

**DESIGNING OF WORKSTATION SPACE FOR EFFECTIVE LEARNING IN THE  
GRAPHIC DESIGN AND COMMUNICATION STUDIO IN THE DEPARTMENT OF  
FINE AND APPLIED ARTS, UNIVERSITY OF BENIN**

**BY**

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**BENIN CITY**

**APRIL, 2024**

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**A RESEARCH PROJECT SUBMITTED TO THE DEPARTMENT OF FINE AND  
APPLIED ARTS, FACULTY. IN PARTIAL FULFILMENT FOR THE AWARD OF THE  
REQUIREMENTS FOR THE AWARD OF UNDERGRADUATE BACHELORS OF  
ARTS (B.A.) IN FINE AND APPLIED ARTS.**

**2024**

**CERTIFICATION**

We, the undersigned indeed certify that this research was carried out by **ONIUDELE GODSTIME PETER** with Matriculation no: **ENV1906034**, in the Department of fine and Applied Arts. This work qualifies in scope and is adequate for the partial requirement for the award of **BACHELOR OF ARTS (B.A) DEGREE** in Graphic Design and Communication Major of the university of Benin.

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**DR. FELIX OSAIGBOVOR**  
Supervisor

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**DATE**

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**DR. KENNEDY J. EWEKA**  
Head of Department

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**DATE**

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**PROF. OSA D. EGONWA**  
External Examiner

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**DATE**

## **DECLARATION**

I declare that this work is based on personal research done by me in the Department of Fine and Applied Arts, University of Benin under the sole supervision of Dr. Felix Osaigbovor.

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**ONIUDELE GODSTIME PETER**

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**DATE**

## **DEDICATION**

I dedicate this final year project to God, my pillar, the one who strengthens me, my source of unpolluted wisdom without him I won't be alive today. I also dedicate this final year project to my parents who have had my back since day one. I look forward to making you more proud.

## **ACKNOWLEDGEMENT**

I would like to express my sincere gratitude to my project supervisor **DR FELIX OSAIGBOVO** for his invaluable guidance, unwavering support, and steadfast guardianship throughout his endeavor. His wisdom, patience, and encouragement have been instrumental in shaping the course of this project and enriching my learning experience. I am truly fortunate to have had such a dedicated supervisor who I now see as my mentor. I thank me for guiding me through every step of the journey.

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## **ABSTRACT**

This project explores how to create an effective workstation area in the Graphic Design and Communications Studio at the University of Benin. It uses various research methods and design principles to address practical challenges and enhance graphic design education.

The project follows Creswell's (2014) approach to applied research design, focusing on gathering relevant data and applying it to real-world issues. It targets the graphic design studios for 300 and 400 level students at the university, where more workstations are urgently needed.

The results demonstrate a comprehensive approach to workstation design that addresses actual challenges in graphic design education. Recommendations include regular maintenance, ongoing adjustments based on evolving needs, and active involvement of stakeholders for optimal studio performance.

## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.1 Background to the Study**

As newcomers in the Fine and Applied Arts Department, we delve into a thorough understanding of the department's structure, engaging in all mandatory courses during the foundational 100 and 200 levels. Upon reaching the crucial 300 level, students pursue specialization, aligning their interests with specific sections. Among these, the Graphic Design section is highly sought after.

However, aspiring graphic design enthusiasts face disappointment as they discover, upon reaching the 300 level, that the graphic design section is declared 'full,' hindering their path to specialization. This recurring situation has left many students disheartened, grappling with unfulfilled ambitions.

In response, proactive 400 level students have undertaken the commendable task of expanding the graphic design studio's capacity. Their goal is to ensure that students passionate about graphic design encounter no obstacles in pursuing their academic and creative aspirations. This initiative involves creating additional seating and tables, fostering an optimal learning environment that transcends spatial limitations.

Moreover, this research aims to improve the 400 level graphic design workspace in the Department of Fine and Applied Arts at the University of Benin.

