



UNSW Course Outline

DART1111 Life Drawing - 2024

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General Course Information

Course Code : DART1111

Year : 2024

Term : Term 3

Teaching Period : T3

Is a multi-term course? : No

Faculty : Faculty of Arts, Design and Architecture

Academic Unit : School of Art & Design

Delivery Mode : In Person

Delivery Format : Standard

Delivery Location : Paddington

Campus : Paddington

Study Level : Undergraduate

Units of Credit : 6

Useful Links

[Handbook Class Timetable](#)

Course Details & Outcomes

Course Description

This course provides an opportunity for students to study life drawing. With an emphasis on direct observational drawing of the nude model, students will develop an understanding of the structure and form of the human body and the various conventions and interpretative possibilities for representing it. A range of approaches and techniques will be introduced to

facilitate the investigation and depiction of proportion, form, foreshortening, movement and position of the figure in space, alongside concepts and themes that contextualize and extend a student's figure drawing practice.

Course Learning Outcomes

Course Learning Outcomes
CLO1 : Analyze and depict the proportion, form, foreshortening, movement and position of the figure in space.
CLO2 : Suitably employ a range of drawing processes, graphic materials and techniques to render the figure
CLO3 : Visually explore and interpret various concepts, themes, practices, and aesthetic and stylistic approaches to the figure.

Course Learning Outcomes	Assessment Item
CLO1 : Analyze and depict the proportion, form, foreshortening, movement and position of the figure in space.	<ul style="list-style-type: none">• The Fundamentals of Life Drawing• Personal Practice• Concept and Context
CLO2 : Suitably employ a range of drawing processes, graphic materials and techniques to render the figure	<ul style="list-style-type: none">• The Fundamentals of Life Drawing• Personal Practice• Concept and Context
CLO3 : Visually explore and interpret various concepts, themes, practices, and aesthetic and stylistic approaches to the figure.	<ul style="list-style-type: none">• Personal Practice• Concept and Context

Learning and Teaching Technologies

Moodle - Learning Management System

Additional Course Information

Assessments

Assessment Structure

Assessment Item	Weight	Relevant Dates
The Fundamentals of Life Drawing Assessment Format: Individual	35%	Start Date: Week 1 Due Date: Assessment Task portfolio due Week 5 in scheduled class, with digital documentation uploaded to Moodle within 24 hrs of class.
Personal Practice Assessment Format: Individual	35%	Start Date: Week 7 Due Date: Assessment Task due Week 12 in scheduled class, with digital documentation uploaded to Moodle within 24 hrs of class.
Concept and Context Assessment Format: Individual	30%	Start Date: Week 7 Due Date: Assessment Task due Week 12 in scheduled class, with digital documentation uploaded to Moodle within 24 hrs of class.

Assessment Details

The Fundamentals of Life Drawing

Assessment Overview

The aim of the assessment task is to introduce you to the fundamentals of life drawing. Working directly from the life model, you will be exposed to various perceptual and conceptual drawing strategies, methods, and conventions enabling your analysis of proportion, form, foreshortening, movement and position of the figure in space.

You will undertake drawing activities over 4 weeks, working directly from the life model, but also using yourself or another person as a subject of study. The use of various materials, techniques, concepts or strategies will be discussed by the lecturer, to be used and addressed by you within individual drawings.

Course Learning Outcomes

- CL01 : Analyze and depict the proportion, form, foreshortening, movement and position of the figure in space.
- CL02 : Suitably employ a range of drawing processes, graphic materials and techniques to render the figure

Detailed Assessment Description

See the **Assessment Brief** for Task 1 in your course Moodle (under the Assessments Hub

section) for more information, including the Assessment Criteria, performance descriptors, and their weighting.

Assignment submission Turnitin type

Not Applicable

Generative AI Permission Level

No Assistance

This assessment is designed for you to complete without the use of any generative AI. You are not permitted to use any generative AI tools, software or service to search for or generate information or answers.

For more information on Generative AI and permitted use please see [here](#).

This Assessment Task is undertaken in the studio, drawing the nude figure from direct observation. The use of AI runs counter to meeting the specified course learning outcomes.

