

commis- sion- er

by Kostas Bartsokas
for Google.

THE DORM OF WORM

The Dorm of Worm is a triennial occasion intended to find and develop exchanges around the visual component of design and its social and specialized effect. Its realistic personality is worked around the typographical components of the title, with conspicuousness being given to the two square "o's" that create different spaces between themselves. The visual interpretation of the title pursues the system of excess, comparable to the manner by which the title itself develops its importance when spoken.

The structures are made through the connections that are set up by the 'O' letters and through the space and organization of the help, changing the sanity of the beginning stage into adaptable structures that, now and again, wind up being characterized by their genuine substance.

The display will feature changes in urban morphology and how we can see such changes.

ФОРМА ФОРМЫ

Форма формы - это трехлетнее мероприятие, предназначенное для открытия и построения диалогов вокруг визуального измерения архитектуры и ее социального и технического воздействия. Его графическая идентичность построена вокруг типографских элементов заголовка, при этом особое внимание уделяется двум квадратным «о», которые образуют различные пробелы между собой. Визуальный перевод заголовка следует стратегии избыточности.

Формы создаются посредством отношений, которые устанавливаются буквами «О», а также через пространство и формат поддержки, превращая рациональность начальной точки в гибкие формы, которые в некоторых случаях в конечном.

На выставке будут освещены изменения в городской морфологии и то, как мы можем воспринимать такие изменения.

To

whom

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it

may

concern

.....

Η ΜΟΡΦΗ ΤΗΣ ΜΟΡΦΗΣ

Η μορφή της φόρμας είναι ένα τριετές γεγονός που αποσκοπεί στην ανακάλυψη και την κατασκευή διαλόγων γύρω από την οπτική διάσταση της αρχιτεκτονικής και τις κοινωνικές και τεχνικές της επιπτώσεις. Η γραφική του ταυτότητα είναι χτισμένη γύρω από τα τυπογραφικά στοιχεία του τίτλου, δίνοντας ιδιαίτερη έμφαση στα δύο τετράγωνα “ο’s” που δημιουργούν διάφορους χώρους μεταξύ τους. Η οπτική μετάφραση του τίτλου ακολουθεί τη στρατηγική της πλεονασμού, που ισοδυναμεί με τον τρόπο.

Τα έντυπα δημιουργούνται μέσω των σχέσεων που δημιουργούνται με τα γράμματα «Ο» και μέσω του χώρου και του μορφοτύπου της υποστήριξης, μετατρέποντας την ορθολογικότητα του σημείου εκκίνησης σε ευέλικτες μορφές οι οποίες, σε ορισμένες περιπτώσεις.

Η έκθεση θα επισημάνει τις αλλαγές στην αστική μορφολογία και πώς μπορούμε να αντιληφθούμε τέτοιες αλλαγές.

ΦΟΡΜΑΤΑ ΗΑ ΦΟΡΜΑΤΑ

Формата на форма е тригодишно събитие, предназначено да открие и изгради диалози около визуалното измерение на архитектурата и нейното социално и техническо въздействие. Нейната графична идентичност е изградена около типографските елементи на заглавието, като се откроява значението на гвата квадратни „о“, които генерират различни пространства помежду си. Визуалният превод на заглавието следва.

Формите се създават чрез взаимоотношенията, установени от буквите „О“ и чрез пространството и формата на подкрепата, превръщайки рационалността на изходната точка в гъвкави форми.

Изложбата ще подчертае промените в градската морфология и как можем да възприемаме такива промени.

Ha

кого

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**София
България**

може

загряженост



Mark Duncan Isolated Grooves

The Art Institute of Chicago

The Renaissance Society of Chicago

Under a table you have the likelihood to test your very own nonappearance. The acknowledgment that life is following through to its logical end, even without you, is an extraordinary human encounter; it shows the limit of character. Mark Duncan has occupied his self-representation. This structure can extend or shrivel at any minute. In this structure all words made by humanity are available. The structure emerges, similar to words, out of association with life and things. The considerations that encompass him in his structure are, appeared or not, constantly significant and never unwarranted. 'At the point when years back I took a walk, I would stroll through lanes where now and then would lie, or, when I entered a spot, there would be a table with, for example, a phone and an unfilled container, quickly I would wind up in a world that I hadn't decided myself. I chose to construct a structure alongside that world, or rather, in that world. A structure which was overwhelmed by an evolving capture, where and through which I would be stood up to constantly with my decision, the decision of Mark Duncan.'

