

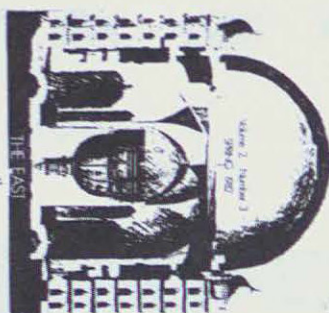


THE FIFTH COLUMN

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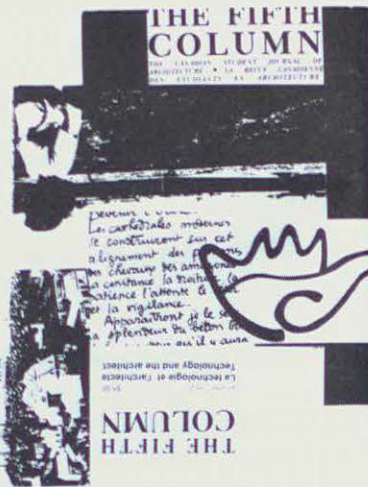
Volume 1 Number 3
SPRING, 1981



THE FIFTH COLUMN



A CANADIAN ARCHITECTURE
ONE ARCHITECTURE CANADIAN



THE FIFTH COLUMN

Le carrefour moderne
le contemporain son est
alignement des pignons
des cloisons les amoncelles
la contrainte la structure la
sécurité l'attente à la
pour la rigueur
Apparaissent il le son
la plénitude du béton
... mais au il a aura

THE FIFTH COLUMN

v1n1
v2n1
v1n3
v1n4

IN THE PINK
THE "OLD COUNTRY" INFLUENCE
BIG ARCHITECTURE
SMALL ARCHITECTURE

v2n1
v2n2
v2n3
v2n4

ARCHITECTURALISM
URBANISM
THE EAST
THE PRINCE

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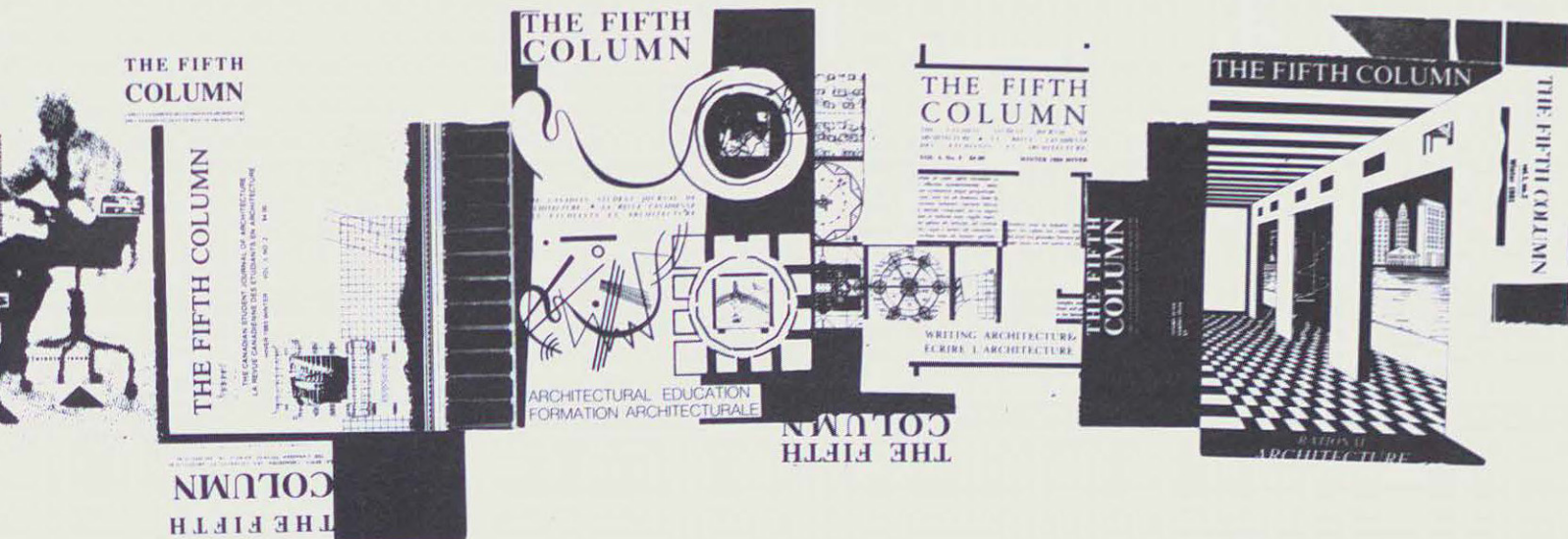
v3n1
v3n2
v3n3/4

