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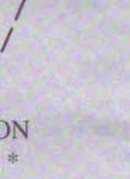
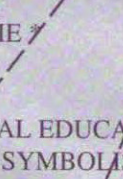
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THE FIFTH COLUMN, as a national journal, is calling for increased participation from students, professionals and the general public. Material is welcome and needed to raise the level of debate and broaden the appeal of the magazine. For further information, 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.

V93 Who Cares, After Virtue? Responsibility, Apathy and All

From this arises the question whether it is better to be loved than feared, or feared rather than loved. It might perhaps be answered that we should wish to be both: but since love and fear can hardly exist together, if we must choose between them, it is far safer to be feared than loved.

- Niccolò Machiavelli, *The Prince* (1513)

This could well be rephrased as a question addressed to the contemporary architect: "are we more interested in love, or do we crave respect?" This, in turn, begs the question of why we are a respected profession: does it have more to do with our inherent skills, as evidenced in the power of building, or with our demonstrated concern for the impact of our buildings? Is our concern just a quick about face from the times when we were commissioned by bishops to glorify the Church, to a paranoia that we'll lose our contracts if we don't pander to special interest groups? Who is the responsible architect: the aesthetically focused critical thinker or the pragmatic philanthropist? How is the architect responsible to society: does architecture attempt to mend inherent "evils" or, does it reflect passively on the status quo? Does it even make sense to speak of "ethical" architecture, or is this a misplaced qualifier that would best be left within the realms of politics and philosophy?

V94 Everything I Always wanted to Learn about Architecture, but didn't. a critical look at education

Philosophy I: Everyone from Plato to Camus is read, and the following topics are covered:

Ethics: The categorical imperative, and six ways to make it work for you.

Aesthetics: Is art the mirror of life, or what?

Metaphysics: What happens to the soul after death? How does it manage?

Epistemology: Is knowledge knowable? If not, how do we know this?

The Absurd: Why existence is often considered silly, particularly for men who wear brown-and-white shoes. Manyness and oneness are studied as they relate to otherness. (Students achieving oneness will move ahead to twoness.)

- Woody Allen, *Getting Even*

But, do architects know the answers any better than philosophy majors, and why is that we think we should?

In a recent poll it was revealed that over 98% of architecture graduates feel woefully inadequate in the drafting room. If any conclusion is to be drawn from this statistic it is that their educations must be too small or just, simply, not up to the task. Perhaps the question to be asked is: "what task must we be up to?" Should we receive training in the technical skills of drafting and CAD? Or are these skills that can be easily picked up independently? Perhaps the focus should be on training students to think laterally, to approach every problem from a visual perspective, or, perhaps, we should base our education on a comprehensive examination of precedents. Obviously, the objective is to avoid too narrow a focus and to embrace as many issues as possible, but, unfortunately, this often leads to a dilution, and a rather precursory glossing of many subjects and approaches to design. Where does the median lie? Can some traditional approaches be written off as being irrelevant to professional training? To broaden the scope even further: are we being specifically trained for a particular profession, or does specific training constrain the student, restrict their choices, and inhibit the development of a personal philosophy of architecture?

On s'en fout! Responsabilité, Apatie et le Reste.

Cet énoncé soulève la question: est-il plus désirable d'être adulé que d'être craint, ou l'inverse serait-il préférable? Il se peut que l'on souhaite parfois les deux, mais puisque admiration et crainte peuvent difficilement coexister, si nous devons choisir, il serait beaucoup plus sécurisant d'être craint que d'être aimé.

- Niccolò Machiavelli, *The Prince* (1513)

Tout ceci pourrait être reformulé en une question adressée directement à l'architecte contemporain: "Sommes-nous plus intéressés en l'admiration, ou recherchons-nous le respect?" Ceci nous renvoie l'image de notre profession où nous sommes respectés: est-ce que tout cela concerne nos habiletés propres d'architecte, mises en valeur dans l'importance de l'édifice, ou alors nos inquiétudes énoncées tout haut au sujet de l'impact de nos constructions? Ces inquiétudes ne sont-elles que de petites révérences lorsque nous sommes commissionnés par l'évêque pour glorifier l'Église, ou est-ce plutôt la paranoïa de perdre nos contrats qui nous fait plier aux exigences de certains groupes d'intérêt. Qui est l'architecte responsable: est-ce le penseur critique qui se concentre sur l'esthétique ou le philanthrope pragmatique? Comment l'architecte peut-il être responsable face à la société: est-ce que l'architecture tente de *raccommoder les "démons" inhérents* ou, est-ce plutôt le miroir d'un statu passif? Est-ce que le terme "éthique architecturale" porte une signification en lui-même, ou est-ce un autre qualificatif qui devrait être abandonné aux réalités politiques et philosophiques?