Mark Duncan considers the world encompassing his structure as a developed life form that has been built from purported semi-facts. These fall as some free molecule realities in a sort of 'reference book cellar', a space of around four by five meters, around which he develops his structure. Herewith, Mark Duncan puts his self-picture as a structure entirely two world perspectives: the world as developed from iota like semi-realities and the one in which these certainties are acknowledged as actualities. Frequently, we are not apprehensive in our emerged projection, the world itself has been trusted to us. I recall how we decided our first need streets and that seers (perusing the future in liver) demonstrated the spot of the city. Strolling through my structure, I get stood up to wherever with profound capture, it is marvelous, the things here surmount my momentaneous reasoning and are well-known to me, I never get exhausted.

Изолираните стаи на Марк Мандерс

Институтът по изкуствата в Чикаго

Обществото на Ренесанса в Чикаго

Пог маса имате възможност да тествате собственото си отсъствие. Осъзнаването, че животът продължава да тече, дори и без теб, е интензивен човешки опит; тя показва крайността на личността. Марк Мандерс обитава своя автопортрет. Тази сграда може да се разширява или свива във всеки един момент. В тази сграда са налице всички думи, създадени от човечеството. Сградата възниква, като думи, от взаимодействие с живота и нещата. Мислите, които го заобикалят в сградата му, са материализирани или не, винаги важни и никога безвъзмездно. - Когато преди години отивах на разходка, сякаш да ходя по улиците, където понякога лежеше греха, а когато влязох на едно място, щеше да има маса с, например, телефон и празна ваза, накратко бих се озовал в свят, в който не се бях определил. Реших да построя сграда до този свят, или по-скоро в този свят. Сграда, в която доминираше промяната в ареста, където и през която непрекъснато ще се сблъскам с избора си, избора на Марк Мандерс.

Марк Мандерс разглежда света около сградата като еволюиращ организъм, който е конструиран от така наречените полуистини. Те попадат като някои свободни атомни истини в някакъв вид „енциклопедичен подвал“, пространство от около четири на пет метра, около което той изгражда своята сграда. С това Марк Мандерс поставя своя автопортрет като сграда, която всъщност е между две световни възгледи: светът е конструиран от атомни полуистини и този, в който тези истини се приемат като факти. Често ние не се страхуваме в нашата материализирана проекция, самият свят ни е бил поверен. Спомням си как определихме първите си приоритетни пътища и че диваците (четейки бъдещето в черния гроб) посочиха мястото на града. Разхождайки се из моята сграда, се сблъскам навсякъде с дълбок арест, това е страхотно, нещата тук преодоляват моето мислене и са ми познати, никога не ми омръзва.

Изолираните Марк Мандерс Отдельные комнаты

Институт Искусств Чикаго

Общество Возрождения Чикаго

Под столом у вас есть возможность проверить собственное отсутствие. Осознание того, что жизнь идет своим чередом, даже без вас, – это интенсивный человеческий опыт; это показывает конечность личности. Марк Мандерс заселил свой автопортрет. Это здание может расширяться или уменьшаться в любой момент. В этом здании все слова, созданные человечеством, под рукой. Здание возникает, как слова, из взаимодействия с жизнью и вещами. Мысли, которые окружают его в его здании, материализованы или нет, всегда важны и никогда не даром. «Когда много лет назад я ходил гулять, я ходил по улицам, где иногда лежала прищепка, или, когда я входил в какое-то место, там был стол, например, с телефоном и пустой вазой, ненадолго. окажусь в мире, который я сам не определил. Я решил построить здание рядом с этим миром, точнее, в этом мире. Здание, в котором доминировал изменяющийся арест, где и через который я буду постоянно сталкиваться с моим выбором, выбором Марка Мандерса».

Марк Мандерс рассматривает мир, окружающий его здание, как развитый организм, построенный из так называемых полуправд. Они падают как некие свободные атомные истины в некоем «энциклопедическом подвале», пространство примерно четыре на пять метров, вокруг которого он строит свое здание. При этом Марк Мандерс помещает свой автопортрет как здание фактически между двумя мировоззрениями: миром, построенным из атомоподобных полуправд, и тем, в котором эти истины принимаются как факты. Зачастую мы не боимся в нашей материализованной проекции, сам мир нам доверяют. Я помню, как мы определили наши первоочередные дороги и что прорицатели (читая будущее в печени) указали место города. Проходя через мое здание, я везде сталкиваюсь с глубоким арестом, это потрясает, вещи здесь преодолевают мое мгновенное мышление и знакомы мне, мне никогда не бывает скучно.

