

Design in Europe

Britain and the Netherlands



[DES 187 Narrative Environments](#) and DES 198 Independent Study

Dates: June 29 – July 27, 2019 (Summer Session I)

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Course Description

This program will follow two main tracks; (1) the design of products and multi-sensory experiences for cultural, commercial and community 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 beautiful city of Edinburgh, 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 at the end of the syllabus).

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

Bibliography and selected articles, book chapters, and features on topics associated with the assignments are available on *Canvas* and may be called upon during class. Recommended (not required) publications to consult in advance of the program:

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 (some can be purchased when you arrive):

- Visual journal (200 page minimum 8.5 x 11 inch hard bound sketchbook purchased in advance of travel)
- 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 29–July 5
Project 1 and visual journal: Lectures, field work, site visits and excursions

WEEK 2 York and Edinburgh: July 6–July 12
Project 1, 2 and visual journal: Lectures, field work, site visits and excursions

WEEK 3 London: July 13–July 19
Project 3 and visual journal: Lectures, field work, site visits and excursions

WEEK 4 Utrecht: July 20–July 27
Visual journal: Lectures, field work, site visits and excursions

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 rather than technical competency. Individual instruction and group discussion occur regularly to foster the generation of ideas and monitor progress.

Project 1: Creating a narrative experience (25%). *Shakespeare in the Streets Part II*.
Due: July 8, 2019 (submit in a format for group critique and presentation)

Project 2: Designing an exhibition (10%). *Inside/Outside the Museum Walls*.
Due: July 10, 2019 (submit in a format for group critique and presentation)

Project 3: Developing a community intervention (25%). *Happy Birthday Bauhaus*.
Due: July 19, 2019 (submit in a format for group critique and presentation)

Visual Journal: What is British and Dutch Design? (30%)
Due: July 26, 2019

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. Grades will be posted on *Canvas*.

Attendance

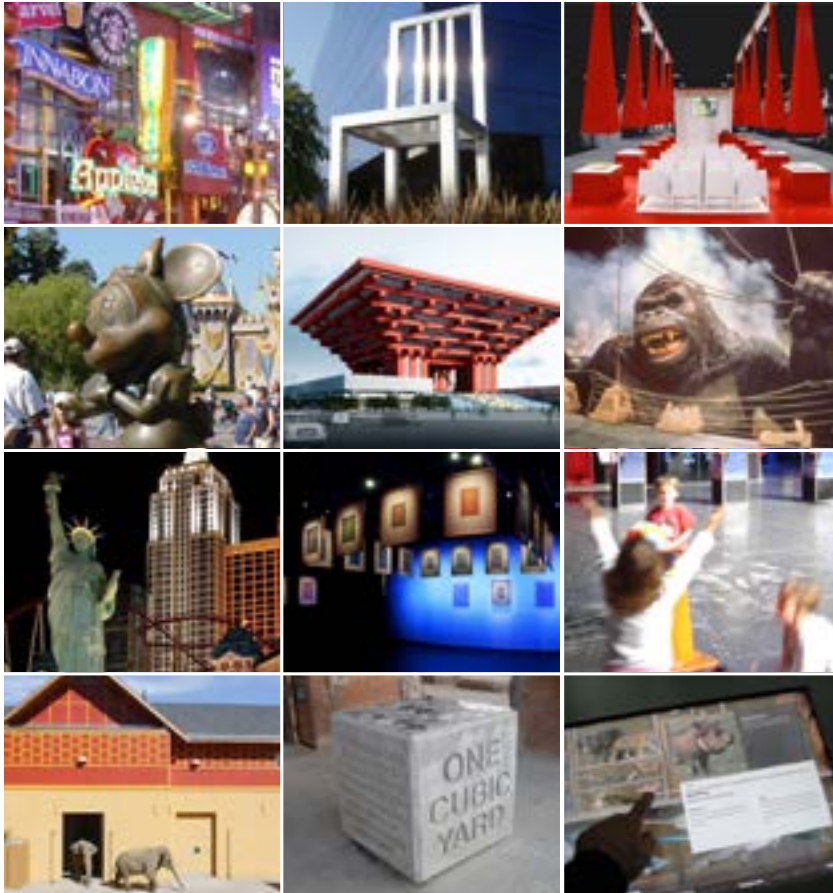
Attendance is required for all events unless instructed otherwise. Please be on time for all classes, lectures, studio work, field trips and critiques. Remain for the entire duration of the class unless excused. Because you are participating in time-sensitive field trips and excursions punctuality is 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. The presenters we meet 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 or in silent mode and hidden during this time. Use your visual journal to take notes.

What is a Narrative Environment?

A story purposefully embedded in the environment, that can be expressed through multiple explicit and implicit means. – Tricia Austin



To help frame the exhibition/narrative environment, refer to “Scales of Narrativity” by Tricia Austin and “Engaging Spaces” by Kossman.dejong in the course reference materials on *Canvas*.

Types of Exhibition Environments

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.

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.

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.

Community/Civic environments include public parks, streets, libraries, government buildings, churches; these are open-ended, publicly funded sites that are usually free. A city park or main square is a good example, free and open to all.

