



## UNSW Course Outline

# DDES1023 Object as Activist: Furniture and Lighting Design - 2024

Published on the 18 Sep 2024

## General Course Information

Course Code : DDES1023

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

'Object as Activist' aims to engage you in the field of furniture and lighting design for social

impact and innovation. Studio briefs will be framed around the use of designed objects as vessels for sharing critical perspectives, to inspire debate and activate personal and societal shifts in perspective and behaviour. Research will be driven by real life issues affecting individuals and/or communities, with an aim to educate and activate identified audiences around the identified issue. You will learn to engage with community, where appropriate, and develop an understanding of your role as a 'change agent'. Design outcomes for this studio will be framed by your response to the brief.

You will work on one project throughout the course and have two sequential assessment tasks covering: Research, concept and design development; and final design synthesis and presentation.

## **Course Aims**

This course aims to provide highly engaging studio experiences in object design, focusing on the design and fabrication of furniture and lighting that is positioned within a socially active design context. Students are encouraged to realise design outcomes that share critical perspectives, to inspire debate and activate personal and societal shifts in perspective and behaviour.

# Course Learning Outcomes

Course Learning Outcomes
CLO1 : Analyse design issues presented by the project brief and synthesise these findings into a conceptual framework for your project.
CLO2 : Experiment with materials and processes relevant to the design and fabrication of an object.
CLO3 : Develop an innovative design solution or solutions that activate and enable sustainable practices within a community.
CLO4 : Clearly communicate and justify design solutions that develop from an iterative design process.

Course Learning Outcomes	Assessment Item
CLO1 : Analyse design issues presented by the project brief and synthesise these findings into a conceptual framework for your project.	<ul style="list-style-type: none"><li>• Research and Design Proposal</li><li>• Final Presentation</li></ul>
CLO2 : Experiment with materials and processes relevant to the design and fabrication of an object.	<ul style="list-style-type: none"><li>• Research and Design Proposal</li><li>• Final Presentation</li></ul>
CLO3 : Develop an innovative design solution or solutions that activate and enable sustainable practices within a community.	<ul style="list-style-type: none"><li>• Research and Design Proposal</li><li>• Final Presentation</li></ul>
CLO4 : Clearly communicate and justify design solutions that develop from an iterative design process.	<ul style="list-style-type: none"><li>• Final Presentation</li></ul>

## Learning and Teaching Technologies

Moodle - Learning Management System

## Assessments

### Assessment Structure

Assessment Item	Weight	Relevant Dates
Research and Design Proposal Assessment Format: Individual Short Extension: Yes (3 days)	40%	Due Date: Week 4, at the beginning of scheduled class time.
Final Presentation Assessment Format: Individual Short Extension: Yes (3 days)	60%	Due Date: Week 11, at the beginning of scheduled class time.

# Assessment Details

## Research and Design Proposal

### Assessment Overview

You are asked to prepare a design proposal demonstrating your research on issues presented in the project brief and best practice theories, methods and design precedents addressing these issues. Synthesise this research into a conceptual framework to be used in the generation of initial design ideas that aim to inspire debate and activate personal and societal shifts in perspective and behaviour. Iterate these initial design ideas through sketching, sketch modelling, material and process experimentation, and prototyping.

### Course Learning Outcomes

- CL01 : Analyse design issues presented by the project brief and synthesise these findings into a conceptual framework for your project.
- CL02 : Experiment with materials and processes relevant to the design and fabrication of an object.
- CL03 : Develop an innovative design solution or solutions that activate and enable sustainable practices within a community.

### Detailed Assessment Description

You are asked to prepare an illustrated research paper that: identifies and analyses a problem topic that you would like to address; researches and discusses an activist design theory/approach relevant to developing object design outcomes that address your chosen problem topic; research and critically analyse object design precedents working with your chosen problem topic and/or activist design theory/approach; and identify possibilities for new object design approaches within this framework. Summarise this paper in a presentation to the class.

### Assessment Length

1000 words

### Submission notes

Visual report in the form of a 5-minute Presentation that summarises the key findings of your Research Paper.

### Assignment submission Turnitin type

This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

### Generative AI Permission Level

Simple Editing Assistance

In completing this assessment, you are permitted to use standard editing and referencing functions in the software you use to complete your assessment. These functions are described below. You must not use any functions that generate or paraphrase passages of text or other media, whether based on your own work or not.

