DES 187 – Narrative Environments

Designing spaces that communicate stories and connect with communities

DES 187 Narrative Environments, Spring Quarter 2023
Class: Monday/Wednesday 9:00–11:50 a.m. Cruess Hall 210
Instructor: Professor Tim McNeil
Email: tjmcneil@ucdavis.edu
Phone: 530 752 2589
Zoom room: https://ucdavis.zoom.us/j/5300212369
Web: https://storiedspaces.faculty.ucdavis.edu/tim-mcneil/
UC Davis exhibition and experience design: https://storiedspaces.faculty.ucdavis.edu/
TA: Ladan Joharizadeh
Email: ljohari@ucdavis.edu
Office hours: Monday/Wednesday 4:15–5:00 p.m. or by appointment on Friday 4:00–5:00 p.m. (ask questions, share project work and interests, or simply have a chat).
Book office hours: https://calendly.com/tjmcneil/office-hours
Please complete the course survey by 11:59 p.m. on April 9: https://forms.gle/nR6EXrzKAKxMQYKS8

Course Overview

Design of storytelling environments and multi-sensory experiences for cultural, commercial, entertainment and public spaces. Interpretive planning and design for specific exhibit audiences. The manipulation of objects and the communication of complex ideas in the exhibition environment.

Course Description

Narrative environments are public spaces that are designed to communicate a story, deliver a message, provide entertainment, create a sense of place, or sell a product. Examples include exhibitions (museum or tradeshow), transaction experiences (store or restaurant), entertainment venues (theater or theme park), or events (interventions, festivals, or concerts). Designers for these spaces are articulate storytellers who use strategies to engage, inform, and entertain multiple audience types. Each environment varies by region and country, dictated by unique cultural differences, historical, economic, and social contexts, and public consumer markets. This course will examine the expanded role of the designer as entrepreneur, inventor, protagonist, communicator of information, and shaper of style and place.

Multiple techniques are available to convey content and shape spatial environments. Multisensory tools such as graphics, objects, sound, audio, light, video, touch, and role playing can be used in varying degrees to create experiences that extend from the contemplative to the highly participatory. This course will introduce a range of design techniques and methods, and how they are appropriated into a storytelling environment. A series of projects will tackle the fluid boundaries between community space and public design, and the emergence of the experience economy, where culture, commerce and entertainment are packaged for public consumption in a variety of hybrid display venues and theme-based environments.

Each project will be explored using professional design standards and techniques to introduce visual and written design research, spatial and information organization, problem solving methods, sketch and computer visualization, model making, prototypes, object staging principles, and budget analysis. The means and methods of designing narrative environments will be explored through lectures, co-design exercises, field trips, studio assignments, critiques, and fieldwork. While pragmatic concerns will be stressed in all phases, experimentation and a *high* level of creativity is a requirement. Individual instruction and group discussion will occur regularly to foster the generation of ideas and monitor progress.

Course Learning Objectives and Outcomes

Module/Phase	Student learning outcomes	Teaching assessments	Learning experiences

Contemporary design practice	Demonstrate an understanding of contemporary design practice as it relates to placemaking, intervention, and exhibitions in the community and public realm	Group case studies Precedence/best practice research Written summary Oral/visual presentation Reflection	Present case studies to the class for discussion and peer review
Design principles and methods	Demonstrate an understanding of the design principles associated with creating a range of experiences in cultural, commercial, entertainment and civic environments	Games Group work exercises Quiz Oral/visual presentation Design charettes Interviews	Participate in group class activities and/or rapid response ideation exercises with community partners
Design research and concept development	Accurately survey and document the constraints and potential for projects in the community and public realm: site, audience, story, and content	Lectures with reflection and discussion Group based curation of content. Role playing Project proposal Mind maps Written summary Oral/visual presentation Experiential learning Interviews	Develop design parameters for an exhibition and/or experiential environment including brief, content specifications, and spatial studies
Design detailing and intent	Demonstrate proficiency with the design tools to create exhibitions and experiences in the community and public realm	Lectures with reflection and discussion Skill performance Lab/studio exercises Oral/visual presentation	Develop an exhibition and/or experiential environment using scale models, plans, prototypes, sketches, palettes, visualizations, and graphic specifications
Design documentation and presentation	Prepare, practice, and refine written, visual, and oral design presentation techniques	Oral/visual presentation Group assessment Skill performance	Develop a design intent document and final presentation for community partners

Summary of Course Topics
- Exhibition/experience design practice, principles, and methodologies
- Audience, community, and informal learning strategies
- People-centered, inclusive, and accessible design solutions
- Interpretive planning, writing and methods
- Spatial planning and content staging
- Interactive, participatory, and hands-on activities
- Graphic communication: typography, imagery, symbols, pictograms
- Spatial communication: color, size, shape, form
- Design intent, style guides, design specification packages
- Materials, budget, fabrication, installation, and maintenance

Summary of Course Assignments
The course is broken down into sections: introduction, design process, and final presentation. Using a scaffold learning approach, each assignment builds on the other and contains phases. There is one week-long project (1.0), are two course-long projects (2.0 and 3.0). The phases in projects 2.0 and 3.0 are "rolling" which means students can return to each one to incorporate feedback and make changes before the final project is completed at the end of the quarter. Each phase has a due date which is graded. The phases represent a check-in point to keep the project on track and for instructor and peer review assessment. Course assignments include independent and group visual thinking exercises during class sessions, projects to introduce the discipline and allow students to share their backgrounds and interests. Project 3.0 involves community partners who will provide critiques and sharing opportunities, and a heavy dose of public engagement.

