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BIOGRAPHY

Maria Rogal spent her formative years traveling internationally and has lived in Laos, Peru, and Liberia. Her diverse background influences her work, which focuses on the relationship between design, culture and identity. She is at work on several projects which investigate the impact and relevance of graphic design in the United States and in Latin America and the Caribbean, and explores how new visual languages develop through cultural assimilation. Her recent articles, 'Radicals with a Voice/Radicales con Voz' (Zed: A Journal of Design) and 'South of the Border...Down Mexico Way' (Visible Language) explored these themes. She received her M.F.A. in Design and Visual Communication from Virginia Commonwealth University and teaches graphic design at the University of Florida, where her emphasis is on the study of history, theory, and the intersection of design and culture.

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ABSTRACT : The Computer-Integrated Design Studio as Social Space

In this paper, I explore the short and long-term benefits of our innovative studio approach to integrate design and technology. At the University of Florida, students purchase their computer systems and are assigned individual studio desks which combine both a drawing/layout surface and computing space with direct high-speed internet access, a safe and secure workspace, and a reliable electrical system. The creation of this environment may seem obvious, but it is specifically designed to increase collaboration and enhance study of and investigation into design and support fields. In this paper, I investigate how this can serve as a model at other institutions. The studio is an active, highly collaborative space. Introducing comments from students, alums, and faculty, I will discuss general concerns (financial issues, over-dependency on technology, critical thinking, etc.). While we do not make claims of perfection, our faculty and students feel strongly that this is an excellent approach to teaching design.

In our experience this approach:

- promotes a sense of independence, initiative and collaboration;
- creates a strong work ethic and sense of ownership (faculty teach in the studio, students have a gathering place and work during other classes, everyone sees work in progress, etc.);
- empowers the students through access (with no excuses, they can live up to their potential);
- creates a social environment which fosters creativity, critical thinking and healthy competition;
- students get over bells and whistles early and are able to focus on more conceptual aspects of form making;
- students learn quickly to solve their own problems, on their own machines; they troubleshoot with ease, understanding software and hardware issues; and
- instills a sense of a commitment to the program (with the purchase of a computer system).

The Computer-Integrated Design Studio as Social Space

Maria Rogal

INTRODUCTION

Our project to integrate computer systems into our traditional graphic design studio is based on the compelling need to produce technically and creatively qualified students for careers in design as well as an innovative response to long-term budget limitations, which plague many design programs.

In this paper, I will address the issues surrounding the development and use of the Computer-Integrated Design Studio (Studio) at the University of Florida (UF), now in its seventh year of implementation, including its effects on design pedagogy, community, collaboration, and the challenges and benefits which have resulted from this model. The specifics discussed here are applicable to design programs everywhere, and it is my intention, in sharing our model, that they will foster thinking as to how we, as design educators, can apply and advance this model as we continue to grow our programs. (figure 1)

BACKGROUND

As one of the five largest universities in the United States, with 46,000 students, the University of Florida has diverse academic offerings and also a diverse range of people with a broad range of racial and cultural backgrounds. This diversity creates richness and enables students to view the whole university as a potential resource.

However, in this context, art and design programs do not always get the support necessary to meet the financial implications of changing technology.

As a public university dependent on state funding, we faced several issues in the mid 1990s which centered primarily around our technology budget that was stretched at the seams. Computers were outdated, our art/design computer labs could not accommodate the students who wanted and needed to work, and it was becoming more challenging to seamlessly integrate technology into the classroom environment. With such limited access, tempers would flare when people ran over their allotted time in the labs, fights occasionally broke out, and students even resorted to pulling plugs out of the electrical sockets to stop work in progress. By all accounts, this was a nasty and divisive situation. It became increasingly difficult to teach design in this context and expect appropriate, much less stellar, results in terms of concept development, process and product. The future scenario wasn't any brighter.(1)

Instead of continuing with a band-aid approach, a radical decision was made that would impact the faculty and students in the graphic design program.(2) Beginning in fall 1996, students entering the upper-level graphic design program were required to purchase their own computers and software. Even before the computer was a requirement, we found that students, frustrated with the lab model and needing more flexible time to work on projects, were purchasing their own systems and working at home alone. To counter this, a new kind of studio model was designed that would engender

learning, collaboration and a constructive and positive work environment similar to that of a professional design studio. We remodeled our classrooms to also function as dedicated studio space for the students when not used for teaching class, meetings, and other activities. No additional space was obtained to create this Studio model. In order to increase efficiency, the studios were wired, additional security was put in place, and each student was assigned his/her own desk. Students were asked to install their computer systems in the Studio and these spaces became theirs for the remaining two years they were in the program. The Studio then became a more useful and multi-purpose space, functioning as a workplace, a classroom and a meeting area. Fall 1996 marked the first semester of the Computer-Integrated Design Studio model.

