Course Description

This program will follow two main tracks; (1) the design of products and multisensory experiences for cultural, commercial and public spaces called narrative environments, and (2) the history and evolution of modern European design expression, from the iconic Mini Cooper and the mini skirt, to the Rietveld chair and the International Style. Each track will explore multiple design disciplines and cross-over one another to reveal the continued influence of British and Dutch design.

Europe is steeped in history, it’s the ultimate museum without walls and a record of over one thousand years of influential architecture and design. Compared to design in the United States, particularly California, European design contends with the restrictions of adapting to the old rather than the freedom of creating the new. Britain and the Netherlands are two European countries that are unsurpassed when it comes to innovative and influential art, architecture and design. Starting in the ancient English city of York, this program will travel to the vibrant creative capital of London, and then to the Dutch cities of Utrecht and Amsterdam where design truly infiltrates everyday life (see detailed schedule for itinerary and day trips to other cities).

Lectures and discussion in the first week of the course will introduce the basic definitions and principles for designing narrative environments and for understanding the evolution of British and Dutch design. Field trips will include structured meetings with museum experts and design professionals, and rely on independent student research to explore and understand how environments communicate information, and mesh together to form vibrant cities and cultural landmarks. A visual journal will be used to capture notes, objects, sketches/diagrams, design ideas, and a photographic record of events and sites. Creative project assignments will examine the expanded role of the designer as inventor and protagonist, communicator of information, and shaper of style and place.

Course assignments will be tailored to allow students to explore their own particular area of design interest including: exhibition, product, fashion, textiles, visual communication, digital media, lighting, interiors, architecture, engineering, design history, theory and criticism. During the program we will brainstorm ideas, study the methods used to display and interpret a breadth of historical and contemporary material unique to Europe, and develop design solutions to entertain, inform and inspire diverse audiences across a range of public environments, settings and venues.
Program Objectives
- To build knowledge creating multi-sensory experiences for the built/natural environment
- To explore audience driven content delivery methods and narratives
- To provide tools, resources, and action steps for academic and professional advancement
- To understand how design responds to differing cultural and historical influences

Pre-Requisite Courses
Previous coursework in architecture, art or design (both studio and/or history and theory) is recommended but not essential.

Readings
Selected articles, book chapters, and features on topics associated with the course work and assignments are available in the course reader. These readings may be called upon during class. Recommended publications to consult in advance of the program are:

- Exhibition Design, Philip Hughes, 2010 (revised 2015)
- Creating Exhibitions, Polly McKenna-Cress and Janet A. Kamien, 2013
- Narrative Spaces: On the Art of Exhibiting, Kossmann, Mulder, Oudsten, 2012
- Exhibition Design, Pam Locker, 2011

Materials and Equipment
You are required to have the following items (most can be purchased when you arrive):
- Visual journal (8.5 x 11 inch hard bound sketchbook)
- Pencils (soft and hard), fine pen
- Glue stick
- Watercolor paint box or colored pencils
- Digital camera
- Laptop computer and accessories (optional but highly recommended)

Course Schedule
See the detailed program schedule for key dates and all travel destinations. The specific activities for each day are subject to minor revisions. The class meets five days a week with morning sessions 9 a.m. – 12 p.m. and afternoon sessions 1 – 4 p.m. The schedule will vary depending on the activity, location and work to be completed.

WEEK 1   York: June 30–July 6
- Project 1 and visual journal: Lectures, field work, visits and trips

WEEK 2   York: July 7–July 13
- Project 2 and visual journal: Lectures, field work, visits and trips

WEEK 3   London: July 14–July 20
- Project 3 and visual journal: Lectures, field work, visits and trips

WEEK 4   Utrecht: July 21–July 28
- Visual journal: Lectures, field work, visits and trips

Summary of Course Projects and Grading
Each project introduces professional design standards and techniques. Because of the range of student skill-sets, emphasis is placed on proactive design exploration, research and creative experimentation. Individual instruction and group discussion occur regularly to foster the generation of ideas and monitor progress.

Project 1: Creative placemaking & wayfinding (20%):
Due: July 5, 2018 (submit in a format for group critique and presentation)

Project 2: Creating a narrative experience (20%):
Due: July 13, 2018 (submit in a format for group critique and presentation)

Project 3: Designing an exhibition (20%):
Due: July 20, 2018 (submit in a format for group critique and presentation)

Visual Journal: What is British and Dutch Design? (30%)
Due: July 27, 2018

Course Participation (10%)
Includes attendance, being on time, discussion and critique participation, teamwork, and being prepared with readings.

Grades are determined by:
- your work, methodology, creativity and design originality
- your ability to explore, develop and refine a wide range of solutions
- your ability to clearly communicate your ideas in person, in images and words
- your active participation, both in groups, critiques and studio work sessions
- your visual journal and its completion.
- your attendance and completing assignments by the specified deadlines

Your final grade is not necessarily an accumulation of assignment grades, but rather a weighted consideration of the above.