Personal Practice

Assessment Overview

This project requires you to engage in sustained observational analyses of the figure while synthesizing selected historical and contemporary artworks. Critical engagement and personal interpretation will be evidenced by your ability to appropriately translate and adapt the media and techniques, form of the figure, and compositional and aesthetic sensibilities of selected artworks. You are encouraged to explore diverse drawing practices and representational approaches.

You may select artworks (reproductions) from any contemporary or historical artist, period or style, providing the images include nude or semi-nude figures represented in a 'naturalistic', 'figurative', or 'representational' manner. Principally, selected artworks should be life-drawing studies or more 'pictorially complete' figure drawings, though painting compositions may also prove to be useful given the style and compositional cropping of the figure. It is essential you source suitable reproductions to work from and—importantly—that you research, critique, and reflect upon the artist's style, approach, materials, and techniques to assist in your analysis and understanding of the work. Where possible, it is strongly suggested that high quality reproductions are used rather than small, poor quality jpeg images, and that you have complete references for the materials/media the artist has used in each artwork.

You should select a minimum of 5 artists (and their artworks) for the project: this gives you flexibility in case your plan to work from a particular image or artist changes, given the appropriateness of the model's pose/gender/body type and the props that are used in conjunction with the model. For the same reason, you should have a range of drawing media available for use within classes. Your selection of an artist (and their artworks) may dictate the scale of the work and might also affect the number of drawings produced in a class (whether you create a single work or a series of drawings).

A lecture presentation will contextualize the assessment task and provide you with a range of pre-19th, 19th, 20th century, and contemporary artists for consideration. The lecture is not exhaustive, nor prescriptive, and you may source other artists of interest to you.

Course Learning Outcomes

- CLO1 : Analyze and depict the proportion, form, foreshortening, movement and position of the figure in space.
- CLO2 : Suitably employ a range of drawing processes, graphic materials and techniques to render the figure
- CLO3 : Visually explore and interpret various concepts, themes, practices, and aesthetic and stylistic approaches to the figure.

Detailed Assessment Description

See the **Assessment Brief** for Task 2 in your course Moodle (under the Assessments Hub section) for more information, including the Assessment Criteria, performance descriptors, and their weighting.

Assignment submission Turnitin type

Not Applicable

Generative AI Permission Level

No Assistance

This assessment is designed for you to complete without the use of any generative AI. You are not permitted to use any generative AI tools, software or service to search for or generate information or answers.

For more information on Generative AI and permitted use please see [here](#).

This Assessment Task is undertaken in the studio, drawing the nude figure from direct observation. The use of AI runs counter to meeting the specified course learning outcomes.

Concept and Context

Assessment Overview

For this assessment task, you will explore a theme that contextualizes the nude figure beyond the life drawing room. The aim is to produce an interpretative artwork that gives scope for personal, subcultural, and cultural expression; that requires you to think of the interplay between subject, meaning, medium and aesthetics. An image of the nude can be a vehicle of pleasure, desire, sensory gratification and sexuality imagined and expressed through constructions of gender, nature, commodity, culture, mythology, and fetishism. Medically, biologically, politically, legislatively, the body might be the locus of struggle and oppression, or a place of pain, damage, and disease. The 'naked or nude' figure can be thought of as a divine, folkloric, or idealized figure on the one hand—elevated, ennobled and dignified—or as a secular, temporal, degraded form on the other, relegated to the status of an object or unsentimentally framed by the body's aging topography and materiality. The body can be exposed—laid fully bare or partly clad, displayed or veiled—expressed as a unified whole, or as an abstraction or fragment for numerous artistic, symbolic, or political purposes.

Course Learning Outcomes

- CLO1 : Analyze and depict the proportion, form, foreshortening, movement and position of the figure in space.
- CLO2 : Suitably employ a range of drawing processes, graphic materials and techniques to render the figure
- CLO3 : Visually explore and interpret various concepts, themes, practices, and aesthetic and stylistic approaches to the figure.

Detailed Assessment Description

See the **Assessment Brief** for Task 3 in your course Moodle (under the Assessments Hub section) for more information, including the Assessment Criteria, performance descriptors, and their weighting.

