

“ “ “ “
õ “ “ ö”
”

WPKGTUKV['QHUVTVWVWTCN'GPI KPGGTPI "
CPF 'CTEJ KGEVWTG'*XUW+δN0MCTCXGNQXö"
UQHK"

”
”
”
”

”

”
”
”

X”

6"6"7" "4237" . " . " " ø4237"

'K

XQNWO G'K

”
”

”
”

RTQE GGF KP I U"

”

37vj 'KVGTPCVKQPCN'UEKPVKHE'EQPHGTGPEG'XUW4237"
6"6"7"Lypg"4237."Uqhc."Dwi ctk"

”
”

”

”
”
”
”
”
”
”
”
”
”
”
”
”
”
”
”

”Uqhc”
4237”
”

X" " " " 4237"
37vj 'R' VGT P CVIQP CN'UEKGP VHK'E QPHGTGPE G'XUW4237"

"
"



QTI CPKUGT''

Wpkgt uls{ 'qhl'Ut wewt cniGpi kpggt lpi ''
cpf 'Ctej kgewt g'*XUW+6N0Mct cxgmxo''

EQ/QTI CPKUGTU'



P cwt cniUelgpegu'F gr ct vo gpv.''
P gy 'Dwi ct kcp'Wpkgt uls{ ''

" "

"
"

J QPQTCT['EQ/QTI CPKUGTU'

Ej co dgt 'qhl'Gpi kpggtu'lp'kpxguwo gpv'F guli p''

Uelgpv'kle'epf 'Vgej plecni'Wpkqp''
qhl'Elk'kl'Gpi kpggt lpi 'lp'Dwi ct k''

Dwi ct kcp'E qpwt wevkqp'Ej co dgt '/'Uqhc''

Ej co dgt 'qhl'Ctej kgewu'lp'Dwi ct k''

Wpkqp'qhl'Ctej kgewu'lp'Dwi ct k''

"
"
"
"
"

QTI CPKUPI 'EQO O K/VGG'

Rtqh0F qpej q'Rctvqx.'Rj F "6'Ej ckto cp"
Cuuqe0Rtqh0Xgpvugurx'Uq{cpqx.'Rj F "6'Xleg/Ej ckto cp"
Gpi 0Mtcuko ktc'Uqgxc"6'Ugetgvct { "
P grk'l qtf cpqxc"6'Ugetgvct { "
Uko gqpc'F | j qwdtqxc"6'Ugetgvct { "
"

Cuuqe0Rtqh0Ncej g| ct 'J tkuej gx.'Rj F "
Cuuqe0Rtqh0Cmgzcpf tc'Kcpqxc.'Rj F "
Cuuqe0Rtqh0Xcp { q'I gqti kgx.'Rj F "
Cuuqe0Rtqh0N { wdgp'N { wdgpqx.'Rj F "
Cuukx0Rtqh0Uq { cpne' l' cnqxc"
Gpi 0Dqt { cpc'F ko ktqxc"
Cvpcu'P g { nqx"
Cpvqp'I qtqmo qx"
"

"

'R' VGTP CVIQP CN'UE KGP VHKH'E QO O K'VGG'

"

