

Design in Europe

Iceland, Scotland and England



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

Dates: July 6 – August 3, 2024 (Summer Session I)

Instructor: Tim McNeil, tjmcneil@ucdavis.edu

On-site Coordinator: Pachia Vang, plkvang@ucdavis.edu

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 Nordic Design and the International Style. Each track explores multiple design disciplines and cross-over one another to reveal the continued influence of British design and emergence of Icelandic 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. Iceland, Scotland, and England are European countries that are distinctively different when it comes to innovative and influential art, architecture, and design. Iceland's design tradition is very young. This lack of tradition has proved to be a great advantage, ensuring freedom and even creative anarchy. Scotland's history of innovation and artistic independence is deep and globally recognized. England's design heritage mixes the traditional with the unconventional. Starting in the remote Icelandic capital Reykjavík, this program travels to the beautiful cities of Edinburgh and York, and finally the vibrant creative capital London.

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 Icelandic and British 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 details

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 Reykjavik: July 6–July 13, 2024 - Lectures, field work, site visits and excursions
WEEK 2 Edinburgh: July 14–July 19, 2024 - Lectures, field work, site visits and excursions
WEEK 3 York: July 20–July 26, 2024 - Lectures, field work, site visits and excursions
WEEK 4 London: July 27–August 3, 2024 - 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 - 100-page (200 sides), 8.5 x 11 inch hard bound sketchbook—purchase in advance
- Pencils (soft and hard), fine pen
- Glue stick
- Watercolor paint box and/or colored pencils
- Digital camera
- Laptop computer and/or tablet with 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, group work, 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): National Museum of Iceland. Due: July 10, 2024 (10%) - 1/2 day

Project 2 (DES 187): Gagarin, Reykjavik. Due: July 12, 2024 (10%) - full day

Project 3 (DES 187): Royal Botanic Gardens Edinburgh. Due: July 17, 2024 (10%) - full day

Project 4 (DES 187): Merchant Taylors York. Due: July 26, 2024 (30%) - five days

Project 5 (DES 187): Central St Martins, London. Due: July 31, 2024 (10%) - full day

Project 6 (DES 187): Museum Studio/Event, London. Due August 1, 2024 (10%) - 1/2 day

Course Participation Attendance, punctuality, discussion, critique, teamwork (20%)

Visual Journal (DES 198): What is Icelandic and British Design? Due: August 2, 2024 (100%)

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 guest presenters we will 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.

