

ö " " ö" "

WP KGTUW['QHUVTWVWTCN'GPI KGGTKPI "
CPF 'CTEJ KGEVWTG'*XUW+δNØMCTCXGNQXö"
UQHK"

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XQNWO G'K

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RTQE GGF KP I U"

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37vj 'KPVGTPCVQPCN'UEKGVKHE'EQPHGTGPEG'XUW)4237"

6"6"7"Lxpg"4237."Uqhc."Dwi ctk"

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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{ ''

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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 qpuwt wevkqp'Ej co dgt '/'Uqhk''

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

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

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QTI CPKUPI 'EQO O K/VGG'

Rtqhl'F qpej q'Rctvqx.'Rj F "6'Ej ckto cp"
Cuuqe0Rtqhl'0Xgpvugurx'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 { "
"

Cuuqe0Rtqhl'0Ncej g| ct 'J tkuej gx.'Rj F "
Cuuqe0Rtqhl'0Cmgzcpf tc'Kcpqxc.'Rj F "
Cuuqe0Rtqhl'0Xcp { q'I gqti kgx.'Rj F "
Cuuqe0Rtqhl'0N { wdgp'N { wdgpqx.'Rj F "
Cuukx0Rtqhl'0Uq { cpne' l' cnqxc"
Gpi 0Dqt { cpc'F ko ktqxc"
Cvpcu'P g { nqx"
Cpvqp'I qtqmo qx"
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'R' VGTP CVIQP CN'UE KGP VHKH'E QO O K'VGG'

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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'Dqtkuqx.'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 k{ 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 KkU.'Unqr lg.'O cegf qpk"
J ctvo w'Reungtpcm'Rtqh0'F Ue.'"DVWEqwdwu.'I gto cp{ "
J gkp| '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"
Lk'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"
Mqpuvcp'p'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'Uktxg.'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 kn-'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"
Rgvt'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 puqp.'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 t0 kpi 0J cdkn'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{ kx'P cvkqpcn'Wpkx0qh'E qpuwvewkq'cpf'Ctej kgewtg.'Wntckpg"
Y ¶f| ko kgt| 'O ctvkgm'Rtqh0'F Ue.'"Y ctucy 'Wpkxgtuk{ "qh'Vgej pqmji { .'Rqmpf "
[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"
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E Q P V G P V U Q H X Q N W O G ' K

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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 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: "

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Uut wewt criO gej cpleuUut wewt criGpi 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 ETGVG'E QO 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'Dcmqx."Cpc"l cpcnkxc" "
DGP F R I 'QHEQP ETGVG'DGCO 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 "Rgtqplgk ."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 RCTKQP "QH'GZ RGT KO GP VCN'F GVGTO R C VIKP " "
QH'Y R F "RTGUUWTG'F KVT WDWIKP "R "UVGCF [" "
CP F "VWTDWNGP V'Y R F "HNQY " "
: 2"

Kcpc"Qrgmcmqxc."Qri c"J wdqxc" "
F GVGTO R C VIKP "QH'VJ G'Y R F "RTGUUWTG'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 tkvrj "O gwg." "
Gkucdgy "Uco o gp, ."Mrwu'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 "
UVCVKE'CP F 'F [P CO KE'GHHGE VU'QP "TCKNY C["VTCEMU" "
CP F "UNGGRGTU" 32: "

Kcp"Kcpej gx."Xguugnq'Urxej gx" "
TGUGCTEJ "QP "EQP ETGVG'O GEJ CP KECN'RTQRGT VIGU'CP F "VJ GK" "
CRRNEC VIKP "HQT'ETCEMU' TGUGCTEJ "R "TGR HQTEGF " "
EQP ETGVG'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." "
Xcrgpkr"Nknqk ."Cpcucu"Kcpqx."Rgvt "O cpf lqx" "
I CU'RTQVGEVKG'UJ KGNF U'HQT"VJ G'CKO U'QH'O KKVCT[" "
CP F "GP GTI ["R F WUVT[" "
343"

