Cultural Landscapes Seminar: ARCH 566 (3 credits)

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Seminar meets Wednesdays from 2:35am-5:25pm in room 420
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Catalogue Description:

An overview of cultural landscapes studies, methodologies, and resources. Comparative studies of the connection between people, particular places, and artifact systems are interpreted through architecture, critical regionalism, and material culture. Precedents for the interpretation of cultural landscapes by architects, ethnologists, anthropologists, folklorists, historians, writers, filmmakers, photographers, and artists are presented.

Course webpage:


Please note that the course outline and schedule will be updated weekly on the web page, so you should check for clarifications, possible schedule changes, and for supplementary references. PDF files for many of the assigned readings (except for the novels of Sebald) and for some supplementary readings will be available online.

Pedagogical objectives:

This seminar provides an overview of cultural landscapes studies, methodologies, and resources, including analysis and discussion of the work of architects embracing critical regionalism in architecture and housing. Comparative studies of the connection between people, particular places, and artifact systems are interpreted through architecture, critical regionalism, housing, urban design, material culture, and intangible culture. Rather than focusing on the study of individual buildings, the focus of this course is on understanding and interpreting the artifact system at all scales, reaching beyond the study of form to syntetically interpret meaning and address values.
Required submissions:

Fieldwork Project: (student presentations begin on March 29)

You will prepare a small project that interprets and represents a particular cultural landscape in Montreal or elsewhere. Be prepared to present your work to your colleagues during the last seminar session. The end-of-term project should have the similar size format of Anne Meredith Berry’s *Gros Morne Time Lines* (see the pdf file linked to the web page).

Web page book: *Gros Morne Time Lines* is a fold out book, but you will produce a web version that requires scrolling to the right (continuous images) on a standard Dreamweaver web page template I will provide that uses a simple table for positioning images. If you are not comfortable using Dreamweaver or if you do not have this program, you may submit jpg images. This piece (text, photos, drawings) will feature your documentation and interpretation of a particular area, building, condition, way of living, or artifact in Montreal (or elsewhere if you have access during the term), with reference to time, place, space, and possibly with reference to other aspects like light, materials, and details. As you will find from your readings on Sebald (see *Searching for Sebald*), the visual character / layout of text and graphics is very important for this assignment.

Each “page” or image on the sample of the assignment format on the course web page is a jpg image 6” wide by 8” high at a resolution of 100dpi. Folded paper in a book was used for continuity in the original document. However, you can enhance the continuity by presenting a continuous image with graphics and text arranged accordingly. For example, if you decide to have 20 pages with the dimensions shown above, you can present one final image that is 120” wide by 8” high at 100dpi (you must use width multiples of 6”). The final image must be in jpg format (colour or grayscale) at 100dpi for the web page. Your name and your project title must be integrated in the graphic design of your images.

Printed hard copy book: You will also produce a printed book. This will have images at 300dpi (same dimension constraints as above: 6” wide x 8” high) must be provided for printing purposes. This must be a conventionally bound book with a “perfect” type binding, not a folded paper book as described above. Your name and your project title must be integrated in the graphic design of your images. Every student will produce a book with the same cover stock and content stock and with the same dimensions and same portrait orientation and same size narrative text font. The model for this book is the small book “The Schvembly House” (author Tristana Martin Rubio: CL Seminar Project). In other graphic design/layout aspects, you may depart from the constraints of Tristana’s book in consultation with Robert Mellin. Before the end of the term, collaborate with your colleagues to investigate the logistics of printing with just one printer for this small book- not only to save time, but to ensure consistent results.
A point of departure for independent study that may help you to prepare for your end-of-term project for this course involves the novels of Sebald (Austerlitz, or The Rings of Saturn, or The Emigrants) and a particular secondary source (Searching for Sebald: Photography after W. G. Sebald: The Institute for Cultural Inquiry, Los Angeles, 2007). Sebald’s novels are readily available either from the library or bookstores. I hope you will find time to read at least one novel by mid-term. I will request Searching for Sebald for reserve books at the library. Tristana’s small book (cited above) is reminiscent of the atmosphere of Sebald’s books with regard to text and graphics—elegant simplicity, and memorable work! Also, see Clare Melhuis, “Editorial: Why Anthropology?” in Architectural Design Profile: Architecture and Anthropology [New York: VCH Publishers, 2000, folio NA2543 S6 A6 1996], 7.

