DESIGN PRACTICE 1B
Unit Outline (Design Studio Module)

1. General Information

Unit Title: Design Practice 1B
Unit Number: DESA 1002
Semester: 2, 2008
Faculty: Architecture, Design & Planning
Discipline: Architecture and Allied Arts

Unit Convenor: Ross Anderson
Room No.: 323
Email: anderson@arch.usyd.edu.au

Design Tutors: Ross Anderson, Theo Bowering, Samantha Donnelley, Tom Heneghan, Claudia Perren, Jad Silvester, Harpreet Mand, Hamish Watt, Penny Fuller

2. Academic Content

Aims:

The primary intention of this unit is to extend the skills and knowledge gained in Design Practice 1A in response to increasingly complex programmatic and contextual issues. It advances the primary themes first semester, but with greater emphasis on the generation of a single architectural proposal in a complex urban context. Students will further expand their architectural vocabulary through study of relevant precedents and by techniques for spatial organization. They will be introduced to contemporary architectural theory and are introduced to sophisticated architectural representation techniques. The work is seen as a series of transformations based on an understanding that all architecture (including one’s own) is constituted by other architecture, which one appropriates, reconfigures, transforms, makes one’s own. The primary vehicle for learning is the design studio, where the major architectural themes of the year: transformation and assemblage are explored through a series of related conceptual exercises with an emphasis on practical experimentation.

Outcomes:

Students successfully completing this subject will be able to identify and interpret factors acting on a design, including program, precedent, context, structure, material, surface and texture and will be able to reconcile conceptual thinking and pragmatic considerations into a coherent architectural proposal.
3. Delivery of Unit

Delivery of Unit:

*Design Practice 1B* is a studio-based subject, supplemented by lectures and workshops. Students will work in small groups with individual tutors, and will have their own drawing table in their group area. They are free to consult with other tutors, as long as it does not interfere with that tutor’s own group.

Attendance:

Attendance at all scheduled sessions of *Design Practice 1B* is mandatory, except in the case of illness or misadventure. Announcements made at studios and lectures are deemed to be made to the whole group. Attendance means arriving at the time required, usually 10 am, and staying until lectures or studio ends, usually 5 pm. A full day’s work is expected. The Tutor for each group will record attendance and submission of work. Three or more absences are grounds for failure of the subject.

Consultation with Staff:

Contact with staff should generally be within the allocated lecture/tutorial/studio times. Consultation outside of these hours shall be by prior appointment, and in addition to, not in lieu of, the regular class time.

Year 1 Advisory Group:

In order to help Year 1 to be effectively run, and as enjoyable an experience as possible for both students and staff, students will establishing a Year 1 Advisory Group, to meet occasionally with teaching staff. There will be two representatives from each Tutor group, elected in the fourth week of term by secret ballot to the tutor, who will collect the votes. The Advisory Group will act as advocates for the Year, advising the Unit co-ordinator of problems, concerns and concerns. Representatives are asked to *actively* find out any problems, misunderstandings, assignment clashes, etc and bring them to the Advisory Group meeting for discussion, plan of action and resolution.
4. Materials and Equipment

Supply of drawing, model making and other materials and equipment is the responsibility of the student. You are expected to come to each class prepared with all materials and equipment needed for that day as specified for the individual weekly exercises. Model making requirements will be discussed with tutors, and will vary depending on the media you choose. You will each have an individual locker in the studio in which you can store materials and equipment. You are required to put your name on your board. Please respect the table-tops. Always use a cutting board or a sheet of cardboard under materials you are cutting. Use sharp blades in a measured and controlled way to avoid personal injury.

The following art supply shops are nearby in Newtown and offer 10% discount for students:

**Newtown Art Supplies**
15 Wilson St
Newtown 2042
T: (02) 9516 2339
E: newtownartsupplies@hotmail.com
www.newtownartsupplies.com.au

**Art on King**
199a King St
Newtown 2042
T: (02) 9516 2342

The following is an online store run by a third year architecture student in the Faculty, offering savings on most materials over against other suppliers:

Christian Foster
www.archistore.com.au
Mob: 0409033078
christian.foster@gmail.com