Types of Exhibition Storytelling, Audience Engagement and Interpretive Methods

Contemplative (looking/viewing) 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 (feeling/touching) 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 (doing/making) is as an active method of interpretation that uses hands-on elements such as playing games, simulated rides, solving puzzles and dress-up. Studies show that 90% of people learn through doing and are far more likely to absorb an idea when they physically have to discover the content or answer a question.

Participatory (exchanging/modifying) 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.

Designing for Your Audience

What do people want?

To seek experiences that are functional, educational, entertaining, esthetic, escapist, and social



Exhibition design deals with the disposition of objects in space: their conceptual and physical relationship to one another and to the observer. – Abbott Miller

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)
- Strollers (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: 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

KEY SLIDES FROM LECTURE/PRESENTATIONS

Modern British Design History

1700 1800 1900 1940 1950 1960 1970 1980 1990 2000

Industrial Revolution Great Exhibition Arts and Crafts Movement Festival of Britain Swinging Sixties Punk Is British Design Dead?

Modern Dutch Design History

1600 1700 1800 1900 1920 1940 1970 1980 1990 2000

Golden Age Polders and Dams Amsterdam School de Stijl Public Design Droog How design conscious are the Dutch?

Chronology of the Modern Exhibition Experience

1700 1800 1900 1940 1950 1960 1970 1980 1990 2000

Accessible Mystical View Nationalism Systematic Spectacle Populism Contextual Touch Exceptionalism Didactic Discover Boom Blockbuster Interactive Inclusive Immersive Social Participatory New Media Networked

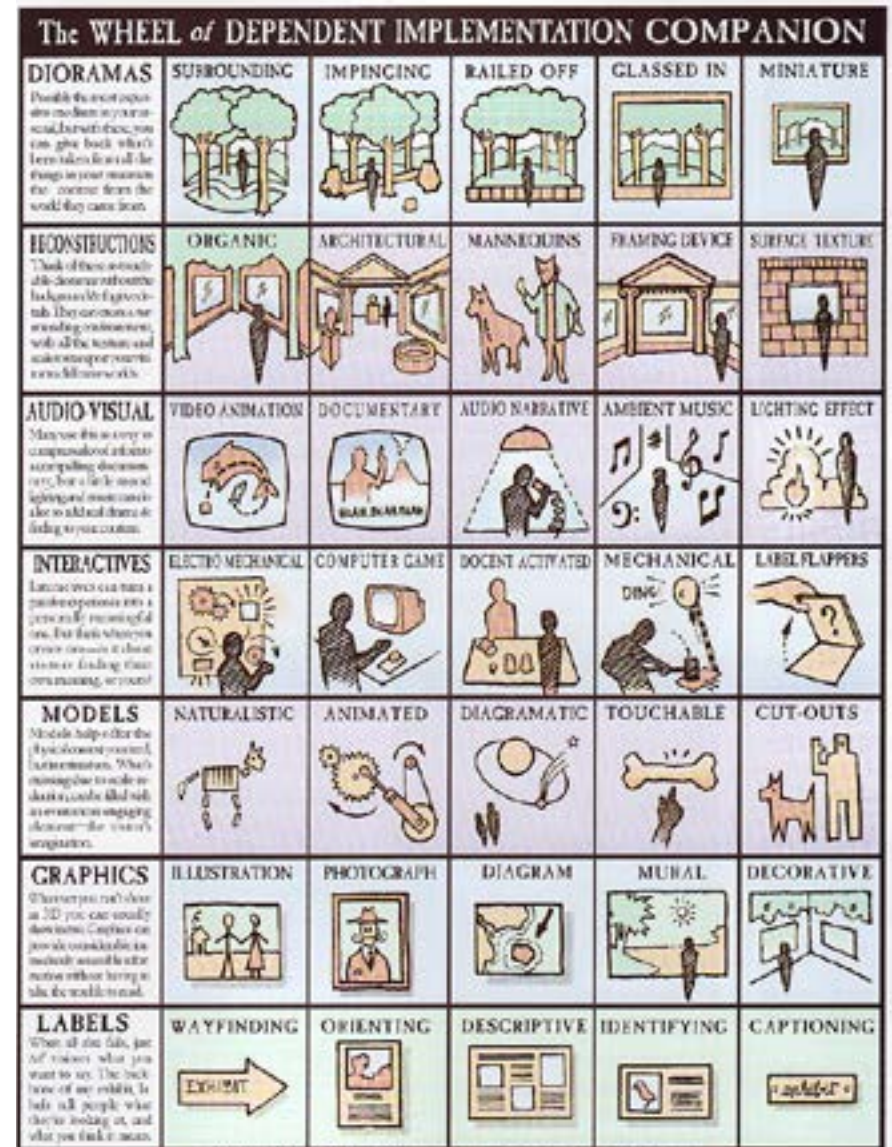
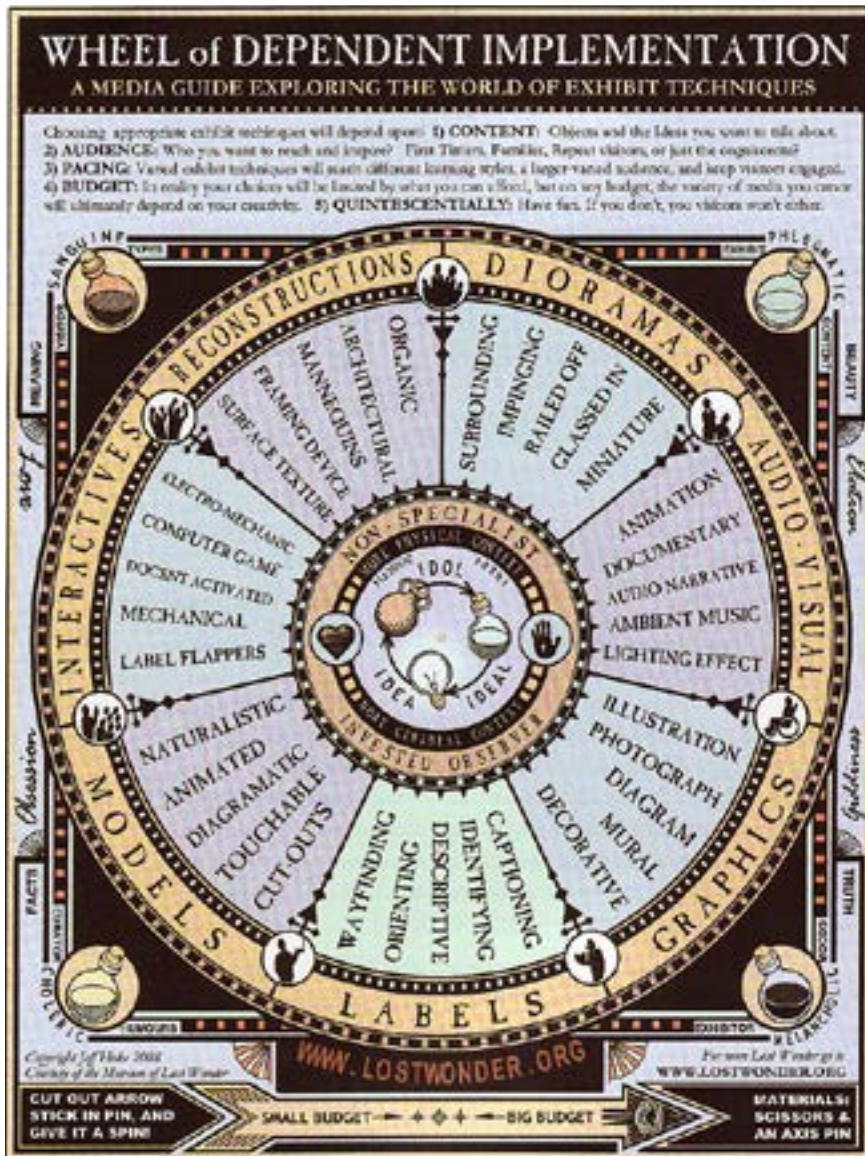
Interpretive Methods: Analog