Attendance
Attendance is required for all classes unless instructed otherwise. Please be on time for all classes, lectures, studio work, field trips and critiques. Remain for the entire duration of the class unless excused. Because you are participating in time-sensitive field trips and excursions punctuality is incredibly important. Being late jeopardizes the schedule for EVERYONE! Review the program schedule and follow the times listed. Any changes will be announced.

Presentations and Etiquette
Please attend all presentations and meet the assignment deadlines. Late or incomplete work will affect your grade. Our guests have kindly set aside their time for you, acknowledge this by being attentive and respectful during guest lectures and events. Mobile phones, tablets and laptops should be turned off during this time.
Chronology of the Modern Exhibition Experience


Interpretive Methods: Analog

PASSIVE
- Personal Experience
- Looking/Viewing
- Sensory
- Discovery
- Contemplative

INTERACTIVE
- Social/Reciprocal Experience
- Doing/Making
- Participatory
- Touch

Modern British Design History


Modern Dutch Design History


Is British Design Dead?

How design conscious are the Dutch?
What is a Narrative Environment?

Types of Narrative Environments

Commercial environments include retail spaces, trade shows, corporate displays and restaurants; any space that is communicating a brand story and trying to sell you something. Starbucks is a good example, where a consistent customer experience is conveyed through staff, decor, graphics, music and smell.

Cultural environments include museums and historical sites. These are highly narrative spaces where the principal means of visitor communication are exhibit based experiences, which are presented in an open-ended, informative and educational manner. The California Academy of Sciences is a good example.

Entertainment environments include theme parks and attractions; any place where storytelling is delivered primarily through interaction. Disneyland is the archetypal example and sports arenas, theaters and museums are influenced by how Disney manages crowds, entertains diverse audiences, and sells fun.

Design Engagement and Storytelling Methods

Contemplative is a static form of communication that uses predominantly two-dimensional graphic elements such as words, images and illustrations. Less than 10% of people actually read messages in the built environment.

Sensory is a mode of exhibition interpretation that uses passive physical elements, such as sound, smell, and light to deliver content. These techniques use a highly emotive form of communication that can transcend multiple languages, cultural identities and demographic forces.

Discovery is as an active method of interpretation that uses hands-on participatory elements such as playing games, simulated rides, solving puzzles and dress-up. People are far more likely to absorb an idea when they physically have to discover the content or answer a question. Children’s museums use this method extensively.

Participatory is an interpretive method that uses reciprocal interactive elements such as computer kiosks, activities and games, facilitated discussions, talks and role playing. Science centers, theme parks and expositions use these techniques to create immersive and memorable experiences.
The Basics

Designing for Your Audience

What do people want?
To seek experiences that are functional, educational, entertaining, esthetic, escapist, and social.

AUDIENCE FACTORS

Audience Contextual Experiences
Falk and Dierking, 1992
Personal Context: prior knowledge, experiences, motivation, values
Sociocultural Context: cultural background, interactions with others
Physical Context: environmental factors, design, comfort, accessibility

Understanding Audience Needs
“Visitors’ Bill of Rights” by Judy Rand
Comfort; Orientation; Welcoming & Belonging; Enjoyment; Socializing; Respect; Communication; Learning; Choice & Control; Challenge & Confidence; Revitalization

Plan for Audience Behavior
People who visit exhibition environments can be described as:
Streakers (spend seconds)
Strolllers (spend minutes)
Studiers (spend hours)

Cater to Audience Behavior
Bernice McCarthy
Imaginative people: seek meaning, ask “why?”
Analytical people: seek facts and ask “what”.
Common people: ask “how does it work”.
Dynamic people: ask “what if…”.

OR

The Visual Learner: Image based exhibits that use visual impact rather than words
The Auditory Learner: Verbal communication based exhibits that use sound and narration
The Kinesthetic Learner: hands-on exhibits that allow for touch and physical interaction

DESIGN FACTORS

Universal Design Principles
The Center for Universal Design, 1997
1: Equitable use: design is useful and marketable to people with diverse abilities.
2: Flexibility in use: design accommodates a wide range of individual preferences and abilities.
3: Simple and intuitive use: design is easy to understand, regardless of the user’s experience, knowledge, language skills or current concentration level.
4: Perceptible information: design communicates necessary information effectively to the user, regardless of ambient conditions or the user’s sensory abilities.
5: Tolerance for error: design minimizes hazards and the adverse consequences of accidental or unintended actions.
6: Low physical effort: design can be used efficiently and comfortably and with a minimum of fatigue.
7: Size and space for approach and use: appropriate size and space is provided for approach, reach, manipulation, and use regardless of user’s body size, posture or mobility.