**Must Have:**
- T-Square
- Adjustable Set Square
- 2mm Clutch Pencil
- Sharpener
- Leads (2B and HB)
- Eraser
- Fineline Pens 0.2-0.8 (Artline or similar)
- 30-50cm Sketchpaper Roll
- Scale Ruler 1:1, 1:20, 1:50
- Flexicurve
- 30cm Metal Ruler
- Sewing Pins
- Water-based PVA Glue
- UHU Liquid Glue And Gluestick
- A3 Cutting Mat
- Masking Tape (12mm)
- Scalpel
- Cutting Blade
- A4 Hardcover Bound Unlined Sketchbook
- Clipboard
- A3 Trace Pad
- A3 Bond Pad
- Optional: A3 Drafting Board
5. Assessment

The design projects of the semester demands sometimes unconventional approaches to the finding of solutions to problems, of strategies for design, of the bringing together of diverse materials into an organised whole. The subject has been structured to contain a diversity of experiences leading to an understanding of some major themes encountered in the practice of architecture. Assessment will be based on the qualities of: creativity and innovation, academic rigour, technical resolution and presentation.

Your tutor will provide you with verbal and written indications throughout the semester of how you are performing in various aspects of your architectural design work, and at the conclusion of the semester you will be given an ‘indicative grade’ for the subject based on the University grading system:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>High Distinction</td>
<td>Work of outstanding quality on the learning outcomes of the subject, which may be demonstrated in areas such as criticism, logical argument, interpretation of materials or use of methodology. This grade may also be given to recognise particular originality or creativity.</td>
</tr>
<tr>
<td>Distinction</td>
<td>Work of superior quality on the learning outcomes of the subject, demonstrating a sound grasp of content, together with efficient organisation and selectivity.</td>
</tr>
<tr>
<td>Credit</td>
<td>Work of good quality showing more than satisfactory achievement on the learning outcomes of the subject, or work of superior quality on a majority of the learning outcomes of the subject</td>
</tr>
<tr>
<td>Pass</td>
<td>Work showing a satisfactory achievement of the learning outcomes of the subject.</td>
</tr>
<tr>
<td>INC</td>
<td>Work showing a satisfactory achievement and/or quality on the more important learning outcomes of the subject, with an unsatisfactory (but close to satisfactory) achievement on one learning outcome of the subject, but insufficient to continue in higher subjects for which the subject is a prerequisite.</td>
</tr>
<tr>
<td>Fail</td>
<td>Work showing an unsatisfactory achievement of one or more learning outcomes of the subject, and not qualifying for the grade of conceded pass.</td>
</tr>
</tbody>
</table>

This will allow you to gauge your performance relative to your peers. It is important to note, however, that this grade will not be recorded on your academic transcript as Design Practice 1B is a Pass/Fail subject.

Three grades will be recorded at the end of the semester:

R: indicates that you have completed all tasks required and achieved a ‘competent’ performance Indicator in all these tasks
INC: indicates that your assessment is incomplete (either due to illness or to the requirement to submit more work)
F: indicates that you have failed to satisfy the requirements of the unit.
It is important that work is submitted on time even if it is incomplete. No late submissions will be accepted except in the case of documented illness or misadventure. Where work is submitted on time but is not of satisfactory standard, you may be allowed to resubmit, or to submit additional work. No eligibility applies to work submitted late or not submitted at all.

**Late Work and Special Consideration**

Late Work:

Late work will be subject to the following regulations, except due to illness or misadventure:  

Special Consideration:

If circumstances beyond your control prevent your submitting an assignment, notify the unit co-ordinator at the time they occur. You can apply for an extension due to illness or other unavoidable and verifiable personal circumstances. Supporting documentation must be provided. Doctor’s or counselor’s certificates, dated at the time of the difficulty, will be accepted as grounds for Special Consideration. The decision on whether to grant an extension and the length of any extension that is given is made by the unit co-ordinator. The responsibility for all marks in this unit of study rests with the Coordinator, whose word will be final in the event of any disagreement.

Keeping a Copy of Your Work

Work on paper done in the studio is easily transported, however models are difficult and you must ensure these are recorded through photographs for your portfolio. This is your responsibility. Take care of all work. If work is lost or stolen it cannot be replaced.
Plagiarism

Your enrolment in the University of Sydney indicates that you have accepted the conditions of that enrolment. You are expected to be familiar with all relevant University Policies. These include University of Sydney the policy on Academic Dishonesty, Plagiarism and ‘Responsibilities of students’. The plagiarism policy is available at:


Complaints

The University has a structured system of dealing with complaints – see MyUni or inquire at our SAC. The process involves first discussing the issue with your unit of study lecturer/s, Year Coordinators, Program Coordinator, the Associate Dean (Undergraduate). Write, send an email or make an appointment. Act sooner rather than later to resolve issues.