F qpej q'Retqx."Xguugnq'Mcpej gx" "
CI G'CF LWUVGF "GHHGE VKG'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 ETGVG'DGCO U'TGI CTF R I 'ETGGR'QH' "
EQP ETGVG'RCTV/K*VJ GQTGVKECN'VTGC VO GP V+" "
348"

F qpej q"Rctvqx."Xgugrkp"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 "R" 'CP CN[UKU"QH"
 EQO RQUK'G'UVGGN'EQP ETGVG'DGCO U'TGI CTF R I 'ETGGR'QH"
 EQP ETGVG'RCTV/ K*P WO GT&ECN'GZ RGT KO GP VU" 354"

O ct&kp"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 ct&kp"Ruqyp "
 RQUVDWEMN&P I "QH'C"UNGP F GT"Y GD'UWDLGE VGF "
 VQ"VJ G'E QO RTGUUKQP " 367"

P qtdgtv'Igpf grqum ." wdqo ¶'Rtgnqr "
 XGT&K&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"

Xrcf ko kt'O cwunk"Cpkc"J cpf tw&gxc."Mqpu&cp&kp"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."Xgugrkpc"Fcni cej gxc."Xrcf ko kt'Rcuqxge."
 Twurp'I qtdcv&gxl&ej ."Dqtkurx'I cpgx."Uq{cp"Xgrmqunk'Rj k&rk 'O lej c{rx"
 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 R I U" 394"

Nkwdgp'Grgpnq|x."Xgugrkpc"Fcni cej gxc."Xrcf ko kt'Rcuqxge."
 Twurp'I qtdcv&gxl&ej ."Dqtkurx'I cpgx."Uq{cp"Xgrmqunk'Rj k&rk 'O lej c{rx"
 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 R I U" 39: "

Cpft&lc" qtk ."F tci cpc"Vwtpk ."Urcxnq" f t&xnq|xk ."Ucpftc"U&rnq|xk "
 CRRN&EC VIKP "QH'NCRNCEG'VTCPUHQTO U"
 R "UVTWEVWTCN'F [P CO &E U" 3: 6"

Cpft&lc" qtk ."Urcxnq" f t&xnq|xk ."F tci cp" r&vnq|x ."F tci cpc"Vwtpk "
 CRRN&EC VIKP "QH'HQWTIGT"VTCPUHQTO U"
 R "UVTWEVWTCN'F [P CO &E U" 3: : "

Xctdkpnc"Xcrgxc."Lqtf cpnc"K&cpqxc."I gti cpc"Pk&rnq|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 R I " 3: 6"

Xctdkpnc"Xcrgxc."Cpc" cpcnk&gxc."Lqtf cpnc"K&cpqxc"
 R VGT HCEG'F GNCO R 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."Xgugrkp"Urc&ej gx"
 TGUGCTEJ "QP"TG&P HQTE&P I "UVGGN'O GEJ CP &ECN'RTQRGT VIGU"
 WUGF "R" TG&P HQTEGF "EQP ETGVG'GNGO GP VU."
 UWDLGE VGF "VQ'DGP F R I " 428"

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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 qxª . '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"Vxtfª " 446"
UVCV&E 'CP CN[UK'QHRNCVG"

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

Xgugrkp"Urcxex gx"
CRRN&E CVKQP 'QH'H&DGT'QRV&E 'CEE GNGTQO GVGT'DCUGF "
QP 'H&DGT'DTCI I 'I TCVR&E I *HDI +VGEJ P QNQI ["
¶ 'F GVGTO ¶ CVKQP 'CP F 'CP CN[UK'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{ 'Uchtqpxx "
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 texnqxx . 'F tci qurx'Uqlk . 'O ctkc'Ur cuqlgxx /™Mtf knqxx . 'P gdql-c"
F cxf qxx "
UGKU ¶E 'CP CN[UK'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 'Xcuki'Mxctf lknqxx. 'Rgvt 'I gveqx. "
Xcf ko 'Mqxw¶. 'Cvpcu'Mqxcej gx. \ f texnq'Dqpgx. 'Nkwdo kt'Rgtxq. "
Xcrgpvp'Nknqxx. 'Cpucu'Kcpxx. 'Rgvt 'O cpf lgx "
DGJ CXIQWT'QH'CTEJ CGQNI ¶ECN'H¶ F ¶I U.'J KUVQT&E CN'
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'Nkqkqu. 'Cj cpcukqu'Mctcdkpk. 'Cvgtkqu'Nkqkqu. 'Dqtki'Hqre "
C'P WO GT&E CN'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'Retqx. 'O ctkw| 'O c ncm'Tcf cp'Kcpxx. 'O krgp'Rgnqxx. '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 GT&KCI G'DT&E I G'
UVTWE VWTGU*RCTV'¶E" 494"