Assignment submission Turnitin type

Not Applicable

Generative AI Permission Level

Not Applicable

Generative AI is not considered to be of assistance to you in completing this assessment. If you do use generative AI in completing this assessment, you should attribute its use.

For more information on Generative AI and permitted use please see [here](#).

This Assessment Task requires you to observe and draw the human figure from life, or seek inspiration from or draw your subject from photographs and art reproductions, solely or in combination with drawing from life and/or the imagination. Though the final artefact you produce is a 'hand-made' drawing (possibly using digital drawing), there may be unanticipated uses of generative AI tools, software or services to generate initial ideas and compositional possibilities. In principle, (i) this Assessment Task is largely agnostic as to your use of reference material and technologies, (ii) you should make certain that secondary source images with copyright are not copied verbatim, (iii) a generative AI printout cannot be submitted but the hand-copying of a self-generated AI image may be possible, (iv) you will not be penalised for using secondary source images or AI processes, as long as their use is acknowledged, (v) your use of secondary source images and AI processes may or may not affect the overall creativity and success of the work, (vi) you will be assessed on artistic merit, originality, the strength of your concept, the use of your materials and the skill in how your artwork is drawn.

General Assessment Information

Grading Basis

Standard

Course Schedule

Teaching Week/Module	Activity Type	Content
Week 0 : 2 September - 8 September	Other	O-WEEK
Week 1 : 9 September - 15 September	Studio	INTRODUCTION TO THE COURSE / BASIC FIGURE DRAWING
Week 2 : 16 September - 22 September	Studio	CONCEPTUALISING THE FIGURE
Week 3 : 23 September - 29 September	Studio	RENDERING THE FIGURE: TONAL TECHNIQUES TO DEVELOP FORM AND VOLUME
Week 4 : 30 September - 6 October	Studio	THE FIGURE IN MOVEMENT AND SPACE
Week 5 : 7 October - 13 October	Studio	'FREESTYLE' FIGURE DRAWING / INTRODUCTION TO ASSESSMENT TASK 2: PERSONAL PRACTICE / ASSESSMENT OF TASK 1
Week 6 : 14 October - 20 October	Other	STUDY WEEK
Week 7 : 21 October - 27 October	Studio	PERSONAL PRACTICE I / INTRODUCTION TO ASSESSMENT TASK 3: CONCEPT AND CONTEXT
Week 8 : 28 October - 3 November	Studio	PERSONAL PRACTICE II
Week 9 : 4 November - 10 November	Studio	PERSONAL PRACTICE III
Week 10 : 11 November - 17 November	Studio	PERSONAL PRACTICE IV

Attendance Requirements

Attendance Requirements

Students are expected to attend all classes for each course in which they are enrolled. Failure to

attend and participate in at least 80% of learning activities such as discussions, peer feedback, studio sessions, online activities, group work, etc., may result in you being flagged as at risk of failing the course. By punctually attending and actively participating in your classes you not only increase your own opportunities for developing your skills and knowledge, but will also help build a rigorous and engaged creative community with other students. If you are unable to attend classes, please inform your relevant Course Convenor. If the absence is for medical reasons, you will be required to present a medical certificate. If absences impact your ability to undertake assessment, then you should apply for [Special Consideration](#).

General Schedule Information

DART1111 classes are scheduled during Weeks 1–5 and 7–10, with Assessment of Task 1 in Week 5, study periods in Week 6 and Week 11, and final in-class assessments of Task 2 and Task 3 held in Week 12. If a public holiday interrupts the usual course schedule, studio attendance to draw the nude figure may be required in lieu, usually in a study week.

Course Resources

Recommended Resources

REFERENCES

For appropriate books on the topic of life drawing and the nude, search the library catalogue by subject and keyword. Many related books on the nude, life drawing, and anatomy can be found in the library's CFA743.4 to CFA743.49, and CFA 611 section. Texts on the nude can also be found in the CFA704.9421 to CFA704.9424 shelf section.