RATIONAL ARCHITECTURE
POLITICS AND ARCHITECTURE
A CANADIAN ARCHITECTURE *

v4n1
v4n2
v4n3/4

MANNERED ARCHITECTURE
WRITING ARCHITECTURE
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STUDIES ABROAD
LE CORBUSIER
UTOPIA / UTOPIE *

v5n1
v5n2
v5n3/4

THE HOUSE
ARCHITECTURAL EDUCATION
IMAGERY AND SYMBOLISM *

v6n1
v6n2
v6n3/4

AUTHORITY OF ARCHITECTURE
TECHNOLOGY AND THE ARCHITECT
PARALLAX
SECOND TEXT(E)

v7n1
v7n2
v7n3
v7n4

EAST OF
ARCHITECTURE AND ADVERTISING
ON THE ROAD

v8n1
v8n2
v8n3

THE FIFTH COLUMN

Back issues

55 V8N4

THE FIFTH COLUMN, as a national journal, is calling for increased participation from students, professionals and the general public. Material is welcome and needed to raise the level of debate and broaden the appeal of the magazine. For further information, contact your Regional editor of THE FIFTH COLUMN. THE FIFTH COLUMN, en tant que revue nationale, cherche à accroître le nombre de ses contributeurs. Par la présente, nous lançons une invitation tant aux étudiants qu'aux professionnels à participer au contenu de la revue. Pour plus de renseignements, communiquer avec votre rédacteur régional de THE FIFTH COLUMN.

The Secret life of Buildings

volume nine, number one:

The Construction of Memory

We experience the most unforgettable movements when certain aspects of the world, whose existence we completely ignore, suddenly confront us with the revelation of mysteries lying all the time within our reach and which we cannot see because we are too short sighted, and cannot feel because our senses are inadequately developed. Their dead voices speak to us from nearby, but they sound like voices from another planet.

- Giorgio De Chirico, 1928

Behind a curtain, there is a play unfolding in which buildings act on the stage of feeling and memory. To experience architecture profoundly we enter this secret life of buildings. To be human we need more than containers and supports for our bodies. Buildings are vessels filling with time, holding it and making it visible to man. The making of architecture is part of the search to figure and communicate meaning in life, to mirror an ideal of (im)permanence and (im)mortality.

Deadline for submissions is October 1, 1994

I Read *The Fountainhead*...

volume nine, number two:

The Image of The Architect

I don't intend to build in order to have clients. I intend to have clients in order to build.

- Howard Roarke in *The Fountainhead*

Fifty years ago Ayn Rand introduced Howard Roarke in her bestselling novel *The Fountainhead* and since then architects have been trying to live up to - or live down - the mystique of the profession which Roarke personified. Throughout history the aura surrounding "the architect" implied genius, creativity and integrity. Since *The Fountainhead*, other images ranging from the 1949 movie adaptation of the novel to recent popular movies and television sit-coms, have added to the collective consciousness. What are the effects of these media representations upon the public's views of architects and upon architects' own self-images? How accurate are media depictions of architects? In a world where image overpowers substance, how do architects counter or reinforce stereotypes to present themselves to the public?

Deadlines for submissions is January 1, 1995

Please submit articles on Mac disk to:

THE FIFTH COLUMN

McGill School of Architecture MacDonald-Harrington Building
815 Sherbrooke Street West Montreal, Quebec H3A 2K6 Canada
or by E-Mail at 5column@chaussegros.architecture.mcgill.ca

La Vie Secrète des Bâtiments

volume neuf, numéro un:

La Construction de la Mémoire

Parfois un mur, en cachant derrière lui un train qui brièvement s'éloigne, définit ce qu'est l'horizon. La nostalgie de l'infini nous apparaît alors derrière la précision géométrique du carré. Nous sommes à jamais émus quand certains aspects du monde, jusque là ignorés, tout-à-coup nous révèlent des mystères depuis toujours sous nos yeux, mais semblant parvenir d'une autre planète.

- Giorgio De Chirico, 1928

Sur la scène de notre mémoire, derrière le rideau, les bâtiments jouent leurs rôles secrets. Ils ne sont pas que ces contenants, passifs et familiers, de nos corps et de nos gestes. Ils retiennent en eux le flux du temps, lui donnent forme, le rendent palpable. Construire nous aide à comprendre ce lieu où nous sommes et les itinéraires qui le traversent. Nous vous invitons à nous faire parvenir des textes qui se lieraient, directement ou indirectement, à ce thème.

Prière d'envoyer vos projets d'articles avant le 1 Octobre 1994

Lire *The Fountainhead*...

volume neuf, numéro deux:

Les Architectes et Leur Image

Il y a aujourd'hui cinquante ans, Ayn Rand créait dans son roman *The Fountainhead* le personnage de Howard Roarke qui a, depuis, incarné l'idéal qu'ont tenté d'émuler de nombreux architectes. Bien avant Ayn Rand et son surhomme-architecte, la profession était déjà associée à l'idéal humaniste du créateur génial, intègre, élitiste. Plus récemment, les médias ont offert au public d'autres images de ce que sont et font les architectes. Ces images correspondent-elles bien à la réalité de la profession architecturale? Comment les architectes se perçoivent-ils eux-mêmes? Peuvent-ils changer la perception de leur profession de façon à mieux correspondre à leur réalité - ou leur idéal?

Prière d'envoyer vos projets d'articles sur disquette Macintosh avant le 1 Janvier 1995 à:

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