODA .....	87
<i>Miloš Ristić, Milan Pavlović, Biljana Milutinović, Petar Đekić, Gordana Jović, Milan Nikolić</i>	

USE OF OIL RESIDUES FROM OILSEEDS PROCESSING IN FUNGAL PROTEOLYTIC ENZYMES PRODUCTION .....	97
<i>Marko Zeljko, Nemanja Špirić, Ida Zahović, Zorana Trivunović, Jelena Dodić</i>	
SAVREMENE ZAŠTITNE KOMPONENTE I METODE ISPITIVANJA NISKONAPONSKIH ELEKTRIČNIH INSTALACIJA KAO PREVENTIVNA ZAŠTITA OD POŽARA .....	108
<i>Nedžad Hadžiefendić, Jovan Trifunović</i>	
POSSIBILITIES OF CONSTRUCTION IMPROVEMENT OF THE COMBINED VALVE FOR DISTRICT HEATING SYSTEMS .....	120
<i>Biljana Milutinović, Petar Đekić, Miloš Ristić, Milan Pavlović</i>	
VINSKI TURIZAM NA PODRUČJU SJEVERNE HRVATSKE .....	127
<i>Antonija Ivančić, Damira Tkalec, Igor Klopotan</i>	
VIRTUAL POWER PLANT: CHALLENGES AND OPPORTUNITIES .....	137
<i>Uroš Ilić, Novak Radivojević, Miona Andrejević Stošović</i>	
APPLICATION OF ADDITIVE TECHNOLOGIES IN PRODUCT DEVELOPMENT PROCESS OF COOLER FOR RASPBERRY PI .....	147
<i>Milan Pavlović, Miloš Ristić, Biljana Milutinović, Petar Đekić, Jelena Stevanović</i>	
APPLICATION OF VIRTUAL MODELS IN THE DESIGN OF A ROBOTIC GRIPPER .....	159
<i>Ivan Milicević, Vojislav Vujičić, Milan Marjanović, Nedeljko Dučić, Marko Popović</i>	
NUTRITIONAL AND FUNCTIONAL PROFILE OF WILD GARLIC OSMOTICALLY DEHYDRATED IN SUGAR BEET MOLASSES.....	168
<i>Milica Nićetin, Violeta Knežević, Filipović Vladimir, Biljana Cvetković, Biljana Lončar, Šobot Kosana, Jelena Filipović</i>	
<b>Računarstvo i informacione tehnologije</b>	
<b>Computer science and information technology .....</b>	<b>179</b>
PREDICTION OF HOTEL RESERVATION CANCELLATION BASED ON MACHINE LEARNING MODELS.....	180
<i>Katarina Karić, Nenad Stefanović, Katarina Mitrović</i>	
THE USE OF VIRTUAL AND AUGMENTED REALITY IN DIGITAL MARKETING.....	191
<i>Svetlana Kralj, Tatjana Mamula Nikolić, Mateja Vukašinović</i>	
THE INFORMATICS ASPECT INTEGRATION OF PROCESSING APPROACH OF QMS .....	202
<i>Nataša Gojgić, Vesna Ružičić, Marija Nikolić</i>	
USING 3D PRINTERS TO IMPROVE SPATIAL VISUALIZATION IN TEACHING ENGINEERING GRAPHICS .....	207

*Anđelija Mitrović, Maja Radović, Milica Tomić*

GRAFIČKA INTERPRETACIJA KARAKTERISTIKA MAGNETNIH KOLA, АСИХРОНЕ МАШИНЕ I PRIKAZ STANDARDNIH TIPOVA ELEKTROMOTORNIH POGONA PRIMENOM GEOGEBRA SOFTVERSKЕ PODRŠKE..... 215

*Miroslav Bjekić, Marko Rosić*

INDUSTRIAL ROBOT SELECTION BY USING FUZZY WISP METHOD..... 225

*Dragiša Stanujkić, Darjan Karabašević, Muzafer Saračević*

CREATION OF ANIMATIONS AND MOVEMENT CONTROL IN FLASH ..... 232

*Miodrag Milićević, Blagodar Lovčević, Danijel Čabarkapa*

CLICKER: AN ONTOLOGY DRIVEN PLATFORM FOR E-ASSESSMENT ..... 241

*Maja Radović, Nenad Petrović, Milorad Tošić*

PROBDISTID: A WEB-BASED TOOL FOR IDENTIFYING AND PARAMETER ESTIMATION OF PROBABILITY DISTRIBUTIONS ..... 251

*Dragiša Miljković, Siniša Ilić, Branimir Jakšić, Dragana Radosavljević*

REŠAVANJE PROBLEMA LINEARNOG PROGRAMIRANJA PRIMENOM SOFTVERA WINQSB ..... 259

*Jelena R. Jovanović*

IMPLEMENTATION OF AN ADAPTIVE CONTENT-BASED IMAGE RETRIEVAL SYSTEM FOR SEARCHING IMAGES BASED ON COLOR HISTOGRAMS ..... 268

*Nikola Vukotić, Slavimir Stošović*

MODEL AUTA NA DALJINSKO UPRAVLJANJE BAZIRAN NA ARDUINO PLATFORMI ..... 279

*Petar Zidar, Jurica Trstenjak, Mirjana Trstenjak*

GENETIC ALGORITHMS AS ARTIFICIAL INTELLIGENCE SUPPORT TO SUSTAINABLE OPTIMIZATIONS OF COMPLEX SYSTEMS ..... 287

*Ivan Stevović, Jovana Jovanović*

APPLICATION OF NEURAL NETWORK MODEL IN PEDIATRIC HEMODIALYSIS FOR OVERHYDRATION PREDICTION: A CASE STUDY OF ARTIFICIAL INTELLIGENCE IN HEALTHCARE..... 293