Submission Deadline : January 1, 1997

Tout ce que vous avez toujours voulu savoir au sujet de l'architecture, mais dont vous n'avez jamais osé parler. (un regard critique sur l'éducation architecturale)

Philosophie I: tout de Platon à Camus et lu, et les sujets suivants sont ouverts:

Ethique: les impératifs catégoriques, et six façons de les faire fonctionner pour vous.

Esthétique: l'art est-il le miroir de la vie, ou quoi?

Métaphysique: qu'arrive-t-il à l'âme après la mort? Comment fait-elle pour survivre?

Epistémologie: est-ce que le savoir est possible à savoir? Si non, comment savons-nous cela?

L'Absurde: pourquoi notre existence est-elle souvent considérée comme ridicule, particulièrement celle des hommes portant des souliers brun et blanc? *Pluralité et singularité sont étudiées en fonction de leur relation avec ... Les étudiants qui atteignent la singularité passeront à la secondarité...*

- Woody Allen, *Getting Even*

Mais, en fait, est-ce que nous, architectes, connaissons de meilleures réponses que les docteurs en philosophie, et pourquoi pensons-nous que nous devrions?

Dans un récent sondage, on affirmait que 98% des finissants en architecture se sentent affreusement inadéquats sur une table à dessin. Si l'on doit tirer une conclusion de cette étude, on peut facilement affirmer que l'éducation fournie est insuffisante, ou tout simplement pas à la hauteur. Peut-être devrions-nous plutôt nous demander pour quelles tâches nous devrions être préparés. Devons-nous recevoir la formation en dessin technique autant qu'en conception assistée par ordinateur? Peut-être devrions-nous former les étudiants à penser "latéralement," à approcher chaque problème avec une perspective visuelle, ou plutôt couvrir un éventail de sujets et approches au design. Où est-ce que se situe le juste milieu? Est-ce que quelques approches traditionnelles pourraient être énumérées comme incomplètes et encombrantes à l'entraînement professionnel? Pour élargir la portée de ce numéro, nous pouvons aussi nous demander si nous sommes spécifiquement formés pour une profession particulière, ou si une formation spécifique restreint l'étudiant, diminue sa capacité de choisir et inhibe le développement de philosophies personnelles sur l'architecture?

Submission Deadline : October 31, 1996

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Envoyer vos projets d'articles enregistrés sur disquette Macintosh ou en format BinHex 4.0 à:

An ebony telephone sits on a low oak table seemingly designed to bear the heavy organically formed Bakelite device. Polished from countless hands gripped in conversation, it occupies a central place within the house. A tiny alcove, three

