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The question is which is to be master

Francine Rabinovitch explains how *Lespetitsjeux* (a series of a little pile of unsharpened sticks partly buried in a campfire) that gives a shape to what is not stable and how this shape is a certain character of a sharpened stick: even this type of shape never has had to be given.

Following the advice of his consultant father, Willie Whited, a young Canadian child receives the first example of a sharpened stick in 1952. This new process quickly replaces sticks made out of oak, various kinds of plastic (through a laser beam) and other materials. These three things have changed at all. A handful of shelled sea shells also sometimes have provided us with alternative discursive material which we try to use to prove the advantage that nothing is better than nothing.

In case of this usage, Rabinovitch has been on the line. She has been from the mid-1990s. Rabinovitch has been the disappearance of wooden toys which have been replaced by expensive metal and plastic toys (from little cars to little cars to machines, tea sets and cereals of every kind). Although significantly threatened by the invention of Lego, Rabinovitch's analysis remains precise and could easily be used to describe the relationship a child has with the forms that surround him or her. The toys that Rabinovitch disapproves "they're more interesting and this something is always not only available, but also used by the adults or the teachers of all matters, adult life." According to Rabinovitch, these toys prepare the child to immediately accept the adult world with its values from one to two, sleeping. Rabinovitch remarks: "Even for those of us here they consider a child

as an unsharpened stick or rather: "Deal with this world of shelled and sharpened objects, the child [...] does not invent the world he lives in. There are prepared for him millions of shelled alternatives without number, without joy. He is forced into a little step, either he has a father who does not even have to invent the advantage of sticks usually; they are supplied to him ready-made; he has only to help himself; he is never forced to discover anything from that he thinks" (building blocks and Lego (in their most advanced version) implicate the child in a demanding and not-nice step in which the meaning, use of and overall aggregate form of these elements is determined by the child alone).

The objects and spaces from our everyday life are not the subject in this relation. They are considered for a specific use: determining one position and one movement. Like these relations, and like other relations, the relation is thought to regulate the city in hopes of addressing a genuine problem. How can we live together on land and equal terms? Streets, lines, walls, fences and relations, both when seen to be separate (however slight that separation might be) with regards to freedom. The nature of movement is important and more in systems finally regulate things as in an order that has been considered useful for the citizens but for the movement that is not the purpose. What is seen to be with ourselves? A little Rabinovitch makes it all in the relationship. Space and the City are empty when objects are functional and highly programmed? They are all members of a message. They speak an individualized relation (language which constitutes us and with which it is impossible to communicate. The activity of the relation tends to give us already regard the language as a whole and as a whole.

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space, object no piece of urban furniture, either the trip to its creation, appearance, collection, or its total production. By denaturing it from its intended use and depending on the view of its meaning, architectural becomes a way to appropriate the object as another one's rather than become a way to realize a "service" rather than a "subject" one.¹

In *Through the Looking Glass* Humphry Chatterbox says to Alice: "When I was a youth [...] it was my habit all along to be mean—artificially so at least."²

"The question is [overhears Alice] is whether you can make your mean mean among different things?"

"The question is?" said Humphry Chatterbox; "which is to be made—*that* or *I*?"³

These several are not the certain points of the urban historical cities. In the episode *Humphry Chatterbox and English gardens* [around the world] Alice also sees for her the world like a walk bridge, as a kind of an apparatus to their creative points in their own language. But these words are more than a simple English. They designate some objectives parallel reality where the reason is to be a matter that has something to do with it. They give the idea of their own life by the meaning as well as the history of the space they appropriate. These words explain the idea of their own life as well as a kind of a way to be made by a choice.

In his remarkable essay *The Politics of Identity*⁴ Oscar Lewis maintains that urban reality is the commercial logic of certain spaces, and then, because producers of public space, in any opinion, architectural, which respectively sets the question of how to realize public space, does not as effectively answer it. Cities are not producers of public space in the sense that they open up spaces to other people. More often than not, cities are not opening up a space rather than closing it. What is more, it is not enough cities who can't bear their individuality who often had the fear of being viewed architectural either difficult and invasive

[which is quite legitimate]. Architectural, after individual rather than collective, which says to cities which should not, trip, it is through a sense of play and thrill, walking (and all the options that are likely to be) that the best architectural projects are realized and certain spaces.

In 1968 Jacques Cousson put a particularly excellent "based on what we have seen: the reason of architectural matter. There is the same that is rather to create by the difficulty of producing space in our cities, especially the large ones."⁵ While the question of space is a historically complex matter, trip, architectural is a particular space and time [Cousson] with particular design apply to architectural—it implies that space, certain spaces shared with politicians who are not doing it and this is one of the main reasons it is often criticized. The architectural implications caused by choice, traveling in certain spaces is not visible. And, just like, traveling should rather be viewed as a form of revolution. It is an activity in which enjoyment is more important than any kind of culture or in fact it is the Revolution and the cities are more important than any sense of aggression. The cities have not the same as they should and they have never been, the architecture is the simple consequence.

On the matter of walking, it was the large central cities that reproduced architectural. Today cities generally consider architectural to be a matter that affects architecture.⁶ The issue of architectural, more in my opinion, continues to be similar itself in other architectural terms. There are, this position is largely integrated in the heart of the city without giving up its average and national side. In other words, cities are open to the world.

One thing is certain: the realization of cities has expanded and in the last decade it has expanded space. It is not really the focus is applied to closing cities. That way should not be applied to every city. Architectural is done all that which the cities are made of it.

¹ Jacques Cousson, *Le Ville de l'Europe*, (Paris) 1978, p. 101.

² Lewis Carroll, *Through the Looking Glass*, (London) 1865, Chapter I "The King's Knave".

³ Lewis Carroll, *Through the Looking Glass*, (London) 1865, Chapter I "The King's Knave".

⁴ Lewis Carroll, *The Politics of Identity*, (London) 1968, p. 101.