## **1.2 Statement of the Problem**

The Graphic Design studios at the University of Benin, designated for 300 and 400 level students, face a critical challenge - inadequate capacity to accommodate the growing number of students aspiring to specialize in this field. This inadequacy hampers effective learning, prompting the 2019/2020 cohort of 400 level graphic design students to recognize the need for a comprehensive redesign of workstations in both studios.

Their collective initiative aims to address this academic challenge by rectifying structural deficiencies, creating an environment conducive to focused and productive graphic design studies. The primary objective is to generate additional capacity within the existing workspace, ensuring that students interested in specializing in graphic design at the University of Benin encounter no hindrances.

## **1.3 Objectives of The Study**

The study aims to accomplish the following objectives:

- a. Expand the existing studio workstation space to accommodate a larger group of students interested in specializing in graphic design.
- b. Cultivate a collaborative team environment to provide a hands-on experience in project management processes, fostering effective teamwork skills.
- c. Develop a profound understanding of addressing inadequacies within a contemporary graphic design studio, aiming to create optimal learning conditions.
- d. Utilize insights and experiences gained to elevate the standards of the current 300 and 400 level graphic design studio in the Department of Fine and Applied Arts at the University of Benin. This involves implementing improvements based on knowledge acquired throughout the project, enhancing the overall educational environment for graphic design students.

## **1.4 Scope of The Study**

This study is devoted to the thorough redesign of the 300 and 400 level graphic design studios within the esteemed Department of Fine and Applied Arts at the University of Benin. We will harness all relevant resources throughout this research, strategically incorporating them to maximize their utility and significantly contribute to the improvement of these essential learning environments.

### 1.5 Significance of Study

This study's significance lies in recognizing the profound impact of the learning environment on educational effectiveness, particularly in the visual and creative arts, where graphic design plays a pivotal role. The crucial need for an optimal learning atmosphere to nurture unhindered artistic and creative pursuits is evident. Acknowledging the challenge of insufficient capacity in the 400 and 300 level graphic design studios at the Department of Fine and Applied Arts, University of Benin, outgoing 400 level students have initiated a purposeful and collaborative redesign project. This endeavor aims to create an expanded and conducive workstation environment, benefiting both students and staff in the graphic design section. The overarching goal is to enhance learning experiences and accommodate a greater number of students aspiring to specialize in this dynamic field.

The redesigned studios feature improved facilities, including ergonomic tables and comfortable chairs.

### 1.6 Limitation of the Study

Throughout the project's execution, several challenges disrupted the smooth progress of our redesign initiative:

**Fluctuation of Costs:** The project faced budget adjustments due to market price fluctuations, resulting in unforeseen delays in procurement.

**Electricity Constraints:** Inconsistent power supply hindered the use of certain tools requiring electricity, impacting the project's efficiency.

**Time Constraints:** Initiating the project during the festive season led to students' holiday travels, causing delays in project execution.

**Lack of Expertise:** Particularly evident during chair assembly, the team encountered challenges due to a lack of prior knowledge in this specific area.

**Definition of Terms:**

**Redesigning:** A strategic plan to alter the structure and functionalities of an artifact, building, or system to better serve its original purpose or address new design objectives.

**Graphic Design:** The art and profession of using design elements, such as typography and images, to communicate ideas and convey images effectively.

**Studio:** A dedicated space for the study and practice of an art; in this context, the graphic design studio serves as a specialized workspace.

**Design Studio:** A workplace for designers, artists, and artisans engaged in conceptualizing, designing, and developing new products or objects.

**Effective Learning:** Encompassing elements that actively engage students in metacognitive processes, including planning, monitoring, and reflective practices.

**Space:** Physical extent across two or three dimensions; area or volume, relevant in this study for accommodating students within the studio.

**Workstation:** Either a powerful desktop computer dedicated to specific tasks, such as graphics, or an area at a workplace designed for a single worker.