Fqpej q'Retqx. 'O ctkw| 'O c ncm'Tcf cp'Kcpxx. 'O krgp'Rgnqxx. '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 GT&KCI G'DT&E I G'
UVTWE VWTGU*RCTV'¶E" 49: "

Nwekcp"Uqxglc.'O kj ck'Dwf gnew'
CURGEVUTGI CTF RPI 'O QF GNNRPI 'QH'QNF 'O CUQPT['EJ WTEJ GU'
WURPI 'UJ GNN'CP F "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"K" 4: 2"

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"K" 4: 8"

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

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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 "
CP F "ECNE WNCVGF "XCNWGU" 527"

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

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

Ughcp'Eqpk.'P knqr'Tqo k.'Rtqf tci "Rgtqplkxk "Urcvnx"\ f texnqkxk."
O kt| c"J cf ko wlxk "
RCTCO GVGTU'CP F "O GVJ QF U'HQT" F GHR RPI "
QHF [P CO K "UQK"DGJ CXIQWT" 545"

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

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

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

Xrf 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'GHRKGP E ["QH'DWKNF RPI U'TGEQP UVTWEVIQP " 565"

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

Cpf tgl' Cz kpyg . 'P leqr g' Vctcpw . 'Nkr kpc' Dglcp . 'Xlevtlc' T quec "
CRRTQCEJ GU'QP 'O GUQ/O GECP R EU'QH'VGZ VKNG'E QO RQUK/GU" 575"

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

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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 ggti g'O czkpgcuc . 'P leqr g' Vctcpw . 'Xrcf "Nwr vcpw . '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 CVGTICNU" 589"

Dkgtnc'F ko kunqxunc . 'Xgugr 'Tcf qxle "
CKT'S WCNKV ['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 CNKJ U'QH'VY Q'RWDNKE'QDLGEVU"
Y KJ 'I TGGP 'TQQHU" 59: "

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XK0Kppqxc vlqu'lp'Gf wec vlqp0G/Ngct plpi 'lp'Ctej kgewt g'
cpf 'Gpi lpggt lpi 'Gf wec vlqp"
"

Rgic'Kcpqxc/Tcf qxcqxc . 'Vj gtgug'Mgppc "
R V'CP F "VJ G'UQEICN'NKG'QH'RWDNKE "URCEGU"
CP "R XGUVK CVIQP "R VQ"VJ G'TGNCVIQP UJ R'DGVY GGP "
R HQTO CVIQP 'CP F 'EQO O WP RCVIQP "VGEJ P QNQI KGU"
CP F 'RWDNKE 'URCEGU'UVT CVGI KGU'HQT 'KO RTQXGF "WTDGP "
UWVCR CDKNV ['CP F 'CVVTCEVKG GP GU" 5: 9"

Xguugr kpc'Kcpqxc "
P GY "VGEJ P QNQI ['CP F 'KVU'KO RNKECVIQP U'HQT 'NGCTP R I "
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MODERN TRENDS OF THE 21ST COUNTRY WAY OF LOOKING AT THE DESIGN DURING ADOLESCENCE

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Abstract: *The integration between the objects of the aesthetical cycle are connected to the specifically defined opinion of the adolescent. In order to define design, it needs to be translated to a well-known language to the students so it can be improved with extra influences.*

The aim is to have a high quality source to the different types of design and their connection. The researches of the students are directed from that point of view, devoted to finding the differences and the general rules in the tricky process of perception, creativity, devising and acceptance of the individual view of the design.