*Danijela Milošević, Vladimir Mladenović, Marija Blagojević, Katarina Mitrović*

**Biologija, fizika, hemija, matematika**

**Biology, physics, chemistry, matematics ..... 310**

SYNTHESIS, CHARACTERIZATION AND KINETIC STUDIES OF NEW MONONUCLEAR RUTHENIUM(II) POLYPYRIDYL COMPLEXES..... 311

*Ana Rilak Simović, Milica Međedović, Biljana Petrović*

H NMR STUDY OF THE REACTIONS BETWEEN DINUCLEAR PLATINUM(II) COMPLEXES AND GUANOSINE-5'-MONOPHOSPHATE.....	320
<i>Snežana Rajković, Marija D. Živković, Anđela A. Franich</i>	
RADIOACTIVITY MEASUREMENTS OF FISH SAMPLES FROM SERBIAN MARKETS.....	330
<i>Milena Živković, Tijana Veličković, Glorija Ćirković, Tatjana B. Miladinović, Predrag Simović, Dragana Krstić, Aleksa Đurđević</i>	
BIO-MODIFIKOVANE UREA-FORMALDEHIDNE SMOLE: SADRŽAJ SLOBODNOG I OSLOBOĐENOG FORMALDEHIDA .....	335
<i>Mirjana Ristić, Suzana Samaržija-Jovanović, Vojislav Jovanović, Marija Kostić, Tamara Erceg, Tijana Jovanović, Gordana Marković, Milena Marinović-Cincović</i>	
O TOTALNOJ INTEGRABILNOSTI.....	343
<i>Branko Sarić</i>	
LUMINESCENT PROPERTIES OF PRASEODYMIUM-DOPED PHOSPHATE TUNGSTEN BRONZE.....	353
<i>Ljubinka Joksović, Tijana Makismović, Rik Van Deun, Dimitrije Mara, Maja Pagnacco</i>	
SYNTHESIS, CHARACTERIZATION AND HSA/DNA INTERACTIONS OF NEW [RH <sub>2</sub> (CH <sub>3</sub> COO) <sub>4</sub> L <sub>2</sub> ] COMPLEX.....	359
<i>Marija S. Ristić, Maja B. Đukić, Ignjat P. Filipović, Marko D. Radovanović, Zoran D. Matović</i>	
COSMIC RAY FLUX-APPLICATIONS AND MEASUREMENTS .....	370
<i>Gordana Jovanović</i>	
ALGAL FLORA OF CRVENE BARE PEAT BOG (MT. KOPAONIK, SERBIA).....	376
<i>Sanja Šovran, Jovana Stajić, Ana Knežević, Olga Jakovljević, Jelena Krizmanić, Predrag Lazarević</i>	
RJEŠAVANJE PROBLEMA JEDNAČINA MATEMATIČKE FIZIKE PARABOLIČNOG TIPRA POMOĆU FOURIEROVIIH REDOVA .....	385
<i>Irma Ibrišimović, Elvir Čajić, Ajša Hrustić, Damir Bajrić, Julija Ščekić</i>	
SYNTHESIS AND CHARACTERIZATION OF PLATINUM(IV) COMPLEX WITH 2-AMINO-6-CHLOROBENZOTHIAZOLE .....	397
<i>Danijela Lj. Stojković, Verica V. Jevtić, Đorđe S. Petrović, Sandra S. Jovičić Milić</i>	
SYNTHESIS, CHARACTERIZATION NOVEL LIGAND AND CORRESPONDING COMPLEX WITH PALLADIUM(II) IONE. DNA/HSA BINDING OF PALLADIUM(II) COMPLEX .....	402
<i>Đorđe Petrović, Verica Jevtić, Sandra Jovičić Milić, Maja Đukić, Danijela Stojković</i>	
TEMPERATURE PATTERN MEASUREMENTS IN BRIGGS-RAUSCHER OSCILLATORY REACTION WITH THE STATE I TO THE STATE II TRANSITION.....	411

*Marina Simović Pavlović, Tijana Maksimović, Jelena Maksimović, Jelena Senčanski, Aleksandra Radulović, Maja Pagnacco*

STRUCTURED LIGHT FOR LASER PROCESSING OF POLARIZATION-SENSITIVE MATERIALS ..... 417

*Alexey Porfirev, Svetlana Khonina, Nikolay Ivliev, Denis Porfirev*

ISPITIVANJE EFIKASNOST IZLUŽENJA UKUPNOG HROMA IZ PRAŠINASTE ILOVAČE ..... 428

*Marina Udilanović, Andrija Ćirić, Vesna Krstić*

A NOTE ON SYMMETRIC STATISTICAL MANIFOLDS ..... 435

*Mirjana Milijević*

### **Medicinske, biomedicinske i farmaceutske nauke**

**Medical, biomedical and pharmaceutical sciences ..... 440**

ANTIMICROBIAL ACTIVITY OF OS(II) COMPLEXES CONTAINING *N,N,N*-INERT LIGANDS DERIVATES OF PYRAZYL-PYRIDINE ..... 441

*Jovana V. Bogojeski, Angelina Z. Caković, Biljana Petrović, Snežana Jovanović Stević, Ana Đeković, Snežana Radisavljević, Dušan Ćočić, Snežana Sretenović, Ivana R. Raković, Ivana D. Radojević, Katarina G. Marković, Mirjana Ž. Grujović*