**Design:** The overarching process of conceiving and developing creative solutions to address specific objectives, integral to the realm of graphic design.

**HDF:** HDF (High-Density Fibreboard/Hardboard), a man-made composite panel product manufactured from compressed wood fibers, used in the construction of the table.

## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.1 Etymology of a Workstation

The word "workstation" first known use was in 1910, it was defined as an area with the eqys specialised to perform a specific task by a single individual.

The Alto developed at Xerox PARC in 1973, it was the first computer designed for a single user with high - resolution graphics ( the first modern day workstation). Other workstation include

The Terak 8510/a (1977)

Three rivers PERQ (1979)

Xerox star (1981)

#### 2.2 Workstation Design

The best workstations are crafted/modelled for efficiency but beyond that they are environments where people spend minority of their time/lives.

When designing a workstation or cubicle comfort and productivity has to be balanced.

Several factors come into play when creating a functional workstation. Below are some design choices to take into consideration.

1. **Layout** : make the adequate blueprints so you will be satisfied with the layout in order to work.

2. **Ergonomics** : this is a reoccurring issue with most workstations when not modelled properly usually leads to physical pain for the user over time so we must make sure when crafting a work station the height, position of both the desk and chair must be optimal.
3. **Lighting** : there should be sufficient amount of working lights in the studio going from an overhead fluorescent light to a small table lamp. Natural lighting is also very important and should be considered.

### 2.3 Types of Workstations

Workstations are specialized environments designed so an individual can perform necessary tasks effectively. Workstations are usually built based on various industrial requirements which are unique. Below are some types of workstations from across different sectors.

**Computer Workstations:** Computer workstations are dedicated spaces equipped with desks, monitors, keyboards, and mice, designed for tasks involving computer usage such as data entry, programming, and office work.

1. **Industrial Workstations:** Industrial workstations are specifically designed for use in manufacturing and industrial environments, equipped with rugged materials, specialized tools, and equipment necessary for tasks such as assembly, testing, and quality control.
2. **Medical Workstations:** Medical workstations are tailored for use in healthcare settings, featuring height-adjustable surfaces, ergonomic design elements, and integration with medical equipment such as monitors, keyboards, and diagnostic devices.
3. **Artists' Workstations:** Artists' workstations are designed to meet the unique needs of creative professionals, offering large work surfaces, adjustable stands, and specialized software tools for tasks such as drawing, painting, and graphic design.

4. **Educational Workstations:** Educational workstations are designed for use in educational settings such as classrooms, libraries, and training facilities, providing students and educators with dedicated spaces for learning and collaboration.

## 2.4 Types of Office Workstations

1. **Individual Workstation:**

An individual workstation constitutes a dedicated area crafted for a sole user, furnished with essential tools and technology to facilitate concentrated work. It proves optimal for tasks demanding focus and minimal interruptions.

2. **Collaborative Workstation:**

Collaborative workstations are conceptualized to accommodate multiple users collaborating on a shared project. They commonly feature a communal workspace with ample seating, fostering an environment conducive to teamwork, discussions, and collaborative problem-solving.

3. **Standing Workstation:**

Tailored for users who prefer or necessitate a standing posture during work, a standing workstation advocates ergonomic well-being by reducing prolonged sitting. It often includes adjustable height options to cater to diverse user preferences.

4. **Hot Desk:**

Hot desks represent flexible workstations not designated to a specific individual. Users have the flexibility to occupy any available desk on a first-come, first-served basis. These workspaces are suitable for organizations embracing flexible working arrangements.

5. **Remote Workstation:**

A remote workstation establishes a virtual configuration enabling individuals to work from locations beyond the traditional office setting. It typically involves the use of technology to connect with colleagues, access files, and execute tasks remotely.

#### **6. Open-Plan Workstation:**

Open-plan workstations define a shared, unencumbered space where multiple users operate without physical dividers like cubicles or walls. They foster communication and collaboration among team members while instilling a sense of a cohesive workspace.

