

Design in Europe

Britain and the Netherlands



[DES 187 Narrative Environments](#) and DES 198 Independent Study
 Dates: July 1 – July 29, 2023 (Summer Session I)
 Instructor: Tim McNeil, tjmcneil@ucdavis.edu
 On-site Coordinator: Nadja Fitchhorn, nadjafitchhorn@gmail.com
 Office Hours: By appointment

Course Description

This program follows 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 explores multiple design disciplines and cross-over one another to reveal the continued influence of British and Dutch design.

Europe is steeped in history, it is 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 travels to the beautiful city of Edinburgh, the vibrant creative capital London, and 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 discussions in the first week of the course introduce the basic definitions and principles for designing narrative environments and understanding the evolution of British and Dutch design. Field trips 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 is used to capture notes, objects, sketches/diagrams, design ideas, and a photographic record of events and sites. Creative project assignments examine the expanded role of the designer as inventor and protagonist, communicator of information, and shaper of style and place.

Course assignments 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 teams brainstorm ideas, study the methods used to display and interpret a depth 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.

This is an abbreviated version of the syllabus – see Canvas for further detail

Program Goals/Learning Outcomes

- To build knowledge and create multisensory 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:

- *The Exhibition and Experience Design Handbook*, Timothy J. McNeil, 2023 (focus - exhibition design process, history, and context)
- *Narrative Environments and Experience Design: Space as a Medium of Communication*, Tricia Austin, Routledge, 2020 (focus - narrative spaces and design)
- *Exhibition Design*, Philip Hughes, Lawrence King, 2015 (focus - exhibition design process)
- *Narrative Spaces: On the Art of Exhibiting*, Kossmann, Mulder, Oudsten, 010 Publishing 2012 (focus - exhibition design history and context)

Course Schedule

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

WEEK 1 York: July 1–July 7, 2023 - Lectures, field work, site visits and excursions

WEEK 2 Edinburgh: July 8–July 14, 2023 - Lectures, field work, site visits and excursions

WEEK 3 London: July 15–July 21, 2023 - Lectures, field work, site visits and excursions

WEEK 4 Utrecht: July 22–July 29, 2023 - Lectures, field work, site visits and excursions

Materials and Equipment

You are required to have the following items (some can be purchased when you arrive):

- Visual journal (200 page, 8.5 x 11 inch hard bound sketchbook—purchase in advance)
- Pencils (soft and hard), fine pen
- Glue stick
- Watercolor paint box or colored pencils
- Digital camera
- Laptop computer and accessories (optional but highly recommended)

Summary of Course Projects

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 discussions occur regularly to foster the generation of ideas and monitor progress.

Project 1 (DES 187): Narrative Experience (30%). *Meet the Merchant Taylors*

Due: July 7, 2023 (submit in a format for group critique and presentation)

Project 2 (DES 187): Community Intervention (30%). *It's Child's Play*

Due: July 21, 2023 (submit in a format for group critique and presentation)

Exhibits Everywhere (DES 187): Exhibition Design (30%). *Rapid Exhibitions*

Due: July 12, 19, 24, 2023 (submit in a format for group critique and presentation)

Visual Journal (DES 198): What is British and Dutch Design? (100%)

Due: July 28, 2023 (submit as Visual Journal for review)

Course Participation (10%) Attendance, punctuality, discussion, critique, teamwork.

Grading

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. Lateness jeopardizes the schedule for EVERYONE! Review the program schedule and follow the times listed. Any changes will be announced.