PASSIVE Personal Experience ← → INTERACTIVE Social/Relational Experience

Contemplative (Looking/Viewing) Sensory (Feeling/Touching) Discovery (Doing/Making) Participatory (Exchanging/Modifying)

Reference

Courtesy of the Museum of Lost Wonder by Jeff Hoke, 2008.



What is British and Dutch Design?



PROJECT DUE FRIDAY, JULY 26, 2019

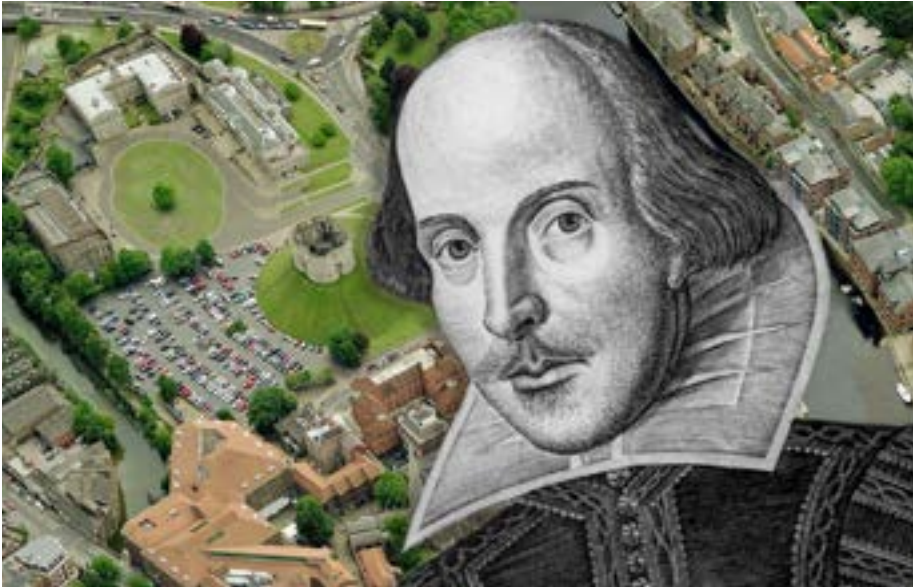
Keep a daily visual journal of notes, sketches, photographs, objects and ephemera that answers the question: "What is British and Dutch Design and Culture?"