Week 0–1: Introduction to Narrative Environments; Project 1.0
Week 2–3: Design Research; Project 2.0 and 3.0
Week 4–6: Design Development; Project 2.0 and 3.0
Week 7–9: Design Detailing; Project 2.0 and 3.0
Week 10:   Design Intent/Presentation; Project 2.0 and 3.0 Finals

Summary of Course Schedule and Activities
Each class is typically divided into three main parts with homework:
1.   Warm-up visual thinking and presentation exercises – 15 mins
2.   Lecture/reading with group discussion – 45 mins
3.   Studio and project work – 110 mins
4.   Project homework – 3 hours (outside of class time)

		Spring 2023 Quarter Schedule				
		Course Introduction				
WEEK 1	Apr 3	Lecture - course introduction; overview of project 1.0	Apr 5	Lecture - course introduction; overview of project 2.0 and 3.0		**PROJECT 01 DUE SUNDAY APR 9 @ 11:59 P.M.**
		Design Research				
WEEK 2	Apr 10	PROJECT 1.0 – presentation	Apr 12	Lecture / Studio – projects		Readings
WEEK 3	Apr 17	Lecture / Studio – projects	Apr 19	Lecture / Studio – projects		**PROJECT 2.1 DUE SUNDAY APR 23 @ 11:59 P.M.**
		Design Development				
WEEK 4	Apr 24	PROJECT 2.1 – Presentation	Apr 26	PROJECT 3.1 – Presentation Guest: Jennifer Donofrio, City of Davis		**PROJECT 3.1 DUE TUESDAY APR 25 @ 11:59 P.M.**
WEEK 5	May 1	Lecture / Studio – projects	May 3	Lecture / Studio – projects Guest: Prof. Housefield		Readings
WEEK 6	May 8	Lecture / Studio – projects	May 10	Lecture / Studio – projects		**PROJECT 2.2 DUE SUNDAY MAY 14 @ 11:59 P.M.**
		Design Detailing				

WEEK 7	May 15	PROJECT 2.2 – Presentation	May 17	PROJECT 3.2 – Presentation		**PROJECT 3.2 DUE TUESDAY MAY 16 @ 11:59 P.M.**
WEEK 8	May 22	Lecture / Studio – projects	May 24	Lecture / Studio – projects		Readings
WEEK 9	May 29	MEMORIAL DAY – no class	May 31	PROJECT 3.0 – Final Presentation		**PROJECT 3.0 FINAL DUE SATURDAY JUNE 3 @ 9:00 A.M.**
		Design Intent/Presentation				
WEEK 10	Jun 5	Lecture / Studio – projects	Jun 7	PROJECT 2.0 – Final Presentation		**PROJECT 2.0 FINAL DUE WEDNESDAY JUNE 7 @ 9:00 A.M.**
Finals week: No final on June 12. Required attendance on Saturday, June 3						

Recommended Reading

These books will help you explore exhibition/experience design context, planning, development, and intent:

- *Narrative Environments and Experience Design: Space as a Medium of Communication,* Tricia Austin, Routledge, 2020 (focus on narrative spaces)
- *Exhibition Design* by Philip Hughes, Lawrence King, 2015 (focus on exhibition design process)
- *Narrative Spaces: On the Art of Exhibiting* by Kossmann, Mulder, Oudsten, 010 Publishing 2012 (focus on exhibition design history and context)

Readings and design documents will be assigned for review from the "files" section on the Canvas site.
See Prof. McNeil's bibliography and reference list for further resources, articles, and books related to the specific projects.

Pre-requisite Courses

Required: DES 1, DES 14 or 21, DES 15, DES 16, DES 185 (Exhibition Design) and/or DES 186 (Environmental Graphics), and/or consent of instructor
Recommended: DES 50 (3D Design), DES 150 (CAD), DES 115 (Typography)

Course Units

This course counts for four units of undergraduate academic credit at UC Davis. Each unit equates to six hours of in-class and six hours of homework outside the classroom per week. This is based on what is known as the Carnegie Rule. Please take into consideration this time commitment and allow at least 12 hours per week for this course.

Grading

Class participation (10%); Project 1 (10%); Project 2 phases 1–3 (40%); Project 3 phases 1–3 (40%)

A = 90–100 pts. Your work is excellent. You exceeded expectations. Your research is thoughtful and extensive. You explored many different approaches. You were completely engaged by the project and realized your ideas with sophisticated ability. You presented your work in a highly professional manner. You were consistently prepared and met all project deadlines. You excelled in demonstrating your understanding of the project.

B = 80–89 pts. Your work is very good. You went beyond just meeting the expectations of the class, but there are some issues still needing attention. Your research and realization are very good. You met deadlines and were prepared. You were able to show that you understand the project.

C = 70–79 pts. Your work is good and met average standard. You met the expectations of the class but did not put in any extra effort to go further.

D = 60–69 pts. Your work is poor. You did not meet all the expectations of the class.