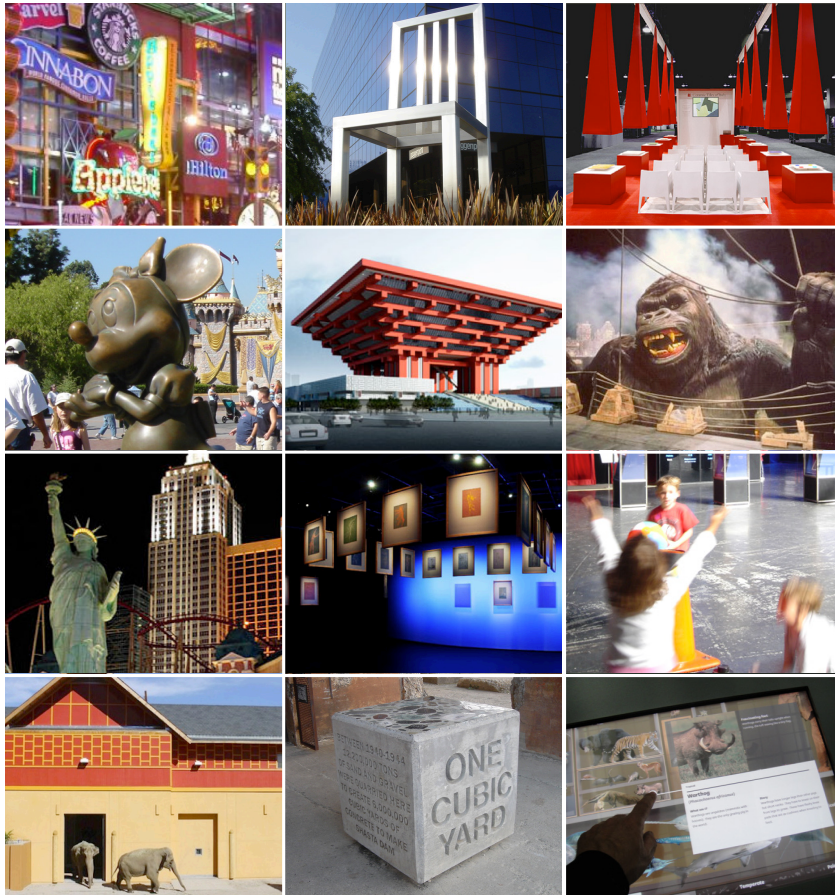
Conduct and Expectations

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.

Modalities of Audience Engagement and Interpretation

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 expositions use these techniques to create immersive and memorable experiences.

Designing for Your Audience

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

– John Falk



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

Planning for Audience Behavior

People who visit exhibition environments can be described as:

Streakers (spend seconds)

Strollers (spend minutes)

Studiers (spend hours)