Design Thinking Process
Courtesy of IDEO
Empathize: understand user/audience
Define: research problem, challenge, need
Ideate: create various concepts
Prototype: test most promising concepts
Refine: select the best solutions
Implement: design and production
INTERPRETIVE APPROACHES IN THE EXHIBITION ENVIRONMENT

Reference
Courtesy of the Museum of Lost Wonder by Jeff Hoke, 2008.
## PROGRAM SCHEDULE - subject to change

### DESIGN IN EUROPE
**JUNE 30 – JULY 28, 2018**

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<tr>
<th>WEEK 1 (York, UK)</th>
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<td><strong>ARRIVAL</strong></td>
<td><strong>CLASS</strong></td>
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<td>York</td>
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<td>Flight to London Heathrow or Manchester Airport. Train to York. Check into accommodation. <strong>ORIENTATION- 5:00 p.m.</strong></td>
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<td><strong>SITE VISIT- 10:30 a.m.</strong></td>
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<td>Yorkshire Sculpture Park,</td>
<td>National Museum of Scotland,</td>
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<td>1:30 p.m. SITE VISIT- 4:00 p.m.</td>
<td>GROUP LUNCH- SITE VISIT- 11:00 am.</td>
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<td><strong>CLASS</strong> 9:00 am.</td>
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<td>Course and project overview,</td>
<td>National Museum of Scotland,</td>
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<td>SITE VISIT- 2:00 p.m. Castle Museum.</td>
<td>GROUP LUNCH- SITE VISIT- 11:00 am.</td>
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<td>PICNIC- 6:00 p.m.</td>
<td><strong>ACTIVITY- 4:00 p.m.</strong></td>
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<td>ACTIVITY- 7:00 p.m. York Bus Tour</td>
<td><strong>SITE VISIT- 10:00 a.m.</strong></td>
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<td><strong>SITE VISIT- 11:00 a.m. Jorvik Viking Center and DIG.</strong></td>
<td><strong>SITE VISIT- 11:00 a.m.</strong></td>
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### LOCATION

- **A.M. Lecture**
- **P.M. Lecture**

### DES 187 PROJECTS
- **Project 1: Placemaking & Wayfinding** - 1 WEEK PROJECT
- **Project 5 (Independent Study): Visual Journal** - What is European Design?

### DES 198 PROJECT
- **Project 2: Narrative Experience** - 1 WEEK PROJECT
- **ActIVITY- 4:30 pm.** Back Hole.

### NIGHTS

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# PROGRAM SCHEDULE - subject to change

## DESIGN IN EUROPE
**JUNE 30 – JULY 28, 2018**

### WEEK 3 (London, UK)

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<td><strong>TRAVEL</strong></td>
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<td><strong>STUDIO</strong></td>
<td><strong>DEPARTURE</strong></td>
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<td><strong>TRAVEL</strong>- 10:00 a.m. train to London. Check into London accommodation.**</td>
<td><strong>STUDIO- 9:00 a.m. Central St. Martins School of Art and Design (CSM).</strong></td>
<td><strong>RESEARCH- 10:00 a.m. Victoria and Albert Museum. Permanent collection and special exhibitions.</strong></td>
<td><strong>STUDIO- 9:00 a.m.</strong></td>
<td><strong>RESEARCH- 10:00 a.m.</strong></td>
<td><strong>STUDIO- 9:00 a.m.</strong></td>
<td><strong>STUDIO- 9:00 a.m.</strong></td>
<td><strong>TRAVEL- 8:00 a.m. London to Utrecht. Check-in at Utrecht accommodation.</strong></td>
<td><strong>STUDIO- 9:00 a.m.</strong></td>
<td><strong>RESEARCH- 2:00 p.m.</strong></td>
<td><strong>TRAVEL- 8:00 a.m.</strong></td>
<td><strong>STUDIO- 9:00 a.m.</strong></td>
<td><strong>RESEARCH- 2:00 p.m.</strong></td>
<td><strong>TRAVEL- 8:00 a.m.</strong></td>
<td><strong>DEPARTURE</strong> (Travel home or elsewhere in Europe.)</td>
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<td><strong>OPEN DAY- Students are free to explore London and the surrounding area.</strong></td>
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<td><strong>STUDIO- 9:00 a.m. Central St. Martins School of Art and Design (CSM). Overview of project 03.</strong></td>
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<td><strong>OVERVIEW OF VISUAL JOURNALS.</strong></td>
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<td><strong>TRAVEL- 8:00 a.m. Central St. Martins School of Art and Design (CSM). Meetings with instructor for project 03.</strong></td>
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### HOTELS

- **London:**
- **Utrecht:**

### NIGHTS

- **London:**
- **Utrecht:**