F = > 59 pts.   Your work is unacceptable and far below the expectations of this class

Grades are determined by:
• your work, methodology 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 in critiques and work sessions
• your response to feedback and willingness to ideate and find solutions
• your craft and professionalism, quality of presentation
• your notebooks, sketches, and documentation of ideas
• your attendance and completing assignments by the specified deadlines
• your active participation and engagement in group/peer review work

Grading rubrics are used for the primary assignments and can be found on Canvas. Consult these rubrics so that you know which elements are due and how work will be assessed. 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.

Materials
These materials will be useful to you for this course and other design courses: sketchbook/tracing pad/roll and markers, digital camera, Olfa knife and blades, metal ruler and self-healing cutting mat, white drafting tape, UHU Tac and glues, model making, and mounting materials as needed and specified by the instructor.

Computer Equipment and Software
Access to a laptop or computer with the capability to run the basic design software for this course is highly recommended. The following software (or an equivalent) will allow you to complete the assignments successfully: SketchUp (plans, elevations and 3D modelling, the basic version is available for free online). Other CAD software such as Vectorworks, AutoCAD and Rhino are industry standards that can also be used and are more robust for design detailing; Adobe Suite – specifically InDesign (final presentation book, graphics, and design intent documentation), Illustrator (elevations, modelling, and graphic identity), Photoshop (image adjustment and composition), Acrobat (viewing and editing design documents and sharing with the group).

No laptop - the Cruess Hall and campus computer labs contain the software and are available. Other options:
1. If possible, buy your own copy of Adobe Creative Cloud. This will be the best experience and if you are a design major you will use it all year.
2. Use the UC Davis virtual lab if access to a laptop that can run Creative Cloud is a barrier, the campus has loaner laptops available to students: https://keepteaching.ucdavis.edu/student-resources/need-wi-fi. (Note you will still need to purchase a Creative Cloud license to run on a loaner laptop—the license is not included.)
3. Use open-source alternatives (free options) such as:
    •   Photoshop: GIMP https://www.gimp.org/
    •   Illustrator: Inkscape https://inkscape.org/
    •   InDesign: Scribus https://www.scribus.net/
    These alternatives are not the design industry standard.

IMPORTANT – This course will not teach computer software applications. Quick individual or group tutorials will occur when needed, however, it is expected that students will have a basic understanding of the software used per the pre-requisites.

Expectations and In-class Etiquette
Attendance is required for all classes unless instructed otherwise. This allows for an active studio atmosphere where everyone can learn from each other, and the instructor can guide you and introduce basic design principles and methods. The act of design is participatory and hands-on, students learn best by doing, observing, and listening. Engaging in peer critiques and studying the work of other students on the course is the most effective way to learn and at the heart of design education.

Please be on time for all classes, lectures, studio work and critiques unless instructed otherwise. If you are not on time and consistently late this will lower your final participation grade by 0.5 pt. for each time it occurs. Studio time is valuable. It's essential for the collaborative design process and difficult to make up, so please remain for the entire duration of the class unless excused. Email instructor/TA in advance with a valid reason prior to missing a class. Two absences are allowed during the quarter for unforeseen circumstances unless agreed otherwise with the instructor in advance.

Please attend all project presentations and meet the assignment deadlines. Late work will not be accepted, and you will forfeit a grade unless an arrangement has been made with the instructor in advance and a valid reason presented. Because design is an iterative process it is better to present a project incomplete and on time rather than not at all. Studio time is precious, please do not use it to work on other non-course related projects.

Mobile tablets and laptops should be closed during lecture, discussion, and field trips unless they are exclusively being used for note taking. Project research and work should be conducted on laptops and/or department lab computers and not on mobile phones. During class time, your cell phone, or its equivalent, must be turned off or be set to vibrate/silent. Plan on being present in class and developing efficient work habits. Studies show that multi-tasking is not effective. Searching the Internet, checking email, instant messaging, social media etc. take away from your ability to participate fully in class. Participation counts for 10% of your grade – this can sometimes be the difference between one letter grade and the next.

Zoom Etiquette (if online instruction is required)
The instructor realizes the challenges posed by the online and remote learning environment. This course has been adapted from the in-person version to suit this format and the content and group work has been reduced. Please let the instructor know if you run into any difficulties or have concerns about the privacy issues that online education creates, and we will attempt to find a workable solution. When using Zoom:

- Prepare your physical location and ensure you have a stable internet connection
- Use a headset with a microphone for the best audio quality
- Please sign-in for classes with the Zoom link on Canvas or sent by email in advance using the meeting password
- Arrive at least a few minutes early for each online class session to get settled and say hello
- Make sure your username is the one you'd like to use on the screen and so the instructor can identify you
- Add your pronouns (optional) and your geographic location (e.g. Davis) next to your name (also optional)
- Create a better and more collaborative class environment by turning on your video so that the instructor can see you (optional with consent of instructor) especially if you are talking in lecture or studio sessions
- Avoid distracting backgrounds and use good front facing lighting
- Mute your audio unless you are speaking and minimize any background noise
- Follow the chat and hand raising etiquette provide by the instructor or TA at the beginning of each module/class
- Some content will be shared in advance and all-class lectures/presentations will be recorded and available afterwards
- Be prepared to share your screen to present your work
- Third-party software such as Google products may be used to share and comment on work
- Canvas is our virtual classroom, and we will communicate, collaborate, and share through this portal as much as possible
- Attend the entire Zoom class unless instructed otherwise
- Try to avoid eating during the Zoom class session – drinking is okay
- Discuss any technical or privacy issues in advance with the instructor or TA

Due to the challenges of remote instruction and learning, accommodations, and alternative ways of working to the expectations listed below will be allowed. Everyone must attend the first half of scheduled class times for warm-up activities and short lectures (this is synchronous and will be recorded). The second half of class is studio time and students may opt to work independently (offline and asynchronous). The instructor will let students know if they need to check-in at the end of the class period. The instructor will go over the schedule in advance of each class. Please seek guidance from the instructor about any difficulties you may anticipate or encounter due to the remote learning environment.