Catering 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

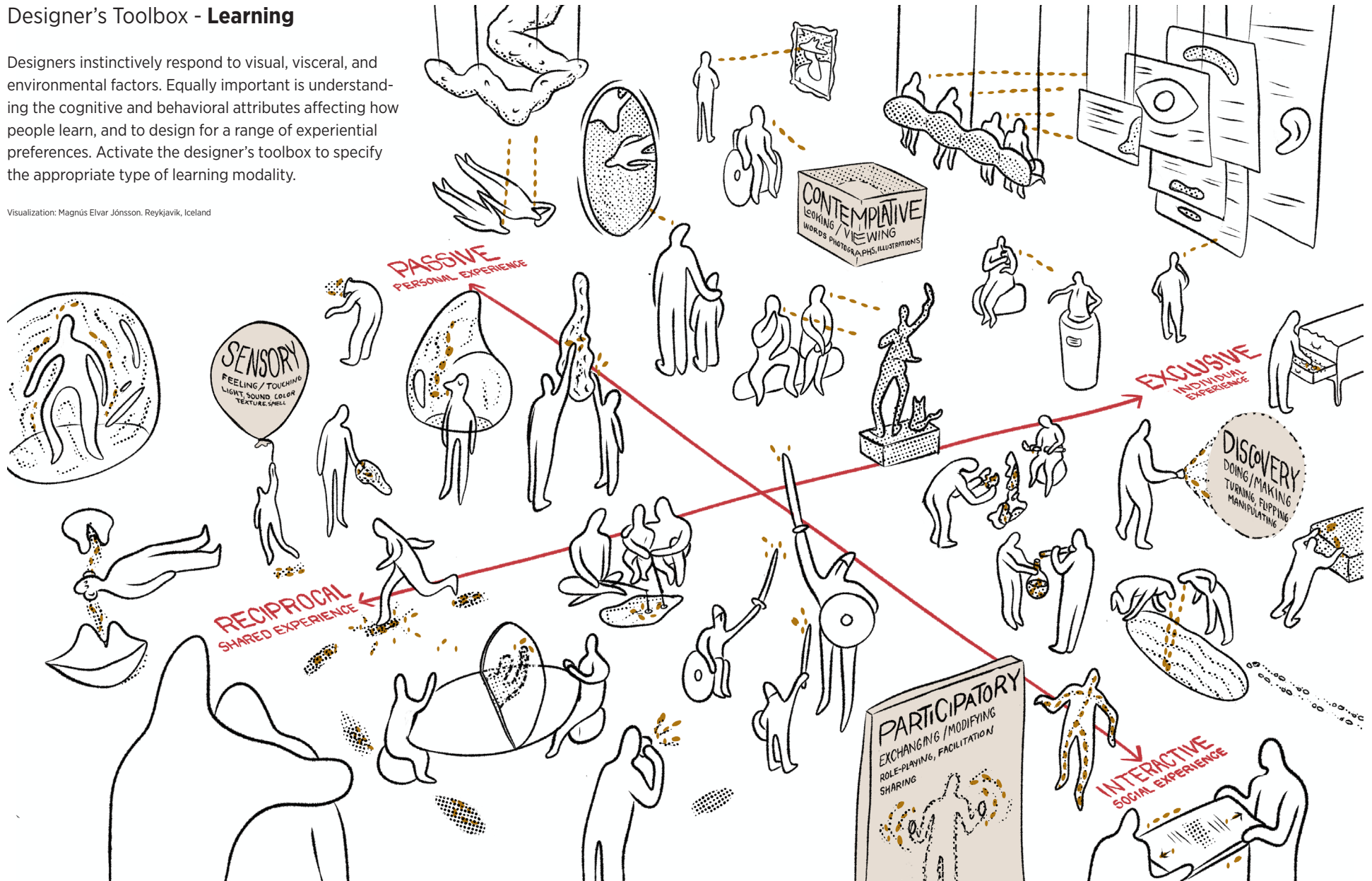
Implement: design and production

THE BASICS

Designer's Toolbox - Learning

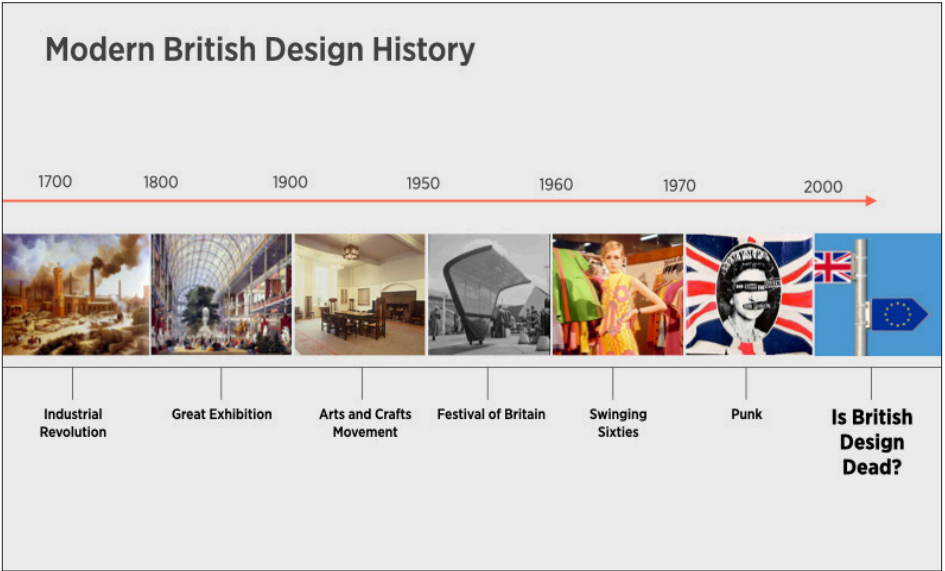
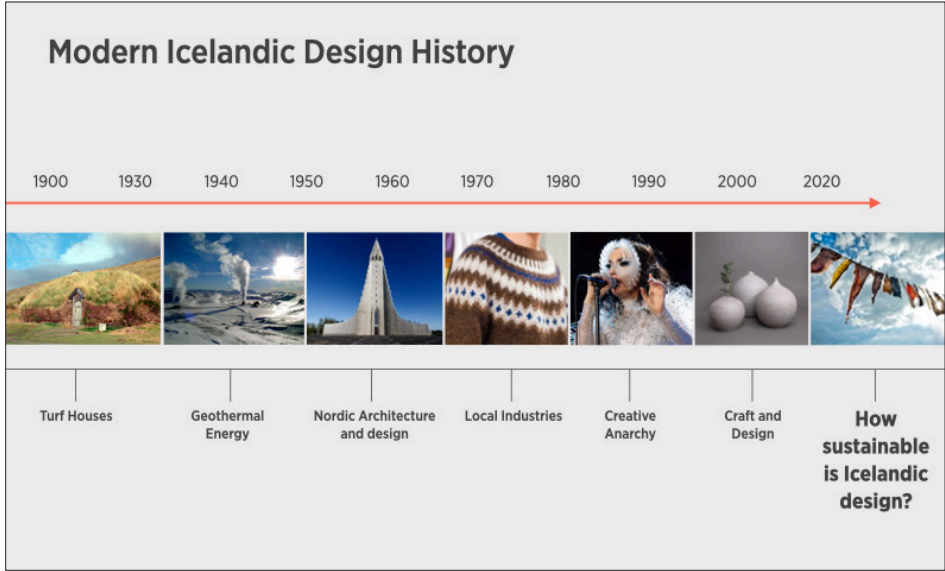
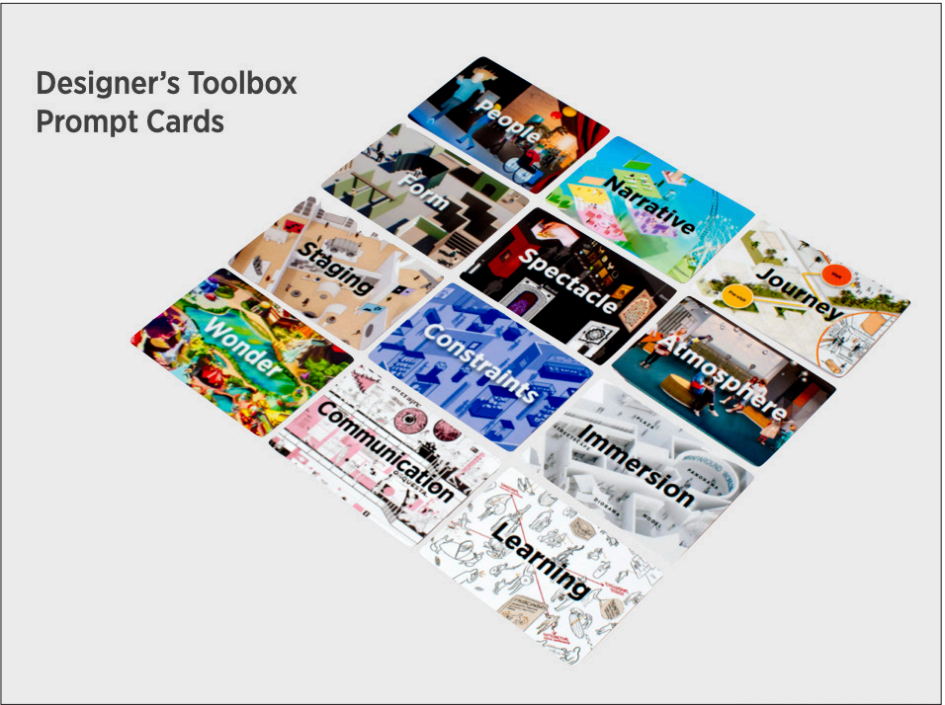
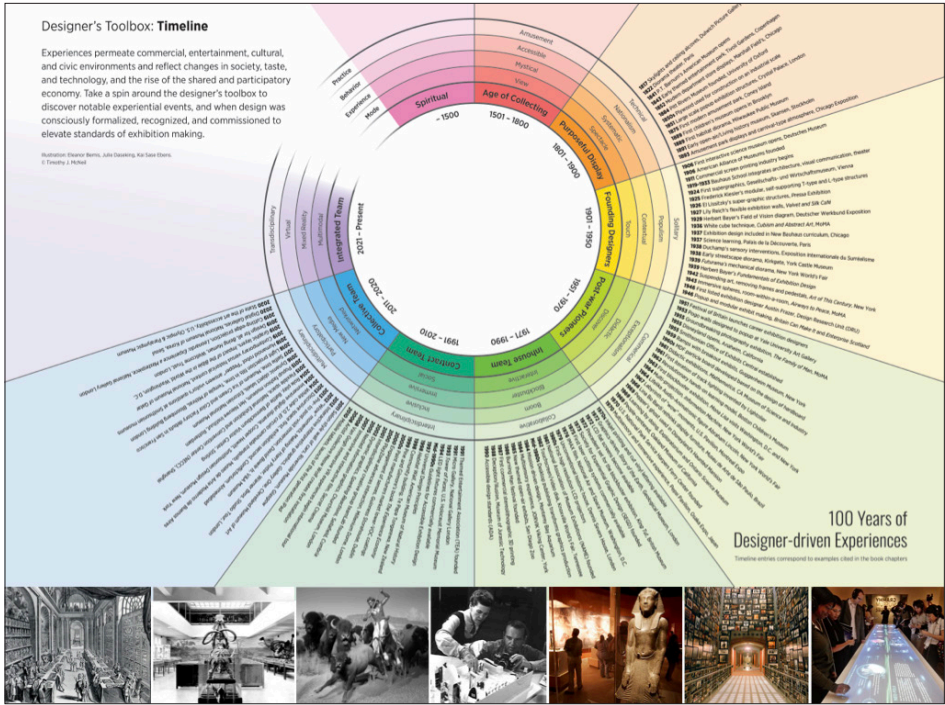
Designers instinctively respond to visual, visceral, and environmental factors. Equally important is understanding the cognitive and behavioral attributes affecting how people learn, and to design for a range of experiential preferences. Activate the designer's toolbox to specify the appropriate type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