The new tendencies of viewing design in the high-school period are the new target group. Their perception of design is totally different aspects i.e. the connection between design and the ability to fulfill the purpose many times change roles when buying a designer piece. Because when analyzing the piece, they look at the form that was once pure and untouched, the accented detailed that was once utterly perfect and those things make the greatest stories about design. When people buy designer pieces more often they concentrate on the prospect of the piece then the ability to complete a task.

Key words: *Design, perception, purpose, viewing point.*

The designing activity is one of the most characteristic and widely spread studies of plastic creativity in material production in the twentieth century. Its specialty is to make up a person for the industrial production including esthetical expression and informational readability in the environment. That sets the designing creativity in the dependence of the basic way of production of material wealth in the era of scientific revolution. The present day design as a plastic creation in a bigger grade rules with thousands of thoughts of people that think of the world and want to make it a better designed place to live in.

That kind of similarity or with other words said the contradictory nature of design gives a sight of the top of all its manifestations.

The contradictory nature of the designing creation has a print on the finished product, turning it into a sensitive sign for the technical development of the material production. On that way the design is received from billions of people as symbol of culture of different environments in the modern world.

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Contemporary design in itself contains the typical human way for embracing the era of technology, for its adaptation to the possibilities and requirements of the human relations and individuals. The design is figurative continuation of the characteristics that had the antique nations where we get the light of design from.

Not only that we can find the designing activity in ourselves, we can also find out about the rules which the designing activity obeys. We still are in a time which gives us opportunities for objective estimation on science. That fact enters the area or design and it takes up a very special part. In future times it will surely be accumulated with facts in the area of design and that shows, not only the necessity for historical studies, but the increased critic when war.

We now have the opportunity to study a rich and unstoppable designing soil and we also have the opportunity to watch the forming and development of one necessary creation. The fact that we are modern and that we take place in some of the many designing activities is a new characteristic of studying the job. There is a big difference between the traditional, scientific and modern designing kind of activity. We have a new need for scientific explanation of the practical design.

It's not important what we hire to do practically but what's important is the subjective estimating of the action and if we can succeed in adhering of the professional and civil benevolence in other critics. The same problem can be expressed on another way. The designing activity as a versatile statement makes a complex reality which characteristic is the dialectal combination between the objective and the subjective, between the results of the activity and the shows that are given for it.

The designing activity is very wide sided and indeed is a complicated reality which characteristic is the dialectical combo between the objective and subjective, between the results of the activity and the shows that are given for it.

That reality or its properties take a part in the memory of past generations who mark a plot-twist in the history. To twist reality a couple of things are required, such as: social and artistic origination and organizational palpability in the historical memory of the activity. Another question is the many facts which are cluttered until that moment and surely to be an object for many dependencies that will light the path of design.

Every generation makes changes on the previous knowledge about design and that's how design changes daily. We ought to contribute pretty easy principles on a better path and overestimation. The history of design is in front of all processes in which is possible that we include ourselves only if we are the ones that lead the changing of design.

Expressing stereotypes and with that enriching the tradition and its development are necessary and that is the main condition for appearance and determination of one artistic fact. The question is asked from positions of modern-day scientific importance and from the conditions that are set on the base of esthetic creation.

The research is based on the principles of the consequential in the development in the making of the lower to higher appearances, from elementary to complicated forms of organization. The main argument is that the past periods are most evident in terms and depths of the previous studies. From other point of view, the studies are also based on people's knowledge of the techniques that used in the modern processes of the designer design.

Design = Dressing up

Dressing up means changing the look of the objects. Every purpose or actively made change in the world can be explained as dressing up. What else can be said following this definition? Arranging the space, creating piece of furniture such as editing a theater show, industrially designed pieces are in our everyday life. Dressing up is really important in the human life that it simply represents a shadow in our lives. It equates with the eternal

conversion, energy with energy, with making new cultural heritages and a basic sense of activities. Dressing up the nature is made spontaneously, while dressing up humans is made subconsciously. People dress up because that's their nature. There still isn't an activity that isn't important for adjustment to the conditions and overcoming them. The need of perception and adaptation begins to be a fundamental incentive for giving freedom to people. They do that because of their own reasons. The establishment needs to satisfy their needs for existing. Those needs can be material or spiritual.