Resources that make UC Davis a better to place live, learn, and thrive

Accommodations:
The instructor aims to make the learning community as inclusive as possible and welcomes discussion about how we can promote your full participation in this class. If you come across materials that are not accessible to you or experience a barrier to your participation in this class, please bring this to the instructor's attention.

If you have a disability, the instructor welcomes an opportunity to informally discuss your needs in office hours or by appointment. If you prefer, feel free to bring a friend or advocate to your meetings. In addition, the instructor encourages you to contact the Student Disability Center (SDC) at (530) 752-3184 or sdc@ucdavis.edu to set up official accommodations. It can take time to implement accommodations, so if you plan to request them, do so within the first two weeks of class. If you have not registered with SDC considerable additional delays are likely.

Securing formal accommodations may be inaccessible or present additional barriers to you. If you have any concerns or questions, please feel free to reach out to the instructor.

UC Davis Office of Diversity, Equity, and Inclusion
https://diversity.ucdavis.edu/
UC Davis's commitment to social mobility is part of its DNA, which is to say that attention to issues of institutional diversity, systemic inclusion, social equity is paramount to maintaining our relevance to our students, patients, employees, and community.

UC Davis Office of Student Support and Judicial Affairs
https://ossja.ucdavis.edu/
Upholds standards of academic honesty and responsible behavior, promoting student development, and assisting students in need.

UC Davis Aggie Mental Health
https://mentalhealth.ucdavis.edu/
This website is a one-stop-shop for student mental health resources. It is meant to be utilized by students, staff, and faculty as we work together to collectively raise awareness about mental health.

UC Davis Code of Academic Conduct
https://supportjudicialaffairs.sf.ucdavis.edu/code-academic-conduct
Familiarize yourself with what it means to be always honest. Take group as well as individual responsibility for honorable behavior. Collectively, as well as individually, make every effort to prevent and avoid academic misconduct, and report acts of misconduct that you witness.

UC Davis Principles of Community
https://diversity.ucdavis.edu/principles-community
Diversity – a defining feature of California's past, present, and future – refers to the variety of personal experiences, values, and world views that arise from differences of culture and circumstance. Such differences include race, ethnicity, gender, age, religion, language, abilities/disabilities, sexual orientation, gender identity, socioeconomic status, and geographic region, and more.

UC Davis Accommodations and Accessibility
https://sdc.ucdavis.edu/
Reasonable accommodations for people with disabilities can be made by talking with the professor as early in the quarter as possible; solutions that benefit one student can end up benefiting the class, so please feel free to come forward with any questions or suggestions.

UC Davis Harassment & Discrimination Assistance and Prevention Program
https://hdapp.ucdavis.edu/
Supports the university's commitment to a harassment and discrimination-free work and learning environment.

UC Davis Student Resources
https://ebeler.faculty.ucdavis.edu/resources/faq-student-resources/
For questions about academic support, health and wellness, careers and internships, and the campus community.

UC Davis Remote Instruction and Learning
https://keepteaching.ucdavis.edu/student-resources
Includes information about learning effectively while engaging in remote instruction and accessing tech tools and tips.

UC Davis University Writing Program
https://writing.ucdavis.edu/
Offers courses to improve writing and help multi-language students.

UC Davis Global Affairs
https://globalaffairs.ucdavis.edu/siss
Services for international students and scholars.

UC Davis College of Letters & Science Academic Advising and other useful information
https://lettersandscience.ucdavis.edu/sites/g/files/dgvnsk276/files/files/page/UC%20DAVIS%20101%20-%20A%20Quick%20Reference%20Guide.pdf

---

Making Informed Design Choices

McNeil's Three-R's

This course introduces a variety of design development techniques and ideation methods for working through the design process. The course will stress how important it is to justify the philosophical underpinnings and practical roots that support the design decisions you make and how this helps to gain buy-in from other stakeholders – the why, what, and how. McNeil's 3-R's are critical to this process:

1. State your design Reference (what design elements are you working with?)
2. Explain your design Reasoning (how will the constraints and attributes dictate the design direction?)
3. Develop your design Rationale (why is your design solution the right solution?)

Some examples of using the 3-R's to justify your design decisions in an exhibition environment:

Exhibition space: you are designing the dividing wall configurations for an exhibition on skateboard culture (reference); the exhibition will be popular, the objects mostly flat, and the story is very linear (reasoning); therefore, the exhibition will have curved walls and the floor will be slightly ramped to evoke a skatepark, a continuous walkway will vary in width to mimic the curvature of a longboard but wide enough to accommodate many people (rationale).

Exhibition furniture: you want to display the winning basketball in an exhibition on the L.A. Lakers (reference); the ball is round, will deflate over time, people will want to touch (reasoning); therefore, the ball will be temporarily anchored so it doesn't roll, placed inside a glass display box so it can't be touched, the box has a door that can be opened to access and inflate the ball (rationale).