This journal begins its life the moment you leave the airport in the U.S.A. Specific journal assignments will be given during some field trips and museum visits, use the journal to document the design process for projects 1–3. It is okay to leave some blank pages at the end of your visual journal if you plan to travel after the program. The goal is 6–8 pages a day, which translates to 200 single pages or 100 page spreads. Your purchased journal must have at least this many pages. Items to include:

- Sketches and drawings (observational, transformative and speculative)
- Written notes and observations
- Photographs
- Tickets
- Food wrappers
- Stamps
- Dirt and plants
- Rubbings and impressions
- Printed materials (poster clippings etc.)
- Scraps from newspapers etc.
- Pages of color
- Swatches of fabric
- Typography examples
- Maps
- Business cards
- Food stains (sauce, drinks etc.)
- Packaging
- Construction materials (if small enough)

Anything that can be inserted into the journal (hard bound sketchbook 8.5 x 11 inches) is acceptable. Find a style of working that's fast. A successful journal shows experimentation and steady progress throughout the program and is filled and bulging at the seams by the last day of instruction. Alternative journal formats (film, photography, audio, hand made book etc.) are acceptable if agreed upon by the instructor in advance.

Shakespeare in the Streets - Part II



An exhibition designer is a choreographer of objects, images, texts and people.

– Abbott Miller

PROJECT 1 - DUE MONDAY, JULY 8, 2019

Develop, design and install a creative intervention in the streets of York to celebrate Europe's first pop-up Shakespearean theater.

The historic city of York has a wealth of award winning attractions and a range of superb shops set in a magnificent historic setting. Typically, over seven million tourists (65% domestic and 35% international) visit the city in a given year. As George VI said "the history of York is the history of England".

More than 400 years ago, the first audiences for Shakespeare's plays enjoyed an experience that was as intimate as it was exciting, crowded in close to the actors and the action, in a small theatre in the bustling city of London. In Shakespeare's Rose Theatre an experience every bit as exciting, intimate and immersive will be offered to today's audiences in a dramatic playhouse setting beside the iconic 13th century Clifford's Tower in the heart of the historic city of York.

The Brief

York's Theater Royal would like to celebrate the arrival of Europe's first pop-up Shakespearean theater in the city and install several design interventions in the theater's vicinity to engage audiences in all things Shakespeare. York is an almost intact Medieval city that has grown and developed organically. Unlike British nineteenth-century cities, it has a more human scale and is riddled with hidden places, overlooked details and historical corners. Not unlike the surroundings where Shakespeare would have written his plays.

Working in teams, design and install a full scale design intervention as part of a walking tour that brings a Shakespearean story to the streets and corners of York. Draw on his plays and literature. Use words, marks, color, pattern, images, dimensional elements, film projection, props, sounds—most of all use your imagination, resourcefulness, and a sense of discovery and surprise. The following criteria apply: (1) story/content to be derived from a Shakespeare play, (2) the final solution must be built as an in-situ prototype for review, (3) the intervention must be reversible and should not leave a permanent mark, (4) choose a location within the city center in close proximity to the Rose Theater, (5) each location will be part of a single public wayfinding tour, (6) document the process per phase 4 of the guidelines, (7) build the prototype using a budget of £20,000.

<http://www.shakespearesrosetheatre.com/>

GENERAL GUIDELINES, PHASES AND DELIVERABLE'S FOR PROJECT 1, 2 AND 3 - NOT ALL WILL APPLY
SEE EACH PROJECT DESCRIPTION FOR SPECIFICS