If your Convenor has concerns that your submission contains passages of AI-generated text or media, you may be asked to account for your work. If you are unable to satisfactorily demonstrate your understanding of your submission you may be referred to UNSW Conduct & Integrity Office for investigation for academic misconduct and possible penalties.

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

## **Final Presentation**

### **Assessment Overview**

A final presentation of your furniture or lighting design in response to the brief. The design should be presented in the form of a highly resolved prototype and supported by process documentation that demonstrates iterative design development, sketching, sketch modelling, technical drawings, process and material experimentation video and/or photography, and fabrication video and/or photography.

### **Course Learning Outcomes**

- CL01 : Analyse design issues presented by the project brief and synthesise these findings into a conceptual framework for your project.
- CL02 : Experiment with materials and processes relevant to the design and fabrication of an object.
- CL03 : Develop an innovative design solution or solutions that activate and enable sustainable practices within a community.
- CL04 : Clearly communicate and justify design solutions that develop from an iterative design process.

### **Detailed Assessment Description**

You are asked to design a piece of Activist Design that addresses the problem topic identified in Assessment 1. Use Activist Design theory and approaches relevant to your chosen problem topic to develop your Activist Design outcome. The object should be presented in the form of a resolved prototype, supported by iterative design development documentation including sketching, models, technical drawings and material and process testing documented using video or photography.

### **Assessment Length**

5 minutes.

### **Submission notes**

Design Solution and 5-minute Presentation.

### **Assignment submission Turnitin type**

This is not a Turnitin assignment

### **Generative AI Permission Level**

#### **Simple Editing Assistance**

In completing this assessment, you are permitted to use standard editing and referencing functions in the software you use to complete your assessment. These functions are described below. You must not use any functions that generate or paraphrase passages of text or other media, whether based on your own work or not.

If your Convenor has concerns that your submission contains passages of AI-generated text or media, you may be asked to account for your work. If you are unable to satisfactorily demonstrate your understanding of your submission you may be referred to UNSW Conduct & Integrity Office for investigation for academic misconduct and possible penalties.

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

## **General Assessment Information**

### **Grading Basis**

Standard

# Course Schedule

Teaching Week/Module	Activity Type	Content
Week 1 : 9 September - 15 September	Studio	Lecture: Introduction to Object as Activist. Studio: - Introduction to the Course. - Introduction and discussion of Assessment 1. - Precedent research.
Week 2 : 16 September - 22 September	Studio	Lecture: Design Anthropology - Material Culture Theory. Studio: - Peer to peer research paper review. - Sketching and sketch modelling. - Precedent Research.
Week 3 : 23 September - 29 September	Studio	Lecture: The Problem of 'Good' Design. Studio: - Precedent research presentations.
Week 4 : 30 September - 6 October	Studio	Lecture: No lecture. Studio: Submission of Assessment 1. Non-Assessable Task: Reading - See Moodle for details.
Week 5 : 7 October - 13 October	Studio	Lecture: Conceptual, Critical and Speculative Design. Studio: - Introduction and discussion of Assessment 2. - Reading discussion. - Sketch exchange.
Week 6 : 14 October - 20 October	Other	Study Week.
Week 7 : 21 October - 27 October	Studio	Lecture: Design Anthropology - Strategies for Designing with Narrative. Studio: Progress presentation. Non-Assessable Task: Reading - See Moodle for details.
Week 8 : 28 October - 3 November	Studio	Lecture: Introduction to Transformative Repair & Reuse. Studio: - Cold read exercise. - Reading discussion. - Project production.
Week 9 : 4 November - 10 November	Studio	Lecture: Design Anthropology - Activist Design. Studio: Project production.
Week 10 : 11 November - 17 November	Studio	Lecture: No lecture. Studio: Project production.

## 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

Assessment 1 is due in Week 4, at the beginning of scheduled class time.

Assessment 2 is due in Week 11, at the beginning of scheduled class time.

# Course Resources

## Prescribed Resources

### Books and Journals

Almquist, J. and J. Lupton (2010). "Affording Meaning: Design-orientated research from humanities and social sciences." *Design Issues* 26(1).

