Ernest Hoch Award

University of Reading

A report demonstrating the support of the Ernest Hoch Scholarship for the degree of Masters in Arts in Communication Design (Graphic Design Pathway 2021/21).

SIOBHAN BAILEY

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https://siobhanbailey.myportfolio.com/work

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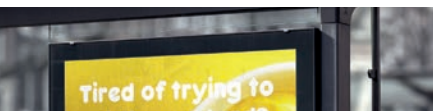
Introduction and aims

Ernest Hoch (1913–1985) was a well-known and highly respected **typographic designer and teacher, campaigner and reformer.** Hoch was a part–time reader in **Typography & Graphic Communication at the University of Reading** (1971) until his retirement aged 66 (1980).[1]

The Ernest Hoch Scholarship is awarded on merit. Applicants must demonstrate strengths in areas related to the interests of Ernest Hoch, which are broadly defined as **information design, design with an international context, and design education.**

On application of the scholarship, I wanted to pursue my interest in **information design,** projects related to **health and the sciences,** and links to **education.** Completing my undergraduate degree and beginning a Master's during the pandemic made these areas of design even more valuable to me. It is important to consider the way **user-centred design** can improve **mental and physical well–being,** whilst educating people and improving understanding of **key issues.** The MA in Communication Design and the support of the Ernest Hoch Scholarship would enable me to develop skills and experience of these areas going forward.

This report documents my MA projects and dissertation and how they relate to the values of Ernest Hoch.

1 Twyman, M and Stiff, P. (n.d.) *The optimism of modernity: recovering modern reasoning in typography.* Online at: https://www.optimism-modernity.org.uk/people/obit.html. Accessed 17.09.21

IN THE MOOD FOR FOOD

BLURRED LIMES

When it's all just
a kettle of fish

BLURRED LIMES

YOU'RE
BERRY STRONG

BLURRED LIMES

I'LL CASHEW
IF YOU FALL

Roasted cashew nuts

BLURRED LIMES

LIFE IS LIKE
A BOX OF
CHOCOLATES

100% Cocoa dark chocolate

NET WT 3.5 OZ 100G

BLURRED LIMES

Tired of trying to

Project 1

**How do we use scientific
information, language and
visual communication to aid the
understanding, management
and prevention of mental health
issues in young people?**

Brand identity // design for change // nutrition // mental health

The Blurred Limes Co.

Problem

The World Health Organisation states that 1 in 4 people will experience a mental health condition at some point in their lives. They also state that depression is the leading cause of disability worldwide. This suggests that it is important to address the needs of individuals within society in order for it to survive and function.

Especially with the current pandemic, millions of people worldwide are struggling with depression and anxiety, whether this is due to isolation, bereavement or being uncertain of what their future may hold. Young people such as myself, including university students and their families, have struggled with everyday tasks and the motivation to continue.

Solution

Life can get a bit muddled and out of control sometimes. It's not all a bowl of cherries. From work deadlines to down days, The Blurred Limes Co focuses on the idea that life isn't a piece of cake. This project focuses on the launch of a unique wellness brand to raise awareness of the link between food and mood.

Branding, packaging and advertising educates people about the stigma surrounding mental health, and encourage positivity in society. The creation of a fresh and current brand strives to blur the lines between divisions and categories within society. The brand focuses on promoting self-care in a more unique way, specifically curating the content based on individual user needs.
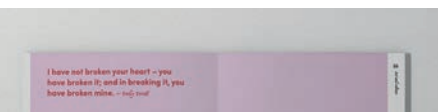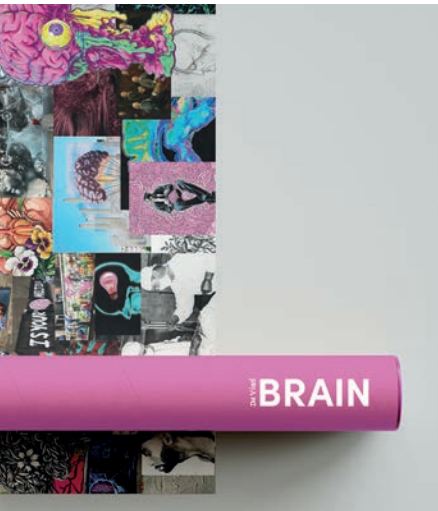
Project 2

How do we create a collectable guidebook series which fuses art, culture and anatomy in a way that is interactive and creates impact?

Brand identity // series design // anatomy // art history

The Da Vinci Guides to...

Problem

From conducting research into guides and the genre of **human body books,** it has become apparent that although books on anatomy and the art of anatomy have been produced, there is a gap in the market for a series that fuses the two. A series needs to be designed which is both **interactive and informative,** yet is unique in its content of anatomy and art/culture that is related to anatomy.