Tcf cp'Kcpqx.'Cuuqe0Rtqh0'Rj F.'T gevqt "qh'WUGC"*XUW+§N{ wdgp'Mctcxgrqxõó"Ej cko cp"
O cti ctkc"J co qxc.'Rtqh0'Rj F.'"Xleg/T gevqt "qh'WUGC"*XUW+§N0Mctcxgrqxõó"Xleg/Ej cko cp"
Cpi grlDcnqx.'Rtqh0'F Ue.'"O go dgt "qh'DCU.'Kpukwng"qh'O gej cpleu.'DCU.'Dwi ctkc"
Cuytkqu'Nkqkqu.'Rtqh0'Rj F.'"F go qetkwa'Wpkxgtuk{ "qh'Vj tceg.'I tggeg"
Dqtkurx'Dqtluqx.'Cuuqe0Rtqh0'Rj F.'"WUGC"*XUW+§N{ wdgp'Mctcxgrqxõ.'Dwi ctkc"
F ko kct'P c| ctunk'Rtqh0'Rj F.'"Wpkxgtuk{ "qh'Ctej kgewtg.'Elxkl'Gpi kpggtkpi "cpf'I gqf gu{.'Dwi ctkc"
F kpc't'Eco qvko .'Rtqh0'Vgej plecn'Wpkxgtuk{ "qh'Nkudqp.'Rqt wi cn"
I ggti k'I qf kp{cej nk'Cuuqe0Rtqh0'Rj F.'"WUGC"*XUW+§N{ wdgp'Mctcxgrqxõ.'Dwi ctkc"
I ggti k'Mqirtqx.'Ctej 0'Dwi ctkcp'I tggp'Dwrf kpi 'Eqwpekn'Dwi ctkc"
I ggti k'Uqkqx.'Ctej 0'Kpvgtpcvkqpcn'Cecf go { "qh'Ctej kgewtg.'Dwi ctkc"
I qnwdnc'P gegxunc/Exgvcpxunc.'Rtqh0'Rj F.'"K KU.'Unqr lg.'O cegf qpk"
J ctvo w'Reungtpcm'Rtqh0'F Ue.'"DVWEqwdwu.'I gto cp{ "
J glp| 'Dtcpf n'Rtqh0'F Ue.'"VWY kgp.'Cwutkc"
Lcp'Tcxkpi gt.'Rtqh0'F Ue.'"Unxcn'Wpkxgtuk{ "qh'Vgej pqmji { 'kp'Dtcvurxc.'Unxcnk"
Lkpf tlej 'O grej gt.'Rtqh0'F Ue.'"Wpkxgtuk{ "qh'Vgej pqmji { .'Dtpq.'E| gej 'T gr wdike"
Ikt'Uwf plenc.'Rtqh0'F Ue.'"E| gej 'Vgej plecn'Wpkxgtuk{ 'kp'Rtci wg.'E| gej 'T gr wdike"
Lqj p'Gto qr qwrqu.'Rtqh0'Rj F.'"P cvkqpcn'Vgej plecn'Wpkxgtuk{ "qh'Cj gpu.'I tggeg"
Lq| gh'O gregt.'Rtqh0'F Ue.'"Wpkxgtuk{ "qh'fiklpc.'Unxcnk"
Mqpuvcpvp'Mc| cnqx.'Rtqh0'F Ue.'"WUGC"*XUW+§N{ wdgp'Mctcxgrqxõ.'Dwi ctkc"
Nwe'Eqwtctf.'Rtqh0'Rj F.'"Wpkxgtuk{ "qh'Nk² i g.'Dgni kwo "
N{ wdgp'Ukxg.'Rtqh0'Ctej 0'Rj F.'"WUGC"*XUW+§N{ wdgp'Mctcxgrqxõ.'Dwi ctkc"
O ctkq'Ej kqtkpq.'Rtqh0'Rj F.'"Rqkxgepleq'f k'Vqtkpq.'Vqtkpq.'Kcn{ "
O cuuko q'O clqy kgenk'Rtqh0'KWCX.'Wpkxgtuk{ "qh'Xgpleg.'Kcn{ "
O km-'F tf³ em.'Rtqh0'F Ue.'"KCO.'Cecf 0qh'Uekpegu.'Rtci wg.'E| gej 'T gr wdike"
P leqncg'Vctcpw.'Rtqh0'Rj F.'"VW'Kuk'Tqo cplc"
Rgvct'Mqrgx.'Rtqh0'F Ue.'"Wpkxgtuk{ "qh'Vtcur qt v'§ Vqf qt'Mcdnguj nqxõ.'Dwi ctkc"
Tcf qo k'Hqrk .'Rtqh0'Rj F.'"Wpkxgtuk{ "qh'P qxk'Ucf.'Ugtdlc"
Tei pct'Ui dl³4puuq.'Rtqh0'Rj F.'"Wpkxgtuk{ "qh'Kegrpf.'T g{ nlcx¶m'Kegrpf "
Tkeectf q\ cpf qpkpk'Rtqh0'Rj F.'"Wpkxgtuk{ "qh'Vtgpvq.'Kcn{ "
Tqi gt'Lqj puq.'Rtqh0'Uej qqn'qh'Gpi kpggtkpi .'Wpkxgtuk{ "qh'Y cty kem'Wpkgf'Mkpi f qo "
Vgqf qt'Tquj cxgrqx.'Rtqh0'F Ue.'"WUGC"*XUW+§N{ wdgp'Mctcxgrqxõ.'Dwi ctkc"
Vqo 'Uej cp| .'Rtqh0'F t0kpi 0J cdln'Twj t/Wpkxgtuk@/Dqej wo .'I gto cp"
Xrcf ko k'Mctvqr qnugx.'Rtqh0'F Ue.'"Vqo un'Ucvg'Wpkx0qh'Ctej kgewtg('Dwrf kpi .'T wulk"
Xrcf ko k'M kugm'Rtqh0'F tUe0'Rj f 0'HGpi 0'E| gej 'Vgej p0'Wpkxgtuk{ "qh'Rtci wg.'E| gej 'T gr wdike"
Xrcf ko k'Ucx {qxum}.'Rtqh0'F Ue.'"M{k'P cvkqpcn'Wpkx0qh'Eqpuvewkq'cpf'Ctej kgewtg.'Wntckpg"
Y ¶f| ko kgt| 'O ctvkgm'Rtqh0'F Ue.'"Y ctucy 'Wpkxgtuk{ "qh'Vgej pqmji {.'Rqrpf "
[cpnq'Crgzcpf tqx.'Rtqh0'Rj F.'"WUGC"*XUW+§N{ wdgp'Mctcxgrqxõ.'Dwi ctkc"
[cvej nq'Kcpqx.'Rtqh0'F Ue.'"Cecf go lekcp.'O DCU.'Kpukwng'qh'O gej cpleu=P VUUD.'Dwi ctkc"

"

E Q P V G P V U Q H X Q N W O G ' K

"
"
"

K C t e j k g e w t g O W t d e p ' R r e p p l p i ' e p f ' W t d e p k u o O ' C t v u ' e p f ' E q p u g t x e v k a p ' q h ' C t e j k g e w t c n J g t k c i g ' "

P c f l c " M v t v x l e " H q r l e . " P c v c u c " k x c r l g x l e " N w z q t " V [R Q O Q T R J Q N Q I [" o " F K U E Q X G T R P I " V J G ' R J [U E C N ' C P F " U R C V I C N " U V T W E V W T G ' Q H ' V J G ' E K V [" o " U S W C T G U ' Q H P Q X K U C F " " 5"

[w k f c " k g x c . " X g u g r k p " M c p e j g x " X C W N V G F ' F Q W D N G / N C [G T " V G P U G I T K V [' I T R U " 33"

V e p l c " R g - k . " O c t k n e " K k . " P c v c - c " O q o k n x k . " C p f t k l e p c " R e x n x k . " V q o k u r x " K k " U V C D K N K V [' Q H ' V J R / U J G N N ' V [R G " U V T W E V W T G U ' C P F " V J G ' T G X K G Y " Q H ' C T E J K V G E V Q P K E " E T G C V I Q P U " 39"

X c u n e " U c p f g x c . " M e v g t k p c " F g u r q v " E Q O R Q U K V I Q P " Q H H W W T K U O " R " N C P F U E C R G ' C T E J K V G E V W T G " 45"

M e v g t k p c " F g u r q v . " X c u n e " U c p f g x c " O Q F G T P " V T G P F U Q H ' V J G ' 4 3 U V ' E Q W P V T [" Y C [" Q H N Q Q M R P I " C V ' V J G ' F G U K P " F W T R P I " C F Q N G U E G P E G " 4: "

K e p " P k n k h q t q x . [q t f c p " N { w d g p q x " R Q N [E G P V T K E K V [' C U ' C P " R U V W O G P V ' Q H D C N C P E G F " F G X G N Q R O G P V ' Q H ' V J G ' E K V [' C P F " U W T T Q W P F R P I " C T G C U " R " V J G ' I G P G T C N " W T D C P " F G X G N Q R O G P V ' R N C P " Q H ' U Q H I C " * R C T V " K " 56"