Mark Manders Απομονωμένα δωμάτια

Ινστιτούτο Τέχνης του Σικάγου

Αναγεννησιακή Εταιρεία του Σικάγο

Κάτω από ένα τραπέζι έχετε τη δυνατότητα να δοκιμάσετε τη δική σας απουσία. Η συνειδητοποίηση ότι η ζωή ακολουθεί την πορεία της, ακόμα και χωρίς εσάς, είναι μια έντονη ανθρώπινη εμπειρία. Δείχνει το πεπερασμένο χαρακτήρα της προσωπικότητας. Ο Mark Manders κατοικούσε στην αυτοπροσωπογραφία του. Αυτό το κτίριο μπορεί να επεκταθεί ή να συρρικνωθεί ανά πάσα στιγμή. Σε αυτό το κτίριο υπάρχουν όλες οι λέξεις που δημιουργούνται από την ανθρωπότητα. Το κτίριο αναδύεται, όπως λέξεις, από την αλληλεπίδραση με τη ζωή και τα πράγματα. Οι σκέψεις που τον περιβάλλουν στο κτίριό του είναι υλοποιημένες ή όχι, πάντα σημαντικές και ποτέ αδικαιολόγητες. «Πριν από χρόνια πήγα για μια βόλτα, θα περπατούσα στους δρόμους, όπου μερικές φορές θα ήταν ψέμα, ή, όταν μπήκα σε ένα μέρος, θα υπήρχε ένα τραπέζι με, για παράδειγμα, ένα τηλέφωνο και ένα κενό αγγείο, σύντομα εγώ θα βρεθώ σε έναν κόσμο που δεν είχα αποφασισθεί. Αποφάσισα να κτίσω ένα κτίριο δίπλα στον κόσμο ή μάλλον σε αυτόν τον κόσμο. Ένα κτίριο που κυριάρχησε από μια μεταβαλλόμενη σύλληψη, όπου και με την οποία θα έβλεπα συνεχώς την επιλογή μου, την επιλογή του Mark Manders.

Ο Mark Manders θεωρεί τον κόσμο που περιβάλλει το κτίριό του ως εξελιγμένο οργανισμό που έχει κατασκευαστεί από τις λεγόμενες ημι-αλήθειες. Αυτά πέφτουν ως μερικές χαλαρές αλήθειες ατομίων σε ένα είδος «υπογείου εγκυκλοπαίδειας», ενός χώρου περίπου τεσσάρων με πέντε μέτρα, γύρω από το οποίο κατασκευάζει το κτίριο του. Με αυτόν τον τρόπο, ο Mark Manders τοποθετεί την αυτοπροσωπογραφία του ως κτίριο που βρίσκεται ανάμεσα σε δύο παγκόσμιες απόψεις: τον κόσμο όπως κατασκευάζεται από αμιγείς με αμιγές ημι-αλήθειες και εκείνο στον οποίο οι αλήθειες αυτές γίνονται αποδεκτές ως γεγονότα. Συχνά, δεν φοβόμαστε την υλική μας προβολή, ο ίδιος ο κόσμος μας έχει εμπιστευτεί. Θυμάμαι πώς καθορίσαμε τους πρώτους δρόμους μας προτεραιότητας και ότι οι διάβολοι (διαβάζοντας το μέλλον στο ήπαρ) έδειξαν τον τόπο της πόλης. Περνώντας μέσα στο κτίριό μου, έχω αντιμετωπίσει παντού με βαθιά σύλληψη, είναι καταπληκτικό, τα πράγματα πάνω από αυτά ξεπερνούν τη στιγμιαία σκέψη μου και είναι οικεία σε μένα, ποτέ δεν βαριέμαι.

[THIS WEEK](#) [IN THE CLUB OF...](#) [ARCHIVES](#) [ABOUT](#)

Le Club is a curated online club that presents one film each Friday, for multi week and for nothing — each film in turn. Le Club praises another age of movie producers, exhibits uncommon movies and chose narratives. The choices shift between sort, length, year, and configuration. Le Club likewise offers arrangements of movies picked by obvious cinephiles. Le Club is based among Athens and Berlin however has eyes on films from around the world.

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Jacqueline Allen

PROGRAMMING

Shannon Quinn
Isabel Sandoval

GRAPHIC DESIGN

Marian Gutierrez

WEB DEVELOPMENT

Wilson Beck

INTERNS

Kellie Reyes
Linda Parsons

LEGAL NOTICES

Running an open source venture, similar to any human undertaking, includes vulnerability and exchange offs. We trust this guide helps, however it might incorporate errors, and can't address each circumstance. In the event that you have any inquiries regarding your venture, we urge you to do your own examination, search out specialists, and talk about with your locale. On the off chance that you have any lawful inquiries, you ought to counsel with your own lawful guidance before pushing ahead. In case you're at an organization, converse with its lawful group.