Exhibition color: you are choosing a wall color for the entrance of an exhibition on Chinese textiles (reference); for conservation reasons the space is dark and introduces people to traditional Chinese silk robes (reasoning); therefore, the color will be light to compensate for the low light and derived from the yellow silk pigment in the many robes on display (rationale).

Visual Thinking Exercises
Rapid assignments at the beginning, middle or end of each class
https://knowwithoutborders.org/visual-thinking-with-mind-mapping/

Module/Phase	Student learning outcomes	Teaching assessments	Learning experiences
Design principles and methodologies	Demonstrate an understanding of the design principles associated with creating exhibitions	Games Group work exercises Quiz Oral/visual presentation	Participate in group class activities and rapid response ideation exercises

Keep a journal that contains notes, ideas, sketches, drawings, diagrams, photographs, and clippings that respond to class based visual thinking exercises and exploratory work for all course projects (this journal will not be graded, it is for your own personal use).

Creativity is at the heart of good design. It is a quality that is highly valued, but not always well understood. Those who study and write about creativity stress the importance of a kind of flexibility of mind. Studies have shown that creative individuals are more spontaneous, expressive, and less controlled or inhibited. They also tend to trust their own judgement and ideas — they are not afraid of trying something new.

A common misunderstanding equates creativity with originality. In fact, there are very few original ideas. Most of what seems to be original is simply a bringing together of previously existing concepts in a new way. Psychologist and author Arthur Koestler referred to this merging of apparently unrelated ideas as *bisociation*. Koestler reasoned that creativity is the ability to see connections and relationships where others have not. Thinking in intuitive, non-verbal, and visual terms has been shown to enhance creativity in all disciplines. See *An Introduction to Design Thinking: Process Guide*.

Your journal begins its life on the first day of class. Over the next ten weeks multiple rapid creative design challenges will be assigned during the class sessions – the ideas and proposals for these design challenges should be captured in the journal. A successful journal (hard bound sketchbook 8.5 x 11 inches) shows experimentation and steady progress throughout the course. It contains sketches and drawings that are observational (from life), transformative (using conventions like perspective) and speculative (from imagination). See Professor Tom Maiorana's video on rapid visual communication to help with sketching technique.

Project 01 – DUE WEEK 1
Storytellers and Protagonists

Develop, design, and share a brief presentation that features a specific narrative environment, experience, storytelling space or intervention. Search for online examples that help introduce this dynamic field of contemporary creative practice to the class. Consult the course bibliography for suggested links to design studios and their work.

STEP 1: Working independently select a project or place that reflects your personal interests and/or relates to who you are, your identity or where you live.

STEP 2:   Tell us why you selected the project and how it connects to you. If possible, identify who designed the project and and provide a link to their studio. Finding the name of the designer(s) is not always easy so do your best.

STEP 3:   Develop and design a single slide that includes (1) name of project, venue, your name; (2) summary of what the project is about, the designer, why you chose it, and speculate on the type of audience experience (approx. 100 words); (3) photographs of the project with brief captions that describe the design attributes (1–3 images). Film and media links can be substituted for photographs if available but need to be linked in the file.

STEP 4:   The final presentation should consist of 1 slide. Upload as a single PDF file to Canvas for class presentation and grading. Use https://www.ilovepdf.com/ to keep the file size below 10MB. Name the file using your last name in this format (187S23_lastname_01.pdf) and present to the class (via Zoom if online).

PROJECT 02 – Themed Narratives
PHASE 00 - Research and Design Analysis (absorption phase)

WHAT PROCESS WILL WE FOLLOW
This phase will be completed by the entire class and 3–4 facilitators will be selected to document the outcomes for the final presentation.

PROMPT
Plan, develop, and design a THEME PARK that contains a variety of attractions that respond to 21st century audiences, their preferences, and conveys relevant historical and/or contemporary narratives. Explore the topic of theme parks broadly, expand on the notion of what constitutes a theme park in the 21st century, and generate solutions that incorporate environmental sustainability, positive community engagement, belonging, accessibility, inclusivity, multiple voices, diverse perspectives, and a global worldview.

Take time to understand the design history of theme parks, world's fairs, expositions, and amusement parks. From the pleasure gardens at Tivoli (Copenhagen, 1843) to the ultimate theme park Disneyland (Anaheim, 1955), these types of narrative environments are designed to entertain the masses and are celebrated as commercial success stories. On the other hand, they were built to celebrate colonialism and nationalism, and often presented themes using racist stereotypes. Fast forward to today and Ghibli Park (Aichi Japan, 2022) is upending the traditional concept of a theme park, forging its own themes, questioning the need for attractions, who the experience is for, and how it is funded.

WHAT DO WE NEED TO RESEARCH?

GUESTS: Identify the potential audience who visit – are they young or old, racially diverse, visiting for the first time or seasoned users, why have they chosen to visit, what's their motivation, how will they benefit from your design?

THEME/CONTENT: Ideally, the theme park should have some adjacency with project 03 – the bike scavenger hunt. The attractions can take many forms and explore multiple narratives. Is the park broken down into zones (or lands) with different themes? Are the attractions ride based, immersive, derived from an existing theme or story in popular culture? Challenge theme park convention and use your creativity and imagination.

