

Design in Britain

England and Scotland



Course Description

This program will follow two main tracks; (1) the design of products and multi-sensory experiences for cultural, commercial and public spaces called *narrative environments*, and (2) the history and evolution of modern British design expression, from the iconic Mini Cooper and the mini skirt, to the graphic identity for the London Underground. Each track will explore multiple design disciplines and cross-over one another to reveal why British design continues to be highly influential.

Britain is steeped in history, it's the ultimate museum without walls and a record of over one thousand years of influential architecture and design. Compared to design in the United States, particularly California, British design contends with the restrictions of adapting to the old rather than the freedom of creating the new. Starting in the ancient English city of York, this program will travel to the beautiful city of Edinburgh, and then to the vibrant creative capital, London. These three very different cities are equidistant from each other and represent a cultural and historical "design slice" through the heart of the British Isles (see detailed schedule for itinerary and day trips to other cities at the end of the syllabus).

Lectures and discussion in the first week of the course will introduce the basic definitions and principles for designing narrative environments and understanding the evolution of British design. Field trips will include structured meetings with experts and design professionals, or 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 a key component of the program and will be used to capture notes, objects, sketches/diagrams, design ideas, and a photographic record of events and sites. Creative project assignments will examine the expanded role of the designer as inventor and protagonist, communicator of information, and shaper of style and place.

Course assignments can be tailored to allow students to explore their own particular area of design interest including: exhibition, product, fashion, textiles, visual communication, digital media, lighting, interiors, architecture, engineering, design history, theory and criticism. During the program we will brainstorm ideas, study the methods used to display and interpret a depth of historical and contemporary material unique to Britain, and develop design solutions to entertain, inform and inspire diverse audiences across a range of public environments, settings and venues.

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

Dates: July 2 – July 30, 2022 (Summer Session I)

Instructor: Tim McNeil, tjmcneil@ucdavis.edu

On-site Coordinator: TBD

Office Hours: By appointment

Program Goals/Learning Outcomes

- To build knowledge creating multi-sensory experiences for the built/natural environment
- To explore audience driven content delivery methods and narratives
- To provide tools, resources, and action steps for academic and professional advancement
- To understand how design responds to differing cultural and historical influences

Pre-Requisite Courses

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

Readings

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

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, Kossmann, Mulder, Oudsten, 010 Publishing 2012 (focus on 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 minor revisions. Class meets five days a week with morning sessions 9 a.m. – 12 p.m. and afternoon sessions 1 – 4 p.m. Schedule will vary depending on the activity, location and work to be completed.

WEEK 1 York: July 2–July 8, 2022
Lectures, field work, site visits and excursions

WEEK 2 York and Edinburgh: July 9–July 15, 2022
Lectures, field work, site visits and excursions

WEEK 3 Edinburgh and London: July 16–July 22, 2022
Lectures, field work, site visits and excursions

WEEK 4 London: July 23–July 30, 2022
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 discussion occur regularly to foster the generation of ideas and monitor progress.

Project 1 (DES 187): Create a narrative experience (20%). *Project TBD.*

Due: July 13, 2022 (submit in a format for group critique and presentation)

Project 2 (DES 187): Develop a community intervention (20%). *Project TBD.*

Due: July 29, 2022 (submit in a format for group critique and presentation)

Project 3 (DES 198): What is British Design? (30%)

Due: July 29, 2022 (submit as Visual Journal)

One-day Projects (DES 187): Design an exhibition (20%). *Project TBD.*

Due: July 6–26, 2022 (submit in a format for group critique and presentation)

Course Participation (10%)

Includes attendance, being on time, discussion and critique participation, teamwork, and being prepared with readings.