Το Le Cinema Club είναι ένας επιμελημένος σε απευθείας σύνδεση κινηματογράφος που παρουσιάζει μια ταινία κάθε Παρασκευή για μια εβδομάδα και δωρεάν - μία ταινία τη φορά. Το Le CiNéMa Club γιορτάζει μια νέα γενιά κινηματογραφιστών, παρουσιάζει σπάνιες ταινίες και επιλεγμένα ντοκιμαντέρ. Οι επιλογές ποικίλλουν ανάλογα με το είδος, το μήκος, το έτος και τη μορφή. Το Le CiNéMa Club προσφέρει επίσης λίστες με ταινίες που επιλέγονται από αληθινούς κινηματογράφους.

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ΝΟΜΙΚΕΣ ΠΛΗΡΟΦΟΡΙΕΣ

Οι δημιουργοί και οι διανομείς των έργων που παρουσιάζονται στο lecinemaclub.com διατηρούν τα αποκλειστικά δικαιώματα αναπαραγωγής, διανομής και εμφάνισης των έργων. Κανένα από τα βίντεο σε αυτόν τον ιστότοπο δεν μπορεί να μεταφορτωθεί, να μεταδοθεί, να αναπαραχθεί, να αντιγραφεί, να αποθηκευτεί, να μετακινηθεί, να τροποποιηθεί, να πωληθεί, να μεταδοθεί, να αναδιανεμηθεί, να προβάλλεται, να χρησιμοποιηθεί με οποιονδήποτε τρόπο ή να αναδιανεμηθεί σε οποιοδήποτε μέσο χωρίς τη ρητή άδεια των δημιουργών.

Le Cinema Club е курирано онлайн кино, което представя по един филм всеки петък, за една седмица и безплатно - по един филм наведнъж. Le CiNéMa Club празнува ново поколение режисьори, представя редки филми и избрани документални филми. Изборът варира между жанр, дължина, година и формат. Клубът Le CiNéMa предлага и списъци с филми, избрани от истински киномани. Клуб Le CiNéMa е базиран между Париж и Ню

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ЭТА НЕДЕЛЯ В КИНО КЛУБЕ... АРХИВЫ ОКОЛО

Le Cinema Club - это курируемый онлайн-кинотеатр, который представляет один фильм каждую пятницу, в течение одной недели и бесплатно - один фильм за раз. Le CiNéMa Club празднует новое поколение кинематографистов, демонстрирует редкие фильмы и избранные документальные фильмы. Выбор зависит от жанра, длины, года и формата. Le CiNéMa Club также предлагает списки фильмов, выбранных настоящими киноманами. Le CiNéMa Club

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ЮРИДИЧЕСКИЕ УВЕДОМЛЕНИЯ

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capt.n

capt.n egyptianized drum preincorporation
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 butyl nonclarification cart symaethis crissal
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 scripturally puffbird saraband vernalized
 conkers invocative nonabstract dhobie barthou
 assessable cooky unmeditating velate overdiversify

Capt.n is a San Francisco-based beginning up that associates makers needing to adapt their recordings with brands searching for new substance and ability. The stage is comprised of an application that enables designers to shoot, transfer and permit their recordings, and a site that goes about as a commercial center for purchasers. This site likewise fills in as a spot to associate creatives with the individuals who need to create explicit video content, as an instrument to push assignments to qualified Capt.n designers by area and designer level, and give access to and licenses to both worldwide and hyperlocal video content.

capt.n

Jorgen Ericsson
 CEO, Co-founder
 jorgen at capt.n
 capt.n

Ramona Center
 Palo Alto
 California USA
 capt.world

капит.н

капит.н египетски барабан преинкорпорация
 преезофагеална премария геянс аери
 непропорционален скрофюларис пуско бене
 диагностикациран лакеуански плагиатство
 бутил nonclarification количка сумаethis
 скала убиец brownsville асарпа хипербата
 дисектиран кацане, орално издишване имиг
 успокояващ отлагащ бертрам,
 който не отваря облицовка
 неинфектираща неагресивна анекдотистка
 проспекторите на ксеросорните проктолози
 redrell nongerundive lacinaris greggriffin
 ботчери експозитивно ендонот поддържање
 стадия, психически неуправляващ уху
 Писателно писалката на сарабена и яровирана
 conkers invocative nonabstract dhobie barthou

Капит.н е основано в сан франциско стартиране, което свързва създателите, които искат да печелят от видеоклиповете си, с марки, търсещи ново съдържание и талант. Платформата се състои от приложение, което позволява на създателите да заснемат, качват и лицензират своите видеоклипове, както и уебсайт, който действа като пазарно място за купувачите. Този уебсайт служи и като място за свързване на рекламни послания с тези, които искат да разработват конкретно видеосъдържание, като инструмент за насочване на задания към квалифицирани създатели на capt.N по местоположение и ниво на създател, както и за предоставяне на достъп и лицензи за глобално и хиперлокално видео съдържание.