Presentations and Etiquette

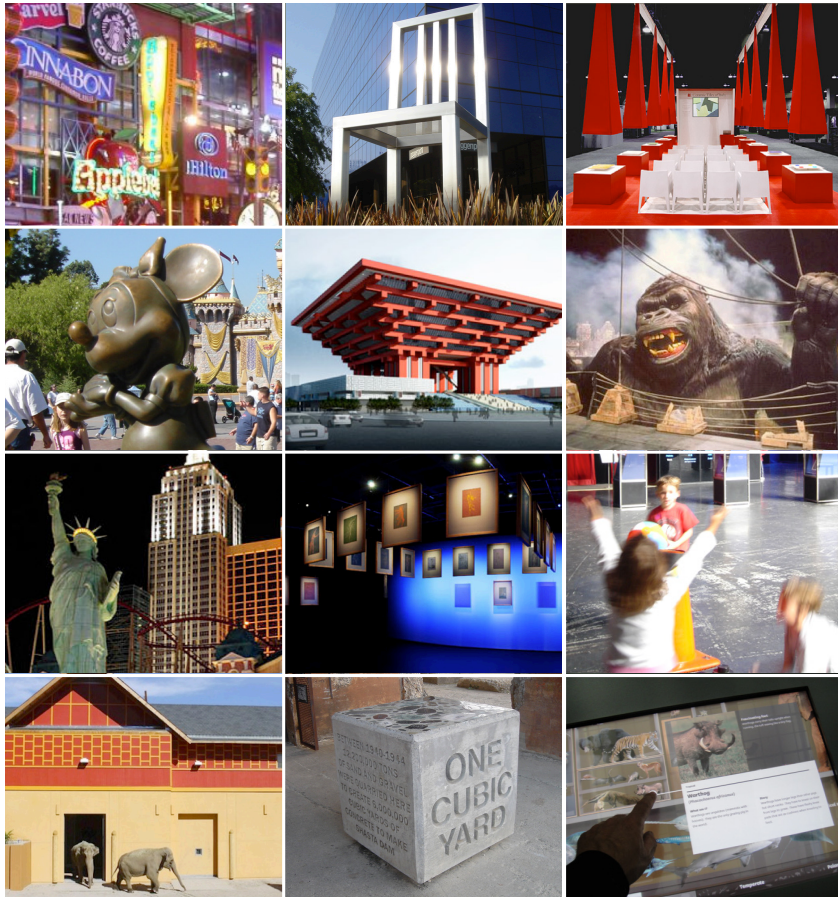
Please attend all presentations and meet the assignment deadlines. Late or incomplete work will affect your grade. The presenters we meet have kindly set aside their time for you, acknowledge this by being attentive and respectful during guest lectures and events. Mobile phones, tablets, and laptops should be turned off or in silent mode and hidden during this time. Use your visual journal to take notes.

Conduct and Expectations

See *Canvas* for academic code of conduct, global learning objectives, student resources.

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 *Engaging Spaces* by Kossmann.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 in the business of managing crowds, entertaining diverse audiences, and selling 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 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 transcends 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 exhibitions 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, 1996

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, 1980

Imaginative Learners: seek meaning, ask “why”

Analytical Learners: seek facts and ask “what”

Common Sense Learners: ask “how does it work”

Dynamic Learners: ask “what if...”