K e p " P k n k h q t q x . [q t f c p " N { w d g p q x " R Q N [E G P V T K E K V [' C U ' C P " R U V W O G P V ' Q H D C N C P E G F " F G X G N Q R O G P V ' Q H ' V J G ' E K V [' C P F " U W T T Q W P F R P I " C T G C U " R " V J G ' I G P G T C N " W T D C P " F G X G N Q R O G P V ' R N C P " Q H ' U Q H I C " * R C T V " K K " 62"

C r g m c p f t c " O k l e " D C N M C P " X C T K C V I Q P " Q H ' Q T I G P V C N ' T G U K F G P V I C N ' C T E J K V G E V W T G " o " R C U C " M Q P C M U " R " X T C P I G " 68"

O k l e p c " L q x e p q x k . " F t e i c p c " M t u k . " C r g m c p f t c " K k . " U r x n q \ f t e x n q x k " V J G ' E J W T E J " Q H ' U C R V U C X C " Q P " V J G ' X T C E C T " R N C V G C W . " D G N I T C F G . " T G R W D N I E " Q H ' U G T D I C " 75"

C r g m c p f t c " O k l e . " P c f l c " M v t v x l e / " H q r l e " G X C N W C V I Q P " O G V J Q F " H Q T " X C N Q T K C V I Q P " N G X G N " Q H ' J K U V Q T K E C N ' O Q P W O G P V U / " S W C N I E K V I G U " 7: "

"
"
"
"
"
"

"

Uut wewt cri O gej cpleu Uut wewt cri Gpi lpggt lpi 0'
Gct vj s weng' Gpi lpggt lpi "

Cpc"l cpcnkxc."I gti cpc"P knqmx" "
 F GVGTO R C VIKP "QH'VJ G'UVT GUU'R VGP UKV["HCE VQT "UKH+QH"
 TGE[ENGF 'RQN[GUVGT/EQP ETG VGEQO RQUK/G'GNGO GP V'Y KJ " "
 CP "GF I G'ETCEM'WUR I "HGO 'CP F'CP CN[VKECN'ECNE WNC VIKP U" 89"

Cpi wgn'Dcnqx."Cpc"l cpcnkxc" "
 DGP F R I 'QHEQP ETG VGDGCO U'TGR HQTEGF "XK"VJ R "NC[GTU" 95"

P qtdgtv'Igpf grqum."Tqrpf 'Cpven"
 O QF GNR I "QH'GHHGE VU'QH'CP "CKT"HNQY "WRQP "C"UVT WE VWTG" 9: "

O knq-"Mgnqk ."Urxnq\ f texnqk ."Rt g f tci "Rgt qplgk ."U q" knqk ." "
 Dklcpc "O r f gpqk " "
 KO RCE V'QH'O QXCDNG'NQCF "QP "VJ G'DGCO U" "
 QP "GNCUVK "HQWP F C VIKP U" : 7"

Qri c'J wdqx^a."Ngpne'Mqpg p^a "
 EQO RCT KQP "QH'GZ RGT KO GP VCN'F GVGTO R C VIKP " "
 QH'Y R F 'RT GUUWTG'F KVT WDWIKP "R "UVGCF [" "
 CP F "VWTDWNGP V'Y R F "HNQY " "
: 2"

Kcpc"Qrgmncqxc."Qri c'J wdqxc" "
 F GVGTO R C VIKP "QH'VJ G'Y R F 'RT GUUWTG'F KVT WDWIKP " "
 CP F "R HNWGP EG'QHP GCTD["UVT WE VWTGU" : 8"

Nwnf-"Ngf gem ."P gpcf "Uqlnqk ."J ctwo w'Rcuvgtpcm'Ej tkvqr j "O gwg." "
 Gkucdgy "Uco o gp, ."Mxwu'F ki gt "
 CF J GUKGN["DQP F GF "HC¥ CF G'LQR V" "
 WP F GT'E[ENK "UGT XKEG'NQCF R I " "
325"

Urxnq\ f texnqk ."Vqo kurx'Kk ."O ctke"Ur cuqlgk /^TMf knqk ."Kcpc" "
 Mqucf kqk "
 UVCVK 'CP F 'F [P CO K 'GHHGE VU'QP "TCNY C["VTCEMU" "
 CP F "UNGGRGTU" 32: "

Kcp'Kcpej gx."Xguugn'Urxej gx" "
 TGUGCTEJ "QP "EQP ETG VGO GEJ CP KECN'RTQRGT VIGU'CP F "VJ GK" "
 CRRNE C VIKP "HQT'ETCEMU' TGUGCTEJ "R "TGR HQTEGF " "
 EQP ETG VG'GNGO GP VU."UWDLGE VGF "VQ'DGP F R I " "
337"

Xgpgnk'Uknqk ."Rj kkr "Rj kkr qh "XcukriMxctf lknqk ."Rgvt "I gveqx." "
 Xcf ko "Mqxwp."Cvpcu'Mqxcej gx.\ f texnq'Dqpgx."Nkwdqo kt'Rgtqx." "
 Xcrgp'Nknqk ."Cpcucu'Kcpqx."Rgvt "O cpf lqk "
 I CU'RTQVGE VIKG'UJ KGNF U'HQT"VJ G'CKO U'QH'O KKVCT[" "
 CP F "GP GTI ["R F WUVT[" "
343"

F qpej q'Retqx."Xguugn'Mcpej gx" "
 CI G'CF LWUVGF "GHHGE VIKG'O QF WNWU*CCGO +O GVJ QF "QH" "
 DC CP V'CI C R UV'P WO GT KECN'O GVJ QF "R "CP CN[UKU'QH" "
 EQO RQUK/G'UVGGN/EQP ETG VGDGCO U'TGI CTF R I 'ETGGR'QH" "
 EQP ETG VG'RCTV/K*VJ GQTGVKCN'VTGC VO GP V+" "
348"