It is important to state at the outset that in placing the word 'computer' first in 'Computer-Integrated Studio,' we do not deify technology but rather consider it an integral and integrated part of our work and our lives. It is both a tool for making and a medium for communication. Our program has not changed in its approach and continues to be grounded in a pedagogy and spirit that places emphasis and rigor on concept and process development leading to appropriate and thoughtful design solutions. This Studio approach was not intended to substitute for an inadequate program or to guide the program. Rather, the intention was to create a reason and a place to gather and connect, thus enabling collaboration through the natural sense of community – 'if you build it, they will come' – evolving from a shared working environment. It is no longer a classroom which the faculty member 'owns' or the program tightly controls, but a communal and very socialistic space where everyone shares ownership and responsibility. This shift occurs because of several investments made by the students, faculty and administration.

Student financial investment in a new computer system ranges from US\$3,000 – US\$6,000 for hardware and software. This is required to enter the upper division courses. (3) This initial financial investment is the beginning of a serious two-year commitment to the program. Knowing this from the beginning requires students to seriously evaluate their interest in the program even before they apply to the major in the spring of their sophomore year. It is also important to note that because of the limited-access nature of the design program, with only 22 seats, students are required to enroll full time and complete the graphic design program in two years. The entering class works together until they graduate. With this financial commitment as the first step in investing in their continuing education and in the program, the faculty and administration take several steps to ensure student 'buy-in' and a sense of his/her place in the program.

Before the first class entered, the Studios were wired and electricity upgraded to handle networking needs and increased energy requirements. A high-speed network ensured each student was connected at school much faster than he/she would be at home, and although this has been recently changing with increased access to and lower costs of cable modems and DSL, it continues to be an incentive for students to

work in the studio.(d) In addition, the program provides printing and scanning stations which include large format laser and color inkjet printers. All printing services are provided through pre-paid lab fees so there is no extra charge or monitoring of printers.

Students were given 24 hour access to what was now their space. In a university context where rooms are controlled and studio space is usually reserved for graduate students, this was particularly empowering. This access, combined with increased but minimal security, created a sense of ownership and belonging.(4) Additionally, it served to create a flexible meeting ground not only for classes and work, but also for student group meetings and other outside projects.

THE STUDIO CONTRIBUTION

In this next section, I will focus on the way in which the Studio has contributed to strengthening the graphic design program – including instilling a sense of collaboration among students, creating a social environment which fosters creativity, critical thinking and healthy competition, and empowering the student. The Studio builds on the learning which takes place during formal class meetings and provides a framework for this to be continued by the students themselves.

A teacher may get good, even astounding, results from his pupils while he is teaching and yet not be a good teacher; because it may be that, while his pupils are under his direct influence, he raises them to a height which is not natural to them, without fostering their own capacities for work at this level, so that they immediately decline again, as soon as the teacher leaves the classroom.

— Ludwig Wittgenstein

DESIGN PEDAGOGY

For the most part, our approach to design pedagogy has been Constructivist in nature. This approach is 'dirty' – holistic and authentic, rather than 'clean' – learned knowledge. The constructivist approach is not yet commonplace in the classroom, but it can be argued, is more evident in many design programs because of its naturalness to the design process, which requires extensive collaboration and feedback to enrich the creative process. With a Constructivist approach, knowledge is a result of the product of the activity, context, and culture in which it is used. It's not abstract but rather highly contextual. As with many design programs, our formal classes center heavily around concept development and process work. This process and progress is then critiqued in large and small groups. (figures 2–4)

DIFFERENTIATION FROM TRADITIONAL CLASS AND LAB MODELS

Courses are structured environments, involving regularly scheduled class times where the faculty and students meet and exchange ideas. Concept and theory related to design is taught, projects are assigned and regular critiques are held to assess project development and realization. The Studio model does not alter this approach, but extends it. Our three credit studio courses meet for six hours a week in the Studio and the learning environment emphasizes knowledge construction rather than reproduc-

tion. This is an opportunity for students to bring work in for formal feedback from the instructor and each other. With students having 24 hour access, seven days a week to the Studio, it becomes their space very early on in the program. (figures 5–7)