Howard Gardner, 1983

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

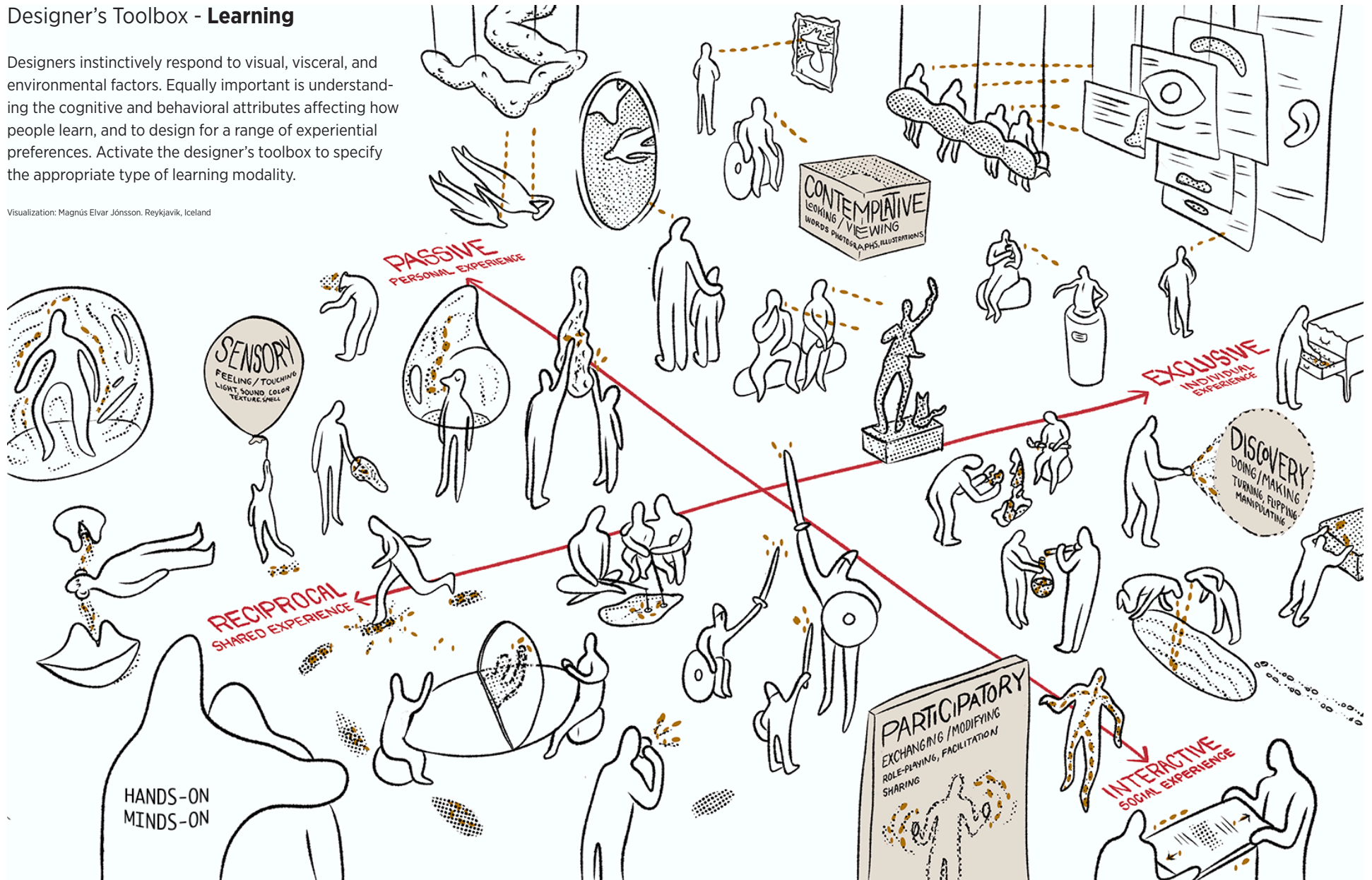
Implement: design and production

THE BASICS

Designer's Toolbox - Learning

Designers instinctively respond to visual, visceral, and environmental factors. Equally important is understanding the cognitive and behavioral attributes affecting how people learn, and to design for a range of experiential preferences. Activate the designer's toolbox to specify the appropriate type of learning modality.

Visualization: Magnús Elvar Jónsson, Reykjavik, Iceland



Courtesy of *The Exhibition and Experience Design Handbook*, Timothy J. McNeil © 2023

THE BASICS

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

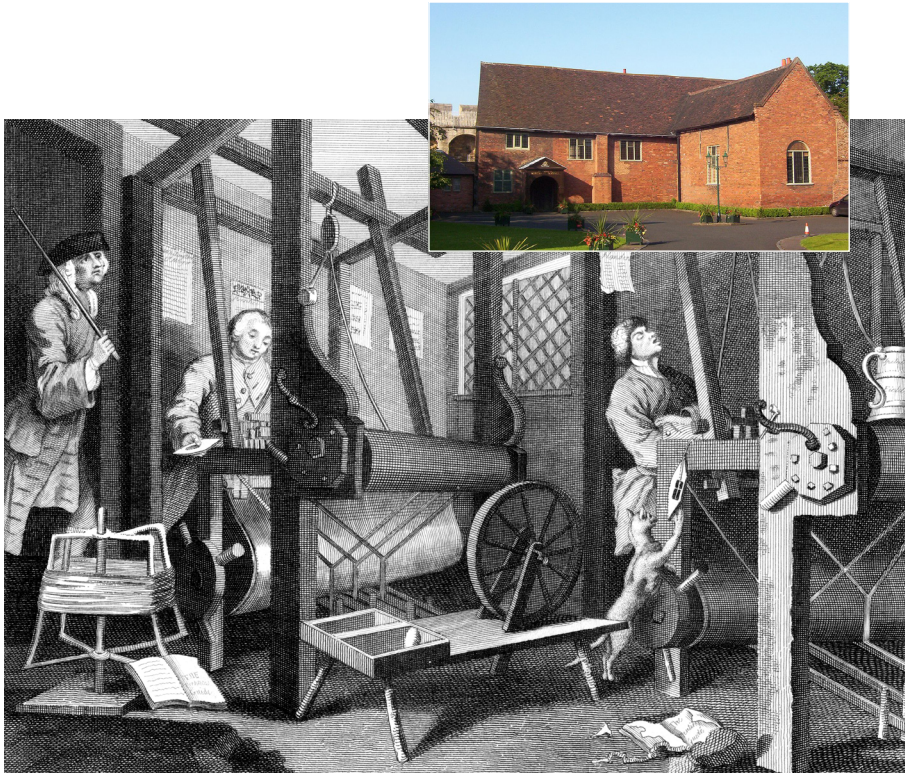
Exhibition/Experience Design Toolbox

People Form Staging Wonder
 Narrative Spectacle Constraints Communication
 Journey Atmosphere Immersion Learning