Retention of students' work

The University reserves the right to retain work executed and/or submitted by a student as part of the course including, but not limited to, drawings, models, specifications, essays and reports. Such retention does not affect any intellectual property rights that exist in such student work.
Project Outline:

**Nine Quarter City**

The project for second semester advances the themes of assemblage and transformation from first semester, but with greater emphasis on the generation of a single architectural proposal in a complex urban context. It commences at an urban scale. A ‘generic city’ of strict geometry has been fused with 9 actual cities (Dubrovnik, Madrid, Isfahan, Tunis, Tokyo, Bern, Venice, Jerusalem and New York) to create 9 distinct ‘quarters’ which are nevertheless woven into an overall urban order that is stabilized by two major diagonal axes, one water and one land.

Each studio group is allocated a different ‘quarter’ of the city comprising 16 adjacent blocks. A figure-ground plan (built form represented as black, and open space as white) has been created and serves as the basis for the initial tasks that will be undertaken as a ‘conversation’ with the other members of your group. You are charged with elaborating on the basic plan, deciding on a range of buildings that your quarter of the city needs, then deciding on a specific program for your allocated city block and developing a concrete architectural proposal for one building on your block.

The work should be seen as a series of transformations based on an understanding that all architecture (including one’s own) is constituted by other architecture, which one appropriates, reconfigures, transforms, and makes one’s own.

Once again the projected will be conducted as a series of related exercises with an emphasis on practical experimentation. The work will be drawn together into a final presentation, comprising a well-crafted model and one A1 sheet of drawings of an exhibition standard.

**Details of Assessment Items**

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Due Date of Assignments</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weekly Exercises</td>
<td>Weekly</td>
<td>70%</td>
</tr>
<tr>
<td>Portfolio</td>
<td>Week 15</td>
<td>30%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
Timetable:

The timetable is subject to minor adjustment, and individual studio tutors may issue more detailed schedules for their particular groups. It is each student’s responsibility to be aware of when particular activities take place. Check your University email regularly as it will be the way any changes to the timetable, assessment items, or clarifications of the program are issued. A series of lectures supporting the primary themes of the studio will be delivered during the first weeks of the semester. They will be presented by tutors and guest lecturers, and attendance is mandatory. All lectures will be held in *Carslaw Lecture Theatre 273*

