

Correspondence

Erratum: Les noms de Kim Vachon et Brigitte Doyon ont été inversé par inadvertance dans leur article "Refuse: Exposition au Centre de design de l'UQAM" (vol.9 n.3/4). Kim Vachon est auteure de la première partie tandis que Brigitte Doyon a écrit la seconde.

My first encounter with *The Fifth Column* (vol.9 n.3/4) was a great pleasure.

Your objectives are clear and commendable and this issue certainly met them successfully. I like the rich mix of articles presented in a clear, uncluttered format.

In particular, I enjoyed Juliette Patterson's account of designing a plaza for Zihuatanejo, Mexico (p. 6), for its human warmth and the tactile quality of the visuals, Gavin Affleck's article on landscape (p. 22) with his insights into the work of two important artists as they apply to a holistic view of space in architecture, Michael Carroll's "thin house" (p. 42) for the appropriateness of its forms in their context (and for the wonderful range in his bibliography) and Caroline Noteboom's "Collisions Printing Cooperative" (p.36) for the community-based aims of her project, supported by the no-nonsense look of the visuals, including a drawing with tape still attached to the corners!

May I make a couple of suggestions? Although clean-looking, the pristine quality of the white cover and white pages felt a little cold. I would suggest warming the colour of the cover and pages slightly. As well, I would be very interested in occasional reviews by any of your contributors of high profile projects, e.g. Frank Gehry's Guggenheim Museum in Bilbao.

Mary Ann Mongeau

I just thought I'd write in to give you the proverbial shit sandwich. I've enjoyed the recent issues, especially the covers. (What's next? No cover at all?)

I'm pleased to see review sections, especially the book reviews. Critical commentary is always nice. However, it would be good to have some book reviewers with a little sympathy for the books in question. I wonder if your reviewer read the same book about Art Nouveau as I did [N. Schoenauer *Arts and Crafts Dwellings*, vol.9 n.3/4]. Your reviewers should consider that, unfortunately, many of us have time only to read reviews, not the books themselves.

Nice to see you're still alive.

J. Radu

Praise writ large is praise written down: I would like to congratulate you on your achievement, particularly on the last two issues of *The Fifth Column*, and express my support for this fine journal and its role in architectural education and practice in Canada.

These are two impressive volumes. Form and content beguile the eye and engage the mind, and there is much to appreciate. From the dynamic, tempered transparency of the cover of the penultimate issue, to the cool sheath wrapped around [vol. 9.3/4], one is tempted to judge these books by their outward appearance. Inside, however, there is much to stimulate as well. I especially admire the diversity and range of material. The variations in scale—the span of a career in the case of Marlene Druker's interview with John Patkau; the subtleties of Paul Laurendeau's localized traces—are matched by the variety of locations addressed. Other articles zoom out expansively to consider such issues as gender and spatial perception, and the musings of screen writer and director Paul Schrader, whose ideas about matters architectural are interwoven with a fascinating discussion of his own craft.

A significant feature of *The Fifth Column* relates to its position as a student journal produced at McGill University's School of Architecture. Thus it serves as a medium to record the soundings both of students coming to terms with issues they will face throughout their careers, and of experts in their field. Articles and assistance have been contributed by faculty members, current students, and graduates; such an ongoing collaboration reflects positively on the School as well as the journal, indeed on the profession itself. These are pivotal reasons to endorse *TFC* as integral to Canadian architectural discussion and pedagogy.

Rhona Richman Kenneally