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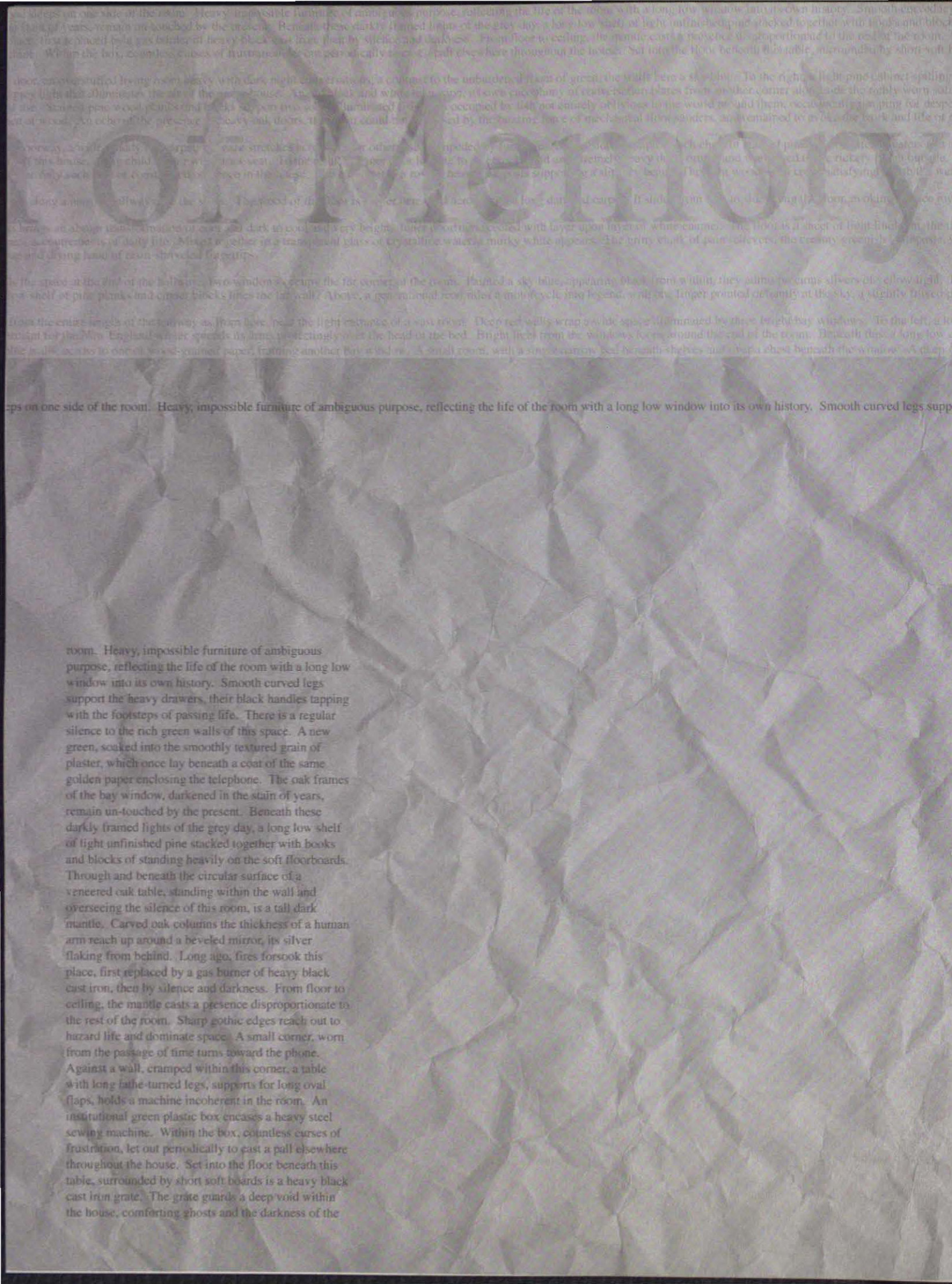
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doors on one side of the room. Heavy, impossible furniture of ambiguous purpose, reflecting the life of the room with a long low window into its own history. Smooth curved legs support the heavy drawers, their black handles tapping with the footsteps of passing life. There is a regular silence to the rich green walls of this space. A new green, soaked into the smoothly textured grain of plaster, which once lay beneath a coat of the same golden paper enclosing the telephone. The oak frames of the bay window, darkened in the stain of years, remain un-touched by the present. Beneath these darkly framed lights of the grey day, a long low shelf of light unfinished pine stacked together with books and blocks of standing heavily on the soft floorboards. Through and beneath the circular surface of a veneered oak table, standing within the wall and overseeing the silence of this room, is a tall dark mantle. Carved oak columns the thickness of a human arm reach up around a beveled mirror, its silver flaking from behind. Long ago, fires forsook this place, first replaced by a gas burner of heavy black cast iron, then by silence and darkness. From floor to ceiling, the mantle casts a presence disproportionate to the rest of the room. Sharp gothic edges reach out to hazard life and dominate space. A small corner, worn from the passage of time turns toward the phone. Against a wall, cramped within this corner, a table with long balbe-turned legs, supports for long oval flaps, holds a machine incoherent in the room. An institutional green plastic box encases a heavy steel sewing machine. Within the box, countless curses of frustration, let out periodically to cast a pall elsewhere throughout the house. Set into the floor beneath this table, surrounded by short soft boards is a heavy black cast iron grate. The grate guards a deep void within the house, comforting ghosts and the darkness of the