METHODS FOR *EGFR* VARIANTS ANALYSIS IN NSCLC PATIENTS ..... 448

*Jasmina Obradović, Vladimir Jurišić*

A COMPARISON OF THREE DOSIMETRIC PATIENT QUALITY ASSURANCE TOOLS FOR PRECISION RADIOTHERAPY OF HEAD AND NECK CANCER ..... 455

*Tatjana B. Miladinović, Neda Milosavljević, Marija Živković Radojević, Milena Živković, Aleksandar Miladinović, Dragana Krstić*

MOLECULAR DOCKING STUDY OF SELECTED NUSBIARYLINS AS POTENTIAL NONCOVALENT INHIBITORS OF SEVERE ACUTE RESPIRATORY SYNDROME CORONAVIRUS 2 MAIN PROTEASE ..... 462

*Miloš Nikolić, Ognjen Milić, Nikola Nedeljković, Marina Mijajlović, Marko Karović, Dijana Bojović, Ana Živanović*

ARYLALKANOIC ACID DERIVATIVES OF NSAIDS AS POTENTIAL INHIBITORS OF MICROGLIAL ACTIVATION IN NEUROINFLAMMATION – MOLECULAR DOCKING STUDY ..... 473

*Nikola Nedeljković, Miloš Nikolić, Marina Mijajlović, Dušan Tomović, Jelena Dimitrijević, Gordana Radić*

EVALUATION OF THE BINDING BEHAVIOR OF NUDT5 INHIBITORS WITH ESTROGEN RECEPTORS: MOLECULAR DOCKING STUDY ..... 482

*Marina Mijajlović, Nikolina Stanišić, Nikola Nedeljković, Miloš Nikolić, Andriana Bukonjić, Anđela Gogić*

ISTRAŽIVANJE PRAVILNE PRIMENE ANTIBIOTIKA U STOMATOLOGIJI 492

*Zoran Tambur, Ema Aleksić, Jovana Milutinović, Stevan Avramov, Adam Malešević,  
Vladimir Biočanin*

RESISTANCE OF BACTERIAL ISOLATES FROM URINE CULTURES TO  
ANTIBIOTICS..... 515

*Gordana Jovanović, Ana Vasić, Bojan Damnjanovic, Aleksandra Krsmanovic, Dragica  
Đurđević-Milošević, Milan Teodorović, Biljana Pavlović*

### **Ekonomija, menadžment, turizam i hotelijerstvo**

**Economy, management, tourism and hospitality ..... 527**

ON THE QUESTION OF THE ESSENCE OF OUTSOURCING SERVICES IN THE  
CONDITIONS OF A STABLE BALANCED REGIONAL DEVELOPMENT ... 528

*Vladislav Bessarabov, Larysa Tymchyna*

TRAVEL ADVERTISING IN THE BALKAN POSTERS AND DIGITAL MEDIA  
..... 535

*Svitlana Pryshchenko, Nikola Vukčević*

EFEKAT DIGITALNOG MARKETINGA NA PRIVLAČENJE NOVIH  
STUDENATA U VISOKOM OBRAZOVANJU ..... 546

*Bojana Ostojić, Jelena Ružić, Ljiljana Berezljev*

PRIMENA STANDARDA ISO 9001:2015 U POSLOVANJU ŠPEDICIJE..... 559

*Dragan Rajković, Aleksandar Marić, Saša Vasiljević*

INSTITUCIONALNE MOGUĆNOSTI BRŽEG RAZVOJA DIGITALNOG  
PREDUZETNIŠTVA..... 571

*Slaviša Trajković, Krsto Jakšić*

RAST I REFORMSKI NAPREDAK TRANZICIONIH DRŽAVA JIE IZMEĐU DVE  
RECESIJE ..... 581

*Edvard Jakopin*

EMPIRIJSKA ANALIZA DOHODOVNE KONVERGENCIJE EVROPSKIH  
TRANZICIONIH EKONOMIJA KA EU-15..... 592

*Tijana Tubić Ćurčić*

TRENDOVI U DIGITALNOM UPRAVLJANJU LJUDSKIM RESURSA U  
HOTELIJERSTVU ..... 608

*Jovan Momirski, Ivana Brdar*

PROFITABILITY OF COMPANIES FROM BELEX-LINE AND MONEX INDICES  
– DOES EFFECTIVE TAX RATE MAKE DIFFERENCE? ..... 617

*Nemanja Karapavlović, Stefan Vržina*

THE IMPORTANCE OF USING E-BANKING IN COSTUMER SATISFACTION  
..... 627

*Arber Imeri*

THE APPLICATION OF ELECTRONIC COMMERCE TO SMES IN KOSOVO 636

*Donike Ramaj*

THE ROLE OF MOTIVATION IN THE MANAGEMENT OF HUMAN RESOURCES IN THE PRIVATE SECTOR ..... 646

*Valbone Ramaj, Donike Ramaj*

THE IMPACT OF MARKETING ON THE RECRUITMENT PROCESS IN THE INFORMATION AND COMMUNICATION TECHNOLOGY SECTOR IN KOSOVO ..... 657