Bamford, R. (2010). "Model and mold making video." from <https://www.youtube.com/user/ubamfordo>. Berger, J. (1977). *Ways of Seeing*, London: Penguin.

Busic-snyder, C. & C. Wallschlaeger (1992). *Basic Visual Concepts and Principles*. Wm. C. Brown Publishers.

Bachelard, Gaston (2011). *The Poetics of Space*. Beacon Press.

Berman, Marshall (2007) *All That Is Solid Melts into Air: The Experience of Modernity*. Penguin.

Bijker, W. E. and J. Law (1992). *Shaping Technology/Building Society: Studies in Sociotechnical Change*, MIT Press.

Birn, J. (2013) *Digital Lighting and Rendering*. New Riders; 3 edition

Bowell, Tracy (2002). *Critical Thinking*. London: Routledge.

Brown, T. (2008). "Tales of creativity and play." [http://new.ted.com/talks/tim\\_brown\\_on\\_creativity\\_and\\_play](http://new.ted.com/talks/tim_brown_on_creativity_and_play).

Buchanan, R. & J. Miller (1986). *Subsequent Performances*, Faber, London, 1986.

Calvino, Italo (1972). *Invisible Cities*. UK: Martin Secker & Warburg Ltd.

Campana, H., & Campana, F. (2010). *Campana brothers: Complete works (so far)*. New York: Rizzoli.

Carter, R. (1998). *Mapping the Mind*. London: Weidenfeld & Nicolson.

Cobley, Paul (2011). *Introducing Semiotics*. Totem Books.

Cros, C. (2006). *Marcel Duchamp*. London: Reaktion.



Crowe, Norman (2009) Nature and the Idea of a Man-Made World: An Investigation into the Evolutionary Roots of Form and Order in the Built Environment. MIT Press.

Chapman, J. (2009) Design for Emotional Durability. Design Issues Vol 25, no. 4 MIT Press  
Ching, F. (1990). Drawing a Creative Process. New York: John Wiley & Sons Inc.

Ching, F. (2007). Architecture : Form, Space & Order. New York: John Wiley & Sons Inc.  
Ching, F. (2009). Architectural Graphics. New York: John Wiley & Sons Inc.

Ching, F. (2010). Design Drawing. New York: John Wiley & Sons Inc.  
De Bono, E. (1994). Parallel Thinking. London: Viking.

Desmet P., Hekkert P., Hillen M. (2003) Values and emotions; an empirical investigation in the relationship between emotional responses to products and human values. 5th European academy of design conference proceedings, University of Barcelona, Spain.

Dunne, A. (2005). Hertzian Tales: Electronic Products, Aesthetic Experience, and Critical Design. London, UK, The MIT Press.

Edwards, B. (2012). Drawing on the Right Side of the Brain. Penguin Group.  
Elphinstone, B. The psychology behind the security laws. The Drum, ABC TV.

<http://www.abc.net.au/news/2014-10-27/elphinstone-the-psychology-behind-the-security-laws/5844296>  
Folkmann, M. N. (2010). "Evaluating Aesthetics in Design: A Phenomenological Approach." Design Issues 26(1).

Fukasawa, N. and J. Morrison (2007). Super Normal – Sensations of the Ordinary, Lars Muller.

Gamage, Bill. (2011). The Biggest Estate on Earth. Sydney: Allen and Unwin.

Gamper, M. (2007). 100 Chairs in 100 Days and its 100 Ways. Dent-De-Leone.

Gardner, H. (1993). Creating Minds. New York: Basic Books.

Kress, G. & G. Van Leeuwen, G. (1996). Reading Images: The Grammar of Visual Design, London: Routledge.

Lefteri, C. (2007). Making it: Manufacturing techniques for product design, Laurence King.

Lesot, M., Bouchard, C., Detynieck, M., Omhover, J.F. Product Shape and Emotional Design: An

application to

Manzini, E. (1992). *The Garden of Objects; Designing for a World to Take Care Of*. Society for Responsible Design. Sydney, Australia.

Manzini, E. and J. Cullars. (1992). "Prometheus of the Everyday: The Ecology of the Artificial and the Designer's Responsibility." *Design Issues* (9.1): 5-20.