F qpej q"Rctvqx."Xguugrp"Mcpej gx"
 CI G'CF LWUVGF "GHHGEV&G'O QF WNWU*CCGO +O GVJ QF "QH"
 DC CP V'CI C&P UV'P WO GT&ECN'O GVJ QF "P" 'CP CN[UKU"QH"
 EQO RQUK'G'UVGGN'EQP ETGVG'DGCO U'TGI CTF P I 'ETGGR'QH"
 EQP ETGVG'RCTV/ K*P WO GT&ECN'GZ RGT KO GP VU" 354"

O ctv&p"Ruqyp "
 RQUVDWEMN&P I "QH'C"UNGP F GT"Y GD'UWDLGE VGF "
 VQ"VJ G'UJ GCT&P I "NQCF " 35: "

Iq| gh'J cxtcp."O ctv&p"Ruqyp "
 RQUVDWEMN&P I "QH'C"UNGP F GT"Y GD'UWDLGE VGF "
 VQ"VJ G'E QO RTGUUKQP " 367"

P qtdgtv'lgpf grqum ." wdqo ¶'Rtgnqr "
 XGT&H&EC VIKP "QH'VJ G'UVK&HP GUU'QH'R&NGU" 373"

Tcf qo kt'Hqrk ."O rcf gp" quk ."Dqtku'Hqrk "
 F CO R&P I 'O QF GNU'HQT"HNQY 'EJ CTV"
 DCUGF "UVTWEVWTCN'CP CN[UKU" 377"

Xrf ko kt'O cwunk"Cpkc"J cpf tw&gxc."Mqpu&cv&p"Mc| cnq|x"
 QP "VJ G'RTGE K&GN['O QF GN&P I "QH'VJ G'P QF GU"
 HTQO "UVGGN'UVTWEVWTGU" 387"

Nkwdgp'Grgpnq|x."Xguugrp"Fcni cej gxc."Xrf ko kt'Rcuqxge."
 Twurp'I qtdcv&gxl&ej ."Dqtkurx'I cpgx."Uq{cp"Xgmaqunk'Rj k&rk 'O lej c{qx"
 O QF GN&P I 'CP F 'UKO WNC VIKP "QH'GP GTI ["UVTWEVWTGU'CP F "
 GS W&RO GP V'WP F GT'F [P CO &E'CP F "VGO RGT C VWTG'NQCF P I U" 394"

Nkwdgp'Grgpnq|x."Xguugrp"Fcni cej gxc."Xrf ko kt'Rcuqxge."
 Twurp'I qtdcv&gxl&ej ."Dqtkurx'I cpgx."Uq{cp"Xgmaqunk'Rj k&rk 'O lej c{qx"
 URGE VTCN'RTQRGT VIGU'QH'UVTWEVWTGU'CP F "GS W&RO GP V"
 WP F GT'F [P CO &E'CP F "VGO RGT C VWTG'NQCF P I U" 39: "

Cpftk&c\" qtk ."F tci cpe"Vwtpk ."Urxnq\" f t&xnq|xk ."Ucpf te"U&nq|xk "
 CRRN&EC VIKP "QH'NCRNCEG'VTCPUHQTO U"
 P "UVTWEVWTCN'F [P CO &E U" 3: 6"

Cpftk&c\" qtk ."Urxnq\" f t&xnq|xk ."F tci cp\" r&vnq|x ."F tci cpe"Vwtpk "
 CRRN&EC VIKP "QH'HQWTIGT"VTCPUHQTO U"
 P "UVTWEVWTCN'F [P CO &E U" 3: : "

Xctdkpne"Xcrgxc."Lqtf cpne"K&cpqxc."I gti cpe"Pk&nq|xk "
 UJ GCT'NCI "UVTGUU'CP CN[UKU'QH'CF J GUK&GN["DQP F GF "
 UR I NG/NCR'LQ&P V'WP F GT'E QO D&P GF "NQCF P I " 3: 6"

Xctdkpne"Xcrgxc."Cpc'I cpcnk&gxc."Lqtf cpne"K&cpqxc"
 P VGT HCEG'F GNCO P C VIKP "QH'EP H'IEGO GP V'O CVTKZ 'EQO RQUK'G"
 WP F GT'UVCV&E'NQCF 'CP F "VGO RGT C VWTG" 422"

K&cp"K&cp&ej gx."Xguugrp"Urx&ej gx"
 TGUGCTEJ "QP"TG&P HQTE&P I "UVGGN'O GEJ CP &ECN'RTQRGT VIGU"
 WUGF "P" TG&P HQTEGF 'EQP ETGVG'GNGO GP VU."
 UWDLGE VGF "VQ'DGP F P I " 428"

" 434"

" kz "

"

Xrcf ko ¶'M kvgm'Letqo ¶'Mwptv.'O ktqurx"™Mmqwf."Uj qv'Wwuj cf| g"
VJ G'EWO WNCVK&G'F CO CI G'RTQEGUU'¶ F WEGF 'D['WP CXQ&E CDNG"
KO RGT HGE VKQP U'QH'NCO GNCC'HNCPI GU"

Kcpc"X² i j qx^a. 'Iq| gh'Uwo ge""
UQO G'CURGE VU'QH'O GEJ CP ¶ECN'O CVJ GO CV¶ECN'O QF GN¶I " 43: "
¶'N¶ GCT'XK&E QGNCUV&E K/["

Mcvtpc"Vxtf^a "
UVCV&E'CP CN[UKU'QHRNCVG" 446"

Mcvtpc"Vxtf^a "
RTQDCDKK/['F GUK P'¶'UVTWE VWTCN'O GEJ CP ¶EU" 452"

Xgugrkp"Urcxex gx"
CRRN&E CVQP'QH'H&DGT'QRV&E'CEE GNGTQO GVGT'DCUGF "
QP'H&DGT'DTCI I 'I TCVR&E I *HDI +'VGEJ P QNQI ["
¶'F GVGTO ¶ CVQP'CP F'CP CN[UKU'QH'F [P CO ¶E"
EJ CTCEVGT KUV&E U'QH'C'ECP V&KNGXGT'UVTWE VWTG" 458"