- Gottfried Bammes, *Complete Guide to Life Drawing*, Search Press, Kent UK, 2011. CFA 743.4/52
- William A Berry, *Drawing the Human Form: Methods, Sources, Concepts — a guide to drawing from life*, Van Nostrand Reinhold, New York, 1977. CFA 743.4/20
- Roger Malbert, *Drawing People: The Human Figure in Contemporary Art*, Distributed Art Publishers, New York, 2015. CFA F 743.4/53
- Marina Abramovic (et al.), *Body* (exhibition catalogue, 12 September–16 November 1997, Art Gallery of New South Wales), Bookman Schwartz, Melbourne; AGNSW, Sydney, 1997. 704.942/14 A
- Diane Fortenberry and Rebecca Morrill (eds), *Body of Art*, Phaidon, London, 2015. CFA 704.942/89

MATERIALS LIST FOR STUDENTS

This is a basic list of materials. Depending on tasks with a small or large degree of self-direction

(Assessment Tasks 2 and 3) you may find it suitable to use media such as watercolour, pigment drawing ink, acrylic, oil sticks, collage and/or mixed media. If using wet media, you will require a selection of flat, round, and pointed brushes, or Chinese calligraphy brushes of different widths, water containers, watercolour palettes, etc.

PAPER:

- Sheets of litho paper and acid free cartridge paper (A2–A1 size)
- Coloured Canson paper in PALE to MID COLOURS (e.g. 160gsm Canson 'Mi-Teintes' 55 x 75 cm: Ivory, Hemp, Canary, Oyster, Cream, Pearl, Flannel Grey, Sky Grey, Steel Grey, Felt Grey, Light Blue, Light Green)
- Sheets of quality paper (e.g. Fabriano, Stonehenge, hot or cold pressed drawing/watercolor)

MEDIA:

- Willow or Vine Charcoal (sometimes called natural charcoal) in thin, medium, and thick sized sticks
- Compressed Charcoal (B, 2B, 3B, or 4B, also marketed as hard, medium, and soft)
- Charcoal-Pencil (B, 2B, 3B, or 4B, also marketed as hard, medium, and soft)
- Graphite or Progresso Pencils (HB, 2B, 4B, etc.)
- Coloured Pencils (e.g. Faber Castell Classic Coloured Pencils)
- Pastel Pencils and/or Soft Pastels (e.g. 'Mungyo' Soft Pastels, box of 32, 1½-length sticks)

STATIONERY:

- Kneadable Eraser, Plastic Eraser
- Paper stump (Tortillon)
- Ruler, sharpener, blade, scissors, masking tape

FIXATIVE SPRAY

FOLDER FOR DRAWINGS

Course Evaluation and Development

Please refer to your course Moodle, under 'myFeedback Matters'.

Staff Details

Position	Name	Email	Location	Phone	Availability	Equitable Learning Services Contact	Primary Contact
Convenor	Kurt Schranzer		F218H, F-Block, Paddington Campus		In class and by appointment	No	Yes

Other Useful Information

Academic Information

For essential student information relating to:

- UNSW and Faculty policies and procedures;
- Student Support Services;
- Student equity and disability;
- Special Consideration in the event of illness or misadventure;
- Examination information;
- Review of results;

Please see: <https://www.unsw.edu.au/arts-design-architecture/student-life/resources-support/protocols-guidelines>

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- Copying: Using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This includes copying materials, ideas or concepts from a book, article, report or other written document, presentation, composition, artwork, design, drawing, circuitry, computer program or software, website, internet, other electronic resource, or another person's assignment without appropriate acknowledgement.
- Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original information, structure and/or progression of ideas of the original without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.
- Collusion: Working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student for the purpose of them plagiarising, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.
- Duplication ("self-plagiarism"): Submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another

university.

The UNSW Academic Skills support offers resources and individual consultations. Students are also reminded that careful time management is an important part of study. One of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items. UNSW Library has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW, but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Use of AI for assessments

As AI applications continue to develop, and technology rapidly progresses around us, we remain committed to our values around academic integrity at UNSW. Where the use of AI tools, such as ChatGPT, has been permitted by your course convener, they must be properly credited and your submissions must be substantially your own work.

In cases where the use of AI has been prohibited, please respect this and be aware that where unauthorised use is detected, penalties will apply.