Visualization: Magnús Elvar Jónsson, Reykjavik, Iceland



Courtesy of *The Exhibition and Experience Design Handbook*. Timothy J. McNeil © 2023-24

THE BASICS



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> <p>1. Guest analysis: create and document four audience personas for your site.</p> <p>2. Site analysis: take pictures of your site, produce a site plan showing the location, public access points and traffic patterns.</p> <p>3. Content analysis: gather images and written materials about your site or topic.</p> <p>4. Marketing analysis: develop a marketing strategy to promote the event/experience.</p>	<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> <p>1. Written proposal: title and 250 word summary of the goals and objectives for your project preferably in bullet form.</p> <p>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.</p> <p>3. Best precedent examples: multiple inspirational images from other projects in the form of a look book with captions.</p>	<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> <p>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.</p> <p>2. Design palette: material/color swatches, typographic alphabet, images, symbols, media, and lighting etc.</p>	<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_DIBI24).</p> <p>The following sections are required:</p> <p>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.</p> <p>2. Look book: visual research materials, photographs of site, concept sketches and studies, best precedent examples from phase 2.</p> <p>3. Design visualization: detailed renderings and mock-ups from phase 3.</p> <p>4. Design palette: materials and graphic specifications from phase 3.</p> <p>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> <p>NOTE: Deliverables may vary depending on the project and the nature of the final presentation.</p>

Exhibits Everywhere



Students at Event Studio, London, 2019

More information and further details about each assignment will be supplied during the project launch meetings.

PROJECTS 1, 2, 3, 5, and 6 - DUE VARIOUS DATES

A series of fast paced exhibition and experience design challenges that will take place in museums and professional design studios:

National Museum of Iceland (Reykjavík) - Traditional Icelandic Turf Houses
Gagarín (Reykjavík) - Visitor Center at Þjórsárdalur Valley
Royal Botanic Gardens (Edinburgh) - Project TBD
Central St Martins (London) - "It's Child's Play" at V&A Young
Museum Studio/Event (London) - Project TBD

Brief

For these team based, short intensive projects, we will develop design concepts that engage visitors in either a re-think of an existing project, or to tackle one that is new or in the planning for the future. These assignments 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 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 (sketches, scale model, prototype, product, reenactment, low fidelity exhibits etc.)