Ugti gk'Rqi kf cgx.'P knqurk'Dqej netgx.'Xcukrk{ 'Uchtqpqx"
O QDKNG'VGEJ P QNQI ['HQT'RTQF WE VKQP 'QHTG&E HQTEGF "
EQPETGVG'DQZ'UJ CRGF 'I K'F GTU'Y KJ '¶ EN¶ GF 'UVGO U" 463"

Urcxmq\ f texnqkx.'F tci qurx'Uqlk.'O ctkc'Urcuqlgkx /™Mtf knqkx.'P gdql-c"
F cxf qkx "
UGKU ¶E'CP CN[UKU'QH'VJ G'TQCF 'DT&E I G'SI QEG'F GN GX\$"
QXGT'VJ G'T&KGT'XCTFCT'¶'UMQRLG" 469"

Xgpgrkp'lkxmqx.'Rj kkr 'Rj kkr qhh'XcukiMxctf lknqx.'Rgvt'I gveqx."
Xcf ko 'Mqxwp.'Cvpcu'Mqxcej gx.\ f texnq'Dqpgx.'Nkwdo kt'Rgtqx."
Xcrgpvp'Nknqkx.'Cpcucu'Kcpxq.'Rgvt'O cpf lgx"
DGJ CXIQWT'QH'CTEJ CGQNGI ¶ECN'H¶ F ¶I U.'J KUVQT¶ECN'
XCNWGU'CP F'CTEJ K&GE VWT'CN'O QP WO GP VU'WP F GT'UGKU ¶E"
CP F'F [P CO ¶E'NQCF ¶I U'QP 'GZ VGP VKQP 'QH'UQHC'UWDY C[" 475"

Cpi grqu'Nkqrku.'Cj cpcukqu'Mctcdkpk.'Cvgtkqu'Nkqrku.'Dqtki'Hqrk"
C'P WO GT¶ECN'CRRTQCEJ 'HQT'VJ G'UGKU ¶E'RQWP F ¶I 'TGURQP UG"
QHTE'UVTWE VWTCN'U[UVGO U'UVTGP I VJ GP GF 'D['ECDNGU" 47: "

Cpvqepgc'Mcpgxc.'F ko ket'Ughcpqx"
UGKU ¶E'RGTHQTO CPEG'QH'C'TG&E HQTEGF 'EQPETGVG"
UVTWE VWTG'Y KJ 'J [UVGTGV&E'UGKU ¶E'RTQVGE VKQP " 488"

Fqpej q'Retvqx.'O ctkw['O c ncm'Tcf cp'Kcpxq.'O krgp'Rgnqkx.'F gplurx"
Ugti ggx.'Cpvqepgc'F ko ktqxc"
VIO DGT'DT&E I G'QXGT'VJ G'T&KGT'QUCO '¶'NQXGEJ "
¶'VJ G'NK J V'QH'VJ G'Y QTNF 'J KUVQT&E'J GTK&CI G'DT&E I G'
UVTWE VWTGU'*RCTV'K" 494"

Fqpej q'Retvqx.'O ctkw['O c ncm'Tcf cp'Kcpxq.'O krgp'Rgnqkx.'F gplurx"
Ugti ggx.'Cpvqepgc'F ko ktqxc"
VIO DGT'DT&E I G'QXGT'VJ G'T&KGT'QUCO '¶'NQXGEJ "
¶'VJ G'NK J V'QH'VJ G'Y QTNF 'J KUVQT&E'J GTK&CI G'DT&E I G'
UVTWE VWTGU'*RCTV'K" 49: "

Nwekcp"Uqxglc.'O kj ck'Dwf gnew'
CURGEVUTGI CTF RPI 'O QF GNNRPI 'QH'QNF 'O CUQPT['EJ WTEJ GU'
WURPI 'UI GNN'CPF 'UQNRK' 'GNGO GP VU' 4: 6"

F qpej q'Rctvqx.'Daj wo kn'Utcnc.'O krgp'Rgvnx'''
VTCF KVIQP CN'UVTGPI VJ GP RPI 'VGEJ P KS WGU'HQT'VJ G'VKO DGT''
TQQH'GNGO GP VU'R' 'VJ G'EJ WTEJ 'UVOF KO KVCT''*RCTV'R'

F qpej q'Rctvqx.'Daj wo kn'Utcnc.'O krgp'Rgvnx'''
VTCF KVIQP CN'UVTGPI VJ GP RPI 'VGEJ P KS WGU'HQT'VJ G'VKO DGT''
TQQH'GNGO GP VU'R' 'VJ G'EJ WTEJ 'UVOF KO KVCT''*RCTV'R'

"
"
"

**KK0I gqf gu{ 0I gqvgej plecn'Gpi kpggt kpi 0Tqcf '('Tcky c{ 'Gpi kpggt kpi 0'
Vwppgnkpi 0J { f t cwle'Gpi kpggt kpi "**

"

wdq-"J tw-wkpe.'Lq| gh'Uwo ge.'O ctvkp"J tqo cf c"
UGVVNGO GP V'QH'VJ G'J [FTQRQY GT'RNCP V'R' 'I CD 'MQXQ/'"
EQO RCTKUQP 'QH'VJ G'R' /UK'WO GCUWTGF "
CPF 'ECNEWNCVGF "XCNWGU" 527"

O ctvkp"J tqo cf c." wdq-"J tw-wkpe"
VJ G'KO RCEV'QH'R' F KXK'WCN'HCEVQTU'QP "VJ G'HR'CN'UMDUQKN"
UGVVNGO GP V'QH'NQEM'EJ CODGTU'R' 'I CD 'MQXQ" 533"

Mgo cni'Gf kr.'O kj cki'I ctgxunk"Xrcvnx"Uj guj qx"Lwkkepc"Dqlcf lkgxc."
Kqt'I lqti lkgx"
PWO GT'ECN'R' XGUVK C'VIQP "QH'I GQVGEJ P'ECN'RTQDNGO U'" 539"