SITE: Theme parks require utilities, service roads, transportation access, parking, food services, as well as buildings and attractions. The list is huge and so is the land acreage needed to build them. The first part of this project will focus on identifying a site. Is it between San Francisco and Davis? Underwater or on Mars? Let's put on our thinking caps!

MARKETING: How will the theme park be advertised, does it need a marketing and promotional strategy, a brand or graphic identity? How will it be financially sustainable in the short and long run?

FINAL DESIGN INTENT

Develop a professional looking design process book that captures the theme park concept, general design choices and rationale – what's called "design intent." The document should convey a narrative that self-guides someone through the project and its design story. Each chapter constitutes a phase of the project broken down into research and design analysis (absorption), design concept (ideation), design detail (development), and design documentation (presentation). Each page of the document should include a consistent title block with the name of the project, phase, date, and course. This document is an excellent portfolio piece that demonstrates to future employers the author's ability to carry a project from research, to concept, and design development phase. Use and refer to the exhibition design process book template for guidance.

DELIVERABLES FOR PHASE 00 –
1. Several audience studies and personae
2. Written project brief and theme park proposal
3. Site plan and/or illustrated map of the theme park
4. Branding and graphic identity; marketing and financial plan
5. Design process book, scale model of the theme park to be placed in a public area of Cruess Hall

USEFUL RESOURCES –
See Theme Park Design resources!

PROJECT 02 - Themed Narratives
PHASE 01 – Design Concept (ideation phase)
DUE WEEK 4

WHAT PROCESS WILL WE FOLLOW
This phase of the project will consist of both individual and group work. The exact makeup of the studio teams will be determined during the first two weeks of the course.

PROMPT
Research, develop, and design a specific area or attraction for a theme park. Respond to the outcomes and direction established in phase 00. Use the "Designer's Toolbox" to help guide your design solutions.

DELIVERABLES FOR PHASE 01 –
1. Write a project brief that includes a description of your theme/topic (250–500 words), a title for the project and any reference sources that you used. Identify the "big idea."
2. Produce a look book of images (1 page) that are inspirational to you and will help people better understand what your topic is about. Include any supporting captions that help to describe the topic and the image source. Produce an image look book of other professional design projects (1 page) that are inspirational to you and help us better understand what you'd like your design to look like and how people will engage with the narrative/attraction.
3. Demonstrate the exploration of your concepts through numerous sketches and visual thinking. Produce a mind map or diagram to sort through your concepts. Develop at least 3 different ideas/concepts using sketches, visualizations and studies that demonstrate adequate exploration of the design concepts. Use storyboards, plans, diagrams, scale models, prototypes, and massing studies to help convey the design intent if necessary.
4. Compile as a series of pages (size 11 x 17 in.) which will form your design process documentation. Scan and place hand drawings if not computer generated. Put each deliverable on a separate page (see DES185 template for guidance) and save as a PDF. Submit the PDF to canvas by the deadline. Use https://www.ilovepdf.com/ to keep the file size below 20MB. Name the file using this format (187S23_lastname_2.1.pdf).

PROJECT 02 - Themed Narratives

PHASE 02 – Design Detail (development phase)
DUE WEEK 7

WHAT PROCESS WILL WE FOLLOW
This phase of the project will consist of both individual and group work. The exact makeup of the studio teams will be determined during the first two weeks of the course.

PROMPT
Research, develop, and design a specific area or attraction for a theme park. Respond to the outcomes and direction established in phase 00. Use the "Designer's Toolbox" to help guide your design solutions.

DELIVERABLES FOR PHASE 02 –
1. Render at least 3 typical visualizations that capture the final design intent and communicate your design clearly to someone who has never seen it before. Study the design from all sides (elevation), form the top (plan), from various vantage points (perspectives), cut through the design to show what's on the inside (cross-section). Include scale people, approximate dimensions (feet and inches) of the design and space, and notations to help describe the design, the materials, and colors to be used. All the following formats are acceptable: hand-drawn, digitally drawn (Twinmotion, Vectorworks, Illustrator, Photoshop, Sketch-Up etc.) or a drawing integrated into a photograph of the site location.
2. Produce a design palette that includes materials, color, typography, and other media as appropriate. Make a grid of 1-inch squares to fill with the specified colors and materials with a description underneath, and an alphabet sample of the typefaces used (refer to DES185 template for guidance).
3. Construct a scale model (1/2 in = 1 ft.) of the attraction. Use simple materials such as foam core or cardboard for the base and walls and glue them together. Experiment with a variety of layouts and object configurations. Include scale model people. Construct the model based on the themes, site sequence, and massing studies from phase 00. Do not fix down the temporary walls/dividers or other additions (use pins or removable tape) so that the spatial planning can continue in the next phase.
4. Compile as a series of pages (size 11 x 17 in.) which will form your design process documentation. Scan and place hand drawings if not computer generated. Put each deliverable on a separate page (see DES185 template for guidance) and save as a PDF. Submit the PDF to canvas by the deadline. Use https://www.ilovepdf.com/ to keep the file size below 20MB. Name the file using this format (187S23_lastname_2.2.pdf).

PROJECT 02 - Themed Narratives
PHASE 03 FINAL – Design Documentation (presentation phase)
DUE WEEK 10

WHAT PROCESS WILL WE FOLLOW
This phase of the project will consist of both individual and group work. The exact makeup of the studio teams will be determined during the first two weeks of the course.