TEACHING TECHNOLOGY

Our emphasis on teaching the hardware and software has been reduced since the introduction of the Studio model. We introduce software as it relates to projects and production in the junior year. There is an overview along with providing a sense of why one would use a specific program. Students then learn the software at the same time they are developing concepts. (Early projects do not have the expectation that they will be formally sophisticated because students are still in the learning stages and this is understood from the onset.) The priority is placed on conceptual solutions. However, it is here that students also learn to rely on each other for support outside of class time. Because some students come into the program with stronger technical skills, those who do not are able to leverage this expertise and experience. The graphic design program has a 1/3-time Lab Technician who oversees the day-to-day running of the Studios and assists students with hardware problems. He is responsible for maintaining the technology infrastructure of the Studios as well as advising the program on equipment and larger issues we should be aware of in order to operate. However, because he is shared with other programs, he does not have the responsibility to work with individual students on software-related concerns. When we are in class and the opportunity arises, faculty and graduate assistants will work with students to teach as much of a software application as possible and troubleshoot and advise. However, since students are working around the clock and problems occur anytime, we find that most of the technical advice and troubleshooting occurs outside of this time. Students quickly learn how to solve their own problems and rely on their colleagues for assistance and advice. While this might be perceived as being irresponsible, it is specifically intended to foster a sense of independence and problem solving on the students' part. We feel if we let students play a role in solving their problems and in doing so, learn more about the technology. This follows in the Constructivist approach – students learn by doing. Student comments include:

Buying one's own computer is very important. You can do whatever you want to it, you learn how to install, organize, fix software and hardware programs. All of these are basic skills of a designer, and which are needed and valued when in the work force.

— Anna Toshkova (BFA 2001)

Rather than worrying about getting a machine at the lab (that isn't all buggy!), having to load files from portable media (which offers limited storage space and takes forever to read), students can concentrate on their projects and work on machines they know and own. Time is of essence with any project, and the last thing you need is to be distracted by technical problems – and you know it's inevitable – with a computer that isn't even yours.

— Bridget Campomanes (BFA 1999)

Spending as much time as you want rather than being hurried in a stuffy lab will let a student progress at a much faster rate, and will let them play with all the filters and move on, rather than using them in a project that you didn't have much computer time to work on. With all of the above mentioned traits, the studio promotes an overall environment of creativity and facilitates learning.

— Cory Davis (BFA 1999)

STUDENT/FACULTY RELATIONSHIPS

Formal classes have become more relaxed and the Studio's environment has altered the relationship between students and faculty. Continuing in the Constructivist vein, the faculty are seen as mentors and guides, and continue to have the primary responsibility for structuring the course and leading discussions and critiques. However, students are empowered to take on these roles themselves. (figure 8)

It's a well rounded program. It's a program that teaches students how to teach each other. It's a program where you have over 20 teachers.

— Ho Chan (BFA 1999)

I learned just as much from my peers in the studio as I did from the faculty in the program.

— Cory Davis (BFA 1999)

In learning and teaching, students become increasingly more articulate in expressing their concepts and formal relationships related to their own and other's solutions. They gain more confidence as designers.

Critical thinking, perhaps this is the greatest gift that the UF studio has granted it's students. During critique sessions, the professors are careful to show the importance of being to back up one's work in an intelligent manner. What is even more interesting, is the residue of this critical approach, that remains in the studio, even after sessions are done. I have seen time and again, students critiquing each others work in the middle of the process, in the middle of the night, changing and improving their ideas. For it is almost useless just to make something pretty without a specific view, an improvement of design by way of information structure, organization, readability, composition, effect on living, a dialogue with others, etc. Design is not about pretty colors, just like fancy words do not constitute a good book.

— Anna Toshkova (BFA 2001)

I think the computer integrated studio made many of us better designers because it forced constant conversation and debate. I would not have developed nearly as much had I been away in my apartment trying to find solutions alone.

— Jenise Oberwetter (BFA 1998)

In the last semester of my senior year, I moved my computer to my apartment for convenience sake, and I would admit that my design process suffered. When I was in the studio I was exposed to more feedback, interaction, communication, experience, and even good mistakes! So much time is spent 'in-process'—if our computers weren't in the studio—we would have been hermits. It's great to have several peers you can literally turn to and get feedback from at 3am(!) rather than waiting till the next class.