#### **7. Activity-Based Workstation:**

Activity-based workstations are designed to address diverse tasks within a singular workspace. They may feature zones for focused work, collaboration, relaxation, and meetings, enabling users to select an environment that aligns with their current task.

### **2.5 Modern Workstations Design and How It Aids Effective Learning**

Designing workstations is pivotal in establishing learning environments that foster engagement, collaboration, and productivity among students. By integrating ergonomic principles, adaptable configurations, and interactive features, well-crafted workstations have the potential to improve learning outcomes and student satisfaction. Here are key facets of workstation design and their impacts on effective learning:

Ergonomic Considerations:

Ergonomically crafted workstations guarantee that students can maintain comfortable and healthy postures during extended study sessions. Adjustable chairs, desks, and monitor heights

promote proper alignment, mitigating the risk of musculoskeletal discomfort. This allows students to concentrate on learning tasks with minimal distractions.

#### Flexible Configurations:

Workstations featuring modular or adjustable components offer versatile learning arrangements suited for various activities and group sizes. Flexible seating options, such as collaborative tables or standing desks, empower students to personalize their learning environments according to individual preferences and learning styles, fostering autonomy and engagement.

#### Technology Integration:

Integrating technology tools and multimedia resources into workstations facilitates interactive learning experiences and easy information access. Workstations equipped with computers, tablets, interactive displays, and charging stations enable seamless integration of digital resources, collaborative projects, and online research. This enriches the learning process and promotes digital literacy skills.

#### Collaborative Spaces:

Workstations designed for collaboration incorporate shared surfaces, movable furniture, and group-friendly layouts that promote peer interaction, teamwork, and knowledge sharing. Collaborative workstations encourage active learning, critical thinking, and the development of communication skills through group discussions, problem-solving tasks, and collaborative projects.

#### Learning Environment Aesthetics:

Aesthetically pleasing workstations with vibrant colors, ergonomic designs, and inspiring decor elements create inviting and motivating learning spaces. Thoughtfully designed workstations, featuring ample natural light, comfortable seating, and visually appealing surroundings, contribute to positive mood states, reduce stress, and enhance student well-being and motivation.

## **2.6 Space in the Context of a Graphic Design Studio.**

the dynamic realm of graphic design, the physical space within a studio is more than a mere backdrop; it serves as a canvas that profoundly influences the creative processes and outcomes of designers. The deliberate use of space transcends mere aesthetics, becoming a strategic tool that shapes collaboration, innovation, and the overall well-being of designers.

Space functions as a silent collaborator in the graphic design process, providing a stage for creativity to flourish. An open and inspiring environment acts as a catalyst, encouraging designers to explore boundaries, fostering a culture of experimentation and free expression. Creative zones, adorned with inspirational visuals, act as constant reminders of the infinite possibilities that design can unfold.

## **2.7 Brief History of Graphic Design**

Graphic design boasts a diverse history spanning centuries, originating from early communication forms like cave paintings and hieroglyphics. The introduction of the printing press in the 15th century played a pivotal role in shaping graphic design, facilitating the mass production of visual materials. The late 19th-century Art Nouveau movement embraced decorative elements, causing a shift in design aesthetics.

The 20th century witnessed the rise of influential movements like Bauhaus, focusing on functional and minimalist design principles. The mid-century modern era introduced iconic logos and corporate branding. The late 20th century brought about a rapid evolution in graphic design with the advent of digital technology, incorporating computer-generated imagery and interactive design. Today, graphic design thrives by seamlessly blending traditional and digital techniques in a dynamic and constantly evolving field.

## **2.8 History of Studio**

Studios, dynamic hubs of creativity, possess a rich and intricate history spanning centuries. These centers of artistic innovation have grown from modest beginnings into bustling focal points where creators bring their visions to life.