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

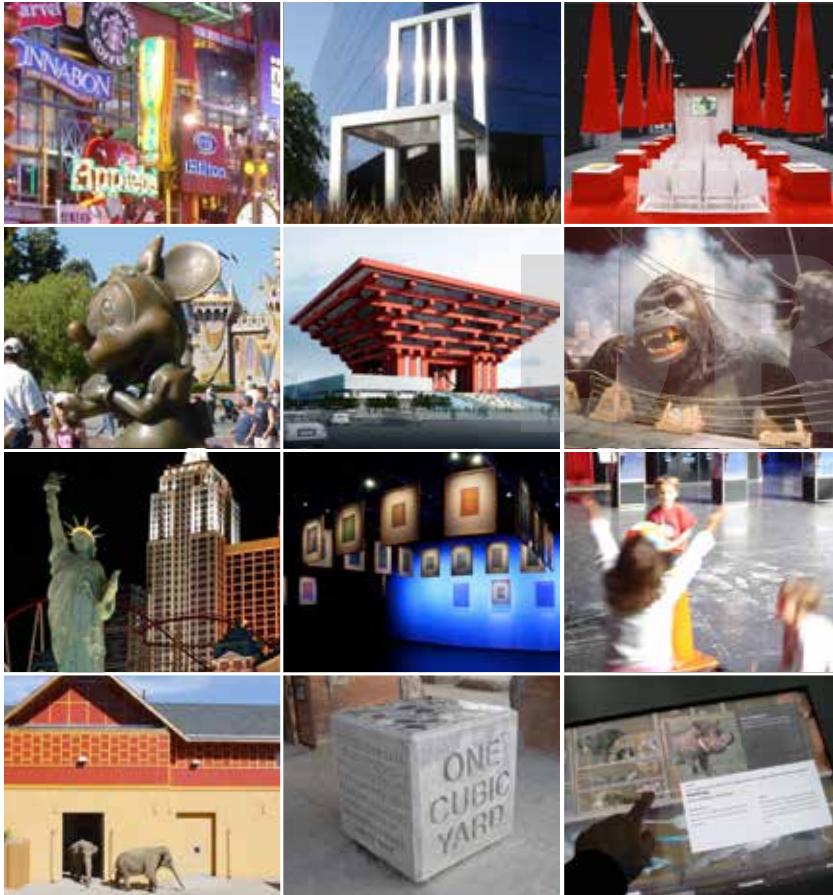
Attendance is required for all events unless instructed otherwise. Please be on time for all classes, lectures, studio work, field trips and critiques. Remain for the entire duration of the class unless excused. Because you are participating in time-sensitive field trips and excursions punctuality is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

Presentations and Etiquette

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

What is a Narrative Environment?

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



To help frame the exhibition/narrative environment, refer to “Scales of Narrativity” by Tricia Austin and “Engaging Spaces” by 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 influenced by how Disney manages crowds, entertains diverse audiences, and sells fun.

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

Types of Exhibition Storytelling, Audience Engagement and Interpretive Methods

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

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

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

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

PROGRAM SCHEDULE - subject to change

DESIGN IN BRITAIN
JULY 02 – JULY 30, 2022

WEEK 1 (York, UK)

WEEK 2 (York and Edinburgh, UK)