Solution

This project focuses on a new series of guidebooks which enable a range of reading strategies around a niche subject area. The Da Vinci Guide series is centred around **blending the worlds of anatomy and art history,** to create a unique and vibrant set of guides which can be bought separately or as a box set.

The guides are versatile in that they can be used to **educate** as a form of a textbook, or to be read purely out of interest. Each guide includes a bookmark and a poster is also available to purchase. This adds to the **collectability** of the series and encourages the reader to buy the complete set.

These hybrid guidebooks are all about embracing the blend between **classic and contemporary,** combining vintage anatomical illustrations with bold graphics and graffiti.

Project 3
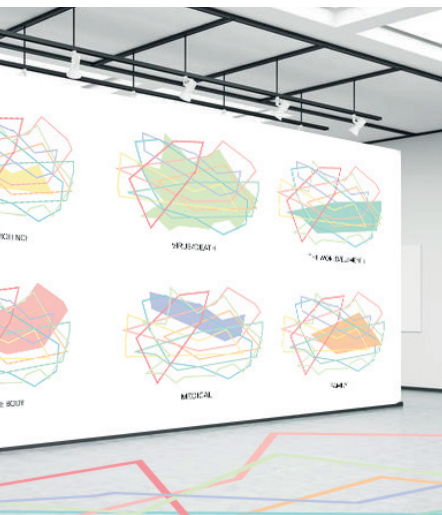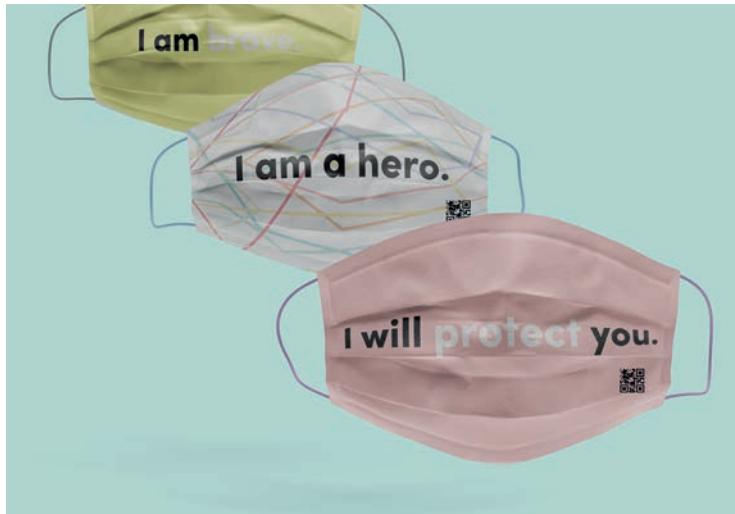
How do we explain information on Covid-19 to children, without increasing fear and anxiety?

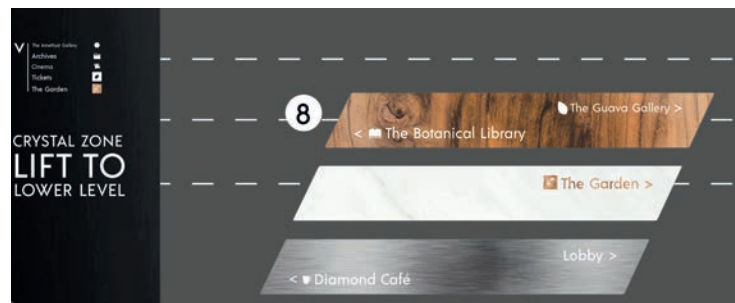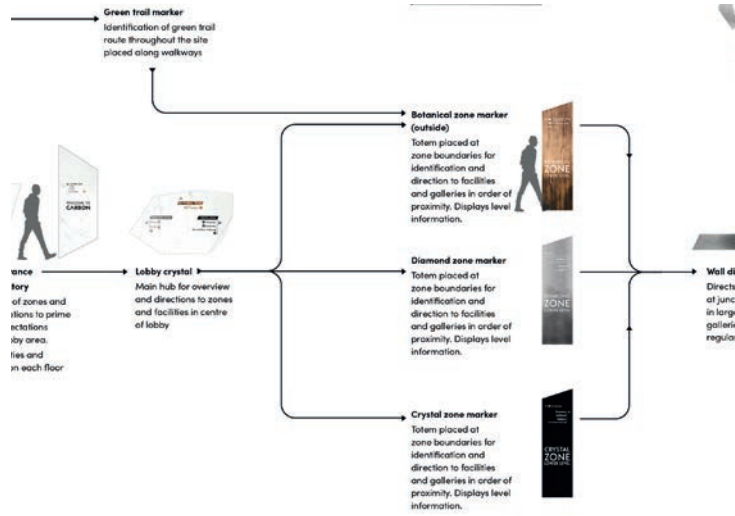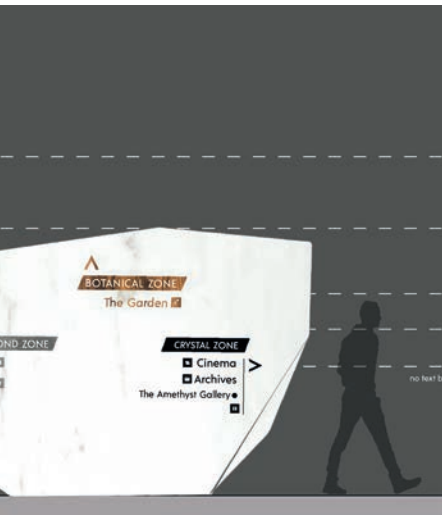Data visualisation // information design // Covid-19 // education