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TUESDAY</th>
<th>LOCATION</th>
<th>THEMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>29&lt;sup&gt;th&lt;/sup&gt; July</td>
<td>9 – 10 Design Lecture 10 – 4 Studio</td>
<td>Excavation and Transformation</td>
</tr>
<tr>
<td>2</td>
<td>5&lt;sup&gt;th&lt;/sup&gt; August</td>
<td>9 – 10 Design Lecture 10 – 4 Studio</td>
<td>Contextualisation</td>
</tr>
<tr>
<td>3</td>
<td>12&lt;sup&gt;th&lt;/sup&gt; August</td>
<td>9 – 10 Design Lecture 10 – 4 Studio</td>
<td>Inhabitation1: Formulation of a Program</td>
</tr>
<tr>
<td>4</td>
<td>19&lt;sup&gt;th&lt;/sup&gt; August</td>
<td>9 – 10 Design Lecture 10 – 4 Studio</td>
<td>Inhabitation2: Volumetric Diagramming</td>
</tr>
<tr>
<td>5</td>
<td>26&lt;sup&gt;th&lt;/sup&gt; August</td>
<td>9 – 10 Design Lecture 10 – 4 Studio</td>
<td>Fragmentation and Appropriation</td>
</tr>
<tr>
<td>6</td>
<td>2&lt;sup&gt;nd&lt;/sup&gt; Sept</td>
<td>9 – 10 Design Lecture 10 – 4 Studio</td>
<td>Occupation and Circulation</td>
</tr>
<tr>
<td>7</td>
<td>9&lt;sup&gt;th&lt;/sup&gt; Sept</td>
<td>9 – 10 Design Lecture 10 – 4 Studio</td>
<td>Frame: Articulating a Structure</td>
</tr>
<tr>
<td>8</td>
<td>16&lt;sup&gt;th&lt;/sup&gt; Sept</td>
<td>9 – 10 Design Lecture 10 – 4 Studio</td>
<td>Enclosure: Dressing the Frame</td>
</tr>
<tr>
<td>9</td>
<td>23&lt;sup&gt;rd&lt;/sup&gt; Sept</td>
<td>9 – 10 Design Lecture 10 – 4 Studio</td>
<td>Revision and Consolidation</td>
</tr>
<tr>
<td>BREAK</td>
<td>NO CLASSES</td>
<td>Individual Work</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>7&lt;sup&gt;th&lt;/sup&gt; Oct</td>
<td>9 – 4 Studio</td>
<td>Presentation1: Preliminary</td>
</tr>
<tr>
<td>11</td>
<td>14&lt;sup&gt;th&lt;/sup&gt; Oct</td>
<td>9 – 4 Studio</td>
<td>Production1: Making</td>
</tr>
<tr>
<td>12</td>
<td>21&lt;sup&gt;st&lt;/sup&gt; Oct</td>
<td>9 – 4 Studio</td>
<td>Production2: Drawing</td>
</tr>
<tr>
<td>13</td>
<td>28&lt;sup&gt;th&lt;/sup&gt; Oct</td>
<td>9 – 4 Studio</td>
<td>Presentation2: Final</td>
</tr>
<tr>
<td>14</td>
<td>4&lt;sup&gt;th&lt;/sup&gt; Nov</td>
<td>NO CLASSES</td>
<td>Compilation: Portfolio Material</td>
</tr>
<tr>
<td>15</td>
<td>11&lt;sup&gt;th&lt;/sup&gt; Nov</td>
<td>9 – 4 Studio</td>
<td>Portfolio: Submission and Feedback</td>
</tr>
</tbody>
</table>
Week 1

Exercise: Excavation and Transformation

Materials: Scale ruler, 1.5mm grey boxboard, cutting blade, cutting mat, metal ruler, scissors, pencil, glue.

Input:
- Individual 1:200 block (A3)
- Individual city research

Steps

1. Collect visual information on your group’s reference city using books, magazines and the internet.

2. Produce one A3 collage of images which interprets the atmosphere and architecture of the city. What are the buildings made from, how tall are they, are the streets narrow or broad, what do people wear, is it a hot or cold climate? In addition, list 5 things for which the city is well known (e.g. products, events).

3. As a separate exercise, make a massing model of your block in grey cardboard. The scale is 1:200. Different quarters of the city are zoned and subject to different AVERAGE height restrictions, based on the overall built-form (i.e. black area) on your site. Individual buildings on the site can vary up to 10m in height. The minimum height is 3.5m:

   Dubrovnik: \[ \text{height(m)} = \text{built area(m}^2) \times 0.005 \]
   Madrid: \[ \text{height(m)} = \text{built area(m}^2) \times 0.006 \]
   Isfahan: \[ \text{height(m)} = \text{built area(m}^2) \times 0.004 \]
   Jerusalem: \[ \text{height(m)} = \text{built area(m}^2) \times 0.004 \]
   New York: \[ \text{height(m)} = \text{built area(m}^2) \times 0.008 \]
   Tunis: \[ \text{height(m)} = \text{built area(m}^2) \times 0.004 \]
   Venice: \[ \text{height(m)} = \text{built area(m}^2) \times 0.005 \]
   Bern: \[ \text{height(m)} = \text{built area(m}^2) \times 0.006 \]
   Tokyo: \[ \text{height(m)} = \text{built area(m}^2) \times 0.005 \]

Please note:
- Your A3 site is to have a 2cm base
- The canal is 3m deep (1.5cm at 1:200)
**Week 2**

**Exercise:**  Contextualisation

**Materials:** Unlined white A3 paper, pencil, parallel rule, T-Square, adjustable pencil, fineline black pen.

**Input:**
- Model from previous exercise
- A4 aerial photograph of part of your city from Google Earth, taken at an eye height of 100m (this can be seen at the bottom right corner of the screen).