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, pen and paper, mock-ups or prototypes, and bring forward any other supporting materials. Consult any reference materials and project related website links.

Meet the Merchant Taylors



<http://mantuadiary.blogspot.com/2012/01/twelve-months.html>; <https://www.madamegillflurt.com/2016/11/the-rise-of-mantuamaker.html>

More information and further details about each assignment will be supplied during the project launch meetings.

PROJECT 4 - DUE JULY 26, 2024

Activate characters from the past to interpret an historical narrative using an interactive digital platform

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

Use the historical research provided by the Merchant Taylors' Hall for the life stories of three tailors: Alice Mellar, Ann Doughty, and Mary Knapton. Create a QR code that is displayed on interpretive signs in the Merchant Taylor's Hall that links to a digital platform with more in-depth information. Work in teams to develop the content, design, and digital prototype. Summarize the working process and research, study the feasibility (budget), and produce a working mock-up/prototype to demonstrate proof of concept hosted on a free digital platform (like Google slides). The digital platform will consist of an introductory screen about the Merchant Taylors' Hall with links to sections about each of the three tailors.

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 project related website links.

Icelandic and British Design



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

PROJECT – DUE FRIDAY, AUGUST 2, 2024

Respond to the theme “What is Icelandic and British 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. 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 into a 100-page (200 sides) sketchbook. 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.

PROGRAM SCHEDULE - subject to change

Link to schedule: https://docs.google.com/spreadsheets/d/1CcjS3TixY4OogUapMxYG_c6Nbv3exijmjPcX3Xs9bvc/edit?usp=sharing