The Invisible.

Problem

As Coronavirus is **'invisible'** to the human eye, many children experience **stress and anxiety** in the form of **pandemic dreams and behavioural changes.** As most of the information surrounding Covid-19 is discussed from a scientific point of view, this regularly involves **scientific jargon, numerical data and statistics** that can be confusing and worrying for the general public. As information is normally relayed through articles and written text, as well as through charts, graphs and figures, **young children** who cannot read or **process language** to the same level as adults, will be increasingly **confused.**

Solution

Data has been communicated through the form of an **interactive exhibition** which encourages children to learn in a **Covid-safe and welcoming environment with the support of their parents or carers.** Combining immersive experiences and allowing children to make their own **decisions with data** is an important aspect of the project, recognising that all **children learn at different stages** and have different **personalities.**

Ensuring that each aspect of the data ties into an overall **narrative** has been key to the strategy of the exhibition. From **face mask tickets to the notion of being a hero**, the data has been personalised to suit the needs of a younger audience, whilst still communicating **key terms and concepts** to adults to enable them to **spot warning signs** of anxiety or stress.

Straight ahea[d]

< Destination to the left

CRYSTAL ZONE LOWER LEVEL

BOTANICAL ZONE LIFT TO UPPER LEVEL

1 CARBON
READING MUSEUM OF CONTEMPORARY ART

2 CARBON

3 ∧

1
Crystal zone – Black acrylic   Diamond zone – Aluminium   Botanical zone – Oak   Lobby area – White Marble

2

Acre uppercase

A B C D E F G H I J K L
M N O P Q R S T U V W X
Y Z

Acre lowercase medium and bold

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz

BOTANICAL ZONE
The Garden

CRYSTAL ZONE
Cinema
Archives
The Amethyst Gallery

Green trail marker
Identification of green trail route throughout the site placed along walkways

Botanical zone marker (outside)
Totem placed at zone boundaries for identification and direction to facilities and galleries in order of proximity. Displays level information.

Diamond zone marker
Totem placed at zone boundaries for identification and direction to facilities and galleries in order of proximity. Displays level information.

Crystal zone marker
Totem placed at zone boundaries for identification and direction to facilities and galleries in order of proximity. Displays level information.

Lobby crystal
Main hub for overview and directions to zones and facilities in centre of lobby

BOTANICAL ZONE LOWER LEVEL

CRYSTAL ZONE LIFT TO LOWER LEVEL

The Guava Gallery >
< The Botanical Library
The Garden >
Lobby >
< Diamond Café

The Garden

Project 4

How do we create a contemporary wayfinding system that fits in with the environment, is easy to navigate and does not compete with museum art work?

Wayfinding // information design // user-centred // strategy

All of the sign types are shown below for the museum, including their purpose and placement. A variety of signs from the different zones have been used to show consistency across the set.

2400mm

2100mm

1700mm

1500mm

1000mm

①

CARBON

READING MUSEUM OF CONTEMPORARY ART

Wayfinding: Carbon.

Aims and objectives

The focus of this project has been to **propose a new wayfinding system** for The Contemporary Arts Centre in Reading, also known as Carbon. The system has been focused around enhancing the physical space and its architecture to help users to easily **navigate** their way around the building.

Solution

The system enhances the open-plan nature of the building and utilises its existing architecture by creating a **modern, clean and minimal presence** within the environment which **fits in with the natural surroundings** and the **history of the grounds.** Using robust materials to **colour code** the environment and divide the space up into zones, the crystal inspired organic signs are legible within the space, yet do not overpower the existing art work on display.