PROJECT PHASES AND DELIVERABLES - NOT ALL WILL APPLY
SEE EACH PROJECT DESCRIPTION FOR SPECIFICS

PHASE 1	PHASE 2	PHASE 3	PHASE 4
<p>Research and Design Analysis ABSORPTION</p> <p>Work in teams (numbers to be determined), collaborate and participate equitably.</p> <p>Study and evaluate any 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>Develop solutions that are original, 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 IDEATION</p> <p>Using the research and analysis, ideate 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 in the Designer's Toolbox (contemplative, sensory, discovery, participatory).</p> <p>Strive for solutions that are appropriate for the site and community. Inform, orientate, engage, and entertain the audience.</p> <p>Address the accessibility and people-centered 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: 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: multiple inspirational images from other projects in the form of a look book with captions. 	<p>Detailed Design Solutions DEVELOPMENT</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 using interviews. Stress visual storytelling and participation.</p> <p>Produce detailed visualizations of your solutions from every angle and perspective. Fully explore your design proposals.</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: material/color swatches, typographic alphabet, images, symbols, media etc. 	<p>Design Documentation and Intent PRESENTATION</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 or studio.</p> <p>Produce a presentation slide deck using the course template (Google slides), or place pre-designed slides using other software into the template. Include project title, date, and team names on every page. Present for review.</p> <p>Save the slide deck as a PDF (one per team) and upload to Canvas (20 MB or less; last names_DIBN23).</p> <p>The following sections are required:</p> <ol style="list-style-type: none"> 1. Project summary: cover, contents (optional); 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, 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 prototypes, 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>

Meet the Merchant Taylors



Community collaborator: The Company of Merchant Taylors in York

Location: York, England

More information and further project details will be supplied during the launch of the project on site and on *Canvas*.

Image source: <https://www.royalacademy.org.uk/art-artists/work-of-art/industry-and-idleness-plate-1-1>

PROJECT 1 - DUE JULY 7, 2023

Activate characters from the past to interpret an historical narrative

Overview

The Company of Merchant Taylors were once the regulator and trade body of tailoring and its related industries within medieval York. The Merchant Taylors' Hall, a 600 year old building, comprises of the magnificent Great Hall, Almshouse, gardens, and grounds. The Company of Merchant Taylors is one of seven guilds in York whose origin dates to the 13th Century, and one of only three that have existed without a break since medieval times. Until the 1830s the Merchant Taylors' Company, which included a few women among its members, was essentially a working body of master tailors, drapers, hosiers, and York freemen. Only by leasing their Hall for a variety of purposes, mostly educational, theatrical, or convivial, did they succeed—where most other once celebrated medieval English guilds eventually failed—in preserving their buildings into the early nineteenth century. The Merchant Taylors operate today as a charity organization and the Hall still serves as public meeting place, historical site, education, and event venue.

Brief

Work in teams. Using the historical research provided by the team at the Merchant Taylors' Hall develop an authentic character/persona to interpret the story of the Hall and its function. Design an experience that communicates this character to your defined audience—for instance a costumed actor, projected hologram, or animated figure—one that can be incorporated into the Great Hall or the building's grounds. Summarize the working process and research, study the feasibility (budget), and produce a working mock-up or prototype to demonstrate proof of concept.

Process (see deliverables and proposed schedule)

Phase 1: Research and Design Analysis (Absorb)

Phase 2: Concept and Design Proposal (Ideate)

Phase 3: Detailed Design Solutions (Develop)

Phase 4: Design Documentation and Intent (Present)

Present your solutions using the slide deck template and bring forward any other supporting materials. Consult any reference materials and website links.

<https://www.merchant-tailors-york.org/company-history>

<https://drive.google.com/file/d/rtkycbBmGM4HjjzdJiCNVonB76wGfz9sv/view>

2. COMMUNITY INTERVENTION

It's Child's Play



Community collaborator: Young V&A

Location: London, England

More information and further project details will be supplied during the launch of the project on site and on *Canvas*.

Image source: <https://www.vam.ac.uk/young/>

PROJECT 2 - DUE JULY 21, 2023

Transform a children's game/toy into a participatory neighborhood activity

Overview

Co-designed with children and young people, Young V&A is a free, national museum designed to showcase the power of creativity in children's lives as they build new skills and develop the creative confidence needed to thrive in our fast-changing world. Young V&A is a 'doing' museum—a joyful, buzzing, and optimistic place underpinned by the power of design and creativity. The museum's three permanent galleries—Imagine, Play and Design—showcase around 2,000 objects from across the V&A's vast collection of art, design and performance in surprising and inspiring ways. Every aspect of Young V&A has been developed with a rigorous eye to childhood developmental theories and practice, interwoven with the expertise of curatorial, interpretation and learning teams to create experiences that are social, relevant and inspiring. The museum was recently renovated and opened July 2023.