DESIGN IN EUROPE
JULY 6 – AUGUST 3, 2024

WEEK 1 (Reykjavik, Iceland)					WEEK 2 (Edinburgh, UK)									
6-Jul Saturday	7-Jul Sunday	8-Jul Monday	9-Jul Tuesday	10-Jul Wednesday	11-Jul Thursday	12-Jul Friday	13-Jul Saturday	14-Jul Sunday	15-Jul Monday	16-Jul Tuesday	17-Jul Wednesday	18-Jul Thursday	19-Jul Friday	
ARRIVAL	ORIENTATION	STUDIO	FIELD TRIP	RESEARCH	FIELD TRIP	STUDIO	OPEN	TRAVEL	RESEARCH	FIELD TRIP	RESEARCH	FIELD TRIP	OPEN	
Reykjavik	Reykjavik	Reykjavik	Hvolsvöllur	Reykjavik	Þingvellir	Reykjavik	Reykjavik	Edinburgh	Edinburgh	Glasgow	Edinburgh	Dundee	Edinburgh	
Flight to Reykjavik, Iceland. Check into Reykjavik accommodation. SITE ORIENTATION- Details will be announced. Meet in the Reception area at accommodation.	BREAKFAST- 8:00 a.m. Reykjavik accommodation. PROGRAM ORIENTATION- 5:00 p.m. Meet in Reception area at accommodation. GROUP DINNER- 6:30 p.m. at the Brass Kitchen and Bar .	BREAKFAST- 8:00 a.m. Reykjavik accommodation. CLASS- 9:00 a.m. - 12:00 p.m. Program launch at Iceland Design Center . Course overview and guest speaker on Icelandic design. Lunch on own. SITE VISIT - 2:00 p.m. Perlan Nature Museum . GROUP DINNER- 7:30 p.m. La Barceloneta with intro to Pink Iceland .	BREAKFAST- 8:00 a.m. Reykjavik accommodation. 8:50 a.m. Board bus for SITE VISIT- 11:00 a.m. Field trip to Keldur Turf House , Lava Center , Glacier, VIK black sand beach. Dinner on your own at Food Hall .	BREAKFAST- 8:00 a.m. Reykjavik accommodation. CLASS- 10:00 a.m. Settlement Museum and 12:30 p.m. National Museum of Iceland . Afternoon project at the National Museum on turf houses.	BREAKFAST- 8:00 a.m. Reykjavik accommodation. 8:45 a.m. Board bus for SITE VISIT- 10:00 a.m. Golden Circle field trip to Þingvellir . GROUP LUNCH - 11:45 a.m. Efstidalur . SITE VISIT - 1:00 p.m. Geysir, Friðheimar Farm , and Gullfoss etc.	BREAKFAST- 8:00 a.m. Reykjavik accommodation. CLASS- 9:00 am. - STUDIO VISIT- 10:00 a.m. Gagarin Studio for day long project. GROUP DINNER - RÖK 6:00 and 9:00 p.m.	BREAKFAST- 8:00 a.m. Reykjavik accommodation. OPEN DAY- Students are free to explore Reykjavik and the surrounding area.	BREAKFAST- 8:00 a.m. Reykjavik accommodation. 7:00 a.m. Depart for airport. TRAVEL- 10:10 a.m. Icelandic Air flight to Glasgow. Bus/train to Edinburgh. 4:00 p.m. Check-into Edinburgh accommodation. SITE ORIENTATION. Remainder of the afternoon students are free to explore Edinburgh.	BREAKFAST- On own at Edinburgh accommodation. SITE VISIT- 10:00 a.m. National Museum of Scotland . Lunch on own. ACTIVITY- 2:00 p.m. Dovecot Studio (optional).	BREAKFAST- On own at Edinburgh accommodation. SITE VISIT- 8:45 a.m. Board bus for Glasgow. 10:00 a.m. Riverside Museum . GROUP LUNCH- 12:15 p.m. Willow Tea Rooms . SITE VISIT- 2:00 p.m. Burrell Collection and Pollock Park . Bus back to Edinburgh for 7:00 p.m.	BREAKFAST- On own at 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- On own at Edinburgh accommodation. SITE VISIT- 8:30 a.m. Board bus for Dundee. 10:30 a.m. visit V&A Dundee . "Kimono: Kyoto to Catwalk" Explore Dundee and lunch on own. ACTIVITY - 2:30 p.m. Lindores Abbey Whisky Distillery . Bus back to Edinburgh for 7:00 p.m.	BREAKFAST- On own at 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		1/2 DAY PROJECT		1 DAY PROJECT		VIS JOURNAL REVIEW 01		LECTURE 02		1 DAY PROJECT		
LOCATION			Bus		National Museum		Bus		Gagarin Studio		Plane/Bus		Bus	
DES 187 PROJECTS		Project: Narrative Experience - 1 DAY PROJECTS												
DES 198 PROJECT		Project (Independent Study): Visual Journal- What is Icelandic and British Design?												
NIGHTS	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Reykjavik								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

Link to schedule: https://docs.google.com/spreadsheets/d/1CcjS3TixY4OogUapMxYG_c6Nbv3exijmPcX3Xs9bvc/edit?usp=sharing