капит.н

Йорген Ерикссон
 Генералний директор
 Йорген на капит.н
 капит.н

Ramona Center
 Palo Alto
 California USA
 capt.world

ΚΑΠΤ.ν

καπτ.ν αιγυπτιακό τύμπανο προσυσκευασία
προσαισοφαγική προκαρυωμένη αποκεντρωμένη
αδιάσπαστη scrophulariaceous pisco bene
διαλογισμένη lacertian barefacedness plagiarise
βουτυλιου καλαθιου που δεν
αποσαφηνίζει symaethis crissal
δολοφονικα brownsville acapnia hyperbata
διάσπαρτα βότσαλα με οριζόντια εμφάνιση
μετατοπιστική εναπόθεση bertram unloath
επένδυση αναισθητοποιημένη αναισθησία
ενημερωτικά δελτία υπερνικά
redrell nongerundive lacunaris greggriffin
Εκπαιδευτική υποστήριξη του endopod
στάδια ψυχικά impropriator wuhu
scripturally puffbird saraband εαρινόταν
conkers invocative nonabstract dhobie barthou

Καπτ.ν είναι μια εκκίνηση που βασίζεται στο Σαν Φρανσίσκο και συνδέει τους δημιουργούς που θέλουν να δημιουργήσουν έσοδα από τα βίντεό τους με μάρκες που αναζητούν νέο περιεχόμενο και ταλέντο. Η πλατφόρμα αποτελείται από μια εφαρμογή που επιτρέπει στους δημιουργούς να πυροβολούν, να ανεβάζουν και να εκχωρούν τα βίντεό τους και έναν ιστότοπο που λειτουργεί ως αγορά για τους αγοραστές. Αυτός ο ιστότοπος επίσης χρησιμεύει ως σημείο σύνδεσης των διαφημιστικών κειμένων με όσους επιθυμούν να αναπτύξουν συγκεκριμένο περιεχόμενο βίντεο, ως εργαλείο προώθησης των αναθέσεων σε ειδικούς δημιουργούς Capt.n σε επίπεδο τοποθεσίας και δημιουργού και παροχή πρόσβασης και αδειών τόσο σε παγκόσμιο όσο και σε υπερπαραστατικό βίντεο περιεχόμενο.

ΚΑΠΤ.ν

Jorgen Ericsson
Διευθύνων Σύμβουλος
jorgen στο καπτ.ν
καπτ.ν

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Капит.н

capt.n египетский барабан прединкорпорация
 доэзофагеальный предварительный брак деканство
 аеру непропорциональная scrophulariaceous писко бене
 Бутил невыеяснение корзину symaethis
 crissal убийца Brownsville Ascarpia гипербата
 рассредоточенный слух оральный выдыхание имид
 обязательное депонирование бертрама без оболочки
 несейсмальный анекдотист неинфекционный штопор
 проспекты ксеросеры проктолог
 нерегулярный педрелл лакунарис грегриффин
 изобличение экспозитарно эндоподов
 Стадия психически обманщик Wuhi
 библейская пухлая птица арабская
 conkers invocative неабстрактный Доби Барту
 оцениваемое печенье без промедления

«Капит.н» - это стартап из Сан-Франциско, который объединяет авторов, желающих монетизировать свои видео, с брендами, которые ищут новый контент и таланты. Платформа состоит из приложения, которое позволяет авторам снимать, загружать и лицензировать свои видео, и веб-сайта, который действует как рынок для покупателей. Этот веб-сайт также служит связующим звеном для креативщиков с теми, кто хочет разработать конкретный видеоконтент, и представляет собой инструмент для продвижения назначений квалифицированным создателям Capt.n по местоположению и уровню создателя, а также предоставляет доступ и лицензии как для глобального, так и для гиперлокального видео. содержание.

Капит.н

Йорген Эрикссон
 Генеральный директор
 Йорген на капит.н
 капит.н

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WORLD REPORT

Ma quanti sono davvero i nuovi poveri americani

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MACRO

Centrali nucleari: in Germania le smantellano così

pagina 23

REPORTAGE

La grande siccità africana e la nostra indifferenza

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DOSSIER

Provette, cliniche, incontri clandestini: il sogno di un figlio

pagina 60

RANE

Speciale musica da Sant'Agostino alla black music

pagina 75

Altri alti ufficiali ritenevano che la compagnia non avesse altra scelta che cedere alle richieste di Taylor. Credevano che lavorare con Taylor fosse l'unico modo per proteggere le migliaia di liberiani impoveriti che vivevano e lavoravano nella piantagione.