**Steps**

1. On a sheet of A3 paper, draw a plan of your site at 1:200 in ink based on the building outlines of your original site plan and details (divisions of blocks into building lots, slopes of roofs etc.) from the Google Earth image.

2. On a separate A3 sheet of paper to the plan, draw one long elevation and one short elevation of your site from the perimeter at 1:200 in ink. Use your model for overall heights, and use your collage and Google Earth images as reference for the buildings. The drawings do not have to be detailed, but should include overall buildings forms and elements such as openings.

3. Shade your drawings in pencil to indicate shadows and textures.
Week 3
Exercise: Inhabitation 1: Formulation of a Program

Materials: coloured cardboard, cutting mat, metal ruler, cutting blade, PVA glue, pencil, A3 paper.

Input: - Drawings from previous exercise.

Steps
1. Choose a part of your overall block to host a building which you will design in detail. It should be no larger than 500 m² in area.

2. Think of 3 potential functions for your building, which you think your quarter of the city might need. Locate and print 3 reference images of precedents of these types of building at postcard size.

3. Discuss the three options with your group, explaining the merits of each. Choose one based on the discussion.

4. Prepare a list of all the areas you will need in your building (primary, secondary, circulation), and their relative sizes.

5. Produce a 2D montage of these areas using coloured cardboard, based on the terms below. Label the areas in pencil.

   PRIVATE (green) / PUBLIC (blue)
   SERVED (purple) / SERVANT (yellow)
   CIRCULATION (red)
Week 4

Exercise: Inhabitation2: Volumetric Diagramming

Materials: coloured cardboard, cutting mat, metal ruler, cutting blade, PVA glue, pencil, A3 paper.

Input:
- Montage from previous exercise
- Site model

Steps
1. Extrapolate the 2D montage of areas into a 3D group of volumes. Use pins to fix the volumes together so that a number of different configurations can be tested.

2. Replace the part of your original grey cardboard model on which your building is located with the coloured model.

3. Photograph 3 different configurations of the coloured volumes. Print the images out at postcard size and annotate the images with notes on the advantages and disadvantages of each configuration.

Week 5

Exercise: Fragmentation and Appropriation

Materials: Pencil, parallel rule, adjustable set-square, drafting pen, A3 paper, cutting blade, UHU glue stick.

Input:
- Original block plan
- Model from previous exercise
- 1:200 plans of precedent buildings that have been supplied for download

Steps
1. Print out and make a number of photocopies of 3 of the precedent plans.

2. Use fragments of the plans as a ‘kit of parts’ to articulate the areas of your building, mounted onto the original black and white block plan. Submit a photocopy of the result to your tutor.

3. Carefully trace the plan of your building in black ink, paying careful attention to draftsmanship.
**Week 6**

**Exercise:** Occupation and Circulation

**Materials:** Pencil, parallel rule, adjustable set-square, fineline pens (red and black), A3 paper.

**Input:** - Plan from previous exercise  
- ‘Inhabitation’ model

**Steps**  
1. Draw an axonometric (45/45) of your building in ink. Draw the circulation elements (stairs, corridors, paths etc.) in red, and everything else in black.

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**Week 7**

**Exercise:** Frame: Articulating a Structure

**Materials:** parallel rule, adjustable set-square, fineline pen, A3 paper, PVA glue, wood: sticks, sheets and blocks

**Steps**  
1. Use the wood to construct a ‘structural model’ of your building

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**Week 8**

**Exercise:** Enclosure: Dressing the Frame

**Materials:** As required from the following: White cardboard, black cardboard, expanded metal mesh, fine sheet metal, transparent perspex, tracing paper, white fabric (e.g. stocking), white cotton, silver pins.

**Input:** Model from previous exercise

**Steps**  
1. Use the materials to ‘dress’ the model

2. Draw a section of the wrapped building.  
Scale 1:200
Week 9
Exercise: Revision and Consolidation

Materials: 1.5mm grey boxboard, cutting blade, cutting mat, metal ruler, scissors, pencil, glue.
Input: - All exercises
Steps
1. Rebuild your massing model with a greater degree of detail based on your contextualization drawings. Leave the site of your building vacant.
2. Revise your ‘Enclosure’ model if necessary, and situate it in the block.
4. Photograph your model from 3 different viewpoints. Print out photographs at Postcard size.