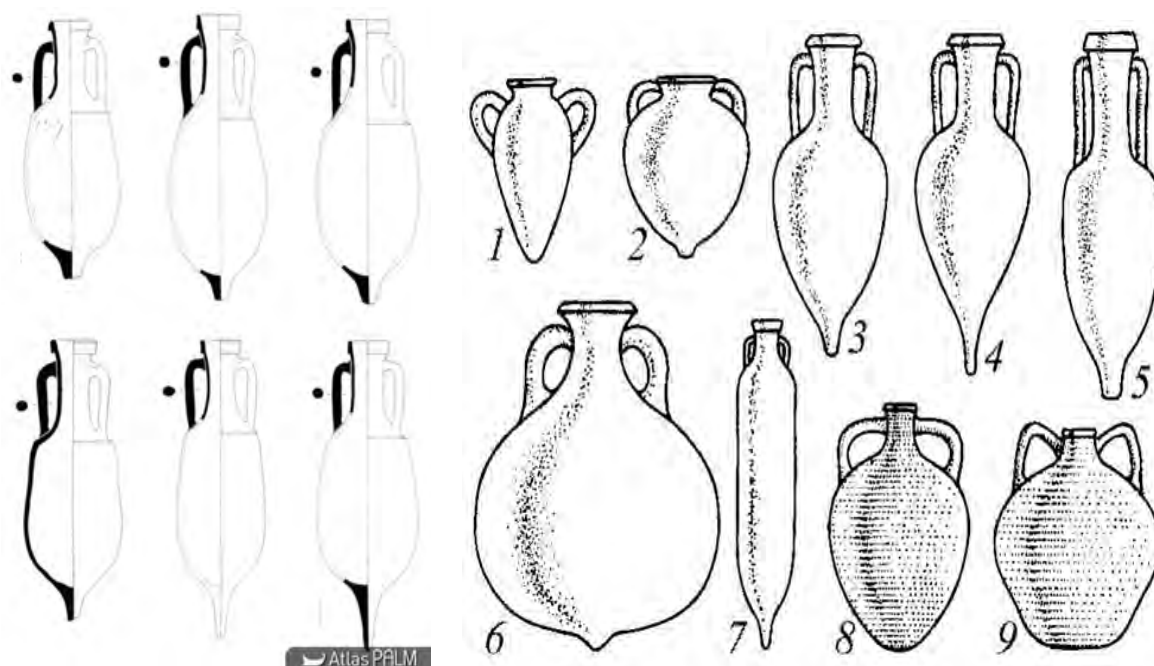
Putting on a functional piece satisfies our material needs. Painting a picture or making a sculpture satisfies our spiritual needs. The conduction of these two needs is made conditionally. Otherwise, a strict separation can lead to arguments and all that would be useless for classification of the values when it comes to temporary decisions. In our point of view we can't imagine our spiritual life to be isolated, but only the one that is connected to every stimulation that comes into our bodies, those stimulations have possibilities and advantages that the body needs in order to exist and those stimulations can be against or protecting the nature.

All of our spiritual life is pointed at some goal that we want to achieve. Appropriately of our emotions, our life is important for adjustment to the conditions that the nature gives. Everything we do is in order to achieve something. Our goal here is to conclude that intentionally and actively the act of dressing up comes from the deep requirements of the existing people and the shaping of a huge contribution in the development of the spiritual world of the people. This represents an activity or an existential meaning in which can be best to see how the influences of the nature and the characteristics of our lives are connected. Our needs aren't just material – they are also spiritual. We don't create them and that's why we need to provide our own existing. We create art which can be a special type of a form where we can express our feelings and understanding for the world and the environment we live in. Art can be a work of the mind, an emotional reaction. It's wealth and inherited experience in the real world where the people can find out about the forms of art or search for new shapes. Our experience from the visible world and the power of the emotions to develop an artistic form based on the new spiritual goal, expressed in art on a concise and emotional way. A picture isn't made the way one chair is.



