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their educational credo. We not only think that this is wrong, but tantamount to a crime against Architecture, borne by these students and administrations which engender and share this attitude.

It must be certain that Architecture is not simply a trade. Architects cannot, or should not, be packaged and stamped as 'artists' and 'technicians'. architectural technology schools produce technicians and institutes of paper architecture produce artists. The profession today seems to thrive on and hope for the production of specialists (mostly technicians) from our Schools of Architecture. The abhorrent vision of a Skidmore, Owings and Merrill draughting room is the embodiment of this narrow professional attitude. Skidmore and Merrill are dead, and to be sure, few employees of 'SOM' have ever seen Mr. Owings - anonymous workers, anonymous architecture. That reality is with us here and now in Montreal. It is here, for the most part, because of an attitude that starts with students, continues with the School and contaminates the profession. It **can** change, but the Schools and the students they produce must alter their attitudes in order to foster that change, and, hopefully, make the big 'A' in 'Architecture' mean something. □

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If discussions of Bigness were restricted to the single aspect of awe-inspiring size, those discussions would indeed be limiting. The third issue of **The Fifth Column** focuses on the generously multi-faceted theme of **Big Architecture**. The obvious question of sheer size is studied through the work of currently obscure architects. John Ostell of mid-nineteenth century Montreal and Raymond Hood of pre-World War II New York were both the 'biggest' architects of their respective time and place. The 100 year span of their works, culminating in Hood's Rockefeller Center underline the complete transformation of the concept of Big Architecture from the 19th to the 20th century. The contemporary reactive state of flux is exposed in the physically and ideologically big work of Riccardo Bofill and the Taller de Arquitectura.

The second face of Big Architecture is reflected in the Montreal Metro, whose magnitude comes from its conceptualization and impact - a subterranean Master Plan which added a new dimension to an expanding city in the 1960's.

Finally, without stretching a flexible theme too far, few, if any, would deny the 'Bigness' of Art Historian and Architectural Critic Vincent Scully, whose far-reaching and emotive influence is profiled by distinguished Historian and Theorist, Peter Collins, in this issue. □

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