— Bridget Campomanes (BFA 1999)

What we have seen happen is that through the dedicated Studio, students learn from each other and this extends well beyond the expectations we have for them in class. Students make connections with each other that they would not normally have made. In other contexts, students don't have the opportunity to know each other as people and the drawback is that they often rely on the same small network for feedback. In the Studio model, because students are in the same classes and spaces with each other for two years – we emphasize that the studio is only as strong as its weakest member – there is a sense of communal responsibility. In time, students learn each others' strengths, weaknesses, and interests. They work to push each other and are intrinsically familiar with the process during each project. Because they work together on the same projects, they teach and learn from each other as informal critiques continue after class and into the early morning hours. While there continues to be a healthy level of competition, for example, there is peer pressure to show work and get and give feedback from classmates, there is both nurturing and constructive criticism which motivates students. (figure 9)

Students have commented on this aspect of the Studio:

The idea of the lone genius designer working in an empty room by themselves is bullshit. Great designers have great clients, great input, and great feedback. I cannot design in a vacuum, and I don't think many designers can flourish that way. Plus, it helps prepare you for the working world, or at least makes you a little more social.

— Kirk Wells (BFA 2002)

Everyone has different schedules, and different times of the day where they perform best. Having a studio that is accessible 24 hours a day, puts no restrictions on how much time can be spent on one project (other than needing to find time for sleep, class, and food). It is convenient to be able to come and go as you please, and to your own computer. Also, having your own personalized computer and working space makes working more enjoyable. I can eat while I work, and listen to my i-tunes library.

— Karen Horton (BFA 2003)

I think that because everyone's workplace was together, and everybody could see others working--it's less likely that an individual could get left behind.

— Bridge Campomanes (BFA 1999)

Though not everyone is at first comfortable with the pressure, the studio environment creates healthy competition that pushes everyone to produce work to a certain standard. Everyone knows how much time each student put in to the project, and often times everyone has discussed each project over its progression so much that they feel more ownership or investment than they would if we simply pinned up work during scheduled class times. Competition within the studio is awesome. Each designer has their own different styles that can spark other ideas in other designers. Everyone in the class were very positive and open to ideas. We strive to design better with competition with others and within ourselves.

— Jessica Moats (BFA 2003)

What creates healthy competition, is just the fact that 22 students sit together, talk together, create together and help each other. The creative process is shared. In the end, many ideas of one students' project have been improved by fellow students through interaction. At critiques, nobody comes in guessing what others have done, keeping their own projects secret, or trying to outdo others. And when this has ever happened, if someone works at home, the results clearly show a self contained sad body of work.'

— Anna Toshkova (BFA 2001)

PSYCHOLOGICAL OWNERSHIP

In providing a permanent workspace which the student 'owns' for the next two years, the Studio as a whole and individual workspaces become highly personalized and students feel a sense of belonging almost immediately. However, it is important to note that some students experience uncomfortableness resulting from a perceived pressure to succeed in the program, and in not knowing each other previously. This is particularly true in the case of transfer students who are adjusting to their first semester at UF. One student described this experience as 'all of a sudden having 21 roommates.' We find it takes approximately three weeks to adjust to the environment. During the first weeks, every attempt is made to introduce activities so students will get to know each other – their backgrounds, specific interests and goals. We work to instill a sense of the individual as part of the larger whole. Once computers are installed, students begin to stay late and get to know each other on a more personal level.(5)

Students learn behaviors from seeing the spaces of more advanced students and from faculty who reiterate that they are expected to work in the Studio and should feel comfortable doing so. Student learn by doing and learn from each other. As with any productive work environment, it is important not only to have your tools, but books, magazines, and necessary personal items at hand.

With this sense of ownership comes responsibility. We have established general studio rules which are integral to a civilized work place and stressed the importance of personal and material security. There is respect for personal belongings as well as an interest in the security of the space. The roommate analogy continues to apply.(6)

While the Studio was established as solution to a technology problem, it almost immediately moved beyond this. As mentioned previously, technology has become seamlessly integrated and secondary to critical thinking and the design process. Time and time again, students have remarked that the most important incentive for them to work in the studio is that it has created a sense of community much like a family. Rather than just coming to an assigned class and leaving, students are compelled to come at all hours because they know they will find classmates, and now friends, working. They will be able to work and socialize, get feedback on projects, and build a sense of community – all which continues to foster commitment to the program and the field. (figures 10, 11)

Without commitment, a student wouldn't be able to survive in the program. Good conceiving and design takes time. A student really begins to live and breath design once they get into the program. Design became a big part of my life (and still is). Design becomes more than just our studies, it becomes a part of our daily lives.