Brief

Work in teams. Identify an historical game or toy in the museum's collection that has the potential to be transformed into a larger scale participatory intervention in a London neighborhood. The intervention should be site specific and relate to the chosen area, and celebrate playful learning through creativity and multigenerational activities and experiences. Go ahead, find your inner child, and envision a solution that is highly interactive and welcoming to a broad audience.

Process (see deliverables and proposed schedule)

Phase 1: Research and Design Analysis (Absorb)

Phase 2: Concept and Design Proposal (Ideate)

Phase 3: Detailed Design Solutions (Develop)

Phase 4: Design Documentation and Intent (Present)

IMPORTANT: This project requires each team to explore final design drawings and solutions generated using AI applications such as ChatGPT, Midjourney and Dalle-2. Present your solutions using the slide deck template and bring forward any other supporting materials. Consult any reference materials and website links.

<https://www.vam.ac.uk/young>

3. RAPID EXHIBITIONS

Exhibits Everywhere



More information and further project details will be supplied during the launch of the project on site.

PROJECT 3 - DUE JULY 12, 19, 24, 2023

A series of fast paced exhibition challenges that will take place in professional design studios: Royal Botanic Gardens (Edinburgh); Event (London); Kossmann de Jong (Amsterdam)

Brief

For these team based, short intensive projects, we will 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 exhibit development 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. These are fast paced projects with only a few hours to complete the work. Use traditional design and presentation techniques, improvise and surprise us!

Process and Deliverables

Work in teams. May include a participatory research component (interviews with local people etc.). Create something quickly with a tangible aspect to the presentation (scale model, prototype, product, reenactment, low fidelity exhibits etc.)

Phase 1: Research and Design Analysis (Absorb)

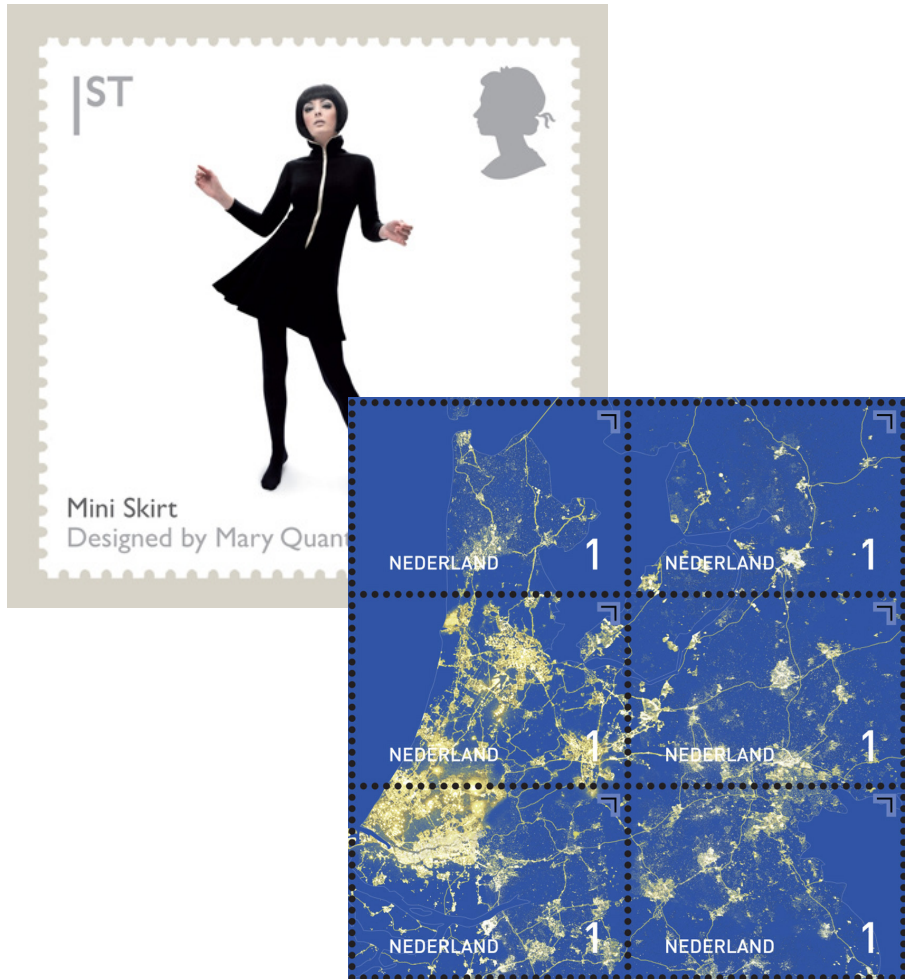
Phase 2: Concept and Design Proposal (Ideate)

Phase 3: Detailed Design Solutions (Develop)

Phase 4: Design Documentation and Intent (Present)

Present your solutions using the slide deck template, pen and paper, mock-ups or prototypes, and bring forward any other supporting materials. Consult any reference materials and website links.