*Vehbi Ramaj, Donike Ramaj*

CUSTOMER SATISFACTION THROUGH RELATIONSHIP MARKETING ... 668

*Vivianit Fejza*

TRENDS AFFECTING THE EVOLUTION OF LOGISTICS AND SUPPLY CHAIN SUSTAINABILITY ..... 680

*Goran Milovanović, Slavoljub Milovanović, Jovica Stanković*

VENTURE CAPITAL FUNDS AS SOURCE OF ALTERNATIVE FINANCING THE GROWTH AND DEVELOPMENT OF STARTUP COMPANIES IN THE REPUBLIC OF SERBIA ..... 695

*Nikola Radosavljević, Cariša Bešić, Gordana Rendulić Davidović, Mirko Pešić*

RURAL TOURISM AS A DRIVER OF RURAL DEVELOPMENT ..... 702

*Aleksandra Karceva*

SCOPE AND CHALLENGES OF ARTIFICIAL INTELLIGENCE APPLICATION IN ACCOUNTING ..... 713

*Milica Đorđević, Bojana Novičević Čečević, Marina Stanojević*

BRANDING OF BELGRADE NIGHTLIFE'S ORGANIC CAPACITY ..... 725

*Enis Hasanbegović, Melisa Alcan, Lejla Zečirović, Džemila Beganović*

EVALUATING INTANGIBLE PROJECT MANAGEMENT ASSETS: EMPIRICAL EVIDENCE IN SERBIAN CONTEXT ..... 737

*Marijana Bugarčić*

STVARANJE VREDNOSTI KROZ SPAJANJA I PRIPAJANJA TOKOM GLOBALNE EKONOMSKE NEIZVESNOSTI ..... 748

*Stefan Koprivica*

ACQUA ALTA AS TOURISTIC AND MEDIA SPECTACLE OF VENICE ..... 757

*Melisa Alcan, Enis Hasanbegović, Lejla Zečirović Danilo Dragović*

MENADŽMENT LJUDSKIH RESURSA U FUNKCIJI EFIKASNIJEG POSLOVANJA BANAKA ..... 765

*Dejan Antanackovi, Srđan Skorup, Ivan Lazović*

KONKURENTNOST REPUBLIKE HRVATSKE KAO TURISTIČKE DESTINACIJE I USPOREDBA S CRNOM GOROM .....	773
<i>Danijel Carev</i>	
SPECIFIČNOSTI POSLOVANJA HOTELSKIH KOMPANIJA U CRNOJ GORI	793
<i>Vasilije Kostić, Duško Milanović</i>	
SAVREMENE TEMDENCIJE U TURIZMU .....	813
<i>Andela Rašković</i>	
ASSESSMENT OF DIGITAL ECONOMY AND SOCIETY INDEX (DESI) DIMENSIONS USING MCDM METHODS .....	828
<i>Sanela Arsić, Milena Gajić, Đorđe Nikolić, Isidora Milošević, Anđelka Stojanović</i>	
THE ACQUISITION OF INTERCULTURAL COMMUNICATION AND COMPETENCE OF TOURISM MANAGERS .....	844
<i>Jagotka Strezovska, Lidija Simonceska</i>	
MANAGING THE CHANGES IN OHRID'S HOTEL OFFER THROUGH BOUTIQUE HOTELS .....	854
<i>Lidija Simonceska, Jagotka Strezovska</i>	
ZNAČAJ MANIFESTACIJSKOG TURIZMA NA PRIMJERU TENISKOG SAVEZA CRNE GORE.....	867
<i>Dragan Klarić, Dragan Bulatović</i>	
NEUROMARKETING RESEARCH AND THEIR APPLICATION IN EFFECTIVE ADVERTISING STRATEGY .....	885
<i>Aleksandar Mihajlović, Jelena Gajić, Tamara Papić</i>	
HOFSTEDE'S DIMENSIONS OF NATIONAL CULTURE IN THE FUNCTION OF IMPROVING ENTREPRENEURIAL ACTIVITIES.....	895
<i>Gordana Nikčević</i>	
RAZVOJ FINANSIJSKOG IZVEŠTAVANJA U FUNKCIJI MENADZMENTA JAVNOG SEKTORA .....	907
<i>Dragan Vukasović, Ognjen Bakmaz, Darko Martinov</i>	
UTICAJ MARKETINŠKIH AKTIVNOSTI NA BRENDIRANJE SPORTA.....	915
<i>Bojana Ostojić, Dragan Klarić</i>	
POSLOVNI I VIRTUELNI INKUBATORI KAO POKRETAČI RAZVOJA PREDUZETNIŠTVA.....	929
<i>Nikša Grgurević</i>	
<b>Pravne i političke nauke, sociologija, psihologija</b>	
<b>Legal and political sciences, sociology, psychology .....</b>	<b>934</b>