— Ho Chan (BFA 1999)

The energy and motivation created by being in the Studio is contagious. So much so that students who stay in town during the summer months, when we do not offer design classes, choose to keep their computers in the studio and continue to meet with each other, continuing the sense of community fostered through out the school year.

BENEFITS BEYOND GRADUATION

Year after year, the graphic design faculty continue to hear about the value of the Studio environment from recent graduates and alumni. There are several benefits to this approach which transfer immediately from the academic environment to the work place, and in many cases become points of differentiation for UF students. The most profound is that students gain experience working in a collaborative environment. With this, comes an emphasis on the role of the individual as part of the whole. This includes the ability to constructively critique project work, to problem-solve and troubleshoot within a group setting and to work in an open and collaborative environment. In doing so, they make an easy transition into a professional studio which places value on working collaboratively and respect team work as a creative problem solving methodology.

During the two years working in the Studio, we presume students will also have to navigate some murky waters in terms of handling situations which affect them psychologically on a personal and/or professional level. They work in close confines with each other for so many hours during the day that issues are bound to arise. We use the analogy to a professional work environment to help students through these issues on their own. In doing so, there is the expectation that everyone is to be respected and encouraged on a professional level and if one happens to find personal connections to make this stronger, so much for the better. (figures 12, 13)

As faculty, we rely on a solid process-oriented foundation to provide students with the tools necessary to embark on any design project. Related to this, students find they are comfortable in articulating concepts and the process which supports their work because they have so much practice doing so, and in essence, with so many critiques in and out of class, this has become an expected and therefore natural part of the process.

Because we are taught at UF to approach a project from many perspectives, not just as the designer, I think most UF graduates are able to cross disciplines more easily than others at a hard core art direction or a strictly craft oriented program. It is easy for me to branch into experience design, writing, managing, etc. because for the most part, we were able to take our projects to any level we wished rather than being forced to think only two dimensionally. Also, we were encouraged to use other arts such as printmaking, sculpture and personal photography to enhance our designs rather than our assignments being program driven.

—Jenise Oberwetter (BFA, 1998)

CONCLUSION

With the Computer-Integrated Studio model in its seventh year, we feel strongly as faculty and students that this is a model which should be shared. Its value cannot be measured on paper but through the insightful comments shared here, the majority from alumni who have participated in the Studio experience. We believe that our use of technology can separate us or bring us together, and it is when we do the latter that we can grow and learn from each other. This being said, one of the weakest aspects of design programs today is in their ability to offer truly collaborative spaces which foster creative development of work. The very simple devices employed by the Studio, with a minimal financial commitment from the administration, support a Constructivist learning approach already in place in the graphic design program.(7)

The Studio creates a sense of identity and empowerment that is a beneficial and critical part of the educational process. This is evident through student ownership of the space – during class time and beyond. Students feel pride and responsibility in their ownership of the program and absolutely believe they have a role to play in the learning process.

Technology issues, while important in any design program, have become non-issues. Initially started as an innovative approach to solving funding issues – transferring the financial responsibility of equipment and software to students – has proven to be beneficial for the administration and the students involved in the Studio. Students know their systems, learn hardware and software, and have the luxury of time they would not have in a traditional lab model. This includes 'play' time to learn software and to branch out into other areas of interest that may not be a part of the required design curriculum. Groups of students now join up to work on experimental projects they design for their own interest and enjoyment. Students working on projects for other classes outside of the design program, digital video or animation for example, now

bring in their work to discuss and critique. Students from other majors often make their way into the Studio for feedback as well. This sense of place and of openness brings new and fresh ideas into the Studio space, and allows for the design-centered critique, focusing on the integration of concept and form, which students now crave.