Ughcp'Eqpk.'P knqr'Tqo k.'Rtqf tci 'Rgtqplkgxk "Urcvnx" \ f texnqkxk."
O kt| c'J cf ko wlxk "
RCTCO GVGTCU'CPF 'O G'VJ QF U'HQT'F GHR' RPI "
QHF [P CO K' "UQK'DGI CXIQWT" 545"

Ughcp'Eqpk.'P knqr'Tqo k.'Urcvnx" \ f texnqkxk .'F tci cp' \ rcvnx.'Dkrcpc"
O ncf gpqkxk "
UGKO K' 'TKUM'O CPCI GO GP V" 54: "

"
"
"

**KX0Dwlf kpi 'O cvgt kcn0Vgej pqm { .'O cpci go gpv'
cpf 'Geqqo leu'qh'Eqpust wevkp0Eqpust wevkp'Ncy "**

"

Krkpc'F wr k'*J wf k vcpw+. 'P kqrcg" tcpw.'Etkrkpc'Xn f qkw.'Ugdcvkcp"
I gqti g'O czkpgcuc.'Xrcf 'Nwr vcpw"
GPI R' GGT' RPI 'EQP UVCP VU'QH'NCO R' CVGF 'EQO RQUK'VU" 559"

Xrcf ko k'Ucx {qxum} . 'Cpf tgl' 'Dtqpgxkum} . 'Ctgo "Ucx {qxum} . 'Vcv {cpc"
Uwej qtwnqxc"
VJ G'R' HNWGP EG'QH'VJ G'EQP UVTWEVIQP 'EQP F KVIQP U"
QP "VJ G'GHR'KGP E ['QH'DWKNF RPI U'TGEQP UVTWEVIQP " 565"

"
zk'

Xrcf ko kt "Ucx {qxumf . 'F o kt { 'Uqm xg { "
URGEICN'HGC VWTGU'QH'DWKNF R I U'EQP UVTWEVIQP "R "
TGUVTCR GF "WTDCP 'EQP F K/KQP U" 56: "

Cpf tgl' Cz kpyg. 'P leqrng' Vctcpw. 'Nkrkpc' Dglcp. 'Xlevtkc' Tquec "
CRRTQCEJ GU'QP 'O GUQ/O GEC P R EU'QH'VGZ VKNG'E QO RQUK/GU" 575"

Xrcf "Nwr vcpw. 'P leqrng" tcpw. 'Ugdckcp/I gqti g'O czkpgcuc. "
Krkpc 'F wr kt *J wf k vcpw!"
CP CN [VECN'GXCNWC VIKP U'QH'DQPF 'EJ CTCEVGT KUV EU"
DGVY GGP 'HTR'E QO RQUK/GU'CP F 'UVGGN'UWTHCEGU" 57: "

"
"
"

X0Uwxc lpc drg'Eqpwt wevkqp0Gpgti { 'Ghhe lqpe{ 0P gv| gt q'Gpgti { "
Dwxf lpi 0Gpxk qpo gpwcnGpi lpggt lpi 'cpf 'Gpxk qpo gpwcnUgewt kw{ "
"

Ugdckcp 'I gqti g'O czkpgcuc. 'P leqrng' Vctcpw. 'Xrcf "Nwr cuvcpw. 'Krkpc 'F wr kt "
*J wf k vcpw!"
GP XKTQP O GP VCN'KO RCE V'QH'HKDTG'TGR HQTEGF 'RQN [O GTUø"
EQP UVK/WGP V'O CVGT ICNU" 589"

Dkgtnc 'F ko kunqxunc. 'Xgugrc 'Tcf qxle "
CKT 'S WCNK ['R 'T0O CEGF QP KC 'F GRGP F R I "
QP 'RTGUGP EG'QH'UWNHWT 'F KZ R G" 595"

Igrgpc 'Ugxcpqxc "
EQO RCTCVKXG'CP CNK [U'QH'VY Q'RWDNKE 'QDLGEVU"
Y KJ 'I TGGP 'TQQHU" 59: "

"
"
"

XK0kppqxc vlqpu'lp 'Gf wec vlqpo0G/Ngct plpi 'lp 'Ctej kgewt g'
cpf 'Gpi lpggt lpi 'Gf wec vlqpo'
"

Rgvlc 'Kcpqxc/Tcf qxcqxc. 'Vj gtgug' Mgppc "
R V'CP F 'VJ G'UQEICN'NKG'QH'RWDNKE "URCEGU"
CP 'R XGUVK CVIKP 'R VQ'VJ G'TGNCVIKP UJ R'DGVY GGP "
R HQTO CVIKP 'CP F 'EQO O WP RCVIKP 'VGEJ P QNQI KGU"
CP F 'RWDNKE 'URCEGU'UVT CVGI KGU'HQT 'KO RTQXGF 'WTDCP "
UWUVC R CDKNK ['CP F 'CVVTCE VIKXGP GUU" 5: 9"

Xguugrkpc 'Kcpqxc "
P GY 'VGEJ P QNQI ['CP F 'K/U'KO RNKE CVIKP U'HQT 'NGCTP R I "
"
"

COMPOSITION OF FUTURISM IN LANDSCAPE ARCHITECTURE

Vaska Sandeva¹, Katerina Despot²

Department of Architecture and Design, University Goce Delchev - Stip

Abstract: *In landscape architectural compositions are assembled within the functions to fulfill that space. Aesthetic plan futuristic compositions lie in naturalism and symbolism. The successful preparation of the composition implies compliance of abstract shapes, sizes and forms of vegetation, architecture, specific sculpture and the effects obtained with the use of water. This alignment of the elements in the landscape should be within the entire park area. Landscape composition in art, like other arts, treat placements and the connection of the elements or parts of the relevant work in a single system. Landscape architecture in general and futurism conventionally conceived and implemented in two components: planning and spatial composition. The futuristic compositions park architecture addressing the simultaneous multiple perspective that retain the relative immobility of the building, with a desire to show the movement. Funds are indicating individual successive stages of "divided" the movement parts of space and form.*

Key words: *Design, art, landscape, architecture, composition.*

Filippo Tommaso Marinetti, the founder of Futurism, wondered: "Why should we look to the past rather than to penetrate the mysterious door of the future that is impossible? Time and Space died yesterday. We already live in absoluteness have done speed, eternal and omnipresent! "Then, in 1909, the Italian public had no answer, so she woke up and created a vocal movement of the 20th century. Now we have a clear answer: "Because tomorrow I have a job interview."