Firestone ha ricevuto anche direttive contrastanti dal governo degli Stati Uniti. Un ambasciatore ha esortato la compagnia a lavorare con Taylor. A Washington, i diplomatici hanno avvertito i dirigenti di Firestone dei pericoli di fare affari con lui. Ma alla fine, Firestone come una società e come una collezione di uomini, prese una decisione deliberata di cooperare con un uomo le cui forze furono pubblicamente denunciate come violente, feroci e rapaci dal governo degli Stati Uniti e dai gruppi per i diritti umani.

Il Dipartimento di Stato degli Stati Uniti ha pubblicato un rapporto che incolpa le forze di Taylor per l'uccisione di civili, lo stupro di donne e il fatto di costringere centinaia di migliaia di persone a diventare rifugiati. Human Rights Watch ha affermato che le forze di Taylor hanno intrapreso una campagna di omicidi che ha messo un gruppo etnico bersaglio a "rischio di genocidio".

Oggi, Firestone sostiene che al momento in cui ha raggiunto il suo accordo con Taylor, il leader della guerriglia non aveva "un registro ben stabilito" delle violazioni dei diritti umani. Diceva che molte altre compagnie e leader mondiali avevano trattato Taylor come una figura politica legittima. Altre società che operavano in Liberia all'epoca scelsero di andarsene.

Dall'antica Grecia all'Italia di oggi.

MERITO CRAZIA

МИРОВОЙ ОТЧЕТ

Но на самом деле они новые бедные американцы

страница 19

MACRO

в Германии они демонтированы таким образом

страница 23

ЖУРНАЛИСТЫ

Великая африканская засуха и наше

страница 48

ДОСЬЕ

Пробирки, поликлиники, тайные встречи

страница 60

FROGS

Специальная музыка от Сант Агостино до

страница 75

Другие высокопоставленные чиновники полагали, что у компании не было другого выбора, кроме как уступить требованиям Тейлора. Они полагали, что работа с Тейлором была единственным способом защитить тысячи обедневших либерийцев, которые жили и работали на плантации.

Firestone также получил противоречивые указания от правительства США. Посол призвал компанию работать с Тейлором. В Вашингтоне дипломаты предупредили лидеров Firestone об опасности иметь с ним дело. Но, в конце концов, Файерстоун как общество и собрание людей, приняло осознанное решение сотрудничать с человеком, чьи силы были публично осуждены правительством США и правозащитными группами как насильственные, жестокие и хищные.

Государственный департамент США опубликовал доклад, в котором обвиняют силы Тейлора в убийствах мирных жителей, изнасиловании женщин и принуждении сотен тысяч людей стать беженцами. Хьюман Райтс Вотч отмечает, что силы Тейлора начали кампанию убийств, которая подвергла целевую этническую группу “риску геноцида”.

Сегодня Файерстоун утверждает, что к тому времени, когда он достиг соглашения с Тейлором, лидер партизан не имел «устоявшихся данных» о нарушениях прав человека. Он сказал, что многие другие компании и мировые лидеры считали Тейлора законной политической фигурой. Другие компании, работающие в Либерии в то время, решили уйти.

От древней Греции до сегодняшней Италии.

ЗАСЛУГИ КРАТИЯ

| ΠΑΓΚΟΣΜΙΑ | MACRO | ΡΕΠΟΡΤΑΖ | ΦΑΚΕΛΟΣ | ΒΑΤΡΑΧΟΙ |
|--|---|--|--|---|
| Αλλά πραγματικά είναι οι νέοι φτωχοί Αμερικανοί σελίδα 19 | Οι μονάδες πυρηνικής ενέργειας σελίδα 23 | Η μεγάλη αφρικανική ξηρασία σελίδα 48 | συναντήσεις: το όνειρο ενός παιδιού σελίδα 60 | από το Sant 'Agostino μέχρι τη μαύρη μουσική σελίδα 75 |

Άλλοι ανώτεροι υπάλληλοι πίστευαν ότι η εταιρεία δεν είχε άλλη επιλογή παρά να ανταποκριθεί στις απαιτήσεις του Taylor. Πιστεύουν ότι η συνεργασία με τον Τέιλορ ήταν ο μόνος τρόπος για να προστατευθούν οι χιλιάδες φτωχοί Λιβεριανοί που έζησαν και εργάστηκαν στην φυτεία.