Having one's own space that is part of a larger context allows for a sharing of resources (books, web sites), ideas, and most importantly constructive criticism. As mentioned several times in this paper, students are compelled to critique and view this as both a necessary component of any strong solution as well as of an equally important open design process. The ability to exchange ideas when they occur, often outside of class time, provides a sense of commitment to one's process and to each other. The fear of sharing and fear of failure has been diminished tremendously through the supportive and open environment which has become a natural part of the Studio culture. The Studio environment certainly has its share of frustration, failure, and technology issues, but in being able to identify these as a group, rather than as individuals, there is a sense of accomplishment as well as commiseration as we work toward overcoming issues to create successful solutions.

Students increasingly approach their work with a seriousness of purpose yet are also able to really enjoy the work they are doing and we find there is a sense of humor that is contagious and most importantly, there is a sense of belonging to a larger whole. We liken this to the Gestalt principle where the 'whole is greater than the sum of its parts.' This spills over into other activities and classes and has contributed to the building of a very strong student graphic design group, voxGraphis. In working within a diverse environment with so many different voices, students are able to develop their own identity and voices as designers. In really knowing each other's strengths, weaknesses, goals and aspirations, everyone can play a role in encouraging personal and professional development. This is no longer primarily the role of the faculty but the responsibility of everyone in the Studio. Rather than have to focus on technology (software and hardware issues), we are able to devote our precious time to developing critical thinking skills and educating designers to be productive members of society. Every participant is responsible for contributing and is empowered to develop his or her own voice as a designer and as a person. Everyone counts.

ACKNOWLEDGEMENTS

Thank you to all the students and alumni who contributed comments and suggestions not only for this paper specifically, but towards bettering the program. Without the people, the space would be empty and cold. The Studio is the people.

Without this model developed by my colleague Brian Slawson, the graphic design program at the University of Florida would not be as rich in concept, process and all around stellar-ness as it is today. My day-to-day teaching experiences and the experiences of the students in the program are more rewarding because of this.

NOTES

(1) The University of Florida's tuition, for in-state students, is among the lowest in the nation at (\$86 per credit hour for undergraduate students in 2003). The state, one of three without a state income tax, is continually challenged to find funding for education in general and higher education in particular. Funding comes from other tax programs as well as from the Florida Lottery. A large percentage of students are on Florida Lottery-funded 'Bright Futures' Scholarships which pays for tuition up to 120 credit hours (number of credits required for a Bachelor of Fine Arts degree).

University of Florida students are among the best in the nation. Approximately 90 percent of all entering freshmen score above the national average on standardized college entrance exams taken by college-bound students. The University of Florida ranks fourth in the nation among public universities and tenth among all universities in the number of freshmen National Merit Scholars in attendance. Florida also ranks second among all public universities and fourth among all institutions in the number of National Achievement Scholars in attendance.

(2) Professors Brian Slawson and Marcia Isaacson played an integral role in getting the Studio in place – both philosophically and logistically.

(3) Because this purchase of hardware and software is a requirement to enter the program, this amount is figured into their financial aid budget as part of a student's expected educational expense. If one cannot afford this expense outright, there is the alternative that subsidized government educational loans will provide funding. Since 2000, the University of Florida has made it policy that each incoming student will be required to have access to a computer. The most recent Computer requirements can be located at <<http://www.arts.ufl.edu/art/design/require.html>>.

(4) Networking and rewiring of the studios to bring them up to code was a one-time expense. With every new class, a two year rotation, ethernet cables and surge protectors need to be replaced.

(5) The application process to enter into the upper-level major includes the submission of student work. Additional considerations are made for how students might work in teams and attitudes.

(6) Studio-use guidelines include:

Be community-minded and collegial. Respect each other by listening to your music on headphones and by keeping your desk, row and the community areas clean. Recycle paper, cans, and reuse other materials.

Food and drink are allowed in the Studio. We ask that you be attentive to cleaning up and throwing away food remains – preferably in the hallway trash cans.

With questions related to your computer system and technology (network, printers) in the graphic design studio, you can contact our technical assistant – Michael Christopher, mchristo@ufl.edu. Mike can help diagnose problems and recommends solutions.

When working in the evening or when few students are present, you should keep the Studio door closed. Do not reveal the door passcode to anyone outside of the program. Never leave the studio open and unattended. Access to individual classrooms, laboratories and the studio facilities is limited to those enrolled in the program. Friends are welcome if accompanied by a Studio member. If you notice any strangers, feel free to question or report them.

The shared classroom iMac is intended for short-term use for scanning, demos and so on. It is not a substitute for your own system. Any extraneous data stored on the machine may be deleted during maintenance.