Futurism

The early 20th century, through Einstein's theory of relativity says that space and time are not strictly separate concepts and that time is not something absolute. The end result is a completely new perception of the world which does not work in accordance with the coordinate system of space-time. A new idea of space in which objects and beings, not just users.

His innovative ideas were too abstract for "reasonable" people, but the idea of artists unique area was known since the Impressionists and now they are under the jurisdiction of the physicists who have to change the world.

¹ Vaska Sandeva, Assoc. Prof. Dr., Department of Architecture and Design, University Goce Delchev - Stip, Macedonia, e-mail: vaska.sandeva@ugd.edu.mk

² Katerina Despot, Assoc. Prof. Dr., Department of Architecture and Design, University Goce Delchev - Stip, Macedonia, e-mail: katerina.despot@ugd.edu.mk

Early 20th century was marked by the rapid development of industry and revolutionary discoveries. At the same time, there are great powers, the developed capitalist countries, including intolerance occurred because of the desire for power over colonies. This state of the world's leading arts and sudden changes. It seems that the whole series - washed, art direction (covered by the name of the avant-garde, who have a common cause:

- dissatisfaction with traditional creativity
- general crisis of civil society
- general sense of chaos
- feelings of helplessness
- fear

Man who threatened with rapid technical development

In 1909. Tomezo Marinetti, Italian futurist artist, the manifesto of Futurism and it marked the beginning of the existence of the movement futurists. In all areas of art historical themes were rejected in favor of a new age of machines, especially fast cars, planes and so on. This meant the destruction of the old ideas of beauty in favor of the new urban industrial culture. Their goals were to show multiple views of an object which were combined with their preoccupation speed.

In the manifesto Marinetti wrote:

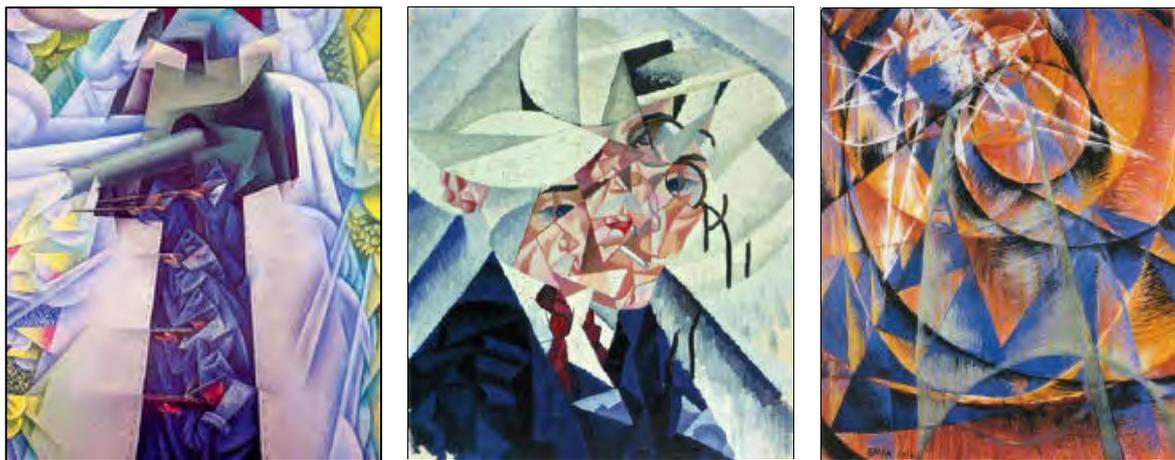
1. We will love vospeeme dangers dependence of the energy and fearlessness
2. Bravery, courage and rebellion will be a key element of our poetry.
3. To this date the literature was raising enthusiasm and dreaming. We want to celebrate the aggressiveness of the movement, insomnia, rhythmic expulsion of a runner and a deadly jumper.
4. Announcing that the beauty of the world is enriched with a new element: the beauty of speed.
5. The poet should be attached with fervor, pomp and generosity, to enthusiastic bursts fever for the primary elements.
6. With the exception of the fight, there is no other beauty. No work without an aggressive character can be a masterpiece. The poetry should be like a violent attack of unknown elements, to podchinuva man.
7. We stand on the last cape on the coast of the ages! ... Why should we look back after knowing the thing that we want is to break down the mysterious doors of the Impossible? Time and Space died yesterday. We already live in absoluteness, that's why we created an eternal, omnipresent speed.
8. We will celebrate the war - the only hygiene in the world – the love of war, patriotism, destruction-gesture of liberators, beautiful ideas worth dying for and the contempt for women.
9. You will destroy the museums, libraries, academies of a different kind, we will fight against moralism, feminism and against all opportunist and utilitarian meanness.

The futuristic architect Sant Elia Malden died young, but he left a big mark in the history of design with its ideas for modern cities, which are still used. The ladder-kind terraces, balconies and air bridges in his drawings reflect the excitement and fascination from the modern technology. He was saying:

"I confirm that, as ancient people drew inspiration from nature and the natural world, so we materially, spiritually and artistically, must find our inspiration in the new mechanical world we create."

He dismissed the tradition of adding decoration on structures saying that decoration as an element added to the architecture is absurd and that the decorative value of futuristic architecture depends on the use of an original combination of natural and artificial materials.

Although futuristic manifesto of Futurism and the impact of futurism has a lot of confusion, inconsistencies, ambiguities, emptiness and unfulfilled programming principles, procedures borrowed from previous schools - futurism has some merit. Mainly there are innovations in the language, the release of expression, changes in the configuration of lines and shapes. Italian futurism has achieved significant results in art and design, with a strong impact on other routes out of the futuristic circle:



Therefore created futuristic concepts in any particular landscape design is underpinned by a good compositions that require release of all limitations and launching ideas that change the amalgamation of lines, shapes and functions.



