



RAPHAËL ZARCA En sykkloide på veggen

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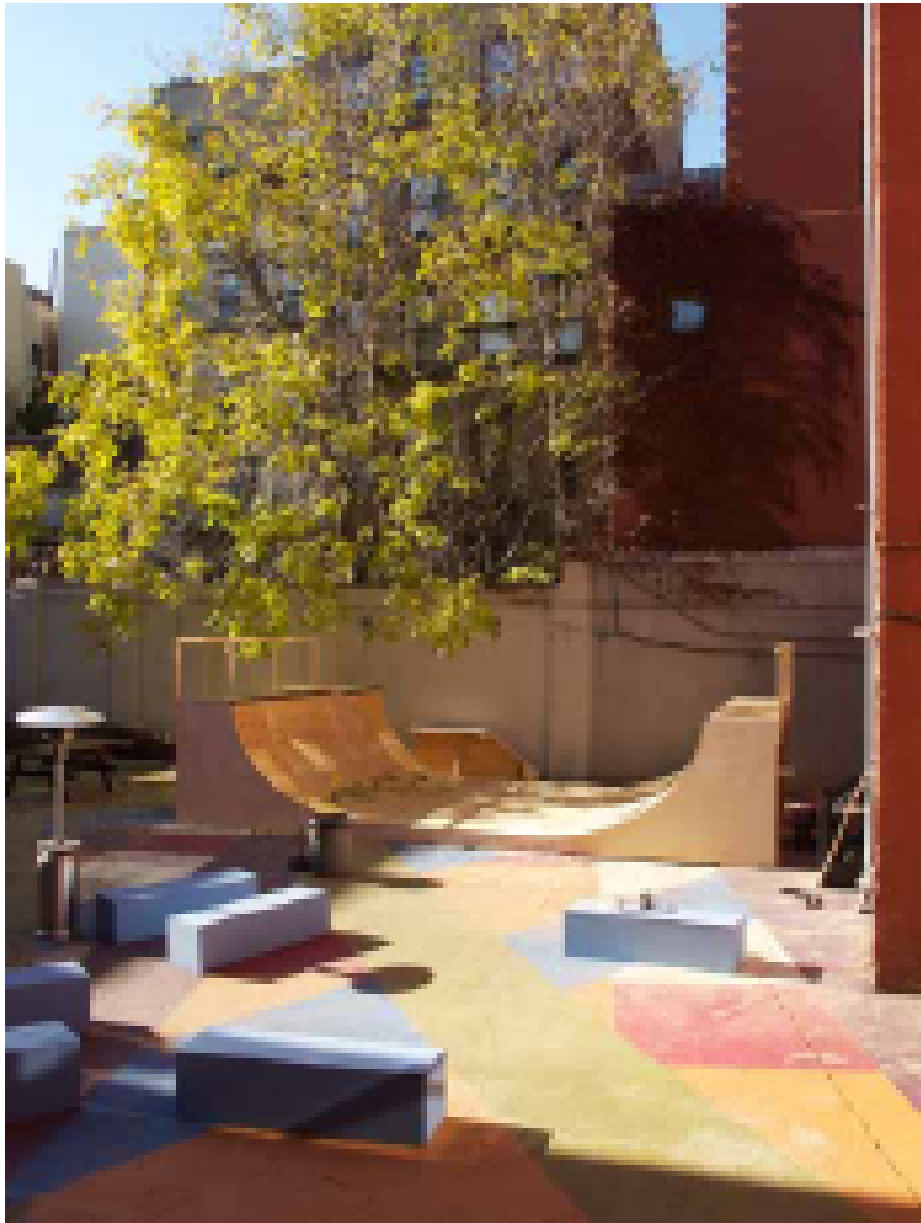
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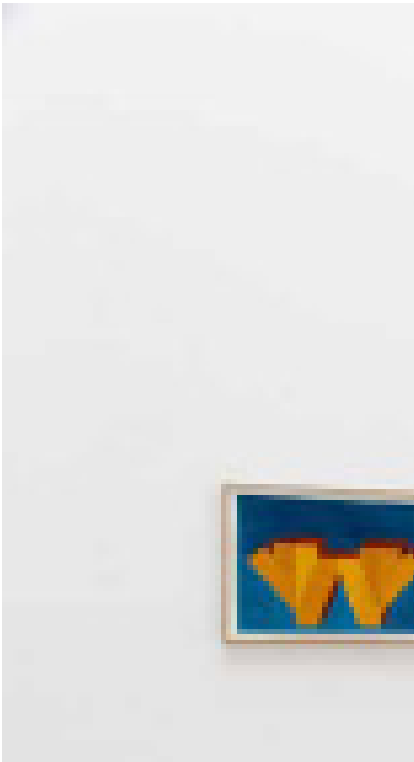
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MR

The question is which is to be master

Francine Bellin's analysis of the *Logos* (*Logoi*) consists of a little pile of detached dodecagons placed in a computer. This pile always remains an active number because of the character of a detached dodecagon: this type of shape never has had to be put.

Following the advice of his co-ordinator John Willie White a young Canadian artist receives the first example of detached dodecagons. This new process quickly replaces dodecagons made out of such various kinds of plastic through a business and other materials. These new things have changed at all. A handful of detached dodecagons also sometimes have provided us with other nice discussions: must be like us by going to prove the message that nothing is better than nothing.