Lab fees are used to supply the printers with ink and paper. Be conservative in your use of these materials.

If you encounter any problems in the classroom or studio, first speak with your instructor outside of class, talk with any graphic design area faculty member, or contact the student advisor.

7. Additional information on the graphic design program at the University of Florida can be found below and at www.ufl.edu/art/design

CURRICULUM

Workshop for Art Research and Practice

This course introduces the concepts, theories and information for development in the Interdisciplinary, team taught, introductory studio. Experiences in a wide variety of media. In-depth exploration of creative processes principles of artistic integrity and the nature of artistic meaning.

Admission to the graphic design program is in the junior year and leads to a series of carefully sequenced upper-division classes.

Fall Sequence	Spring Sequence
2000 Letterform	Visual Dynamics
3000 Typography	Technology+Processes
Visualization+Creativity	Image and Illustration
4000 Ideas and Styles (Theory)	Senior Studio
Visual Systems	Design Workshop
Mint, a student-run graphic design studio (fall and spring)	

voxGraphis (a student-run graphic design organization)

www.arts.ufl.edu/vox

Throughout the years VOX GRAPHIS has served as a means to create awareness of design in the real world, universal to all disciplines involving communications, design, environment, medicine, advertising, management, visual production and networking. One can only achieve this sense of awareness by reaching beyond the borders of their current environment through an intuitive observation of the world around them. It is a strong achievement for VOX GRAPHIS to have the ability to fulfill this awareness of design to the University of Florida and its student body. By bringing in professionals and experts in fields that have such a strong influence on design in everyday life, Vox Graphis has been able and should continue to be able to accommodate the need for a greater understanding of design, environment, and the way in which we communicate within.

Ligature

Ligature is a week-long celebration of design which vox graphis has organized and produced for the past 11 years. As the showcase of design on campus, Ligature hosts the University of Florida's annual Graphic Design Juried Exhibition which highlights the most outstanding of UF's student design work as designated renown jurors. Along with the exhibition, the celebration features workshops, portfolio reviews, panel discussions, open critiques, and presentations from the attending designers. The guest designers are carefully selected for their inspirational and motivating qualities which expand students' understanding of the field.

Ligature is the primary week in which the University of Florida graphic design community is able to extend itself beyond the borders of the campus. With the interaction between students and professional designers, Ligature impresses the quality of Florida's program on the outside world. And in turn the student is given a glimpse into a piece of the design world from beyond. This interaction and exchange of experiences between students and designers is what makes Ligature a successful event each year. Past speakers have commented on the smart design and high quality of the program and students.

The 2002 Juried exhibition site is located at <www.arts.ufl.edu/vox/ligature11>

MINT: University of Florida student-run graphic design studio provides innovative and fresh solutions
< www.arts.ufl.edu/mint>

Mint is a recently launched student-run graphic design studio which provides advanced design students the opportunity to work on real projects for the University community and non-profit organizations. Operating as a studio with faculty oversight, Mint provides a structure for working on graphic design projects. Students work collaboratively to provide innovative and low-cost design solutions. A primary objective of the studio is to give students experience with the business aspects of design, including marketing, design strategy, production and client relations. Building on their

design background, this studio challenges students to shift their problem-solving activities from the classroom to the client-based project. Working first with clients to articulate the problem and project objectives, students then work collaboratively to creatively solve the problem within the established parameters. Students learn by doing.

Figures



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figure 1. Entrance to the Computer-Integrated Design Studio

figure 2. Class in Progress with an informal critique.

figure 3. Graphic design student Elyssa Renert critiquing student work.

figure 4. Guest Designer Elliott Earls reviewing Meredith Regas's design portfolio.



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figure 5. The Studio really is home where students eat breakfast, lunch, and dinner.

figure 6. Chrissie Lein (left) works on an outside project for a campus group, explaining her design concepts for an arts magazine to the editorial team.

figure 7. Junior graphic design students working together.

figure 8. Class in Progress with Professor Brian Slawson (left).



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figure 9. Senior level students working on a group project, collaborating in the studio after hours.

figure 10. Discovering a happy accident after hours with the digital projector – an alternative way of image making.

figure 11. Serious interest by students in the Mint student-run graphic design studio to find the right Pantone color.



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figure 12. Chang-Ling Wu and Jessica Moats (foreground) socializing with other design students during a hard earned lunch break off campus.

figure 13. Catching a bit of rest in the studio.