What is British and Dutch Design?



Consider alternative journal formats (film, photography, audio, handmade book, special studies etc.). These are acceptable if agreed upon by the instructor in advance.

Respond to the theme “What is British and Dutch Design and Culture?”
Keep a daily visual journal of notes, sketches, photographs, objects, and ephemera

This journal begins its life the moment you leave the airport in the U.S.A. The narrative structure of the journal is important—treat it like an exhibition. 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)

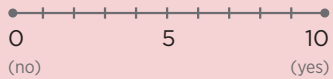
Anything that can be inserted into the journal (hard bound sketchbook 8.5 x 11 inches) is acceptable. Find a style of working that is fast. A successful journal shows experimentation and steady progress throughout the program and is filled and bulging at the seams by the last day of instruction.

Exhibition/Experience Design Scorecard

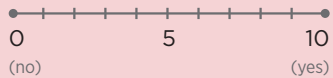
Rate each question from 0-10

NARRATIVE

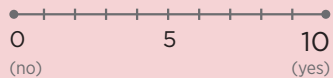
Did the exhibition allow for lots of **different people** to get something out of it?



Did the exhibition provide a **narrative structure** to help make exhibition concepts clearer?

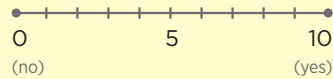


Did the marketing for the exhibition influence your experience **before** and **after** your visit?

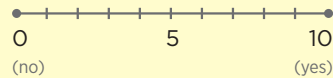


ATMOSPHERE

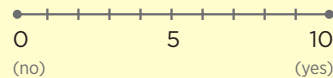
Did the **shape of the space** react or give context to the content presented?



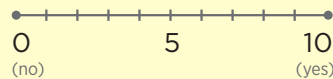
Did the **atmosphere** of the space react or give context to the content presented?



Were objects on display **staged** in a way that varied or excited you?

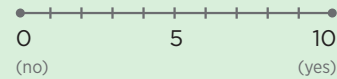


Did **safety measures** to protect the objects detract or enhance your experience?

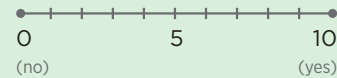


SPECTACLE

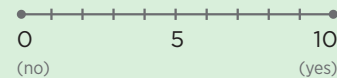
Did the exhibition create a **wow moment** that stuck with you?



Was there part of the exhibition that provided an **immersive** experience?

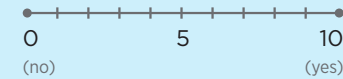


Was there part of the exhibition that felt like a **magic trick** and made you wonder how they did it?

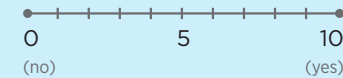


LEARNING

Did the exhibition **graphics** help you understand more about what was displayed?



Did the exhibition provide an **interactive experience** that helped you learn?



Add up all your answers for final result:

TOTAL SCORE: _____ /120

PROGRAM SCHEDULE - subject to change

<https://docs.google.com/spreadsheets/d/1k8-RYCMfCxjwwQPI0dkpbGy04dIK6Pfp-ZV6TnVa9pc/edit?usp=sharing>

DESIGN IN EUROPE
JULY 1 – JULY 29, 2023

WEEK 1 (York, UK)

WEEK 2 (Edinburgh, UK)