PHASE 1	PHASE 2	PHASE 3	PHASE 4
<p>Research and Design Analysis Research Phase</p> <p>Work in teams (numbers to be determined), collaborate and participate equitably.</p> <p>Study and evaluate any websites and reference materials, take notes during any information sharing opportunities.</p> <p>When choosing a site, theme or topic to explore, consider your team's strengths and skill sets. Keep the project scope focused and manageable given the time constraints.</p> <p>Document the site (using photographs, sketches and notes), note any existing conditions, site specifics or design constraints.</p> <p>Ask yourselves: Who is the audience? Where is the site/building? What is the relationship to the community? What information, stories and experiences need to be conveyed?</p> <p>Strive to develop solutions that are fresh, new and take advantage of a gap or opportunity in the market/public forum. How will it make a profit/be successful/financially viable?</p> <ol style="list-style-type: none"> 1. Guest analysis: create and document four audience personas for your site. 2. Site analysis: take pictures of your site, produce a site plan showing the location, public access points and traffic patterns. 3. Content analysis: gather images and written materials about your site or topic. 4. Marketing analysis: develop a marketing strategy to promote the event/experience. 	<p>Concept and Design Proposal Concept Phase</p> <p>Using the research and analysis, brainstorm a series of design concepts.</p> <p>How can you respond to the content in an informative, engaging and fun way?</p> <p>Draw on the range of interpretive methods we have previously covered (contemplative, sensory, discovery, participatory).</p> <p>Strive for solutions that are appropriate for the site and community, and inform, orientate, engage and entertain the user.</p> <p>Address the accessibility and human factor issues that are relevant to your experience.</p> <p>Revisit the research as needed for further analysis and documentation.</p> <p>Gather VISUAL research and best precedent examples. Review any past presentations.</p> <p>Produce concept sketches/scale models that explore multiple ideas and are highly creative.</p> <ol style="list-style-type: none"> 1. Written proposal: a title and 250 word summary of the goals and objectives for your project preferably in bullet form. 2. Concept sketches and studies: numerous sketches that demonstrate adequate exploration of the idea and design concepts. Use storyboards, plans, diagrams and massing studies to help convey intent. 3. Best precedent examples: several inspirational images from other projects in the form of a look book. 	<p>Detailed Design Solutions Development Phase</p> <p>Realize your concept designs in detail.</p> <p>Draw on the experiences from past design or related courses. Use words, symbols, images, scale, emphasis, lighting, staging and objects effectively.</p> <p>Explore solutions that are simple, and informed by studying the research materials. Audience test if appropriate, and stress visual storytelling and participation.</p> <p>Produce detailed visualizations of your solutions from every angle and perspective to fully explore your design proposal.</p> <p>Create scale model(s) or other mock-ups to explore your ideas as needed.</p> <p>Render elevations, plans, perspectives and details using appropriate tools/software, with notations about content, audience experience, scale, materials, color, dimensions and design details.</p> <p>Present detailed designs, mock-ups, props and materials to adequately address the project scope and convey your concept.</p> <ol style="list-style-type: none"> 1. Design visualization: 4–6 rendered elevations, x-sections, perspectives, graphics, construction details, photographs of mock-ups that capture the final design intent. Include scale people, reference images, dimensions, and annotated descriptive notations. 2. Design palette: materials, color, typography, images, symbols, media etc. as appropriate. 	<p>Design Documentation and Intent Presentation Phase</p> <p>Present final design intent, prototypes and materials to adequately address the project scope and convey your design solution. Presentations will occur in the field and/or classroom.</p> <p>Submit digitally as a design process book composed using InDesign or Powerpoint or other similar software. Include project title, date and names as a small title block on every page.</p> <p>Upload as a PDF to Canvas (file size below 20 MB, called DIBN_SS19_last names_project number.pdf). Present for review.</p> <p>The following sections are required:</p> <ol style="list-style-type: none"> 1. Project summary: cover and contents page; guest, site, content and marketing analysis from phase 1 (include financial viability study if applicable); written proposal from phase 2. 2. Look book: visual research materials, photographs of site, concept sketches and studies, and best precedent examples from phase 2. 3. Design visualization: detailed renderings and mock-ups from phase 3. 4. Design palette: materials and graphic specifications from phase 3. 5. Prototypes, Models and/or Presentations: any documentation of full-size versions, simulations, props, or demonstrations of the exhibit/experience in a public setting. <p>NOTE: Deliverable's may vary depending on the project and the nature of the final presentation.</p>

Inside/Outside the Museum Walls



The physical and cultural context of the museum or gallery, the architecture, the collection, the curators, the layout, the lighting, the typography, the materials, colour, forms chosen for the design, the media, the sound and the visitors expectations and behaviours all have a part to play in producing and sustaining the meaning of the place. – Tricia Austin

PROJECT 2 - DUE WEDNESDAY, JULY 10, 2019

Develop design concepts for an exhibition at the National Museum of Scotland. Review the information provided and explore a variety of methods to interpret and communicate objects, stories and messages.

Scottish identity has been portrayed the world over—romantic sweeping Highlands, tartan, bagpipes, heroes and heroines—an identity steeped in centuries of tradition. In contrast to this romanticized and traditional view, the people of Scotland are incredibly industrious and for a long time have been at the forefront of cutting edge invention and innovation.

The National Museum of Scotland celebrates this identity and legacy, and has collections relating to Scottish antiquities, culture and history, and the adjacent Royal Museum, with collections covering science and technology, natural history, and world cultures. The two connected buildings stand beside each other on Chambers Street, by the intersection with the George IV Bridge, in central Edinburgh. Each building retains its distinctive characters: the Museum of Scotland is housed in a modern building opened in 1998, while the former Royal Museum building was begun in 1861, and partially opened in 1866, with a Victorian Romanesque Revival facade and a grand central hall of cast iron construction that rises the full height of the building. This building underwent a major refurbishment and reopened in 2011 to much acclaim. The museum is one of Edinburgh's top tourism destinations.

The Brief

For this team based, one day intensive project, we will be asked by the National Museum of Scotland to develop design concepts that engage visitors in either a re-think of an existing exhibition, or to tackle an exhibition that is in the planning for the future. The project will test your curatorial skills and how you wrap engaging stories around objects using contemplative, sensory, discovery and participatory design methods. Your solutions should challenge our way of thinking, and draw on the various methods of exhibition interpretation, storytelling and narrative design we have seen and discussed. This is a fast paced project with only several hours to complete the project. Work quickly using traditional design techniques and presentation boards, improvise and surprise us!