PREDAJA DJETETA KAO RADNJA PROVOĐENJA IZVRŠNOGA POSTUPKA .....	935
<i>Jasmina Tahirović, Adis Mehić</i>	
RADNOPRAVNI I DRUŠTVENI ASPEKTI DISKRIMINACIJE ŽENA PRI ZAPOŠLJAVANJU I NA RADU .....	942
<i>Siniša Bilić, Ivica Opačak, Mate Budimir</i>	
PERSPEKTIVE HUMANISTIČKOG VASPITANJA U KONTRASTIMA SAVREMENOG DRUŠTVA .....	949
<i>Krsto S. Vuković</i>	
ANGAŽOVANJE POLICIJSKIH SLUŽBENIKA NA DODATNIM POSLOVIMA .....	960
<i>Željko Spalević, Ljubiša Konatar</i>	
AKTIVNOSTI MENADŽMENTA PENALNIH USTANOVA U TRETMANU OSUĐENIH LICA KROZ RADNO ANGAŽOVANJE .....	979
<i>Aco Bobić, Dražan Erkić, Isidora Milošević</i>	
<b>Humanističke nauke: filozofija, filologija, istorija, teologija</b>	
<b>Humanities: philosophy, philology, history, theology .....</b>	<b>990</b>
AKTIVIZAM STUDENATA U ZAJEDNICI – ULOGA UNIVERZITETA U RAZVOJU GRAĐANSKOG AKTIVIZMA .....	991
<i>Stanislava Marić Jurišin, Bojana Marković, Borka Malčić</i>	
INTEGRITY ADVISOR IN PUBLIC ADMINISTRATION: HANDLING A REPORTED INCIDENT OF SEXUAL HARRASSMENT .....	1000
<i>Evaggelia Kiosi</i>	
A (POTENTIAL) LIFESPAN OF A METAPHOR: THE CASE OF A BANK .....	1010
<i>Nina Manojlović</i>	
PERCEPCIJA STUDENATA/STUDENTKINJA O PROFESIJSKIM IMENICAMA ŽENSKOG RODA .....	1018
<i>Milena Burić, Milena Lipovina-Božović, Milijana Novović-Burić</i>	
WAY OF THINKING AND SKILLS AS CHALLENGES IN A TURBULENT BUSINESS ENVIRONMENT .....	1038
<i>Tatjana Mamula Nikolić, Svetlana Kralj</i>	
AN ETHICS FOR EMERGING TECHNOLOGIES .....	1046
<i>Ivana Luknar, Filip Jovanović</i>	
THE INTERWEAVING AND CROSSINGS OF HISTORY AND FICTION IN POSTMODERN LITERATURE: FOWLES'S <i>THE FRENCH LIEUTENANT'S WOMAN</i> AS A REVISIONARY HISTORICAL NOVEL .....	1057
<i>Nataša V. Ninčetiović</i>	

MULTI-FACETED IRONY IN KAZUO ISHIGURO'S <i>NOCTURNES</i> .....	1065
<i>Tijana Matović</i>	
ROMKINJE U SVETU PREDUZETNIŠTVA: MOGUĆNOSTI I IZAZOVI ZA AKTIVNU PARTICIPACIJU I JAČANJE SOCIO-EKONOMSKE RESURSNE BAZE .....	1075
<i>Marina Nedeljković, Jovana Škorić</i>	
FAKTORI MOTIVACIJE U MARKETING TIMU .....	1085
<i>Saška Stojanović, Anđela Golubović, Milan Gačević</i>	
SOCIAL AND HUMANITARIAN DIMENSION OF THE MEANING EVOLUTION OF THE RUSSIAN CINEMATOGRAPHY .....	1096
<i>Arkady Rusakov</i>	
EMOTIONAL INTELLIGENCE AS A SOURCE OF TRANSFORMATIONAL LEADERSHIP BEHAVIORS .....	1119
<i>Nenad Mihajlov, Snežana Mihajlov, Slaviša Stojanović</i>	
TEATAR POTLAČENIH - IZMEĐU POZORIŠNE PRAKSE I SREDSTAVA ZA DRUŠTVENU PROMENU .....	1131
<i>Enis Hasanbegović, Melisa Alcan, Danilo Dragović, Vesna Ravić</i>	
A CRITICAL REVIEW OF THE INFLUENCE OF SOCIETY, RELIGION AND POLITICS ON CULTURAL-HISTORICAL OBJECTS IN NOVI PAZAR (CASE STUDY OF THE ARAB MOSQUE).....	1142
<i>Melisa Alcan, Enis Hasanbegović, Džemila Beganović, Vesna Ravić</i>	
TEHNOLOGIJA KAO SILA DESTRUKCIJE U PESNIŠTVU TOMASA STERNA ELIOTA .....	1151
<i>Tomislav Pavlović</i>	
„KNJIŽEVNA KLINIKA“: TUMAČENJE I/ILI UPOTREBA KNJIŽEVNIH TEKSTOVA U BIBLIOTERAPIJI.....	1162
<i>Jovana Pavićević</i>	
MOTIVACIJA U UČENJU ENGLESKOG KAO DRUGOG JEZIKA: STUDIJA SLUČAJA – FAKULTET ZA MENADŽMENT .....	1172
<i>Irena Petrušić, Jelena Poznanović</i>	
<b>Održivi razvoj, ekologija, energetska efikasnost i obnovljivi izvori energije</b>	
<b>Sustainable development, ecology, energy efficiency and renewable energy sources</b> .....	<b>1182</b>
ZNAČAJ PRIMENE SAVREMENE MEHANIZACIJE NA ŽIVINARSKIM FARMAMA U FUNKCIJI ODRŽIVOG RAZVOJA U SRBIJI .....	1183
<i>Suzana Knežević, Jelena Ignjatović, Milena Milojević, Goran Stanišić</i>	