PROMPT
Research, develop, and design a specific area or attraction for a theme park. Respond to the outcomes and direction established in phase 00. Use the "Designer's Toolbox" to help guide your design solutions.

DELIVERABLES FOR PHASE 03 FINAL –
1. Compile the project and design documentation from phase 1–3 in a process book format. Refer to the DES185 book template for guidance. Work with the rest of the class and facilitation team to produce a single process book.
2. Photograph the completed scale model. Work with the rest of the class and facilitation team to produce a single scale model assemblage for display in Cruess Hall.

3. Upload both to Canvas for presentation and final grading (see rubric). Keep the file size below 50MB. Use https://www.ilovepdf.com/ to keep the file size below 20MB. Name the file using this format (187S23_lastname_final.pdf).

PROJECT 03 – Searching for Stories
PHASE 00 - Research and Design Analysis (absorption phase)

WHAT PROCESS WILL WE FOLLOW
This phase will be completed by the entire class and 3–4 facilitators will be selected to document the outcomes for the final presentation.

PROMPT
Plan, develop, design, and implement a BIKE SCAVENGER HUNT for the City of Davis that celebrates the diversity of SPORTS locations in the city and the benefits of playing recreational activities. Explore the topic of sports broadly. Develop clues that expand on the notion of what constitutes a scavenger hunt and take people to various stops in Davis neighborhoods. Generate interactive exhibits/activities/experiences at each stop that incorporate environmental sustainability, positive community engagement, belonging, accessibility, inclusivity, multiple voices, and diverse perspectives.

This will be the fourth time DES187 has teamed with the City of Davis to plan and implement this fun event. Previous bike scavenger hunts include "Cycledelic (2017)" (celebrating the anniversary of the Davis bike lanes established in 1967), "Farm to Fork to Fuel (2018)" (celebrating local food), and "Branching Out (2019)" (celebrating the cities trees). These represent outstanding examples of successful student/community partnerships. It really is a wonderful way to celebrate the end of the quarter and for some of you, graduation!

The project involves outdoor activities off campus, participation in mildly strenuous exercise, and a commitment to participate in setting up and coordinating the bike scavenger event on Saturday, June 3, 2023, between 9:00 a.m. and 2:00 p.m. You do not have to be good at sports (or like sports) to participate in this well-loved community event. The project will also require purchasing some materials. Every effort will be made to keep the costs minimal and use sponsorship funding.

Possible event titles: "Game On!" or "Sporting Chance" (completely open to suggestions).

WHAT DO WE NEED TO RESEARCH?

GUESTS: Identify the potential audience for the event – are they young or old, visiting Davis for the first time or residents, what's their motivation to participate, how will they benefit from the activity and your design? Participants sign up in advance and in teams. Prizes are awarded to the winners (fastest e-bike team, fastest family, fastest human-powered team) and donated by local Davis businesses.

THEME/CONTENT: Ideally, the bike scavenger hunt should have some adjacency with project 02 – theme park. The various clues and related interactive activities at each stop can take many forms and explore multiple narratives based on the location. Here are some suggested locations the scavenger hunt could include:
Tennis (Redwood park)
Pickle ball (community park)
Soccer (nugget field)
Basketball (Birch Lane)
Batting cages (Playfields Park)
Gymnastics (Davis Diamond Gymnastics)
Track and field (Toomey Field)

Volleyball (Walnut Park)
Water polo (Hickey Gym)
Swimming and diving (Schaal Aquatics Center)
Field hockey (Aggie Field Hockey Facility
Football (Aggie Stadium)
Equestrian (equestrian Center)
Waterslides (Arroyo Pool)
Running (Fleet Feet Sports)
Climbing (Rocknasium)
Bowling (UC Davis MU)
Fencing (Davis Fencing Academy)
Dancing (Pamela Trokanski Workshop)
Cheer (DHS cheer)

SITE: Based on previous versions of this project, 14–16 stops seems doable for most riders depending on the distances between each stop. The activity should take about 2 hours to complete. Establishing clues that are not too difficult, providing a Davis map, and sequencing the stops within a defined geographical area that has safe, accessible bike lanes/paths has proven successful.

MARKETING: Promotion for this event is key. Without participation from the Davis community, it doesn't work! The City of Davis can promote the event using their channels like the Davis Enterprise, but it's up to us to craft a social media presence and design flyers. Elements that need to be designed and produced for the event include theme identity, clue booklet and rules, stickers, or some way of proving teams found the clues, t-shirts for facilitators and as prizes, promotional posters, signage, marketing materials, and the all-important clue destination experiences. This public event will be held between 10:00 a.m. – 2:00 p.m. on Saturday, June 3rd. Rolling out a strong, recognizable graphic identity for the event across multiple platforms is a necessity. Also, a necessity, is obtaining sponsorship from local businesses – especially if their business is one of the stops. This typically takes the form of gift certificates and merch which can be awarded as prizes.

FINAL DESIGN INTENT
Develop a professional looking design process book that captures the bike scavenger concept, general design choices and rationale – what's called "design intent." The document should convey a narrative that self-guides someone through the project and its design story. Each chapter constitutes a phase of the project broken down into research and design analysis (absorption), design concept (ideation), design detail (development), and design documentation (presentation). Each page of the document should include a consistent title block with the name of the project, phase, date, and course. This document is an excellent portfolio piece that demonstrates to future employers the author's ability to carry a project from research, to concept, and design development phase. Use and refer to the exhibition design process book template for guidance.