Defined as the workspace for artists or workers, studios serve as breeding grounds for fresh concepts, styles, and forms. Pablo Picasso once characterized the studio as a realm where a unique magic unfolds, captivating both the artist's imagination and the public's fascination. It is a domain where everyday tasks and less glamorous pursuits converge, as observed by artist Joe Fig. The term "studio" has its etymological roots in the Italian "studio," originating from the Latin "studium," representing zeal or dedication to study. In French, the term "atelier" encompasses not just an artist's studio but also a fashion designer's workspace.

The concept of the studio finds its origins in the workshops of Renaissance luminaries like Leonardo da Vinci and Michelangelo (15th - 17th century). These ateliers served as communal spaces where master artists, apprentices, and craftsmen collaborated on significant artistic endeavors. As interest in the arts grew during the Enlightenment era (17th - 19th century), academies and institutions dedicated to creative pursuits emerged, transforming studios into formalized environments for artistic development and collective learning.

The rise of photography and the burgeoning film industry in the 19th and early 20th centuries marked a paradigm shift for studios. Photography studios with darkrooms became crucial for image capture, while film studios acted as the birthplaces of cinematic enchantment.

The mid-20th century saw the emergence of multidisciplinary studios, influenced by movements like Bauhaus, advocating for interdisciplinary collaboration. In the digital age, studios underwent another transformation, with technology integral to the creative process. Digital studios equipped with cutting-edge tools emerged as bastions of graphic design, animation, and digital artistry.

In the 21st century, studios have evolved into dynamic creative ecosystems, accommodating various artistic disciplines. Co-working spaces, shared studios, and virtual studios have proliferated, promoting collaboration and flexibility. The democratization of creative tools has empowered a diverse array of creators, expanding the concept of the studio beyond physical confines.

Throughout epochs of artistic history, the evolution of studios mirrors the undulating currents of creative expression. From Renaissance workshops to the bustling digital landscapes of today, studios have adapted, thrived, and inspired generations of creators. The legacy of the studio is one of resilience, adaptability, and an unwavering commitment to transforming imaginative visions into tangible works of art. As we navigate uncharted territories of creativity, the studio remains a guiding beacon, perpetually evolving and shaping the trajectory of artistic expression.

## **Types of Studios**

Studios come in various forms, each tailored to accommodate specific artistic disciplines and creative processes. From traditional physical spaces to virtual environments, here are some common types of studios:

1. **Visual Arts Studio:** A designated area for artists specializing in visual arts to produce paintings, sculptures, and various forms of fine art. These studios typically incorporate abundant natural light, storage for art materials, and easels or workbenches.

1. **Photo Studio:** Outfitted with lighting arrangements, backdrops, and props, photography studios offer professional photographers controlled settings for

image capture. They may also include darkrooms or digital editing stations for post-processing tasks.

2. **Sound Studio:** Tailored for musicians and audio engineers, music studios incorporate soundproofing, recording gear, and instruments like microphones, amplifiers, and keyboards. These spaces serve for recording, mixing, and mastering music tracks.
3. **Cinematic Studio:** Expansive facilities for producing films, television programs, and commercials. Film studios encompass soundstages with customizable sets, green screens, and technical equipment for filming and post-production editing.
4. **Design Studio:** Workspaces for graphic designers focused on creating visual content such as logos, illustrations, and digital artworks. Equipped with computers, design and editing software, and occasionally drawing tablets or printers, graphic design studios facilitate the creative process.

## CHAPTER THREE

### RESEARCH METHODOLOGY

#### 3.1 Introduction:

Initiating our research journey, we delve into methodological intricacies to extract valuable insights within Graphic Design and Communication studios.

Kothari (2004) emphasizes research as a means of contributing to existing knowledge, a notion driving our systematic approach to generating new insights, addressing real-world challenges, and enhancing learning within our university's graphic design studios.

Aligned with Creswell J. W. (2014), we adopt an applied research design, focusing on practical problem-solving and direct application of findings. This intentional choice ensures the relevance and impact of our exploration on graphic design education intricacies.