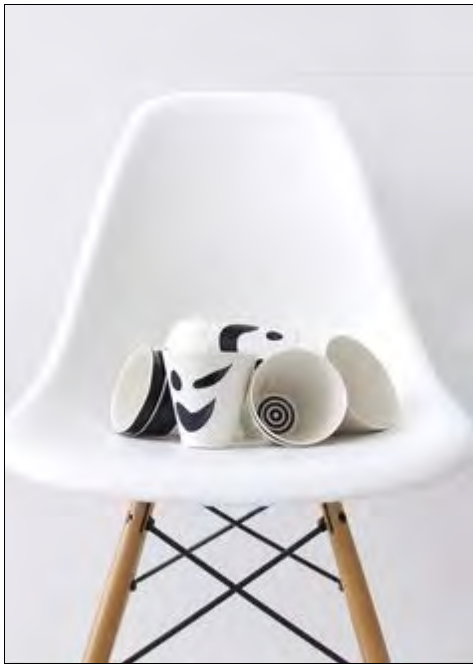
This picture firstly is an expression and everything that is on one picture or sculpture can be made, used, but mainly serves the expression. That doesn't mean that one used

object doesn't have its expression. After all that expression is a result of all that we've made. Now if all amphorae get together at the bottom of the ocean would decorate that ambient, thinking only about its form and beauty which was accruing for centuries. Because of it, the shape is that way, repeated and modified into a billion copies and we think that they wouldn't be enough. The shape isn't correct so we should like it, but we will love it because it contains logical and readable thoughts. Why that exact shape? Because its specific form has a specifically defined function which was the intention behind it but its sophisticated conditions can be transformed into many different ways that can lead to genial solutions. The form and the determination of its usage is determined by many factors.



This detailed analyze of the conditions, comes from one shape. It shows us that shaping should be done and perfected because of certain reasons and to think about finished shapes where from the commitment, the purposes and the way of practical uses of those shapes. From the used objects we can easily see their forms which are like that because they show the way they should be used. These forms often have a very rich historical development, although they are the most basic and they don't need to ever be changed, there are very susceptible on transformations and inspirational solutions for design. The basic efforts of the shapes to make chairs are to make "artificial trestle" on which our legs will be free from pushing about ten kilos in moments when we can't see something.

Writing this I'm sitting on a chair, meaning that my body is limited. The legs can rest in some different positions. Every idea for chairs must begin from the modern environment. The best way to begin is to set the objects and access the shapes. The comical situations in the movies are based on those types, spontaneous reactions that look very unrealistic and out of our experience. While with all that a person works with, spending a lot of energy on aesthetical forms, that's where he gets the necessity of aesthetical harassment from. When it comes to art, we appear in the aesthetical functionality, meaning that it's secondary comparing to the main, the products that are made with the intention of looking nice and from that to come up with its task.



That doesn't mean that art is quiet oasis, it goes into the area of practical functioning, a nonspecific occurrence which is called the everyday life. One thing in aesthetics is giving its function which costs value of the way it's made and formed. Our life isn't all aesthetics, it's a necessary part of life experience. That's because the aesthetical factors, which manifest widely and many times, need to be supported by science, in a form that science is established, interpreted and reveals aesthetical look of the lawfulness. This complete theoretic access to design is a totally different way as the adolescent should look, accept and feel the design. That's why every piece of design has its own philosophy that defines it and enchants a whole new target group.



Conclusion

The modern tendencies of the 21 century and the way of viewing design in a period of adolescence. The integration between the subjects of the aesthetical cycle are connected with the concretely defined thinking of the adolescents. In order the design to be formed and understood it needs to be translated into a language that the adolescents will understand. The striving is to adapt a quality access to the different types of design and their connection. From that aspect the researches of the students are pointed, dedicated to studying the differences and the basic rules of the complicated process of perception, devising, creativity and acceptance of the individual view at design.

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