COMPARISON FUZZY AND INTERVAL TYPE-2 FUZZY SETS APPROACH IN DECISION FOR DEVELOPING SMART CITIES .....	1192
<i>Mimica Milošević, Dušan Milošević</i>	
BIOPLIN KAO ENERGETSKI RESURS .....	1203
<i>Mirsad Đonlagić, Dalila Ivanković, Fuad Čatović</i>	
THERMO-HYDRAULIC PERFORMANCE OF A SOLAR DOMESTIC WATER HEATER .....	1216
<i>Snežana Dragičević</i>	
ANALIZA MJERNE KAMPANJE ZA VJETROELEKTRANU VUČIPOLJE ...	1225
<i>Sandra Antunović Terzić, Slobodanka Jelena Cvjetković, Siniša Zorica, Toni Karabatić, Vlaho Cvjetković</i>	
SPAJANJE FOTONAPONSKIH SUSTAVA NA MREŽU .....	1236
<i>Marinko Lipovac, Siniša Zorica, Slobodanka Jelena Cvjetković, Ivan Papučić, Predrag Đukić</i>	
UTICAJ POLOŽAJA I ORIJENTACIJE STANA NA NJEGOVE ENERGETSKE PERFORMANSE.....	1247
<i>Branko Slavković, Budimir Sudimac, Danilo Dragović</i>	
THE BUILDING TECHNOLOGY OF PASSIVE AND LOW-ENERGY HOUSEHOLDS .....	1255
<i>Jovana Jovanović, Ivan Stevović</i>	
A REVIEW PAPER ON IOT SOLUTIONS FOR OUTDOOR ENVIRONMENTAL MONITORING .....	1262
<i>Marko Marković, Goran Marković, Mladen Koprivica</i>	
SUSTAINABILITY IN THE PROSESS OF EDUCATIONIN CIVIL ENGINEERING .....	1273
<i>Ivan Stevovic, Jovana Jovanovic</i>	
<b>Edukacija, online edukacija - eLearning</b>	
<b>Education, online education – eLearning.....</b>	<b>1282</b>
POTREBE PREISPITIVANJA I MIJENJANJA SISTEMA VASPITANJA, OBRAZOVANJA I ŠKOLSKOG SISTEMA .....	1283
<i>Muzafer Bibić</i>	
ZNAČAJNI KVANTITATIVNI POKAZATELJI POSTIGNUĆA STUDENATA U ISPITNIM ROKOVIMA.....	1306
<i>Tatjana Bajić, Ljiljana Stankov, Mira Jovanović, Sanja Vuletić</i>	
EMOTIONAL ENGAGEMENT IN LEARNING ENGLISH AS A FOREIGN LANGUAGE DURING COVID-19 PANDEMIC.....	1318
<i>Zrinka Fišer</i>	

DEVELOPMENT OF DESIRED COMPETENCIES OF MILITARY LEADERS .....	1328
<i>Goran Radovanović</i>	
USING TECHNOLOGY AND ONLINE RESOURCES IN THE CLASSROOM	1339
<i>Biljana Vlašković Ilić</i>	
THE EDTECH - FRAMING THE FUTURE OF EDUCATION .....	1355
<i>Andreja Mihailović</i>	
MULTIMEDIA TOOLSET DEPLOYMENT IN THE ENGLISH-COURSE PRESENTATION OF DIGITAL AGRICULTURE .....	1361
<i>Tihomir Živić</i>	
ANALIZA ZASTUPLJENOSTI INFORMACIJSKIH TEHNOLOGIJA I OBRAZOVNIH SOFTVERA U PEDAGOŠKIM STANDARDIMA KANTONA SARAJEVO U BOSNI I HERCEGOVINI .....	1372
<i>Nezir Halilović</i>	
WEB PLATFORMA ZA EDUKACIJU ZASNOVANA NA PRINCIPIMA GEJMIFIKACIJE .....	1387
<i>Slavimir Stošović, Nikola Vukotić, Vesna Ristić</i>	
OSTVARIVANJE AFEKTIVNOG I KOGNITIVNOG SOCIJALNOG PRISUSTVA U ONLINE NASTAVI KROZ PRIZMU STUDENATA ISLAMSKIH FAKULTETA U BOSNI I HERCEGOVINI .....	1398
<i>Tahani Komarica, Nezir Halilović Fikret Kalabić i Reuf Ibreljić</i>	
USING ESCAPE ROOMS IN SUPPORTING LEARNING IN STEM COURSES: AN EXAMPLE OF AN ESCAPE ROOM IN GENERAL CHEMISTRY .....	1414
<i>Stanislava Olič Ninković, Jasna Adamov, Branka Radulović</i>	
VREDNOVANJE, SAMOVREDNOVANJE I VRŠNJAČKO VREDNOVANJE U FUNKCIJI PRAĆENJA UČENIČKIH POSTIGNUĆA .....	1422
<i>Mušanović Damir</i>	

## ACQUA ALTA AS TOURISTIC AND MEDIA SPECTACLE OF VENICE

Melisa Alcan<sup>1</sup>, Enis Hasanbegović<sup>1</sup>, Lejla Zećirović<sup>1</sup>, Danilo Dragović<sup>1</sup>

<sup>1</sup>State University of Novi Pazar, Novi Pazar 36300, Serbia

Corresponding author e-mail address: malcan@np.ac.rs (M. Alcan)