[Use of AI for assessments | UNSW Current Students](#)

Submission of Assessment Tasks

Assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, alternative submission details will be stated on your course's Moodle site. For information on how to submit assignments online via Moodle: <https://>

Late Submission Penalty

UNSW has a standard late submission penalty of:

- 5% per calendar day,
- for all assessments where a penalty applies,
- capped at five calendar days (120 hours) from the assessment deadline, after which a student cannot submit an assessment, and
- no permitted variation.

Students are expected to manage their time to meet deadlines and to request [Special Consideration](#) as early as possible before the deadline. Support with [Time Management is available here](#).

Important note: UNSW has a “fit to sit/submit” rule, which means that if you sit an exam or submit a piece of assessment, you are declaring yourself fit to do so and cannot later apply for Special Consideration. This is to ensure that if you feel unwell or are faced with significant circumstances beyond your control that affect your ability to study, you do not sit an examination or submit an assessment that does not reflect your best performance. Instead, you should apply for Special Consideration as soon as you realise you are not well enough or are otherwise unable to sit or submit an assessment.

School-specific Information

Risk of Failure Warnings

If you are at risk of failing the course, because of lack of attendance, low marks in assignments, failing to submit assignments, or lack of participation or engagement, you may be notified by email. Please ensure you read your university email, and respond to any official risk of failure warning promptly. NOTE – if the warning email is sent to your UNSW e-Mail address, it is considered as being read by you whether you check your UNSW email or not.

Late Submission Penalties

If you believe that circumstances will prevent you from submitting an assessment on time, please notify your course convenor as soon as possible. There will be penalties applied for being late and a clear ‘no later than’ date beyond which submission won’t be accepted. Where a Special Consideration is not applied for, and a student assessment is late, the following guidelines apply:

1. Up to 5 days after due date, a penalty of 5% (of maximum mark for assignment) will be applied for each day late (e.g. an assignment that is 3 days late would have its mark reduced by 15%). Please note - for the purpose of deduction calculation, a 'day' is each 24-hour period (or part thereof) past the stipulated deadline for submission within the calendar year (including weekends and public holidays). Task with a percentage mark - If the task is marked out of 100%, late submission will attract a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. A 3 day late penalty will be applied ($3 \times 5\% = 15\%$). The essay receives a mark of 68%. The student's mark will therefore be reduced to 53% ($68\% - 15\%$).

2. Beyond 5 days late, no submission will be accepted.

Special Consideration

Please note that the University's Special Consideration process allows students to apply for an extension within 3 days of the assessment due date. This provides for more extensive extensions, subject to documentation, and Course Convenor approval. You can apply for special consideration online through my.UNSW.edu.au. More information about special consideration can be found here: <https://www.student.unsw.edu.au/special-consideration>

NOTE: If you are experiencing issues related to your access to class material or difficulty with technology, make sure you notify your lecturer as soon as possible, well before any assessment due date. Last minute requests for extensions due to computer failure, file corruption, printing problems etc. do not qualify students for special consideration or extensions. Students are expected to maintain regular backups of their work at all times.

Educational adjustments

Educational adjustments can be applied to assessments if you are living with a disability, a long term medical condition, a mental health condition, and/or are a carer of individuals with a disability. The Equitable Learning Service (ELS) determines adjustments based on medical documentation and communicates these via an Equitable Learning Plan (ELP). To receive educational adjustments for equitable learning support, you must first register with Equitable Learning Services (ELS). More information about Equitable Learning Services can be found here <https://student.unsw.edu.au/els>

Supplementary Assessment

Supplementary assessments are available to students in this course who have failed an assessment but have subsequently had an application for Special Consideration approved by the university. The supplementary assessment may take a different form than the original assessment and will be defined by the course convenor - but it will address the same learning outcomes as the original assessment. If Special Consideration has not been awarded, the maximum mark that may be awarded for a supplementary assessment is 50% of the full assessment mark.

Academic Honesty and Plagiarism

Plagiarism is taking the ideas, words, images, designs or objects of others and passing them off as your own. Plagiarism is a type of intellectual theft. Plagiarism can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement. Plagiarism can have serious consequences, so it is important that students be aware of what it is, and how to avoid it. All written submissions are automatically checked for plagiarism using the Turnitin site. For further information, please see the Academic Integrity & Plagiarism website <https://www.student.unsw.edu.au/plagiarism>.

