
gra 4923c

MINT DESIGN STUDIO—DESIGN & PROFESSIONAL PRACTICE | F2017 | T/R 9-11:30 AM

GABY HERNANDEZ

ASST. PROF. OF GRAPHIC DESIGN | SA+AH | GHERNANDEZ@ARTS.UFL.EDU | OFFICE: 313E | OFFICE HOURS: T, 3:30-4:30 PM

CLASS DESCRIPTION

Mint is an experiential professional practice studio with an emphasis on research, discovery, definition, design, and realization of real-world communication design projects in collaboration with peer design teams and selected client partners. Projects have a pedagogical function and are diverse in concept, content, media, and scope.

OBJECTIVES

Learning opportunity: design research, strategy, and production; how to design based on real world problems and constraints (including timelines and budgets).

The business of design: including development of contracts, client-partner relations, design strategy, working relationships, and communication.

Design: learn how to create innovative, effective, and appropriate design solutions for client-partners, with consideration to timeframes, budget, and objectives.

TOPICAL OUTLINE

As an advanced graphic design course using an iterative and non-linear process, the topics below will be incorporated into assignments and projects work throughout the semester. The major topics include the following, with specific subtopics identified below. Additional topics will be incorporated as needed, such as content specifically influencing or important to the design or a project/assignment.

research

- methods for design
- ethnography
- interviewing
- research presentation
- visualizing research

professional practice

- production
- project presentation
- client-partner communication
- project management
- professional documentation

process + design

- design systems
- design strategy
- production for design
- user-experience
- universal design

REQUIRED MATERIALS

Designing Brand Identity: An Essential Guide for the Whole Branding Team, by Alina Wheeler. ISBN: 0470401427.

Talent Is Not Enough: Business Secrets for Designers, by Shel Perkins, ISBN: 0321702026.

Graphic Design Thinking: Beyond Brainstorming, by Ellen Lupton. ISBN: 9781568989792.

Other: Adobe CC | Evernote | Office Suite, such as iWork | Computer, suitable for graphic design and production with appropriate RAM and HD Capacity | Access to digital camera | Access to cloud storage, such as Dropbox | Other readings will be provided electronically | Class website will be enabled the first two weeks of the semester.

COURSE STRUCTURE

This is an interactive course where participants learn primarily by doing—practicing graphic design and related activities—including ideation sessions, critiques, lectures, tours, and design research/fieldwork. Active participation is vital to the success of this class and your success as well. Students will take responsibility for the organization of discussions, researching to find answers and sources of information, documenting and sharing information, problem-solving, and securing a collegial, amicable, and professional environment when working together as a group or with client-partner to complete project work and meet deadlines.

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The Instructor's primary function is as a facilitator. Class sessions will focus on the work at hand, and establish an environment to do this in the most creative and efficient manner. Classes will begin with a brief studio update meeting—these are more similar to an activity report and not a discussion. This will be followed by either brief lectures, team meetings, discussions about issues or problems, feedback, or new assignments. Participants should learn about all projects been developed at all times to contribute to their development, however, it is likely you will work on one project.

In taking on a project, we make an agreement with the client-partner and it is important that, in our professionalism, we meet and expect to exceed all expectations. Our client-partners must always think they are our number one priority and by acting professionally, informing the client-partner, and giving them high-quality, smart, and accurate design solutions, we are making them number one.

*these aspects assure that Mint maintains the hard-earned respect it has cultivated,
keeping Mint a viable studio.*

GRADING + EVALUATION

The purpose of grading and evaluation is to pinpoint the strengths and weaknesses of one's performance. Information on current UF grading policies for assigning grade points is online here: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx> Grades are based on your overall performance in Mint, although specific project assignments and roles factor into the evaluation. To aid in the assessment process, each student will write and submit his/her own thoughtful self-assessment and meet with the instructor 2 times during the semester to discuss your class experience and performance.

Your final grade will be assigned based on (self, peer, client-partner, and instructor) assignments of your performance in the following 4 categories:

25% design process	including research, concept, ideation, collaboration, work, being prepared, proactiveness
25% design realization	including formal resolution, attention to detail, appropriateness of solution and production
25% professionalism	including active participation, motivation, ability to meet deadlines, professional demeanor, with client-partner and peers, proactiveness, and ability and openness to identify and learn new tools, techniques, or styles as needed according to project in hand
25% documentation	including contributing at least weekly to any on and off line mediums used by the class, documenting your own design process, documenting the project processes and meetings, reading responses, quizzes, and other project-related writing

GRADING SCALE

A	100-93	exceptional work	B-	82-80	slightly above average work
A-	92-90	superior work	C+	79-77	adequate, average work
B+	89-87	very good work	C	76-73	average, borders inadequate
B	86-83	above average work	C-	72-70	below average work

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D+	69-67	barely meeting criteria	D-	62-60	not meeting much criteria
D	66-63	not meeting criteria	E	59-0	failure to meet most criteria

MAKE UP WORK

You are eligible for make-up work exclusively in the event of an excused absence (which may require a written document supporting the absence). Work may be different from what is originally assigned. It is your responsibility to ask for make-up work within 3 calendar days of the absence.