2-Jul Saturday	3-Jul Sunday	4-Jul Monday	5-Jul Tuesday	6-Jul Wednesday	7-Jul Thursday	8-Jul Friday	9-Jul Saturday	10-Jul Sunday	11-Jul Monday	12-Jul Tuesday	13-Jul Wednesday	14-Jul Thursday	15-Jul Friday
ARRIVAL	ORIENTATION	STUDIO	TRAVEL	RESEARCH	RESEARCH	TRAVEL	OPEN	OPEN	TRAVEL	RESEARCH	STUDIO	TRAVEL	RESEARCH
York	York	York	Leeds	York	York	Liverpool	York	York	Whitby	York	York	Durham	Edinburgh
Flight to London Heathrow or Manchester Airport. Train to York. Check in at accommodation. SITE ORIENTATION- 5:00 p.m. 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. York Central Library. Course and project overview. 11 a.m. Meet with staff at York Museum Trust. SITE VISIT- 2:00 p.m. York Castle Museum. ACTIVITY- 6:00-7:00 p.m.	BREAKFAST- 8:30 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 Hepworth Gallery 4:00-5:00 pm. Arrive back in York 7:00 p.m.	BREAKFAST- 8:30 a.m. York accommodation. SITE VISIT- 10:40 a.m. Jorvik Viking Center. 12:00 p.m. DIG. 1:00 p.m. Meet with staff at DIG.	BREAKFAST- 8:30 a.m. York accommodation. Other York Museums SITE VISIT- 3:00 p.m. and 3:15 p.m. York's Chocolate Story. GROUP DINNER- 6:30 p.m.	BREAKFAST- 8:30 a.m. York accommodation. SITE VISIT- Slavery Museum, TATE Liverpool. GROUP LUNCH- 1:30pm. SITE VISIT- 3:00pm Beatles Museum etc. Arrive back in York 7:00 p.m.	BREAKFAST- 8:30 a.m. York accommodation. OPEN DAY- Students are free to stay in York or explore the surrounding area and other cities (Castle Howard, Manchester, Leeds, Scarborough, Liverpool). Make sure you fill out an online travel form if you are leaving town.	BREAKFAST- 8:30 a.m. York accommodation. OPEN DAY- Students are free to stay in York or explore the surrounding area and other cities (Castle Howard, Manchester, Leeds, Scarborough, Liverpool). Make sure you fill out an online travel form if you are leaving town.	BREAKFAST- 8:30 a.m. York accommodation. 8:50 a.m. Board bus for SITE VISIT- 10:30-11:45 a.m. Whitby Abbey. GROUP LUNCH- 12:15 p.m. Trenchers Fish and Chips. ACTIVITY- 1:00-3:45 p.m. Beach and town. ACTIVITY- 4:30-6:00 pm. Beck Hole. Arrive back in York 7:00 p.m. Schedule may switch due to tide times /weather.	BREAKFAST- 8:30 a.m. York accommodation. CLASS- 9:00 a.m. – 1:00 p.m. Meetings with instructor for project 01 and visual journal review. RESEARCH- 1:00-5:00 p.m. Independent research for project 01.	BREAKFAST- 8:30 a.m. York accommodation. CLASS- 9:00 am. – 12:00 p.m. Meetings with instructor and installation review for project 01. STUDIO- 1:00-4:00 pm. York Library. Presentation and critique of Project 01 with guest reviewers. GROUP TEA- 5:00 p.m. Betty's Tea Rooms.	BREAKFAST- 8:30 a.m. York accommodation. Leave your room keys with the reception. 8:50 a.m. Board bus for TRAVEL to Edinburgh. SITE VISIT- 11:00-1:30 p.m. Durham Cathedral and lunch on own. 2:00 p.m. Angel of North. 6:00 p.m. check into Edinburgh accommodation. SITE ORIENTATION.	BREAKFAST- 8:30 a.m. Edinburgh accommodation. 9:30 a.m. walk to SITE VISIT- 10:00 a.m. National Museum of Scotland, meet with staff. CLASS- 10:30 a.m.-3:30 p.m. Project 02 work and critique at the museum. ACTIVITY- 4:30 p.m. Edinburgh Whisky Experience.

KEY PROJECT	LECTURE 01 PROJECT 01	1 DAY ROMAN PROJECT	VIS JOURNAL REVIEW 01	PROJECT 01 WORK DAY	PROJECT 01 DUE/CRITIQUE	VIS JOURNAL REVIEW 02									
LOCATION	York Library				York Library										
DES 187 PROJECTS	Project 1: Narrative Experience - 1 WEEK PROJECT														
DES 198 PROJECT	Project 5 (Independent Study): Visual Journal- What is British Design?														
NIGHTS	1	2	3	4	5	6									
	York: arrive Saturday, July 2 - depart Thursday, July 14											12	NIGHTS	1	2
														Edinburgh: arrive Thursday, July 14 - depart Friday, July 15	

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

PROGRAM SCHEDULE - subject to change

DESIGN IN BRITAIN
JULY 02 – JULY 30, 2022

WEEK 3 (Edinburgh and London, UK)

WEEK 4 (London, UK)