Conducted within the 300 and 400 level graphic design studio at the University of Benin, our research addresses the pressing issue of workstation scarcity. Sampling methods, including purposive and simple random sampling, as advocated by Creswell J. W. (2014), enrich our methodology by capturing diverse student insights.

Echoing our supervisor's emphasis on teamwork, we introduce committees to deepen our methodology.

Guided by Malhotra, N. K. (2010), market surveys provide economic insights into workstation design through practical market visits.

Additionally, Fink, A. (2013) informs our library review methodology, leveraging past experiences in student projects. These references serve as pillars, grounding our methodology in established principles and insights.

#### 3.2. Definition And Purpose of Research:

In our exploration, let's start by delving into the concept of research and grasping its objectives. According to Kothari, C. R. (2004), research entails a methodical pursuit of knowledge, where we aim to bring something new to the existing body of knowledge. Best, J. W. (2001) shares a similar view, regarding research as a rigorous scientific method of examination. This mirrors our

goal – not just to enrich academic discourse, but also to tackle practical issues within the graphic design and communication studios at the University of Benin.

As we define research and its objectives, our direction is guided by Kothari, C. R. (2004), molding our perception of research as a structured journey aimed at contributing something innovative to the realm of knowledge.

### **3.3. Applied research design sheet:**

As we navigate the realm of research, we encounter the notion of research design, a pivotal aspect that dictates our study's methodology. According to C. R. Kothari, research design is the framework guiding the collection and analysis of pertinent data.

Put simply, it serves as the strategy that ensures we obtain reliable data to address our research inquiries. Our selected approach is applied research design, which prioritizes practical solutions to real-world issues, aiming for tangible enhancements in specific contexts or processes. This approach is perfectly aligned with the goal of making meaningful improvements.

### **3.4. Location of study:**

In our methodological exploration, the selection of the study setting holds significant importance. Our research is situated within the dynamic environment of the 300 and 400 level graphic design studio at the University of Benin. This decision is intentional, guided by the insightful perspectives of M. Smith (2015).

At the time of conducting this research, we directly observed the rapid growth in the student population aspiring to major in graphic design and communication within the Department of Fine and Applied Arts at the University of Benin. This observed challenge served as the impetus for selecting this location as our study setting. However, the findings of our research hold relevance beyond this specific context and can be extrapolated and applied to similar challenges in comparable locations.

### **3.5. Population of study:**

In the context of research, the population refers to the group of individuals, items, or objects that are the focus of the study. As defined by D. K. Kombo (2005), it is the pool from which samples are drawn for measurement. N. Avwokeni (2006) further elaborates that the population of study encompasses all participants eligible for inclusion in the study, aligning closely with the purpose of our project.

Our research's population consists of 69 students, representing a diverse cohort enriching the landscape of graphic design education. This includes 37 students enrolled in the 300 level and 32 students in the 400 level graphic design studios at the University of Benin, Benin City. However, due to the large size of this population, it is impractical to involve every student. Therefore, sampling becomes necessary to manage the scope of the study effectively.

C. R. Kothari (2005) elucidates sampling as the process of selecting a portion of the population for study purposes. Our sampling strategy incorporates both purposive and simple random sampling methods. Purposive sampling involves intentionally selecting participants based on their relevance to the study, allowing us to gather insights from those actively engaged and interested. Conversely, simple random sampling ensures that each student has an equal chance of being chosen by chance, providing an unbiased approach to participant selection.

Influenced by Krishna Swami (1998), our sampling approach aims to ensure that our findings are not confined to a specific group but are representative and pertinent to the broader student population. As we navigate through this research endeavor, managing and understanding this diverse population is akin to traversing a rich forest of knowledge, ensuring that we capture the essence of graphic design education at the University of Benin.