Collaboration:

If you would like to collaborate with your colleagues, you can organize yourself into small research groups to investigate a particular area or neighbourhood or subject in Montreal. However, you will still have to make a substantial individual contribution for your project for this seminar in order to receive a grade. As there are students from different backgrounds participating in the seminar, there should be at least one or two students with a background in architecture or urban design on every student team if you decide to organize your work in small collaborative groups.

Grading:

Text describing your proposed fieldwork project: 15%
February 15 review of fieldwork project: 25%
Project Presentation March 29/April 5: 10%
End-of-term project (web page and printed book): 50% (DUE MARCH 29)

Seminar Schedule (see the course web page for updates)

McGill Policy Statements:

Please make sure you read the information in the section titled “McGill Policy Statements” on the McGill University web page below:

http://www.mcgill.ca/tls/resources/outline/#GENERAL
Bibliography

(note that you do NOT have to read all these books. They are presented here for your convenience and possible reference)

Library books on reserve in blue:

Cultural Landscapes: General


Alexander, Christopher et. al. A Pattern Language (New York: Oxford University Press, 1977) NA9050 A49x


*Coyula Havana: Two Faces of the Antillean Metropolis* (Mario et. al.) HT384 C92 H387 2002


de Certeau *The Practice of Everyday Life*, (Michel, with Luce Giard and Pierre Mayol) HN8 C4313 1984 (try to find the U. of Minnesota 1998 edition if you decide to purchase this book)


Jackson, J. B. *A Sense of Place, a Sense of Time* (New Haven, Yale University Press, 1994) F796 J27 1994


Kubler, George *The Shape of Time* (New Haven: Yale University Press, 1962) N66 K8


Lippard *The Lure of the Local* (Lucy) GF503 L56 1997

Lippard *On the Beaten Track: Tourism, Art, and Place* (Lucy) G155 A1 L57 1999


Moore, Charles *The Place of Houses* NA7125 M66


Tuan, Yi-Fu. *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1977). G71.5 T8 1977


**Architecture**


McCoy, Esther, *Case Study Houses, 1945-1962* NA7235 C2 M2 1977


Mellin, Robert. “Site and Services Case Study,” M. Arch. Thesis (McGill, 1984) and *Open House International* article. AS42 M3 1984 M48
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Winter Term, 2017

Owen, David. A. Like No Other Place (Chicago: Center for American Places, 2010)

Pallasmaa, Juhani. The Eyes of the Skin (London: Academy Editions, 2005)


Polyzoides, Stefanos, Courtyard Housing in Los Angeles NA7238 L6 P6 1982


Artists, Photographers

Abell, Sam. The Life of a Photograph (Washington: National Geographic Society, 2008).


Barry, Anne Meredith. Natural Energies (St. John’s: The Rooms Provincial Art Gallery, 2007).


Breisch, Kenneth A. Where We Live: Photographs of America from the Berman Collection (Los Angeles: Getty Publications, 2006).

Burtynsky, Edward. Burtynsky-China (Gottingen: Steidl, 2005).

Creates, Marlene. Signs of Our Time TR647 C733 2006
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**Creates, Marlene** *Places of Presence* N6549 C74 A4 1993b

Creates, Marlene *Language and Land use* N6549 C74 A4 1998


Galassi, Peter. *Jeff Wall* (New York: Museum of Modern Art, 2007). (there are many other books on Jeff Wall in the library).


Gursky, Andreas. *Andreas Gursky* (Ostfildern: Hatje Cantz Verlag, 2007).

Gursky, Andreas. *Architecture* (Ostfildern: Hatje Cantz Verlag, 2008).


**Kauffman, Ross. Born into Brothels** (2004: view the special features after you watch the DVD). HQ792 I5 B67 DVD

Keller, Judith and Anne Lacoste *Where We Live: Photographs of America from the Berman Collection* (Los Angeles, J. Paul Getty Museum, 2006).


TR654 S52225 2007


Pratt, Christopher. *All My Own Work* (Toronto: Douglas & McIntyre, 2005).


**Suburbia**


**Material Culture**


**Literature**