The composition is one of the most important concepts in all arts, comes from the Latin compositio, which means availability and link of the elements or parts of a work-art in a single system. The term composition means making, stapling, connection. Each composition should be composed of a minimum three artistic principles, but the more we use art principles the more the composition will be richer, but we cannot claim that is better.

In art, under composition we understand the way of construction of an art work. This term is associated with both the design process and the realization of the idea. The aim of the composition is to control the eye of the viewer. The observer can see what you (the designer, photographer, artist) wants him to see. In landscape art the composition means combining the visual elements and principles in building a case.

The exact composition can do a lot in building one design work which should be no more than a picture of a park, but a work of art. In building an artwork, designers make a few sketches that help him to display their own idea in a proper way.

The composition is a matter of relations of a work of art. Composing means deployment of the masses, lines, shapes, colors and other elements, among whose relations can be, as we saw in the previous statement, the repetition, harmony and contrast, the symmetry and asymmetry in different rhythms and etc.

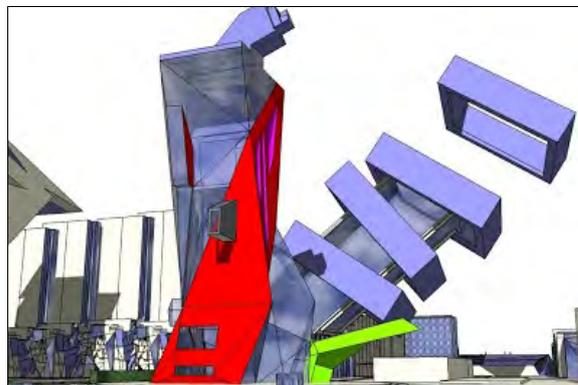
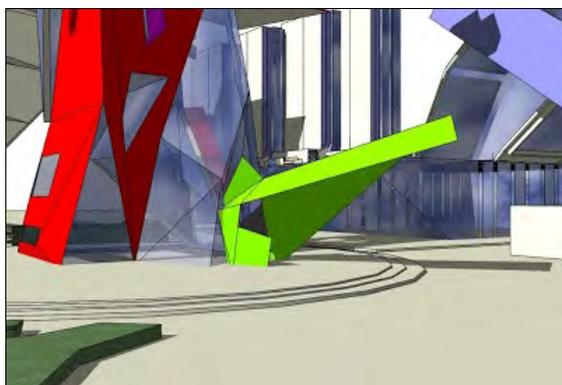
The main goal of every composition is for the designer to express his idea more efficiently, and that can only happen with a composition in which everything is in its place and everything is connected to make a firm and clear synthesis.

Synthesis means unity, and unity is what makes the work to release a strong impression even upon the first contact with the viewer. Given that the first and strongest impression composed pictorial elements that give the impression instantly and directly on the emotions of the viewer, the designer should seek his expression to flow more through them than through thematic content.

After all, themed content read by the viewer are more read in intellectual way and afterwards gradually.

Under composition we understand a work composed of several elements that cannot be shared afterwards, as an example the colorful composition is made up of red, yellow and blue. Color composition balcony round; water composition made from pools, canals, lakes, composition of the fountain terrace, sculpture and vegetation Square. So each completed facility composed of several elements is a composition. In landscape environment compositions are made in accordance with the functions to fulfill that space. For example in the entertainment sector composition is composed of terraces, stairs, balustrades, lamps, vases, tables, chairs and more.

The successful preparation of the composition implies compliance of colors, shapes, sizes, vegetation, architecture, sculpture and the effects obtained with the use of water. This alignment of the elements in the landscape should be within the entire park area. Landscape designers play with different ingredients to create a satisfactory piece of architecture. They have proportion, color, contour, appearance, harmony, shadow and frameworks available. Furthermore, the designer should require these qualities in the object or thing that works and to implement them in the drawing. However, there's no better way to learn about the subject then to draw and there's no better way to also remember that there are really under the surface appearance.



Composition in landscape art, like other arts, treats placements and the connection of the elements or parts of the relevant work in a single system. Landscape art conventionally conceived and implemented in two components: planning and spatial composition. Each garden or park is composed of two types of compositions - voluminous - spatial and flat pooled together.

In landscape art we review conditionally the two parts: planned and spacious.

The flat (plan) composition - flat in two dimensions, made of lines and shapes, and serves as a base or the basis of space. Called architectural - planning solutions of the work consists of different lines and shapes that form alleys, fields, grasslands, color ground floor.

Voluminous-spatial composition - in three dimensions, through it creates all spaces in a composition. It is built from the ground relief forms, trees, bushes, architectural, sculptural and other elements. They are interrelated, and their influence additionally. In realization of the project firstly, it being made an architectural - planned solution, and then it's build a voluminous - spacious composition.



Conclusion

Composition is a theory which is exploring the rules for union and structural elements (their relationship) and groupings in a harmonious system in accordance with the fine idea of the artist.

This whole relationship in the creation of an art work to perfect futuristic work futuristic architecture needs good knowledge of the composition which is the basis for a landscape architecture. Seeing something as elusive futurism is only a matter of immense creativity. Freedom inner urge of expression. Therefore futuristic composition impresses the viewer.

For us today, futurism remained synonymous with adrenaline injections restoration, aesthetics expressing feelings machines unreasonably believes in progress and provoke the public in order to create a modern achievement in the plane of antiquity and the Renaissance. From our perspective, these investments are naive, a big reason for the saturation of the ideas of prosperity, a bright future, unrivaled driving force of youth, before their modest results in the past.

The concept of the world we live in today is full of futuristic of what it futuristic ideas and form a starting point for creating a futuristic parks. When the vision for the future is not clear as it is the case with futurism.

REFERENCES

- [1] Вујковиќ Л., Техника пежажног пројектовања, Београд 2013
- [2] Трифунов Ј., Справочник по озеленяжване, Софија 1968
- [3] Фомина, Л. Историја и композиција, Софија 2003
- [4] Фомина, Л. Основи на парковското изкуство, Софија 1988
- [5] Штилјанов, В, Теорија на пејжната уметност. Софија 2002
- [6] Штилјанов, В. Паркова уметност, Софија 2005