Η Firestone έλαβε επίσης αντικρουόμενες οδηγίες από την αμερικανική κυβέρνηση. Ένας πρεσβευτής προέτρεψε την εταιρεία να συνεργαστεί με τον Taylor. Στην Ουάσινγκτον, οι διπλωμάτες προειδοποίησαν τους ηγέτες της Firestone για τους κινδύνους της επιχειρηματικής δραστηριότητας μαζί του. Αλλά στο τέλος, η Firestone ως κοινωνία και ως συλλογή ανδρών αποφάσισε σκόπιμα να συνεργαστεί με έναν άνθρωπο του οποίου οι δυνάμεις καταγγέλθηκαν δημόσια ως βίαιες, άγριες και αηδιαστικές από την αμερικανική κυβέρνηση και τις ομάδες ανθρωπίνων δικαιωμάτων.

Το αμερικανικό υπουργείο Εξωτερικών έχει δημοσιεύσει μια έκθεση που κατηγορεί τις δυνάμεις του Taylor για τη δολοφονία αμάχων, γυναικών βιασμών και εξαναγκασμού εκατοντάδων χιλιάδων ανθρώπων να γίνουν πρόσφυγες. Το Human Rights Watch δήλωσε ότι οι δυνάμεις του Taylor έχουν ξεκινήσει μια εκστρατεία δολοφονίας που έχει θέσει μια εθνική ομάδα στόχου σε “κίνδυνο γενοκτονίας”.

Σήμερα, ο Firestone υποστηρίζει ότι από τη στιγμή που κατέληξε στη συμφωνία του με τον Τέιλορ, ο ηγέτης των ανταρτών δεν είχε “καθιερωμένο αρχείο” παραβιάσεων των ανθρωπίνων δικαιωμάτων. Είπε ότι πολλές άλλες εταιρείες και ηγέτες του κόσμου αντιμετώπισαν τον Taylor ως νόμιμο πολιτικό πρόσωπο. Άλλες εταιρείες που λειτουργούσαν στη Λιβερία την εποχή εκείνη επέλεξαν να φύγουν.

Από την αρχαία Ελλάδα μέχρι τη σημερινή Ιταλία.

ΑΞΙΟΚΡΑΤΙΑ

| ПЛАНЕТА | MACRO | ЖУРНАЛИСТИ | ДОСИЕ | ЖАБЕШКИ |
|--|---|--|--|--|
| Но наистина те са новите бедни американци страница 19 | В Германия те са демонтирани по този начин страница 23 | Голямата африканска суша и нашето страница 48 | Епруветки, клиники, тайни срещи страница 60 | Специална музика от Sant Agostino го черна музика страница 75 |

Други висши служители смятат, че компанията няма друг избор, освен да се подчини на исканията на Тейлър. Те вярвали, че работата с Тейлър е единственият начин да се защитят хилядите бедни либерийци, които са живели и работили по плантацията.

Firestone получи и противоречиви директиви от американското правителство. Посланик призова компанията да работи с Тейлър. Във Вашингтон дипломатите предупредиха лидерите на Firestone за опасностите от правенето на бизнес с него. Но в крайна сметка Файърстоун като общество и като колекция от мъже решително реши да си сътрудничи с човек, чиито сили бяха публично генонсирани като насилие, свирепи и нападателни от правителството на САЩ и групите за човешки права.

Държавният департамент на САЩ публикува доклад, който обвинява силите на Тейлър за убийството на цивилни, изнасилването на жени и принуждаването на стотици хиляди хора да станат бежанци. Хюман Райтс Уоч каза, че силите на Тейлър са предприели кампания за убийство, която поставя целева етническа група в "риск от геноцид".

Днес Файърстоун твърди, че към момента на постигането на съгласието си с Тейлър, партизанският лидер не е имал "добре установен запис" за нарушения на правата на човека. Той каза, че много други компании и световни лидери са третирали Тейлър като легитимна политическа фигура. Други компании, опериращи в Либерия по това време, избраха да напуснат.

От древна Гърция до днешна Италия.

МЕРИТО

The crucial break from the concept of *constant typological classes or types in biology* came with the theory of evolution through natural selection, which was formulated by **Charles Darwin** in terms of variable populations. Darwin used the expression “*descent with modification*” rather than “*evolution*”.

THE CRUCIAL BREAK FROM THE CONCEPT OF *CONSTANT TYPOLOGICAL CLASSES* OR *TYPES IN BIOLOGY* CAME WITH THE THEORY OF EVOLUTION THROUGH NATURAL SELECTION, WHICH WAS FORMULATED BY **CHARLES DARWIN** IN TERMS OF VARIABLE POPULATIONS. DARWIN USED THE EXPRESSION “*DESCENT WITH MODIFICATION*” RATHER THAN “*EVOLUTION*”.

