REUSING IMAGES IN A THESIS IN THE FIELD OF THEORY OF ARCHITECTURE AND URBAN DESIGN

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common practice (EDAR): citing the sources

PhD as a publication: ask for reproduction rights
Why is this particularly complicated in my field?
Theses in theory of architecture and urban design are abundantly illustrated
In my (extreme) case: more than 700 images
Images are fundamental to illustrate our theoretical and scientific reasoning

We «read» images as much as we read texts
Specifically in my PhD, what kind of images am I dealing with?
15 case studies of european contemporary public spaces

PLACE SIMON - GOULART
PLACE DU MOLARD
MFO PARK
MÅLØV AKSEN
PLATZ DER MENSCHENRECHTE
TURBINENPLATZ
KØBMAGERGADE
THEATERPLEIN
KALVEBOD WAVES
PLAZA DE ESPANA
PLACE DE LA REPUBLIQUE
SUPERKILLEN
CENTRO ABIERTO
BENIDORM
BYMILEN
My analyses are mainly based on the designer’s archives of each project
These archives contain various types of illustrations

OFFICIAL DOCUMENTS
aerial pictures    cadastral plans    site pictures    historic illustrations
candidates competition renders

INTERNAL DESIGN DOCUMENTS
sketches    plans & drawings    model pictures    site pictures

PUBLISHED OR SHARED DESIGN DOCUMENTS
official planning documents    intermediary reports

REFERENCE IMAGES
artpieces    architectural projects    landscape projects

IMAGES OF THE BUILT PROJECT
professional photographs    personal photographs
The reproduction of most of these documents will not be problematic
Designers will allow me to use them freely - They appreciate when we share their work!

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- aerial pictures
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- sketches
- plans & drawings
- model pictures
- site pictures

PUBLISHED OR SHARED DESIGN DOCUMENTS
- official planning documents
- intermediary reports

REFERENCE IMAGES
- artpieces
- architectural projects
- landscape projects

IMAGES OF THE BUILT PROJECT
- professional photographs
- personal photographs
Other cases will be more difficult to solve
more than 150 images

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IMAGES OF THE BUILT PROJECT
professional photographs  personal photographs
What kind of problems am I facing?
1. **The sources and authorship are not easy to trace**
   Designers and clients are not very rigorous themselves with citations
2. **Reproduction rights in the art fields cost (a lot of) money**
   100-200 CHF for one image | 100 images x 150 CHF = 15,000 CHF
3. Many different types of images = many different copyrights regulations

aerial pictures  cadastral plans  site pictures  historic illustrations

candidates competition renders

sketches  plans & drawings  model pictures  site pictures

official planning documents  intermediary reports

artpieces  architectural projects  landscape projects

professional photographs  personal photographs
4. **The ownership is not always clearly or legally defined**

Who owns the project and its representations? Designers? Clients [municipalities]?
5. Contact persons are not easy to identify and to communicate with
Problems encountered
Multiplied by amount of pictures concerned!

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In practice, you find some solutions
Paper published in an peer-reviewed online journal

Royalty-free images

Draft submitted
Cet angle critique révèle que certaines formes d’appropriation tissent un plus grand réseau de liens et une plus grande variété d’opportunités de jeu que d’autres. Cette même émanation est étroitement liée à l’appropriation de certains dispositifs connus, comme les « logiciels libres » et les Jeux de Guerre, d’où la création de situations de compétition et de conflits, ainsi que la participation de joueurs dans le processus de jeu. Ces dispositifs ont un impact sur la manière dont les joueurs interagissent et construisent leur expérience de jeu. Les dispositifs des jeux de guerre sont souvent utilisés pour des raisons de ludicité et d’interaction, mais aussi parce qu’ils s’inscrivent dans une tradition de jeu qui se prolonge depuis des siècles. Ces dispositifs sont souvent utilisés dans des jeux de rôle, des jeux de plateau, des jeux de construction, des jeux de simulation, des jeux de stratégie, des jeux de combat, des jeux de sport, des jeux de puzzle, des jeux de cartes, des jeux de dibu...
What is the general impact of these new issues on scientific research?
Confrontation of two worlds and systems of values
Should we restrain scientific research to comply with copyrights regulation?

Withdraw some elements from our dissertations? Avoid treating some research subjects from the beginning?
Should EDOC/EPFL provide means to guarantee unrestricted scientific research?

Scientific Research

Constraining

Copyrights Regulation

Workforce (time)
Budget
Should we continue producing work that does not comply with copyrights regulation?
It is common practice at the moment - What are the risks?
Why wouldn’t we adapt the regulation to research settings for the sake of science and common benefit?