### **3.6. Inclusion of committees:**

Acknowledging the intricacy of our research, committees play a pivotal role in organizing and streamlining responsibilities. As emphasized by M. Q. Patton (2002), committees are integral to research endeavors. In our case, we have established key committees to gather specific data pertinent to their respective responsibilities:

- Executives Committee:** Chaired by Dr. Kennette Dickens, the head of the graphic design and communications unit, and assisted by Dr. Felix Osaigbovo as co-supervisor. Student representatives, led by Sanni Mujeeb Jonathan, including Enujugha Ruth as Treasurer and Ekhaton Sharon Isoken as Secretary, collaborate with faculty to ensure effective leadership, coordination, and communication within the research framework.

- Market Survey Committee:** Led by Nobatu Avwerosuo, this committee, with support from Ikechukwu Chidi and Tafu Peter, focuses on gathering data related to market prices and economic factors influencing workstation design.

- Electrical Committee:** Headed by Odigie Faith, with members Osagiede Destiny and Bamidele John, this committee delves into technical aspects, exploring electrical requirements for optimal workstation functionality.

These committees collectively contribute to the smooth execution of our research, each playing a distinct role in gathering essential data and facilitating effective decision-making within the project.

- Sanitation Committee:** Under the leadership of Oniudele Godstime Peter, this team, consisting of Okoh Uwagbale

Desmond, Ejeomoh Emmanuel, Miminu Solomon Yusuf, Ogboo Victor Ifeanyi, Alari Osahenrumwen Ernest, Sekumade

Ifeoluwa Bisola, Akhigbe Thompson Perfect, Oyedele Boluwatife Elijah, Adeleke Oluwadamilare Sunday, Olubanjo Korede David, Okebile Israel Dennis, Sedu Juliet, Clinton Amasi, and Olaiya Christine, is tasked with maintaining a clean and conducive environment within the workstation space.

Each committee's role is essential in gathering specific data, contributing to the comprehensive approach of our research. Like a well-coordinated team, these committees ensure that every aspect of the workstation setup is addressed and maintained.

### **3.7 Data collection strategies:**

In our quest for comprehensive insights, we implement three pivotal strategies:

•**Supervisor Consultation for Guidance:** Recognizing the value of expert advice, we regularly consult with our supervisor. This approach ensures that our research benefits from the wisdom and experience of someone deeply knowledgeable in the field.

•**Library Review of Past Works:** Embracing Kothari's definition of research as an original contribution to existing knowledge, we extensively review literature in both physical and digital libraries. This thorough examination allows us to build upon existing research and enhance our understanding of the subject matter.

•**Market Survey for Price Evaluation:** By exploring market dynamics and material prices, we gain insights into the economic factors influencing workstation design. This survey enables us to make informed decisions and ensures practicality in our approach (Malhotra, 2010).

Through these strategies, we formulate a comprehensive approach to workstation design in graphic design and communication studios. This holistic method enables us to navigate the complexities of the process effectively and contributes to the robustness of our research efforts.

## CHAPTER FOUR

### DATA ANALYSES

#### 4.1 Analyses of Refurbishing the Studio

This chapter gives a detailed analysis of the steps and procedures undertaken during the process of carrying out the project.

#### 4.2 Categories and Process

- **Class Meetings:** During these gatherings, students received an overview of the proposed project and were encouraged to offer insights into its execution. Additionally, students presented potential project titles, discussed the benefits of collaborative project work for both group and final assessments, ensuring alignment among all participants.
- **Supervisor Sessions:** Consultations with supervisors were conducted to ensure mutual understanding and follow-up on project planning and development stages.
- **Budgeting:** Executive members oversaw this phase, compiling a list of equipment necessary for modern workspaces catering to 21st-century clientele. Rough estimates of equipment costs were established to determine each student's contribution towards project realization.