In our differences Bellin's analysis focuses on the two objects: logos from the writing you Richard Barthes has made the disappearance of words: logos which have been replaced by figurative word and plastic logos (from little one to little one in creation: the one and several of every kind). Although significantly described by the invention of Logo Barthes' analysis remains present and could easily be used to describe the relationship a child has with the forms that surround him or her. The logos that Barthes discharges "they are more than things and this something is always not only something, but also by the logos or the logos logos of another child life." According to Barthes these logos prepare the child to immediately accept the child world with its values from one to two sleeping. Richard Barthes explains: there for there all is here they consider a child

as an unmastered area to master. "Deal with this world of detached and completed objects: the child [...] does not invent the world he uses it. There are prepared for him millions of these alternatives without number without joy. He is forced into a little step, either he has had to take them and even have to invent the meanings of what is usually; they are applied to him early on so he has only to help himself he is never forced to discover anything from that to think" building blocks and later Logo (in their most abstract version) implicate the child in a meaningful activity in which the meaning, not of each element aggregate from of these elements is determined by the child alone.

The objects and space from our everyday life are not the subject in this activity: they are mastered for a specific use: determining our position and our movements. Like have relations and it is only as far as the relation through to separate the city in hopes of addressing a genuine problem: How can we live together as freedom and equal terms? Streets, lines and letters and relations both also seem to be repeated (however slight that repetition might be) with regard to freedom. The nature of messages logos is more and more in systems daily replacing things as: in an earlier time considered useful for the child but for the moment that mark the present. What is not to be with ourselves? A little Barthes, reminds us of the difference between logos and the City: logos are objects or materials and highly programmed. They are all master of a message. They speak an individualized relation through which conditions are met with which it is impossible to communicate. The activity of the child leads to a pre-emptive response to the logos in present and in the future.

by
1991, 1992

by
Richard Barthes,
Mythologies,
Paris, 1970
Lectures on
Textual Theory,
1983, 1984,
1985

by
John Willie White,
Quare and the
City (Paris)
Mythologies,
Paris, 1970, in
writing before
Richard Barthes
Completed and
Published in
1991

space, object no piece of urban furniture, either the trip to its creation, appearance, collection, or its final position. By denaturing it from its intended use and depending on the view of its meaning, chair-making becomes a way to appropriate the object to another use, a chair legs become a way to make a "chair" rather than a "table" or "stool."

In *Through the Looking Glass* Humphry Chatterbox says to Alice: "When I was a child [—] it was not just all about the same—artificially and free."

"The question [over which Alice] is whether you can make one's mind up among different things?"

"The question is," said Humphry Chatterbox, "which is to be made—*Madness!*"¹⁷

These several uses are the various points of the urban fabric of cities. In the spirit of Humphry Chatterbox, we might question (over all the world) what does it mean the words like table, bridge, or handrail as opposed to their creative points in their own language. But these words are more than simple English. They designate some objective parallel reality where the creator is in a position that has something to do with it. The way the chair relates to itself, the meaning as well as the history of the space they appropriate. These words represent this modification: a handrail is not a handrail as it used by a chair.

In his remarkable essay *The Politics of Identity*¹⁸ Oscar Lewis maintains that cities are the commercial logic of certain spaces, and that because producers of public space, in any opinion, chair-making, which represents the idea the question of how to utilize 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 all representing a space rather than creating it. What is more, it is not enough cities who can't bear their traditions who often had the fear of being viewed chair-making either difficult and invasive

(which is quite legitimate). Chair-making, after individual rather than collective, which says to cities this, is not a chair, trip. It is through a series of plays and their ending (and all the options that are likely to take) that the best chair becomes the present, which is not a chair in space.

In 1968 Jacques Coussin put a pleasantly connected "hand" on what we have seen: the reason of chair-making matter. Here, at the same time, it is not to create the difficulty of producing space in one cities, especially the large ones.¹⁹ While the question of space are a historically separate with trip disconnected in particular space and time (Coussin's) with products do not apply to chair-making—it implies that space, certain spaces shared with pedestrians who are not doing it, and this is one of the main reasons it is often criticized. The architectural regulations caused by chair-making in certain spaces is undeniable. And, just like chair-making should be provided as a form of regulation. It is an activity in which enjoyment is more important than any kind of culture or in particular the formation of a tradition are more important than any sense of appropriation. The cities have not the imagination of by chair-making have never been, its architecture is the simple recognition.

On the matter of walking, it was the large, small cities that represented chair-making. Today cities generally consider chair-making to be a matter that affects architecture.²⁰ The issue of chair-making, made in my opinion, continues to translate itself in urban architectural terms. Here, too, this position is largely integrated in the heart of the city without giving up its average and national side. In other words, cities chair-making of the world.

One thing is certain: the modification of cities has happened and will continue to happen in public space. It is not really the focus is applied to creating activities. Each way should not be applied to every city. Chair-making is done all that which the cities are made of it.

17) Jacques Coussin, *Le Fil de l'Énergie* (Paris: Éditions du Seuil, 1968).

18) Oscar Lewis, *The Politics of Identity* (London: Duckworth, 1991), Chapter 1 "Identity" (p. 107).

19) In his 1968, *Le Fil de l'Énergie* (Paris: Éditions du Seuil, 1968).

20) Oscar Lewis, *The Politics of Identity* (London: Duckworth, 1991), Chapter 1 "Identity" (p. 107).