DEADLINES + COMMITMENTS

Setting interim deadlines for project work is the team's responsibility. All members of a team should know in advance when parts of a project are due. The most important concern here is to meet the project's deadline—no matter what happens in the studio or in other classes. This is the commitment you must take on when working professionally. Projects are accepted on a semester basis, all projects are required to be completed before the end of any given semester. Unless otherwise planned, there will be NO unfinished projects at the end of the semester.

ATTENDANCE POLICY

Good attendance and punctuality are expected for this course. Roll will be taken at each class within 5 minutes of the start time.

absences

- Only two (2) unexcused absences are allowed.
- Every unexcused absence beyond this will lower your final class grade by a letter.
- Leaving early without permission will be considered an absence.
- A total of seven (7) absences, excused or unexcused, will result in you receiving a grade of "E" for the final course grade.
- Excused absences include religious holidays, a verifiable death in the immediate family or with a doctor's note.

tardies

- Late arrivals (more than 5 minutes after class begins) will be marked tardy.
- Three tardies will be counted as one unexcused absence.
- It is your responsibility to see that the record is corrected from an absence to a tardy if you are late.
- It is your responsibility to obtain and act on class contents missed due to missing or arriving late to class, without causing any disruption to the class activities.

other course policies related to attendance

- Changes to the course calendar, client-partner meetings, demonstrations, or classroom critiques demand your presence; compensatory work of another kind cannot be accepted in lieu of missed instruction in these areas.
- If you have extenuating circumstances, inform your instructor or the SA+AH advisor as soon as possible so we can work with you.

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EXPECTATIONS OF PARTICIPATION + INTERACTIONS

Participation by all members is critical to a positive and productive learning environment.

excellent

Consistently demonstrates excellent and exemplary preparation; has analyzed readings and other material (e.g., visual resources, course material, discussions, experiences, etc.). Offers analysis, synthesis, and evaluation of material. Contributes in a very significant way to ongoing discussions and critiques. Responds very thoughtfully to other students' comments, contributes to cooperative argument-building, suggests alternative ways of approaching material and helps class analyze which approaches are appropriate, etc. Demonstrates consistent active involvement.

good

Demonstrates good preparation: knows readings and other materials well—has thought through implications of them. Offers interpretations and analysis of material to class. Contributes well to discussion in an ongoing way: responds to other students' points, thinks through own points, questions others in a constructive way, offers and supports suggestions that may be counter to the majority opinion. Demonstrates consistent ongoing involvement.

satisfactory

Offers straightforward information (e.g., straight from the case or reading), without elaboration or very infrequently (perhaps once a class). Does not offer to contribute to discussion, but contributes to a moderate degree when called on. Demonstrates sporadic involvement.

needs improvement

Present, not disruptive. Tries to respond when called on but does not offer much. Demonstrates infrequent involvement in discussion. Demonstrates adequate preparation: knows basic readings and other materials, but does not show evidence of trying to interpret or analyze them.

BEST PRACTICES

- Be open and constructive.
- Critique ideas, not people.
- You are all colleagues—friendship is a bonus.
- Design requires intensive work. If you do not make enough sketches, design iterations, or just do the minimum, your work will reflect that, and this will be reflected in your grade.
- The studios and work areas are creative, professional workplaces. They are not your home.

FEES, EQUIPMENT, AND USE OF MATERIALS

- Lab and equipment fees support some, but not all, printing and production for projects undertaken in your graphic design courses.
- GD lab fees do not cover printing materials for other courses, even those which are art-related. Printing for non-GD courses must be done elsewhere. Misuse of equipment will result in heavy monitoring of everyone and/or loss of privileges for those who don't think policies apply to them. Be mindful with our resources.
- As a responsible designer, we ask you to be conservative and professional with your use of materials. When choosing to purchase materials for a prototype or the production of a project, consider buying or using materials that are environmentally friendly, avoiding waste or unnecessary pollution. Prioritize recycling and reusing resources.