The variety of **materials** and the nature of the lobby crystal signs strengthen the visual profile of the museum. Additional features such as **community seating, planters and instagrammable elements** such as the suspended crystals all add to the overall user experience. Glass visual trails and green area routes have also been incorporated into the strategy to add an extra option within the user experience, **appeal to a younger audience** and encourage the user to continue their journey from the inside to the outside areas.

Dissertation

Narrative, neuropsychology, and immersion in multi-sensory environments: An analysis of the curation of physical environments for entertainment and education.

Visitor experience // multi-sensory environments // psychology

Dissertation.

Aims and methodology

An analysis of **Disney Imagineering techniques** and **experiential learning theory** assesses the potential for **entertainment and escapism** (Warner Bros' The Making of Harry Potter with reference to Universal's Wizarding World) to **aid learning in educational environments** (National Geographic Encounter: Ocean Odyssey).

Research into **environmental psychology and neuropsychology,** the history of storytelling and visitor-centred design suggests **multisensory environments** are key to engaging visitors and **making information accessible** to a range of visitors. Immersive environments melt the boundaries between visitors and reality through physical space and atmospherics.

Findings

There is a blurred line between **education and entertainment** in the selected physical environments. The building and application of a framework, inspired by Imagineering principles and experiential learning theory suggests multisensory immersion using storytelling elements from a theme park perspective, can be applied to educational environments to **aid knowledge acquisition.**

Curators should consider several theme park principles for immersive education. To satisfy visitor needs and enable effective experiential learning to take place, **visitor, environmental and technological factors** should be balanced. The weighting of these elements depends on the aim of the environment, its content and audience.

Reflection & application

After recently submitting my dissertation and looking back on the project work and ideas developed throughout my MA, I have been successful in improving my knowledge, skills and experience of **designing for education** and **information design.** In particular, considering the way design can influence mental and physical health and create meaning.

The Ernest Hoch Scholarship has supported this development through enabling me to pursue my interests at Masters level and consider **Hoch's values** in each stage of my design work. These values are something which I will take forward with me to my design role in a global marketing consultancy, focusing on branding, advertising and innovation, for food and healthcare.

All images created by Siobhan Bailey, except for figures on pages 12 and 13. These are listed below:

p12. Visitors interact with virtual wildlife, NGE 2020.
Dunlap, D. (2017). *Virtual sea lions,* National Geographic Encounter 2020, Times Square Attractions Live, The New York Times. Online at: https://www.nytimes.com/2017/05/04/insider/an-ocean-beckons-where-newspapers-once-streamed.html. Accessed 23.08.21

p12. Goblin animatronics, UWW.
(2021). *Universal Orlando Resort, Far Beyond Infinity Travel.* Online at: https://farbeyondinfinitytravel.com/2021/06/16/your-guide-to-the-details-fans-will-appreciate-about-gringotts-bank-in-the-wizarding-world-of-harry-potter/. Accessed 31.08.21

p12. NGE yellow.
Kraftwerk. (2017). "National Geographic Encounter: Ocean Odyssey" *Times Square interactive ride.* Online at: https://www.kraftwerk.at/ru/reference/natgeo-encounter/. Accessed 25.08.21

p12. Visitors are surrounded in darkness whilst Humboldt squids dance across screens.
Privitera, E. (2020). *The incredible adaptability of the Pacific Giant Squid will amaze you.* Online at: https://tech.everyeye.it/notizie/incredibile-capacita-adattamento-totano-gigante-pacifico-stupira-477356.html. Accessed 31.08.21

p12. Dragon breathes fire on the roof of Gringotts, UWW.
Aydelotte, T. (2016). *9 different angles you haven't seen of the Gringotts dragon,* Orlando Informer. Online at: https://orlandoinformer.com/blog/9-different-angles-gringotts-dragon/. Accessed 31.08.21

p12. Bioluminescence and floating mountains.
The Kingdom Insider. (2017). *Has Pandora Hurt Attendance in Other Walt Disney World Parks?* Online at: https://thekingdominsider.com/pandora-hurt-attendance-walt-disney-world-parks/. Accessed 23.08.21

p12. Virtual sharks swim past visitors on screen like in an aquarium.
(n.d.). *National Geographic Encounter in New York,* Dicas de New York. Online at: https://dicasnewyork.com.br/nova-york/national-geographic-encounter-em-nova-york/. Accessed 31.08.21

p13. Gringotts Bank, MHP.
(n.d.). *Harry Potter photographic exhibition, Warner Bros.* On location London. Online at: https://harrypotteronlocation.co.uk/warner-bros-studio-tour-london/. Accessed 31.08.21

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