WEEK 3 (York, UK)							WEEK 4 (London, UK)							
20-Jul Saturday	21-Jul Sunday	22-Jul Monday	23-Jul Tuesday	24-Jul Wednesday	25-Jul Thursday	26-Jul Friday	27-Jul Saturday	28-Jul Sunday	29-Jul Monday	30-Jul Tuesday	31-Jul Wednesday	1-Aug Thursday	2-Aug Friday	3-Aug Saturday
TRAVEL Newcastle	OPEN York	STUDIO York	FIELD TRIP Whitby	RESEARCH York	FIELD TRIP Wakefield	STUDIO York	TRAVEL London	OPEN London	STUDIO London	RESEARCH London	RESEARCH London	RESEARCH London	STUDIO London	DEPARTURE London
BREAKFAST- On own at Edinburgh accommodation. 8:50 a.m. Board bus for TRAVEL to York. SITE VISIT- 11:30-2:00 p.m. Newcastle BALTIC art gallery . Lunch on own. 2:30 a.m. Angel of North . 4:30 p.m. check into York accommodation. SITE ORIENTATION.	BREAKFAST- 8:30-9:30 a.m. York accommodation. OPEN DAY- Students are free to explore York and the surrounding area. Make sure you fill out a travel form if you are leaving town overnight.	BREAKFAST- 8:30-9:30 a.m. York accommodation. CLASS- 9:00 a.m. Merchant Taylors Hall . Course and project 02 overview. Lunch on own. SITE VISIT - 2:30 pm York Castle Museum . ACTIVITY- 6:30 p.m. Picnic and 7:30 p.m. Shadows of York Ghost Hunt walking tour.	BREAKFAST- 8:30-9:30 a.m. York accommodation. 9:00 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 depends on tide times/weather.	BREAKFAST- 8:30-9:30 a.m. York accommodation. 9:00 am York Library for project work. SITE VISIT- 11:00 a.m. JORVIK Viking Center . Lunch on own. SITE VISIT - 1:30 p.m. Barley Hall . SITE VISIT - York's Chocolate Story . Group 1: 3:00 pm. Group 2: 3:15 pm. ACTIVITY - 6:00 p.m. Janette Ray Bookstore (optional)	BREAKFAST- 8:30-9:30 a.m. York accommodation. 9:00 a.m. Board bus for SITE VISIT- 10:30 a.m. Yorkshire Sculpture Park . GROUP LUNCH- 12:30 p.m. at YSP restaurant. Arrive back in York 7:00 p.m.	BREAKFAST- 8:30-9:30 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 dinner - 5:00 p.m. Walmgate Alehouse	BREAKFAST- 8:30-9:30 a.m. York 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. 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. Lunch on own. SITE VISIT- 2:30 p.m. V&A Museum of the Young . GROUP DINNER- 8:00 p.m. Standard Balti House .	BREAKFAST- 8:00 a.m. London accommodation. 9:00 a.m. Tube to SITE VISIT- 10:00 a.m. Victoria and Albert Museum . View Naomi exhibition and permanent collection. Lunch on own. SITE VISIT- 2:45 p.m. Design Museum Enzo Mari or Barbie exhibition and permanent collection. ACTIVITY- 5:00 p.m. Serpentine Pavilion (optional)	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. -3:30 p.m. all day project. ACTIVITY- 4:00 p.m. Lightroom Kings Cross . ACTIVITY- 7:30 p.m. West End Theater .	BREAKFAST- 8:00 a.m. London accommodation. 9:00 a.m. Tube to SITE VISIT- 10:00 a.m. Tate Modern . View permanent collection exhibition. Lunch on own. STUDIO VISIT - 2:00-5:00 p.m. Museum Studio/Event for 1/2 day project . ACTIVITY - 6:30/7:00 p.m. War of the Worlds Experience .	BREAKFAST- 8:00 a.m. London accommodation. 9:00 a.m. Tube to STUDIO- 9:30 am.-11:30 a.m. Central St. Martins School of Art and Design (CSM) studio. Public presentation of visual journals. FINAL GROUP LUNCH 12:00 p.m. Parcel Yard . Afternoon free to explore and pack for departure next day.	BREAKFAST- 8:00 a.m. London accommodation. PROGRAM ENDS :(Travel home or elsewhere in Europe.
VIS JOURNAL REVIEW 02		5 DAY PROJECT					VIS JOURNAL REVIEW 03				1 DAY PROJECT	1/2 DAY PROJECT	VIS JOURNAL PRESENTATION	
Bus		Bus		York Library	Bus	York Library	Bus	CSM Studio			CSM Studio	Event Studio	Granary Square	
Project: Community Intervention - 1 WEEK PROJECT							Project: Narrative Experience - 1 DAY PROJECTS							
Project (Independent Study): Visual Journal- What is Icelandic and British Design?														
NIGHTS 15	16	17	18	19	20	21	22	23	24	25	26	27	28	
York							London							

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