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HEALTH + SAFETY

The UF School of Art and Art History is concerned about the safe use of art materials. Notes related to the design area: Batteries, old monitors, lamps from digital projectors if broken may release mercury. There are no known health hazards from exposure to lamps that are intact. A complete handbook is provided at — <http://arts.ufl.edu/site/assets/files/37319/saahhealthandsafetyhandbook.pdf>

CONTACT + OFFICE HOURS

Outside of class, you can contact me by email (ghernandez@arts.ufl.edu). Allow 24-48 hours for a response to your email. My office is 313e @ FAC, and office hours will be Tuesdays from 3:30 to 4:30 pm. University meetings, conferences, or other unexpected engagements may result in the need to change these office hours sometimes. Any changes will be notified in advance via email. You can also request an appointment, also via email. Dates and times for these appointments will be agreed on before being scheduled.

UNIVERSITY POLICIES + SERVICES

This resource covers most policies and procedures important to students. <http://www.dso.ufl.edu/>

accommodations for students with disabilities

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. Disability Office — <http://www.dso.ufl.edu/drc/>

contacts for university counseling services

Includes personal, academic, crisis and career services.
Dial 352-392-1575. <http://www.counseling.ufl.edu/cwc/>

contacts for student healthcare center

Dial 911 for medical emergencies.
Dial 352-392-1161 for urgent after-hours medical questions.
Dial 352-392-1171 for after-hours mental health assistance.
<http://shcc.ufl.edu/>

safety and security

University Police Department — <http://police.ufl.edu/>
The building number of Fine Arts C is 0599.
Dial 911 for emergencies.
Dial 352-392-1111 otherwise.

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twelve-day rule

Students who participate in official athletic or scholastic extracurricular activities are permitted twelve (12) scholastic day absences per semester without penalty. In any case, it is the student's responsibility to maintain satisfactory academic performance and attendance.

absences for religious holidays

Students, upon prior notification of their instructions, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. A student who believes that he/she has been unreasonably denied an education benefit due to religious beliefs or practices may seek redress through the student grievance procedure.

honesty policy

An academic honesty offense is defined as the act of lying, cheating, or stealing academic information so that one gains academic advantage. As a University of Florida student, one is expected to neither commit nor assist another in committing an academic honesty violation. Additionally, it is the student's duty to report observed academic honesty violations. These can include: cheating, plagiarism, bribery, misrepresentation, conspiracy, or fabrication.

<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

computer use and acceptable use policy

All faculty, staff, and students of the University of Florida are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate.

<http://www.it.ufl.edu/policies/acceptable-use/acceptable-use-policy/>

disruptive behavior

Faculty, students, Administrative and Professional staff members, and other employees [hereinafter referred to as 'member(s)' of the University], who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. Be advised that you can and will be dismissed from class if you engage in disruptive behavior. A detailed list of disruptive conduct may be found at — <http://regulations.ufl.edu/regulations/uf-1-general/>

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TENTATIVE SCHEDULE OF ACTIVITIES

Specific details on each week's activities will be announced in advance, as well as any changes in previously scheduled activities.

week 1

- session 1: course overview, review and discussion of syllabus, reading and guidelines on brief creation.
- session 2: small team activity on brief, competitive analysis, and interviewing. Reading analysis.

week 2

- session 1 and 2: activities, discussions, and analysis of Design Thinking methods and theories. Reading analysis.

week 3

- session 1 and 2: activities, discussions, and analysis of Design Research. Reading analysis. Introduction to Project 1a and 1b and definition of team roles.

week 4

- session 1: overview of project research findings, identification of further research and exploration techniques. Reading analysis.
- session 2: review of progress of research + preliminary concept critiques.

week 5

- session 1 and 2: definition of visual/interface concepts, next steps, further research, critiques.

week 6

- session 1 and 2: definition of visual/interface concepts, next steps, further design strategy, critiques.

week 7

- session 1 and 2: final definition of design solutions. Preparation for client-partner meetings and reviews.

week 8

- session 1 and 2: final Project 1a and 1b presentations.

week 9

- session 1: final production day.
- session 2: reflection of projects. Introduction to Project 2a and 2b.

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week 10

- session 1: overview of project research findings, identification of further research and exploration techniques. Reading analysis.
- session 2: review of progress of research + preliminary concept critiques.

week 11

- session 1 and 2: definition of visual/interface concepts, next steps, further research, critiques.

week 12

- session 1 and 2: definition of visual/interface concepts, next steps, further design strategy, critiques.

week 13

- session 1 and 2: final definition of design solutions. Preparation for client-partner meetings and reviews.

week 14 (thanksgiving week)

- session 1: contact day before final Project 2a and 2b presentations.

week 15

- session 1 and 2: final Project 2a and 2b presentations.

week 16

- session 1: final production day.

december 12th

- professional reflection report is due.