DELIVERABLES FOR PHASE 00 –
1. Several audience studies and personae
2. Written project brief and proposal
3. Clues for each stop
4. Site plan and/or illustrated map
5. Branding and graphic identity; marketing and financial plan
6. Sponsorship and prizes
7. Design process book

USEFUL RESOURCES –
See previous process books.

PROJECT 03 - Searching for Stories
PHASE 01 – Design Concept (ideation phase)
DUE WEEK 4

WHAT PROCESS WILL WE FOLLOW
This phase of the project will consist of both individual and group work. The exact makeup of the studio teams will be determined during the first two weeks of the course.

PROMPT
Plan, develop, design, and implement a bike scavenger hunt for the City of Davis that celebrates sports and recreational activities. Respond to the outcomes and direction established in phase 00. Use the "Designer's Toolbox" to help guide your design solutions.

DELIVERABLES FOR PHASE 01 –
1. Write a project brief that includes a description of your specific stop theme/topic (250–500 words), a title for the project and any reference sources that you used. Identify the "big idea."
2. Produce a look book of images (1 page) that are inspirational to you and will help people better understand what your topic is about. Include any supporting captions that help to describe the topic and the image source. Produce an image look book of other professional design projects (1 page) that are inspirational to you and help us better understand what you'd like your design to look like and how people will engage with the narrative/interactive/activity.
3. Demonstrate the exploration of your concepts through numerous sketches and visual thinking. Produce a mind map or diagram to sort through your concepts. Develop at least 3 different ideas/concepts using sketches, visualizations and studies that demonstrate adequate exploration of the design concepts. Use storyboards, plans, diagrams, scale models, prototypes, and massing studies to help convey the design intent if necessary.
4. Compile as a series of pages (size 11 x 17 in.) which will form your design process documentation. Scan and place hand drawings if not computer generated. Put each deliverable on a separate page (see DES185 template for guidance) and save as a PDF. Submit the PDF to canvas by the deadline. Use https://www.ilovepdf.com/ to keep the file size below 20MB. Name the file using this format (187S23_lastname_3.1.pdf).

PROJECT 03 - Searching for Stories
PHASE 02 – Design Detail (development phase)
DUE WEEK 7

WHAT PROCESS WILL WE FOLLOW
This phase of the project will consist of both individual and group work. The exact makeup of the studio teams will be determined during the first two weeks of the course.

PROMPT
Plan, develop, design, and implement a bike scavenger hunt for the City of Davis that celebrates sports and recreational activities. Respond to the outcomes and direction established in phase 00. Use the "Designer's Toolbox" to help guide your design solutions.

DELIVERABLES FOR PHASE 02 –
1. Render at least 3 typical visualizations that capture the final design intent and communicate your design clearly to someone who has never seen it before. Study the design from all sides (elevation), form the top (plan), from various vantage points (perspectives), cut through the design to show what's on the inside (cross-section). Include scale people, approximate dimensions (feet and inches) of the design and space, and notations to help describe the design, the materials, and colors to be used. All the following formats are acceptable: hand-drawn, digitally

drawn (Twinmotion, Vectorworks, Illustrator, Photoshop, Sketch-Up etc.) or a drawing integrated into a photograph of the site location.

2. Produce a design palette that includes materials, color, typography, and other media as appropriate. Make a grid of 1-inch squares to fill with the specified colors and materials with a description underneath, and an alphabet sample of the typefaces used (refer to DES185 template for guidance).

3. Construct a full-size working prototype of the interactive/activity/experience for people to participate with. Use simple materials and be inventive. Make it safe to use, accessible for all, and easy to transport to the designated location.

4. Compile as a series of pages (size 11 x 17 in.) which will form your design process documentation. Scan and place hand drawings if not computer generated. Put each deliverable on a separate page (see DES185 template for guidance) and save as a PDF. Submit the PDF to canvas by the deadline. Use https://www.ilovepdf.com/ to keep the file size below 20MB. Name the file using this format (187S23_lastname_3.2.pdf).

PROJECT 03 - Searching for Stories
PHASE 03 FINAL – Design Documentation (presentation phase)
DUE WEEK 10

WHAT PROCESS WILL WE FOLLOW
This phase of the project will consist of both individual and group work. The exact makeup of the studio teams will be determined during the first two weeks of the course.

PROMPT
Plan, develop, design, and implement a bike scavenger hunt for the City of Davis that celebrates sports and recreational activities. Respond to the outcomes and direction established in phase 00. Use the "Designer's Toolbox" to help guide your design solutions.

DELIVERABLES FOR PHASE 03 FINAL –
1. Compile the project and design documentation from phase 1–3 in a process book format. Refer to the DES185 book template for guidance. Work with the rest of the class and facilitation team to produce a single process book.

2. Install the completed interactive prototype at its location by 10 a.m. on Saturday, June 3. Enlist friends or another classmate to help with the install and help facilitate the activity. Photograph the final installation.

3. Upload both to Canvas for presentation and final grading (see rubric). Keep the file size below 50MB. Use https://www.ilovepdf.com/ to keep the file size below 20MB. Name the file using this format (187S23_lastname_final.pdf).