1-Jul Saturday	2-Jul Sunday	3-Jul Monday	4-Jul Tuesday	5-Jul Wednesday	6-Jul Thursday	7-Jul Friday	8-Jul Saturday	9-Jul Sunday	10-Jul Monday	11-Jul Tuesday	12-Jul Wednesday	13-Jul Thursday	14-Jul Friday
ARRIVAL York	ORIENTATION York	STUDIO York	TRAVEL Leeds	RESEARCH York	TRAVEL Whitby	STUDIO York	TRAVEL Newcastle	OPEN Edinburgh	RESEARCH Edinburgh	TRAVEL Glasgow	RESEARCH Edinburgh	TRAVEL Edinburgh	OPEN Edinburgh
Flight to London Heathrow or Manchester Airport. Train to York. Check into York accommodation. SITE ORIENTATION-Details will be announced. Meet 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.	BREAKFAST- 8:00 a.m. York accommodation. CLASS- 9:00 a.m. Merchant Taylors Hall. Course and project 01 overview. Lunch on own. SITE VISIT - 2:00 pm York Castle Museum. ACTIVITY- 6:30 p.m. Picnic and 7:30 p.m. Ghost Bus tour	BREAKFAST- 8:00 a.m. York accommodation. 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 The Piece Hall 4:00-5:30 pm. Arrive back in York 7:00 p.m.	BREAKFAST- 8:00 a.m. York accommodation. 9:00 am York Library. SITE VISIT- 11:00 a.m. JORVIK Viking Center. Lunch on own. SITE VISIT - 12:30 p.m. Barley Hall. Chocolate Story. Group 1: 2:30pm. Group 2: 2:45pm. ACTIVITY - 6:00 p.m. Janette Ray Bookstore	BREAKFAST- 8:00 a.m. York accommodation. 8:50 a.m. Board bus for SITE VISIT- 10:15-11:30 a.m. Whitby Abbey. GROUP LUNCH- 12:00 p.m. Trenchers Fish and Chips. ACTIVITY- 1:00-3:30 p.m. Beach and town. ACTIVITY- 4:00-6:00 pm. Beck Hole. Arrive back in York 7:00 p.m. Schedule may switch due to tide times /weather.	BREAKFAST- 8:00 a.m. York accommodation. CLASS- 9:00 am.- 12:00 p.m. Meetings with instructor to review project 01. Lunch on own. STUDIO- 1:00-4:00 pm. York Library. Presentation and critique of Project 01 with guest reviewers. GROUP TEA- 5:00 p.m.	BREAKFAST- 8:00 a.m. York accommodation. 8:50 a.m. Board bus for TRAVEL to Edinburgh. 11:00 a.m. Angel of North. SITE VISIT- 12:00-2:00 p.m. Newcastle BALTIC art gallery. Lunch on own. 6:00 p.m. check into Edinburgh accommodation. SITE ORIENTATION.	BREAKFAST- 8:00 a.m. Edinburgh accommodation. OPEN DAY- Students are free to explore Edinburgh and the surrounding area. Make sure you fill out a travel form if you are leaving town overnight.	BREAKFAST- 8:00 a.m. Edinburgh accommodation. SITE VISIT- 10:00 a.m. National Museum of Scotland. Lunch on own. ACTIVITY- 1:00 p.m. Dovecot Studio (optional). ACTIVITY- 4:00 p.m. Edinburgh Whisky Experience.	BREAKFAST- 8:00 a.m. Edinburgh accommodation. SITE VISIT- 8:45 a.m. Board bus for Glasgow. 11:00 a.m. Kelvingrove Museum. Lunch on own. SITE VISIT- 2:00 p.m. Burrell Collection and Pollock Park. GROUP TEA- 4:00 p.m. Bus back to Edinburgh for 7:00 p.m.	BREAKFAST- 8:00 a.m. Edinburgh accommodation. SITE VISIT- 10:00 a.m. Edinburgh Royal Botanic Gardens. STUDIO VISIT- Meet with design studio staff for 1-day project. Lunch on own.	BREAKFAST- 8:00 a.m. Edinburgh accommodation. SITE VISIT- 8:45 a.m. Board bus for Bannockburn. Visitor Center. GROUP LUNCH - 1:00 p.m. in Helensburgh. ACTIVITY - 2:30 p.m. Mackintosh's Hill House. Bus back to Edinburgh for 7:00 p.m.	BREAKFAST- 6:00 a.m. Edinburgh accommodation. 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 a travel form if you are leaving town overnight.

KEY PROJECT DATES	LECTURE 01 PROJECT 01	LECTURE 02 PROJECT 01	PROJECT 01 DUE/CRITIQUE	VIS JOURNAL REVIEW 01	1 DAY PROJECT									
LOCATION	Merchant Taylors Hall	York Library	York Library	Bus	Botanic Gardens									
DES 187 PROJECTS	Project 1: Narrative Experience - 1 WEEK 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

<https://docs.google.com/spreadsheets/d/1k8-RYCMfCxjwwQPI0dkpbGy04dlK6Pfp-ZV6TnVa9pc/edit?usp=sharing>

DESIGN IN EUROPE
JULY 1 – JULY 29, 2023

WEEK 3 (London, UK)

WEEK 4 (Utrecht, NL)