16-Jul Saturday	17-Jul Sunday	18-Jul Monday	19-Jul Tuesday	20-Jul Wednesday	21-Jul Thursday	22-Jul Friday	23-Jul Saturday	24-Jul Sunday	25-Jul Monday	26-Jul Tuesday	27-Jul Wednesday	28-Jul Thursday	29-Jul Friday	30-Jul Saturday
OPEN	OPEN	TRAVEL	RESEARCH	TRAVEL	TRAVEL	STUDIO	OPEN	OPEN	RESEARCH	RESEARCH	TRAVEL	RESEARCH	STUDIO	DEPARTURE
Edinburgh	Edinburgh	Glasgow	Edinburgh	Helensburgh	London	London	London	London	London	London	Brighton	London	London	London
BREAKFAST- 6:30 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 an online travel form if you are leaving town.	BREAKFAST- 6:30 a.m. Edinburgh accommodation. OPEN DAY- Students are free to explore Edinburgh and the surrounding area. Make sure you fill out an online travel form if you are leaving town.	BREAKFAST- 8:00 a.m. Edinburgh accommodation. SITE VISIT- 8:45 a.m. Board bus for Glasgow. 11:00 a.m. Riverside Museum. SITE VISIT- 2:00 p.m. visit Kelvingrove Museum GROUP TEA- 3:30 -5:00 p.m. Glasgow School of Art and Willow Tea Rooms. Bus back to Edinburgh for 7:00 p.m.	BREAKFAST- 8:30 a.m. Edinburgh accommodation. SITE VISIT- 10:00 a.m. Edinburgh Royal Botanical Gardens. STUDIO VISIT- Meet with staff design studio.	BREAKFAST- 8:00 a.m. Edinburgh accommodation. SITE VISIT- 8:45 a.m. Board bus for Helensburgh. 11:00 a.m. Mackintosh's Hill House. GROUP LUNCH- 1:00 p.m. SITE VISIT- 2:30 p.m. Board bus for Bannockburn Visitors Center. Bus back to Edinburgh for 7:00 p.m.	BREAKFAST- 8:30 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- 8:30 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 03. SITE VISIT- 2:00 p.m. for project 03. GROUP DINNER- 6:00 p.m. Chinatown. ACTIVITY- 7:30 p.m. West End Theater play.	BREAKFAST- 8:30 a.m. London accommodation. OPEN DAY- Students are free to explore London and the surrounding area. Make sure you fill out an online travel form if you are leaving town.	BREAKFAST- 8:30 a.m. London accommodation. OPEN DAY- Students are free to explore London and the surrounding area. Make sure you fill out an online travel form if you are leaving town.	BREAKFAST- 8:30 a.m. London accommodation. 9:00 a.m. Tube to SITE VISIT- 10:00 a.m.-2:30 p.m. Victoria and Albert Museum. 10:15 a.m. current exhibitions. Visit permanent collection. SITE VISIT- 3:30 p.m. Design Museum. Meet with staff.	BREAKFAST- 8:30 a.m. London accommodation. 9:00 a.m. Tube to SITE VISIT- 10:00 a.m. Museum of London and Tate Modern. STUDIO VISIT- 2:00-5:00 p.m. Event Communications design studio. ACTIVITY- 6:15 p.m. Dennis Severs House. GROUP DINNER- 7:30 p.m. Brick Lane restaurant.	BREAKFAST- 8:30 a.m. London accommodation. 9:00 a.m. Bus to Brighton. SITE VISIT- 11:00pm. Royal Pavilion, GROUP LUNCH- 1:00pm. SITE VISIT- 2:30pm. Design Museum and beach/shops. Bus back to London for 7:00 p.m.	BREAKFAST- 8:30 a.m. London accommodation. STUDIO- Central St. Martins School of Art and Design (CSM). 9:30 am. - 1:00 p.m. Meetings with instructor for project 03. RESEARCH- 2:00-5:00 p.m. Independent project research.	BREAKFAST- 8:30 a.m. London accommodation. 9:00 a.m. Tube to SITE VISIT- 10:00 am.-12:00 p.m. Central St. Martins School of Art and Design (CSM) studio. Presentation and critique of Project 03 with guest reviewers. GROUP PICNIC- 12:30 p.m. Kings Cross area. Afternoon free to explore London and pack for departure next day.	BREAKFAST- 8:30 a.m. Utrecht accommodation. PROGRAM ENDS : Travel home or elsewhere in Europe.

1 DAY PROJECT

Botanical Gardens

VIS JOURNAL REVIEW 03 LECTURE 02 PROJECT 02

CSM Studio

1 DAY PROJECT

PROJECT 02 WORK DAY

VIS JOURNAL PROJECT 02 DUE/PRESENTATION

CSM Studio

Project 2: Exhibition and Visual Journal - 1 WEEK PROJECT

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

3	4	5	6	7 NIGHTS	1	2	3	4	5	6	7	8	9
July 14 - depart	Thursday, July 21				London: arrive Thursday, July 21 - depart Saturday, July 30								

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