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### **ABSTRACT:**

*Venice is a city in northeastern Italy located on a group of 118 small islands separated by canals and connected by bridges. The economic system and the mere existence of Venice have always been based on water. Water meant shelter, safety, nourishment, wealth, military strength and breath-taking views of spectacular sceneries from the bridges of Venice. The canals and lagoon are its main features and they give the city a relaxed and unique atmosphere. On the other hand, the destructive power of water also present the biggest enemy of the city's infrastructure. This paper discusses a problematic phenomenon named Acqua Alta that has been affecting Venice for centuries and its influence on the creation of scenic space and its perception. The aim of this paper is to analyze Venice as a scene of tourism and media spectacle during the disasters unique to this fascinating world surrounded by water. The problem of the research is the change in the perception of the city at the moment when an event occurs, more precisely the change in the very meaning of the city space when the event is experienced. This creates a hypothesis, that the change of the city space that we witness through our eyes (live or in the media) affects the formation of the scenic character of the city.*

**Keywords:** city, spectacle, tourism, Venice, acqua alta

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### **1. INTRODUCTION**

"A city is always and despite everything a place from which culture and civilization radiate, a place of "production of knowledge," a place of historical initiative, freedom, diversity, multi-ethnic and multicultural coexistence, a place of urbanity in the sense of the noble urban behavior of educated people whose basic virtues are dialogue, tolerance, and empathy." [1]

According to Jean Baudrillard [2], the modern city is defined as "the spectacle of consumption and the consumption of spectacle." This idea of his shows in an excellent way the close connection between the city and the spectacle as two significant and complex socio-spatial creations. The relationship between the city and the spectacle is complex and established on many different levels. [3]

"If we look at the city as an attempt to create a living space, similar to a highly artificial and functional organism or body, then we can define the spectacle as the soul of the city; more precisely, an attempt to translate the mental space of the city into an infinite space of art, as well as an attempt to stop time and thereby convey the city into a new space-time dimension." [4]

The adjective qualifier spectacularly expands the field of meaning and use of this word. Spectacular expresses the dramatic effect of something that is exciting and unusual. Therefore, every appearance becomes a subject and an object in the conceptual order of the spectacle, that is, a macro sign of public representation. On the other hand, in Baudrillard's terms, the frequent use of the word spectacle nullifies its essence because everything is screened and spectacularized, and the question arises whether the spectacle exists in its basic conceptual form anymore. The notion of spectacle is difficult to define taxonomically because, in the bureaucratic meta language, it is not recognized as a separate determinant (regulations, branches, reports), and its role as *genus proxima* is taken over by the determinant's event or manifestation. [5]

## **2. ACQUA ALTA**

Even those who have never been to Venice are extremely familiar with the *aqua alta* [6] (high water) phenomenon. A larger inflow of water into the Venetian lagoon is caused by a combination of astronomical tides, strong southerly winds, and sea waves in the winter, which is when *aqua alta* primarily occurs. The results include the installation of reinforced walkways, the need to erect partitions in front of the entry, and the flooding of a portion of the city. The flooding often only affects a small area near Piazza San Marco and lasts for a short period of time before the tide changes again. The city's average relative elevation loss during the past century can be calculated at 23 cm, with land infill and sea level rise accounting for 11 and 12 cm, respectively. Millions of piles of wood, each roughly 14 cm thick and up to 3 meters long, support the entire city. More specifically, 12,000 trees, 100,000 for the Campanile in Piazza San Marco, and more than a million for the Church of Santa Maria della Salute were utilized to sustain the weight of the Rialto Bridge, the Campanile, and the Church. Venice still has the same appearance as it did when it was first built, thanks to a number of different circumstances. The sort of wood (oak or larch) is particularly waterproof, to start. Second, only in the presence of both air and water provides wood rot. As a result, the absence of oxygen in the water below created protection for the wooden piles.

**Building.** In order to prevent silt from accumulating, stone and rock were scattered between the piles after they had been set as close together as the earth would allow. Furthermore, it was and still is necessary for houses to be constructed in a particular manner because they must stand upright on unstable ground and withstand the forces of water. For instance, you might have noticed that the majority of the structures in Venice have marble floors. This is mostly because marble is water-impervious, rather than just for reasons of aesthetics. In order to prevent water from entering the house during *aqua alta*, other examples of particular Venetian construction standards include outside walls

that are wider than internal walls and larger, deeper foundations, or "paraties," that are placed in front of entrances.[7]



**Fig. 1.** Square of St. Marco at the time of Aqua alta, source: Husein Đulović

## **2.1. Media spectacle**

When a city is as widely recognized as Venice, the issue of what exactly must happen for someone or something to become so significant emerges. In addition, we can draw the conclusion that these other factors likely had an impact on the fact that Venice becomes a spectacle in the first second when her name is mentioned, aside from course from its uniqueness in its location and the fact that this city was built in an unusual manner that always set it apart from the rest of the world, which were written about in one part of the paper.

Although the uniqueness of Venice has never been in doubt since its founding, it seems as though it is stressed and felt much more strongly in the modern era.

Technology development has led to an increase in tourism because it has reduced the cost of seeing and experiencing every region of the earth. It is interesting to notice that there are a few locations that we can argue have earned the title of "most popular" precisely because of this option and the enormous choice.

Today, a city's popularity is primarily determined by how many tourists visit it, how much is written about it, and how much of it is displayed on social media and other platforms.