Margolin, V. (1989). *Design Discourse: History Theory Criticism*. Chicago: The University of Chicago Press.

Margolin, V. (1995). *The Idea of Design*. Boston: The MIT Press.

Mau, Bruce. (2007). *Massive Change*. Phaidon Press.

McDonough, W. and M. Braungart (2002). *Cradle to Cradle: Remaking the Way we Make Things*, New York: North Point Press.

McKim, R. H. (1980). *Experience in Visual Thinking*, Brooks/Cole.

McLean, Ian. (1998). *White Aborigines*. Cambridge University Press.

Moss, Rod (2010). *The Hard Light of Day*. St Lucia: University of Queensland Press.

Pascoe, Bruce (2018). *Dark Emu*. Perth: Magabala Books.

Roukes, N. (1980). *Art Synetics*. Mass.: Davis Publications.

Rowe, Peter (2009). *Design Thinking*. MIT Press.

Saito, Y. (2007). "The Moral Dimension of Japanese Aesthetics." *Journal of Aesthetics and Art Criticism*(65.1): 85- 97.

Scarry, E. (1987). *The Body in Pain: The Making and Unmaking of the World (Artefacts: The Making Sentient of the External World)*, Oxford University Press.

Schneier, B. *The Psychology of Security* (2008)

[https://www.schneier.com/essays/archives/2008/01/the\\_psychology\\_of\\_se.html](https://www.schneier.com/essays/archives/2008/01/the_psychology_of_se.html)

Sinclair, C. & Kate Stohr (ed.) (2006). *Design Like You Give a Damn*. Thames & Hudson.

Tonkinwise, C. (2008). Interminable Design: Techne? and Time in the Design of Sustainable Service

Systems. echne?: Design Wisdom: Techne?'s Strategic Nature. 5th European Academy of Design Conference.

Unknown. (2012). Upcycle!. Singapore: Gingko Press.

Van Krieken, B., Desmet, P., Aliakseyeu, D. and Mason, J. A sneaky kettle: Emotionally Durable Design Explored in Practice. Proceedings of 8th International Design and Emotion Conference London 2012.

Vaughan, W. (2012). Digital Modeling, New Rider.

Vygotsky, Lev S. (1971). The Psychology of Art. Cambridge, Mass.: MIT Press. Ware, C. (2008). Visual Thinking: For Design, Morgan Kaufmann

Wong, W. (1993). Principles of Form and Design. Van Nostrand Reinhold.

## Recommended Resources

Students will be working across a number of studio disciplines during this course. You must have personal tools and use personal protective equipment, wear appropriate clothing and covered shoes when doing coursework at home (as per Health and Safety guidelines).

### Equipment and materials

All students are expected to attend online and/or face to face sessions with the materials necessary to carry out coursework activities and projects. It is essential that you supply your own personal tools and materials for coursework. Please ask your tutor and/or course convenor for advice on what, where and how to source these resources.

### Computing and Software

Students will require their own PC, laptop or tablet with web camera.

Students will require a stable internet connection that can support video chat on a weekly basis.

Students will require Microsoft Teams to complete this course. Student downloads can be accessed here: <https://www.myit.unsw.edu.au/user/login?destination=/software-students>

You will need to bring the following to the first and subsequent online sessions:

PC, laptop or tablet

Software - Microsoft Teams

The highest quality camera available to you

Sketch book / journal

Pens and drawing pencils and other drawing or painting media Scalple

Corrugated cardboard

Pasteboard - variety of thicknesses

Bamboo skewers

Masking tape

Fine retractable blade paper cutter with 30 degree blades

Toledo metal ruler

Felt tipped pen

Pins

PVA glue

Scale ruler

Cutting matt

Sturdy covered shoes must be worn when undertaking coursework

## Additional Costs

Students may need to purchase additional materials, tools or services to complete set projects or to achieve particular desired outcomes. Students can choose to purchase these where available.

## Staff Details

Position	Name	Email	Location	Phone	Availability	Equitable Learning Services Contact	Primary Contact
Lecturer	Trent Jansen		D201		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://student.unsw.edu.au/how-submit-assignment-moodle>

### **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.

## 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

[ad.generaladmin@unsw.edu.au](mailto:ad.generaladmin@unsw.edu.au)