<https://www.nms.ac.uk/national-museum-of-scotland/>

Happy Birthday Bauhaus



PROJECT 3 - DUE FRIDAY, JULY 19, 2019

Create speculative designs for a community intervention that celebrates the Bauhaus design school in the streets of London.

This year marks the 100th anniversary of the founding of the Bauhaus. And it's an anniversary worth celebrating. The German design school is considered the most influential art and design school of the 20th century. Its teachings shaped modernism all over Europe and, eventually, the world.

Architect Walter Gropius founded the Bauhaus in Weimar, Germany, in 1919, seeking to unite all forms of fine arts, crafts, and industry. The teachings of the Bauhaus school emphasized form and materials. Every element of a design was to serve a purpose. There should be nothing extraneous, nothing unnecessary, no ornamentation. Just the bare essentials. "An object is defined by its nature," Gropius once stated. The resulting aesthetic was one that was simple, austere, efficient. The style became synonymous with modernity. The German design school moved to Dessau in 1925 and then to Berlin where it was closed down by the Nazis in 1933. During the years surrounding World War II, many of the Bauhaus instructors fled Germany spending time in London on-route to the United States. Key Bauhaus figures, including Walter Gropius, Marcel Breuer and Laszlo Moholy-Nagy settled, for a time, in north London in the new Modernist masterpiece, Lawn Road Flats, the Isokon building.

The Brief

The Isokon Gallery wants to celebrate its connection to the Bauhaus and broaden public exposure for the Isokon flats building. Working in groups, create design solutions that take the Bauhaus into the streets of London through either simple street interventions, exhibits or wayfinding graphics. Be strategic with your site selection and make sure to create an experience that communicates and engages the local community at your chosen site. Use words, color, pattern, images, dimensional elements, props, film, sounds—most of all use your imagination to create a memorable experience. This project has a studio-based component at CSM and will involve research work at the Isokon Gallery in north London. The success of this project will be measured by the level of community participation you garner and its impact. The design process should be documented per phase 4 of the guidelines. Create in-situ renderings for the project and provide at least one "hero shot" rendering for the final presentation.

<https://www.greyscape.com/isokon-and-the-bauhaus-in-britain/>

PROGRAM SCHEDULE - subject to change

DESIGN IN EUROPE
JUNE 29 – JULY 27, 2019

WEEK 1 (York, UK)

WEEK 2 (York and Edinburgh, UK)

29-Jun Saturday	30-Jun Sunday	1-Jul Monday	2-Jul Tuesday	3-Jul Wednesday	4-Jul Thursday	5-Jul Friday	6-Jul Saturday	7-Jul Sunday	8-Jul Monday	9-Jul Tuesday	10-Jul Wednesday	11-Jul Thursday	12-Jul Friday
ARRIVAL	ORIENTATION	STUDIO	TRAVEL	RESEARCH	RESEARCH	TRAVEL	OPEN	OPEN	STUDIO	TRAVEL	STUDIO	TRAVEL	OPEN
York	York	York	Leeds	York	York	Whitby	York	York	York	Durham	Edinburgh	Glasgow	Edinburgh
Flight to London Heathrow or Manchester Airport. Train to York. Check in at Safestay York accommodation. SITE ORIENTATION- 5:00 p.m. Meet Nadja in the Reception area at accommodation.	PROGRAM ORIENTATION- 5:00 p.m. Meet in Reception area at accommodation. GROUP DINNER- 6:00 p.m. Walk into city center for 6:30 p.m. dinner at The Chopping Block, Walmgate Alehouse (25 Walmgate, York YO 1 9TX.	BREAKFAST- 8:00 a.m. Safestay Hostel. CLASS- 9:00 a.m. York Central Library. Course and project overview. 11 a.m. Charlotte Kindsesjo, York Museum Trust. SITE VISIT- 2:00 p.m. York Castle Museum. GROUP PICNIC- 6:30 p.m. ACTIVITY- 7:30 p.m. Rose Theater Shakespeare's Twelfth Night	BREAKFAST- 8:30 a.m. Safestay Hostel. 8:50 a.m. Board bus for SITE VISIT- 10:30 a.m. Yorkshire Sculpture Park. GROUP LUNCH- 1:30 p.m. at YSP restaurant. SITE VISIT- 3:00 p.m. Board bus for Hepworth Gallery 4:00-5:00 pm. Arrive back in York 7:00 p.m.	BREAKFAST- 8:30 a.m. Safestay Hostel. SITE VISIT- 10:40 a.m. Jorvik Viking Center. 12:00 p.m. DIG. 1:00 p.m. Meet with Sarah Maltby at DIG. SITE VISIT- 3:00 p.m. and 3:15 p.m. York's Chocolate Story. ACTIVITY- 6:00-7:00 p.m. reception at Janette Ray bookstore	BREAKFAST- 8:30 a.m. Safestay Hostel. CLASS- 9:00 a.m. – 1:00 p.m. Meetings with instructor for project 01 and visual journal review. RESEARCH- 1:00-5:00 p.m. Independent research for project 01. GROUP DINNER- 6:30 p.m. July 4th event.	BREAKFAST- 8:30 a.m. Safestay Hostel. 8:50 a.m. Board bus for SITE VISIT- 10:30-11:45 a.m. Whitby Abbey. GROUP LUNCH- 12:15 p.m. Trenchers Fish and Chips. ACTIVITY- 1:00-3:45 p.m. Beach and town. ACTIVITY- 4:30-6:00 pm. Beck Hole. Arrive back in York 7:00 p.m. Schedule may switch due to tide times /weather.	BREAKFAST- 8:30 a.m. Safestay Hostel. OPEN DAY- Students are free to stay in York or explore the surrounding area and other cities (Castle Howard, Manchester, Leeds, Scarborough, Liverpool). Make sure you fill out an online travel form if you are leaving town.	BREAKFAST- 8:30 a.m. Safestay Hostel. OPEN DAY- Students are free to stay in York or explore the surrounding area and other cities (Castle Howard, Manchester, Leeds, Scarborough, Liverpool). Make sure you fill out an online travel form if you are leaving town.	BREAKFAST- 8:30 a.m. Safestay Hostel. CLASS- 9:00 am. – 12:00 p.m. Meetings with instructor and installation review for project 01. STUDIO- 1:00-4:00 pm. York Library. Presentation and critique of Project 01 with guest reviewers. GROUP TEA- 5:00 p.m. Betty's Tea Rooms.	BREAKFAST- 8:30 a.m. Safestay Hostel. Leave your room keys with the reception. 8:50 a.m. Board bus for TRAVEL to Edinburgh. SITE VISIT- 11:00-1:30 p.m. Durham Cathedral and lunch on own. 2:00 p.m. Angel of North. 6:00 p.m. check into Edinburgh accommodation. SITE ORIENTATION- meet in Safestay lobby.	BREAKFAST- 8:30 a.m. Safestay Hostel. 9:30 a.m. walk to SITE VISIT 10:00 a.m. National Museum of Scotland, meet with Maureen Barrie and Staff. CLASS- 10:30 a.m. -3:30 p.m. Project 02 work and critique at the museum. ACTIVITY- 4:30 p.m. Edinburgh Whisky Experience.	BREAKFAST- 8:00 a.m. Safestay Hostel. SITE VISIT- 8:45 a.m. Board bus for Helensburgh. 11:00 a.m. Mackintosh's Hill House. GROUP LUNCH- 1:00 p.m. SITE VISIT- 2:30 p.m. Board bus for Glasgow. 3:30 - 5:00 p.m. visit Kelvingrove Museum. Bus back to Edinburgh for 7:00 p.m.	BREAKFAST- 6:30 a.m. Safestay Hostel. ACTIVITY (optional)- 7:00 a.m. Early morning hike up Arthurs seat. OPEN DAY- Students are free to explore Edinburgh and the surrounding area. Make sure you fill out an online travel form if you are leaving town.