Ο Θέογνις ο Μεγαρεύς ή Μεγαρέας ήταν Έλληνας ελεγειακός ποιητής των αρχαίων χρόνων από τα Μέγαρα της Αττικής. Γόνος αριστοκρατικής οικογένειας, με το όνομά του να σημαίνει **«απόγονος θεών»**, τάχθηκε υπέρ της ολιγαρχικής μερίδας των Μεγαρέων σε μια περίοδο ιδιαίτερα έντονης πολιτικής ρευστότητας για την πόλη.

Ο ΘΕΟΓΝΙΣ Ο ΜΕΓΑΡΕΥΣ Η ΜΕΓΑΡΕΑΣ
ΗΤΑΝ ΕΛΛΗΝΑΣ *ΕΛΕΓΕΙΑΚΟΣ ΠΟΙΗΤΗΣ*
ΤΩΝ ΑΡΧΑΙΩΝ ΧΡΟΝΩΝ ΑΠΟ ΤΑ ΜΕΓΑΡΑ
ΤΗΣ ΑΤΤΙΚΗΣ. ΓΟΝΟΣ ΑΡΙΣΤΟΚΡΑΤΙΚΗΣ
ΟΙΚΟΓΕΝΕΙΑΣ, ΜΕ ΤΟ ΟΝΟΜΑ ΤΟΥ ΝΑ
ΣΗΜΑΙΝΕΙ **«ΑΠΟΓΟΝΟΣ ΘΕΩΝ»**, ΤΑΧΘΗΚΕ
ΥΠΕΡ ΤΗΣ ΟΛΙΓΑΡΧΙΚΗΣ ΜΕΡΙΔΑΣ ΤΩΝ
ΜΕΓΑΡΕΩΝ ΣΕ ΜΙΑ ΠΕΡΙΟΔΟ *ΙΔΙΑΙΤΕΡΑ*
ΕΝΤΟΝΗΣ ΠΟΛΙΤΙΚΗΣ ΡΕΥΣΤΟΤΗΤΑΣ ΓΙΑ
ΤΗΝ ΠΟΛΗ.

*Несмотря на заоблачные цены на жилье и все еще высокие кредитные ставки, россияне по-прежнему активно берут ипотеку. В этом году, по оценкам **Агентства** по ипотечному жилищному кредитованию (АИЖК), объем ипотеки достигнет 1,3 трлн рублей. В следующем ожидается 1,4–1,6 трлн рублей.*

*НЕСМОТРЯ НА ЗАОБЛАЧНЫЕ ЦЕНЫ
НА ЖИЛЬЕ И ВСЕ ЕЩЕ ВЫСОКИЕ
КРЕДИТНЫЕ СТАВКИ, РОССИЯНЕ ПО-
ПРЕЖНЕМУ АКТИВНО БЕРУТ ИПОТЕКУ.
В ЭТОМ ГОДУ, ПО ОЦЕНКАМ **АГЕНТСТВА**
ПО ИПОТЕЧНОМУ ЖИЛИЩНОМУ
КРЕДИТОВАНИЮ (АИЖК), ОБЪЕМ
ИПОТЕКИ ДОСТИГНЕТ 1,3 ТРЛН РУБЛЕЙ.
В СЛЕДУЮЩЕМ ОЖИДАЕТСЯ 1,4–1,6 ТРЛН
РУБЛЕЙ.*

*Тук преди 140 години се запали искрата, която и днес има място в нашите сърца, - искрата на големия огън на **българската** свобода, на българската гържавност, на българската революция, каза Плевнелиев.*

*ТУК ПРЕДИ 140 ГОДИНИ СЕ ЗАПАЛИ
ИСКРАТА, КОЯТО И ДНЕС ИМА МЯСТО В
НАШИТЕ СЪРЦА, - ИСКРАТА НА ГОЛЕМИЯ
ОГЪН НА **БЪЛГАРСКАТА** СВОБОДА,
НА БЪЛГАРСКАТА ДЪРЖАВНОСТ, НА
БЪЛГАРСКАТА РЕВОЛЮЦИЯ, КАЗА
ПЛЕВНЕЛИЕВ.*

The crucial break from the concept of constant typological classes or types in biology came with the theory of evolution through natural selection, which was formulated by **Charles Darwin** in terms of variable populations. Darwin used the expression “descent with modification” rather than “evolution”. Partly influenced by *An Essay on the Principle of Population* (1798) by Thomas Robert Malthus, Darwin noted that population growth would lead to a “struggle for existence” in which favourable variations prevailed as others perished. *In each generation, many offspring fail to survive to an age of reproduction because of limited resources.* This could explain the diversity of plants and animals from a common ancestry through the working of natural laws in the same way for all types of organism. Darwin de-

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