Referencing Requirements for Assessments

Your course convenor will inform you what referencing system this course follows. Useful guidelines on how to reference according to various systems can be found at: <https://student.unsw.edu.au/referencing>.

You may follow these guidelines in your assessment tasks, or seek additional advice from your lecturer. Styles for Endnote are downloadable from the Endnote website. Accurate and correct referencing is an important academic prerequisite at University level, and if your work does not meet these requirements, it may be marked down, or in more serious cases, it may be treated as an instance of plagiarism and academic dishonesty.

Use of Generative AI

As AI applications continue to develop, and technology rapidly progresses around us, we remain committed to our values around academic integrity at UNSW. Your work must be your *own* and where the use of AI tools, such as ChatGPT, have been permitted by your course convener, they must be properly credited and your submissions must be substantially your own work. In cases

where the use of AI has been prohibited, please respect this and be aware that where unauthorised use is detected, penalties will apply. If in doubt, please seek advice from the Course Convenor prior to using generative AI tools.

<https://www.student.unsw.edu.au/assessment/ai>

Health and Safety

Ensuring student and staff health and safety is very important at UNSW Art & Design. Health and safety is everyone's responsibility. As a student, you have a responsibility not to do anything that risks your own health and safety, or the health or safety of your fellow students, staff members or visitors. This means, for example, exiting the building during a fire drill; wearing personal protective equipment and clothing (PPEC) when staff or signage instructs you to do so; undertaking induction to using equipment or carrying out processes that require specific knowledge; and reporting hazards or incidents to your lecturer or supervisor as soon as you become aware of them. For more information, please see <https://safety.unsw.edu.au/>.

Additional Support and Resources

At UNSW you can also find support and resources if you need help with your personal life, getting your academic success on track or just want to know how to stay safe. See <https://www.student.unsw.edu.au/wellbeing>.

Additional support for students is available by contacting the following centres:

- Student Support and Development <https://www.student.unsw.edu.au/support>
- Student Support Advisors: <https://www.student.unsw.edu.au/advisors>
- Mental Health Support: <https://www.student.unsw.edu.au/mental-health-support>
- Academic Skills and Support <https://www.student.unsw.edu.au/skills>
- UNSW IT Service Centre <https://www.myit.unsw.edu.au/>
- Student Gateway: <https://www.student.unsw.edu.au/>
- Equitable Learning Services: <https://www.student.unsw.edu.au/equitable-learning>
- Faculty Resources and Support: <https://www.unsw.edu.au/arts-design-architecture/student-life/resources-support>
- Arc: <https://www.arc.unsw.edu.au/>

After Hours Access to the Paddington Campus

The core operating hours for the Paddington Campus are below. All students have access to the campus during these hours:

- Monday to Friday 0800 – 2100
- Saturday 0900 – 1700

Some students are permitted to have “After Hours Access” (AHA) to the campus upon completion of a series of inductions. The inductions are dependent on location, as well as the types of activities undertaken in those locations. The first of these is this Primary Induction, and this must be completed online <https://my.artdesign.unsw.edu.au>. All students requiring AHA are required to complete this induction. The Primary Induction gives access to the following Low Risk areas:

Post Graduate Students

- PG Research students – Level 4 F Block, Computer Labs and Learning Commons
- Master of Design students – Level 3 D Block, Computer Labs and Learning Commons
- Master of Curating and Cultural Leadership students – D207, Computer Labs and Learning Commons

Honours Students

- Fine Arts – Level 3 F Block, Computer Labs and Learning Commons
- Design – Level 1 E Block, Computer Labs and Learning Commons
- Media Arts – Level 3 F Block, Computer Labs and Learning Commons

Subsequent inductions are workshop and lab specific, and are conducted face-to-face by the UNSW Art & Design Technical staff. Students and staff must first successfully complete the Primary Induction before requesting a Workshop/Lab specific Induction.

School Contact Information

UNSW School of Art & Design

Faculty of Arts, Design & Architecture

Paddington Campus

Cnr Greens Rd & Oxford Street

Paddington NSW 2021

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