KEY PROJECT

LECTURE 01

VIS JOURNAL REVIEW 01

PROJECT 01 DUE/CRITIQUE

PROJECT 02 DUE/CRITIQUE

LOCATION

York Library

Safestay York

York Library

NMS Classroom

DES 187 PROJECTS

Project 1: Narrative Experience - 1 WEEK PROJECT

Project 2: Exhibition - 1 DAY PROJECT

DES 198 PROJECT

Project 5 (Independent Study): Visual Journal- What is British and Dutch Design?

NIGHTS 1 2 3 4 5 6 7 8 9 10 11 12 13 14

York:

Edinburgh

NOTE: Pre-paid program breakfasts, lunches and dinners (group meals) are noted on the schedule. Please plan for all other meals.

PROGRAM SCHEDULE - subject to change

DESIGN IN EUROPE
JUNE 29 – JULY 27, 2019

WEEK 3 (London, UK)

WEEK 4 (Utrecht, NL)

13-Jul Saturday	14-Jul Sunday	15-Jul Monday	16-Jul Tuesday	17-Jul Wednesday	18-Jul Thursday	19-Jul Friday	20-Jul Saturday	21-Jul Sunday	22-Jul Monday	23-Jul Tuesday	24-Jul Wednesday	25-Jul Thursday	26-Jul Friday	27-Jul Saturday
TRAVEL London	OPEN London	STUDIO London	RESEARCH London	RESEARCH London	STUDIO London	STUDIO London	TRAVEL Utrecht	OPEN Utrecht	TRAVEL Amsterdam	RESEARCH Utrecht	TRAVEL Rotterdam	TRAVEL Otterlo	STUDIO Utrecht	DEPARTURE Utrecht
BREAKFAST- 8:30 a.m. Safestay Hostel. 9:00 a.m. Depart for train station. TRAVEL- 10:00 a.m. train to London arrives 2:43 p.m. Taxis to UCL. 3:00 p.m. check-in London accommodation. SITE ORIENTATION- meet in UCL lobby. Remainder of the afternoon students are free to explore London.	BREAKFAST- 8:30 a.m. UCL dining room. OPEN DAY- Students are free to explore London and the surrounding area. Make sure you fill out an online travel form if you are leaving town.	BREAKFAST- 8:30 a.m. UCL dining room. 9:00 a.m. Tube to SITE VISIT 10:00 a.m.-1:00 p.m. Central St. Martins School of Art and Design (CSM). Meet with Beth Shepherd. Intro to project 03. SITE VISIT- 2:00 p.m. Isokon Gallery for project 03. GROUP DINNER- 6:00 p.m. Chinatown. ACTIVITY- 7:30 p.m. West End Theater play.	BREAKFAST- 8:30 a.m. UCL dining room. 9:00 a.m. Tube to SITE VISIT 10:00 a.m.-2:30 p.m. Victoria and Albert Museum. 10:15 a.m. Mary Quant exhibition. 12:15 p.m. Food exhibition. Visit permanent collection. SITE VISIT- 3:30 p.m. Design Museum. Stanley Kubrick exhibition and permanent exhibition.	BREAKFAST- 8:30 a.m. UCL dining room. 9:00 a.m. Tube to SITE VISIT 10:00 a.m. Museum of London. 12:00-1:00 p.m. Tate Modern. STUDIO VISIT- 2:00-4:30 p.m. Event Communications design studio. ACTIVITY- 6:00 p.m. Dennis Severs House. GROUP DINNER- 7:30 p.m. Brick Lane restaurant.	BREAKFAST- 8:30 a.m. UCL dining room. STUDIO- Central St. Martins School of Art and Design (CSM). 9:30 am.-1:00 p.m. Meetings with instructor for project 03. RESEARCH- 2:00-5:00 p.m. Independent project research.	BREAKFAST- 8:30 a.m. UCL dining room. 9:00 a.m. Tube to SITE VISIT 10:00 am.-12:00 p.m. Central St. Martins School of Art and Design (CSM) studio. Presentation and critique of Project 03 with Beth Shepherd. GROUP PICNIC- 12:30 p.m. Kings Cross area. Afternoon free to explore London and pack for departure next day.	BREAKFAST- 8:00 a.m. UCL dining room. Make sure you leave your room keys with the UCL porter. TRAVEL- 8:30 a.m. Bus departs London for Utrecht. 11:50 a.m. train Folkestone to Calais. 6:00 p.m. Check-in at Utrecht accommodation. SITE ORIENTATION- Meet in Strowis lobby.	BREAKFAST- 8:30 a.m. Strowis dining room. OPEN DAY- Students are free to explore Utrecht and the surrounding area. Make sure you fill out an online travel form if you are leaving town.	BREAKFAST- 7:30 a.m. Strowis dining room. 8:00 a.m. walk to station. TRAVEL- 8:30 a.m. train to Amsterdam. 9:00 a.m. tram/metro to SITE VISIT- 9:30 a.m. ARTIS Microbia. 12:00 p.m. Stedelijk Museum. 2:30 p.m. tram to STUDIO VISIT- 3:00-5:00 p.m. Kossman deJong design studio. Evening free in Amsterdam	BREAKFAST- 8:30 a.m. Strowis dining room. 10:00 a.m. walk to SITE VISIT- 11:00 a.m. Centraal Museum. 1:30 p.m. walk to SITE VISIT- 2:00 p.m. Rietveld Schröder House. ACTIVITY- 6:30 p.m. TBD	BREAKFAST- 8:30 a.m. Strowis dining room. 9:00 a.m. walk to station. TRAVEL- 9:30 a.m. train to Rotterdam. SITE VISIT- 11:00 a.m.-3:00 p.m. Het Nieuwe Instituut and Sonneveld House. SITE VISIT- 4:00-5:00 p.m. Marketplace district. Evening free in Rotterdam.	BREAKFAST- 8:30 a.m. Strowis dining room. 8:45 a.m. Board bus for SITE VISIT- 10:00 a.m. Kröller-Müller Museum and sculpture park. GROUP LUNCH- 12:30 p.m. Park Restaurant. ACTIVITY- 2:00 p.m. Explore De Hoge Veluwe National Park. Depart at 4:00 p.m. Return to Utrecht by 6:00 p.m.	BREAKFAST- 8:30 a.m. Strowis dining room. CLASS- 9:00 am.-2:00 p.m. Visual journal review and project with guest designer Frans Bevers. STUDIO- 2:00-3:00 pm. Exhibition, public presentation of visual journals. GROUP DINNER- 6:00 p.m. Pack for departure next day.	BREAKFAST- 8:30 a.m. Strowis dining room. PROGRAM ENDS : Travel home or elsewhere in Europe.

VIS JOURNAL REVIEW 02	LECTURE 02	LECTURE 03 PROJECT 03 DUE/CRITIQUE	VIS JOURNAL REVIEW 03	VIS JOURNAL DUE/PRESENTATION										
Train	CSM Studio	CSM Studio	CSM Studio	Bus										
				Dom Square										
	Project 3: Narrative Experience - 1 WEEK PROJECT			Project 4: Exhibition (Visual Journal) - 1 DAY PROJECT										
Project 5 (Independent Study): Visual Journal- What is British and Dutch Design?														
NIGHTS 15	16	17	18	19	20	21	22	23	24	25	26	27	28	
London:							Utrecht:							

NOTE: Pre-paid program breakfasts, lunches and dinners (group meals) are noted on the schedule. Please plan for all other meals.