Week 10
Exercise: Presentation1: Preliminary

NOTE: ALL WORK MUST BE COMPLETED PRIOR TO CLASS

Materials: Drawing and Model making equipment as required.
Input: All previous exercises
Steps
1. Revise previous drawings
2. Write a short text as a postcard from your city
3. Compose drawings, postcard images, and postcard text onto a horizontal A1 sheet

A1 (84.1cm x 59.4cm)

- Title: Name, Student ID and block reference (e.g. F6)
- Location Plan 1:10000
- Aerial Plan of Entire Site 1:200
- 1 Elevation of Entire Site 1:200
- 1 Section Through Entire Site 1:200
- Building Plans (as many as necessary) 1:200
- Axonometric 1:200
- 3 Postcard images based on photographs from previous exercise montaged onto photographs of your real city
Week 11

Exercise :  Production1: Making

Materials:  Model making equipment as required.
Input:  All previous work
Steps  1. Finish presentation2 drawings.
       2. Start Presentation2 model.

Week 12

Exercise :  Production2: Drawing

Materials:  Drawing equipment as required.
Input:  All previous work
Steps  1. Rework your design in response to feedback from Presentation1.
       2. Start Presentation2 drawings.

Week 13

Exercise :  Presentation2: Final

NOTE: ALL WORK MUST BE COMPLETED PRIOR TO CLASS

Presentation Requirements:

1. Final model
2. Final drawings, images and text composed on one A1 sheet as outlined below

A1 (84.1cm x 59.4cm)

- Title: Name, Student ID and block reference (e.g. F6)
- Location Plan 1:10000
- Aerial Plan of Entire Site 1:200
- 1 Elevation of Entire Site 1:200
- 1 Section Through Entire Site 1:200
- Building Plans (as many as necessary) 1:200
- Axonometric 1:200
- 3 Postcard images based on photographs from previous exercise montaged onto photographs of your real city
Week 14
Exercise : Compilation: Portfolio Material

NOTE: THERE IS NO CLASS. SELF-DIRECTED WORK

Materials: Camera, photocopier, printer.

Input: All work from this semester

Steps 1. Document all of your work.

Week 15
Exercise : Portfolio: Submission and Feedback

Portfolio Requirements:

1. The portfolio is both a summary document of the work conducted throughout the semester in Design Practice 1B, and a piece of design in its own right. It is a carefully ordered and well-presented bound A3 document which showcases your work. It is not just an ad-hoc compilation of every single thing you produced.

2. In addition to your portfolio, you must supply certain digital files of your work that will be deposited in an archive (see below).

DIGITAL ARCHIVE

In addition to hardcopies of assessable items, it is a requirement that you provide digital copies of some of the work. A list of required items will be given out later in the semester. This work will be deposited, with your consent, in the Sydney University ‘eScholarship Repository’ of student work. This is part of your assessment. If for some reason you do not want your work placed in the repository you can ask that it be withheld. You will be uploading the files yourselves under the instructions of your tutor, and will be asked to acknowledge that you have read and understood the license which is included for your information at the end of this unit outline. The eScholarship repository can be accessed at (http://ses.library.usyd.edu.au/). A ‘community’ for Architecture, Design and Planning will be set-up during the semester, and you will be given guidance as to how you go about uploading files closer to the date.
READING LIST:

It is very important that you read broadly to develop your own ideas about architectural design and practice and that you become conversant in the theories and principles that are being explored in the studio. The following is a general reading list. Some of the titles may not be of direct relevance to your first year of study, but they will become increasingly relevant as you progress. They cover subject matter that we think it is generally important for you to engage with. It is NOT recommended that you immediately purchase these texts, rather you should first browse them in libraries and bookshops in order to see if you think they may be of ongoing use. You are encouraged to use the USYD libraries (www.library.usyd.edu.au/Home.html) and other public libraries in Sydney.

Books


Journals and Magazines

- Architecture Australia
- Architecture: The AIA Journal
- Architecture and Urbanism / A + U
- Architectural Design / A.D.
- Architectural Review (UK)
- Architectural Review (Australia)
- Blueprint (UK)
- Casabella
- Daidalos: Berlin Architectural Journal
- Detail
- El Croquis
- Japan Architect
- Grey Room
- L’Architecture d’Aujourd’hui
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