The media, it should be mentioned, are the most important force that will shape a city's character, highlight its significance in terms of history and culture, or just provide information. Given that the media is founded on the ideas of novelty, the impact of knowledge, surprise, or astonishment, it only makes sense that they serve as a venue for spectacle in addition to being a source of information. The most popular title in modern media is a perpetual target of competition. Populism is a phenomena that has swept the political and media landscapes around the globe, creating entirely new benchmarks and approaches to breaking through and making money in the media. As a result, competition is stronger than ever in the context of populist content and a populist audience, as well as in the post-truth period and the "infotainment" trend, which refers to the inclination to deliver instructive content in an amusing and sensational way. Sensationalism, tabloidization, and false news have significantly pushed the limits of aesthetics, drama, and apparent originality while distorting the media's core function in a democratic society. The term "media spectacle" refers to both the audience's participation in the spectacle's creation as well as its sensation, attractiveness, and ability to break up the audience's daily routine.[8] The commercialization of the spectacle has been influenced by new media, particularly social networks, using both indirect and direct advertising content created by the users themselves. Social networks are the primary source of information for millennials, and it is user activity on sites like YouTube, Facebook, and others that helps shape new media and social habits as well as metrics for gauging popularity. The audience must now actively participate in the development of trends, images, and material in order to be effective.[9] Nearly all social media users under 30 share their travel experiences through visual content on social media platforms, according to recent research. Additionally, about 30% of travelers base their decisions on the "instagrammability" of potential vacation spots, or how well-liked a particular location is in terms of aesthetic standards established by powerful social media users.[10]

As was evident from the previous sentence, social networks now play a significant part in establishing and preserving a city's identity. It's necessary to point out the permeation of educational and entertaining information while discussing the impact of new media and the spectacle phenomena on tourism, using the example of the disastrous floods that ravaged Venice in 2019. The second-largest flood in the city's recorded history was broadcast by users of social media and government services themselves using the popular "infotainment" techniques, which turned the natural disaster into a sensation and, even more, a landmark or characteristic of the city rather than a potential barrier for tourism.

## **2.2. Touristic spectacle**

Open city spaces host a variety of activities, many of which contain aspects of spectacularity. It is challenging to categorize urban spectacles precisely because they can be political, socioeconomic, or cultural, according to Jean Davallon.[11] Commercial and advertising spectacles aid cities in one way or another to sell things and maintain themselves. Even though spectacle is very obvious and tangible, the experience of it can be very personal. According to research, the city on the water is losing a significant

number of its residents since living there has become nearly unpleasant for them, despite the fact that many people consider it to be one of the most beautiful cities in the world. Today, Venice only has 50,000 residents due to the city's inability to function normally due to the millions of tourists who visit each year, as well as the city's poor business climate and high cost of living. Even when the city is operating normally, every feature can be seen as a spectacle by the entire globe, but the phenomena of high water levels, or aqua alta, considerably intensifies that experience and the very identity of the "city on the water."

The high water season is not as appealing to Venetians, who live and work in the city all year long, as it is to tourists. Despite the fact that this phenomena does not endanger humans, it has a number of negative effects, including traffic obstructions, flooded basements, flooded warehouses, and other destroyed products.

The functioning and adjustments to daily life during floods will be briefly discussed in the text that follows, and we will understand why floods are a remarkable experience from the outset. The primary mode of transportation for both people and visitors in Italy is the "vaporetto." These boats make it possible to travel to all of the city's islands and enjoy the stunning sight of their silhouettes against the water. Every time there is flooding, leaving the house is an adventure and a new story. based on the amount of concern in the situation, traffic flows as usual, however there is a shift in lines based on which pier is submerged.

When we arrive at Saint Marco's Square, we discover that water has permeated every inch of the magnificent historical structures. With metal waterproof partitions on the doors that are half a meter high and are intended to protect the interiors, locals try to protect their small tobacco kiosks and souvenir shops. Due to their location at the lowest point in the city, the stores in the center are actually most at risk of flooding, even when the tide is not exceptionally high.



**Fig. 2.** Public transport in Venice, Vaporetto



**Fig. 3.** A seller in front of a tobacco and souvenir shop, source: Husein Đulović  
When sirens sound to warn of potential flooding, a person immediately experiences a sense of unpredictability and excitement. At that point, everyone dons large rubber boots, and on the water is transformed into a wonderful theater with players playing every man, every animal, every tree, and every item. Every step outside of these paths constitutes a danger for someone inexperienced with the city who does not know what might be waiting for them at the next step. Assembly paths become new streets.



**Fig. 4.** St. Marco's Square at the time of Acqua alta and assembly path, source: H. Đulović

This phenomena is typically adored by visitors because it produces a magnificent, slightly weird, distinctive, and incredibly attractive scene. St. Marco's Square is crowded with joyful people who are overjoyed to be able to see this amazing sight. The setting is certainly both utopian and dystopian in nature.

In Aqua Alta, abandoned bar stools and tables float completely free between storefront windows and columns. A million tiny steps were taken to capture each instant, and the result is a mixture of orange and yellow colors that double the reflections of the spectacular facade.



**Fig. 5.** St.Marco's Square at the time of Acqua alta -tourists taking selfies

### **3. CONCLUSION**

The spectacle is actually present in the city's open areas. But before something can be considered a fact, it must first be noticed and acknowledged for what it is, making the event a spectacle that belongs in the city's scenic area.

A picturesque area is generated by involving the city in some way, whether it be by planning a large event, traveling through it, sailing the canals of Venice, or just by being there. Even if the city has been scenographically developed, the place is still not entirely dynamic. In order to be fully submitted, it must be observed, perceived, and felt.

It may be claimed that extraordinary phenomena like Aqua Alta undoubtedly have an impact on the production of spectacular sceneries, and that a scene can be both destructive and beautiful at once, painful and pleasant, and so can arouse various experiences in a person.

### **4. LITERATURE**

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