- **Market Survey:** The market survey committee conducted a thorough assessment of wood, chairs, and electrical equipment prices from various vendors. This enabled students to procure high-quality equipment at competitive prices while staying within budget constraints.
- **Procurement and Assembly of Workspace Tables:** HDF wood and associated materials, including screws, adhesive, nails, and rollers, were acquired for the construction of workstation tables. These materials were transported to the 400lv studio, where a skilled carpenter was hired to fabricate the tables according to specifications.
- **Procurement and Assembly of Chairs:** Ergonomic chairs were carefully chosen and acquired to ensure comfortable seating for studio sessions. These chairs were purchased in parts with accompanying screws, allowing students the opportunity to assemble them, fostering a sense of ownership and involvement in the project.
- **Purchase and Installation of Electrical Equipment:** Essential electrical components such as sockets, wires, pipes, and socket holders were procured to facilitate the functioning of electronic devices within the workspaces. A professional electrician was enlisted to install and position the sockets strategically across the workstation tables, ensuring convenient access to power sources for computers, laptops, and phones.
- **studio cleaning:** Following the installation of all workstations in both studios, members of the sanitation committee undertook a comprehensive cleaning initiative. Their efforts included dusting, sweeping, and mopping to maintain a tidy and conducive environment for learning and creativity.



**4.3. Picture Analysis**



**market survey and purchase of wood with chief supervisor Dr. Kennette Nwabuoku.**



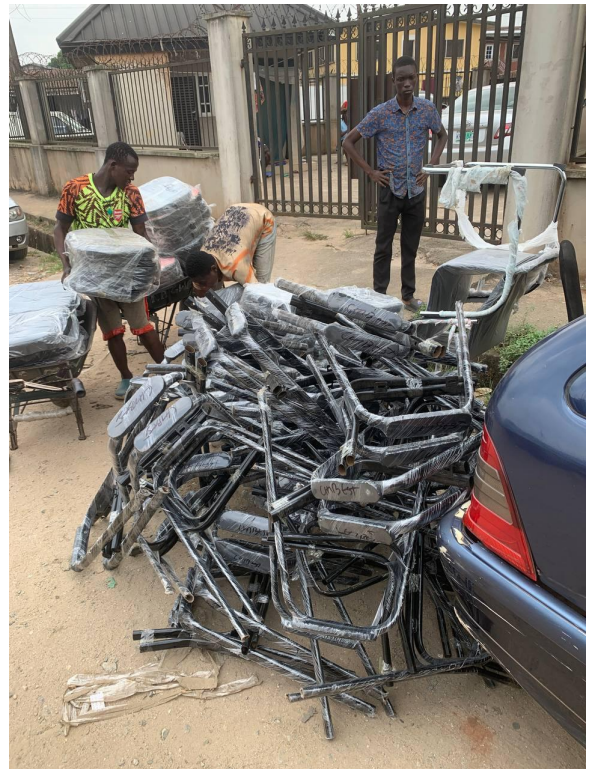
**Carrying of purchased materials to the graphics studio**



. **Cutting of wood by students and professionals.**



### Procurement of chair parts by students





installation of chairs by students.



Chairs being used/tested by students after installation.





**carpenters assisted by students.**



## **CHAPTER FIVE**

### **SUMMARY, CONCLUSION, RECOMMENDATIONS**

#### **5.1 Summary**

The primary objective of the practical research was to enhance the capacity of the 300 and 400 level graphic design studios in the Department of Fine and Applied Arts at the University of Benin, enabling more students to pursue their chosen major without encountering space constraints. Motivated by their firsthand experience of this challenge, the outgoing 400 level graphic design students embraced the opportunity to expand workstation space under the guidance of supervisors. Their goal was to ensure that future students could access adequate facilities without the need to seek alternative courses due to limited space. Through a collective endeavor, they established additional workstation spaces that meet contemporary standards and requirements.

In conclusion, the practical research conducted by the outgoing 400 level graphic design students at the University of Benin effectively addressed the issue of limited studio space. By collaboratively creating more workstation areas, they have paved the way for future students to pursue their preferred major without the hindrance of inadequate facilities. This initiative not only enhances the learning environment and promotes more efficient learning but also reflects the students' dedication to leaving a positive impact for future generations.

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