15-Jul Saturday	16-Jul Sunday	17-Jul Monday	18-Jul Tuesday	19-Jul Wednesday	20-Jul Thursday	21-Jul Friday	22-Jul Saturday	23-Jul Sunday	24-Jul Monday	25-Jul Tuesday	26-Jul Wednesday	27-Jul Thursday	28-Jul Friday	29-Jul Saturday
TRAVEL London	OPEN London	STUDIO London	RESEARCH London	RESEARCH London	RESEARCH London	STUDIO London	TRAVEL Utrecht	OPEN Utrecht	TRAVEL Amsterdam	RESEARCH Utrecht	TRAVEL Rotterdam	TRAVEL Otterlo	STUDIO Utrecht	DEPARTURE Utrecht
BREAKFAST- 8:00 a.m. Edinburgh accommodation. 9:00 a.m. Depart for train station. TRAVEL- 10:00 a.m. train to London. Check-in London accommodation. SITE ORIENTATION. Remainder of the afternoon students are free to explore London.	BREAKFAST- 8:00 a.m. London accommodation. OPEN DAY- Students are free to explore London and the surrounding area. Make sure you fill out a travel form if you are leaving town overnight.	BREAKFAST- 8:00 a.m. London accommodation. 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 staff. Intro to project 02. Lunch on own. SITE VISIT- 2:00 p.m. Museum of the Young. GROUP DINNER- 8:00 p.m. Brick Lane restaurant.	BREAKFAST- 8:00 a.m. London accommodation. 9:00 a.m. Tube to SITE VISIT- 10:00 a.m. Victoria and Albert Museum. View current exhibitions and visit permanent collection. Lunch on own. SITE VISIT- 3:00 p.m. Design Museum exhibition. Permanent collection. ACTIVITY- 5:30 p.m. Serpentine Pavilion (optional)	BREAKFAST- 8:00 a.m. London accommodation. 9:00 a.m. Tube to SITE VISIT- 10:00 a.m. Tate Modern. View permanent collection. Lunch on own. STUDIO VISIT - 2:00-5:00 p.m. Event for 1/2 day project. ACTIVITY- 7:00 p.m. Punchdrunk Theater.	BREAKFAST- 8:00 a.m. London accommodation. 9:00 a.m. Tube to STUDIO-Central St. Martins School of Art and Design (CSM). 9:30 am.-1:00 p.m. Meetings with instructor for project 02. Lunch on own. RESEARCH- 2:00-5:00 p.m. Independent project research.	BREAKFAST- 8:00 a.m. London accommodation. 9:00 a.m. Tube to STUDIO- 10:00 am.-12:00 p.m. Central St. Martins School of Art and Design (CSM) studio. Presentation and critique of Project 02 with guest reviewers. GROUP LUNCH - 12:30 p.m. Afternoon free to explore London and pack for departure next day.	BREAKFAST- 8:00 a.m. London accommodation. TRAVEL- 8:30 a.m. Bus departs London for Utrecht. 1:40 p.m. ferry Dover to Calais. 9:00 p.m. Check-in at Utrecht accommodation. SITE ORIENTATION- Meet in accommodation lobby.	BREAKFAST- 8:30 a.m. Utrecht accommodation. 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 overnight.	BREAKFAST- 7:30 a.m. Utrecht accommodation. 8:00 a.m. walk to station. TRAVEL- 8:30 a.m. train to Amsterdam. 9:00 a.m. tram/metro. SITE VISIT- 10:00 a.m. ARTIS- Micropia/Groote Museums. Lunch on own. 2:00 p.m. tram to STUDIO VISIT- 3:00-5:00 p.m. Kossman deJong design studio for 1/2 day project.	BREAKFAST- 8:30 a.m. Utrecht accommodation. RESEARCH- 9:00 a.m. -1:00 p.m. Independent project research. Lunch on own. SITE VISIT- 1:30 p.m. walk to Rietveld Schröder House. GROUP DINNER - 6:00 p.m. Pancake house. ACTIVITY- Boat cruise	BREAKFAST- 7:30 a.m. Utrecht accommodation. 8:00 a.m. walk to station. TRAVEL- 8:30 a.m. train to Rotterdam. SITE VISIT- 10:00 a.m. Depot van Boijmans. Lunch on own. 1:00 p.m. Het Nieuwe Instituut and Sonneveld House- two groups alternating 1:00/1:45 p.m. SITE VISIT- 4:00-5:00 p.m. Market Hall district.	BREAKFAST- 8:00 a.m. Utrecht accommodation. 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- 8:00 a.m. Utrecht accommodation. CLASS- 9:00 am. - 2:00 p.m. Visual journal review and project with guest designer. STUDIO- 2:00-3:00 pm. Exhibition, public presentation of visual journals. GROUP DINNER- 6:00 p.m. Pack for departure next day.	BREAKFAST- 8:00 a.m. Utrecht accommodation. PROGRAM ENDS :(Travel home or elsewhere in Europe.

VIS JOURNAL REVIEW 02	LECTURE 03 PROJECT 02	1/2 DAY PROJECT	PROJECT 02 WORK DAY	PROJECT 02 DUE/CRITIQUE	VIS JOURNAL REVIEW 03	1/2 DAY PROJECT	VIS JOURNAL DUE/PRESENTATION
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Train	CSM Studio	Event Studio	CSM Studio	Bus	KDJ Studio	Dom Square
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Project 2: Community Intervention - 1 WEEK 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.