Candy: A Sweet Celebration

by Breck Taylor

B.F.A. in Communication Arts & Design, May 2005, Virginia Commonwealth University

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Thesis directed by

Barbara Brennan
Assistant Professor
Interim Program Head, Master of Arts in Exhibition Design

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Abstract of Thesis

Candy: A Sweet Celebration

Candy, which began as a new concept by the Ancient Egyptians, eventually evolved into a high-end commodity consumed by middle-class Europeans in the early 1800's, is now one of the largest global adult-focused advertising markets in America.

Although seemingly insignificant, the act of licking a lollipop, chewing a familiar piece of chocolate, or just one taste or even smell of a specific sweet treat can remind us of our childhood.

By weaving together, the topics of history, production, and advertising, this exhibition seeks to inform the visitor about the significant role that each has played in influencing our relationship with candy, and will examine the reasons why our love for these confections persists. From immersive and interactive environments, to sensory engagement, this exhibition harnesses the power of candy to go beyond a static history lesson to create meaningful and memorable experiences.

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Topic Overview

The exploration of this topic can only begin by answering three questions; What is candy, how do we define it, and why do we love it? This exhibition utilizes these questions as the foundation to shape and define the visitor experience.

For many Americans, candy is an uneasy pleasure, eaten with side helpings of guilt and worry. Yet candy accounts for only 6 percent of the added sugar in the American diet.[1] Candy is most easily defined as a confection that features sugar as its principal ingredient, and is characterized by the use of a significant amount of sugar or sugar substitutes. Unlike sweet pastries or the dessert course at the end of a meal, candy is usually eaten more casually, often with fingers and as a snack between meals.[2] Candy comes in two classifications. Sugar candies, and chocolate. Sugar candies include hard candies, soft candies, caramels, marshmallows, taffy and others whose principal ingredient is sugar.[3] Candy has played an important role in cultural traditions and celebrations for thousands of years and continues to be enjoyed by most people as an occasional treat.[4]

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[1] Kawash, Samira (2013). *Candy: A Century of Panic and Pleasure*. New York: Faber & Faber, Incorporated. p. 98.

[2] https://en.wikipedia.org/wiki/Candy

[3] McWilliams, Margaret (2007). *Nutrition and Dietetics' 2007 Edition*. Rex Bookstore, Inc. pp. 177–184 [4] Duyff, Roberta L et al. "Candy Consumption Patterns, Effects on Health, and Behavioral Strategies to Promote Moderation: Summary Report of a Roundtable Discussion." *Advances in Nutrition* 6.1(2015): 139S–146S. *PMC*. Web. 3 May 2018.

Introduction-History

The English word "candy" is derived from Arabic *qandi*, meaning "made of sugar."[5]

The history of candy can be traced back to the ancient Egyptians and Greeks who candied fruits with nuts and honey, and sugar candy was invented by the Indians around 250AD1[6]

Both the Mayans and the Aztecs both prized the cocoa bean, and were the first to drink chocolate. In 1519, Spanish explorers in Mexico discovered the cacao tree, and brought it to Europe, and by the 17th century, people in England and America begin to eat boiled sugar candy.[7]

By the 1800's candy consumption was initially viewed as an activity for women of better means. Candy soon began to serve as a substitute for alcohol for soldiers during battle, and was eventually viewed as an appropriate activity for men.[8] By the mid 1800's sugar became more available and less expensive, leading to manufacturing. Candy as we know it today have been around since the 19th century, and production has developed rapidly in the last hundred years. The candy manufacturing industry has continued to expand as advertising has skyrocketed.[9]

Today, marketers capitalize on consumer emotions to sell their product. Candy is often used as a reward for appropriate behavior in childhood, as well as a gift or positive "message" among adults for events such as Valentine's Day, anniversaries,

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[5] http://www.candyhistory.net/
[6] http://www.candyhistory.net/candy-origin/
[7] http://www.candyhistory.net/
[8] Dusselier, Jane Elizabeth, 1999*, Bon Bons, Lemon Drops and Oh Henry! Bars*:
[9] http://www.candyhistory.net/candy-origin/history-of-candy/

and birthdays.[10] As a result, people spend more than $7 billion a year on chocolate candy.

Audience

Immersive environments, elements of surprise, and opportunities for group play and engagement make this exhibition ideal for school groups, and families with children. This exhibition speaks to this audience not only because they have the strongest affinity for these treats, but because they will be able to make connections to what they see. This exhibition will prompt the visitor to begin to think about how advertising influences their choices, and why they choose Kit-Kat over Reeces, or Skittles over Starbursts.

This exhibition comes at a time when childhood obesity is on the rise and has been classified as an epidemic. It is meant to reassure the visitor that they can still enjoy their favorite sweet treats, but as with every indulgence, in moderation. It is meant to show this audience that candy has changed through generations.
Statistics played a role in narrowing down this demographic. Adults living among children are more likely to eat 10 or more servings of candy per month than those living in childless households.[11] When examining a broader audience, this exhibition could also appeal to adults without children and teens who like candy, but when narrowing down to a more specific and focused audience, families with children are statistically top candy consumers.

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[10] Richard W. Mizerski, J. Dennis White, (1986) "UNDERSTANDING AND USING EMOTIONS IN ADVERTISING",
Journal of Consumer Marketing, Vol. 3 Issue: 4, pp.57-69

[11] https://www.experian.com/assets/simmons-research/white-papers/candy-consumption-kids-household.pdf, 2018

Interpretive Goals and Strategies

The goal of this exhibition is to engage and inform visitors in unique ways, by utilizing multi-sensory interactives and reactive environments to transcend the traditional static history lesson. This exhibition will illustrate the reasons why candy has become such a popular novelty and why we love it, and highlight the shifts in advertising through history. It will encourage discussions and interactions between adults and children about healthy and moderate candy consumption, and intrigue the visitor through the process of candy production.

There are several strategies that will be employed to achieve these goals. Large video displays which stream creative and humorous advertisements, along with wall-to-wall campaign graphics will create a lively, provocative, and stimulating environment, and will demonstrate how influential and ambitious advertising has become and how it has influenced our choices. Informative interactives will promote engagement, understanding and recall of content[12], and encourage discussions and interactions between adults and children. 3D objects, "How it's made" video displays, and working models will be tools used to intrigue the visitor about the candy making process.

Considerations/Challenges

There are two areas of consideration that will contribute to the success of this exhibition and create visitor engagement. The first consideration is site selection and

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[12] Allen, S. and J. Gutwill (2004). "Designing with multiple interactives: Five common pitfalls." Curator 47(2): 199- 212.

analysis. Location and appearance are leading factors in selecting the best site. A location that is remote creates a sense of adventure and allows visitor excitement to build as they navigate to the museum, and a site with a whimsical and unique appearance support the intention to create wonder.

The second consideration is content presentation. It is critical that this exhibition not be viewed as a static history lesson, but an informative and engaging experience for its audience. For this reason, the content must be presented in an effective and appealing way that intrigues the audience and encourages visitor engagement. Exhibitions that consist of three-dimensional objects for example, are more successful when it comes to visitor engagement and viewing time, than "abstract" exhibitions with text and no objects. [13]

Audience demographic plays a significant role in determining the volume of content presented in the exhibition, and content should be tailored to each. There is evidence for example, that younger audiences benefit from bold text with simple language.[14]

[13] Bitgood, Stephen, 1994. Designing Effective Exhibits: Criteria for Success, Exhibit Design Approaches, and Research Stategies, Vol. 4.
[14] https://australianmuseum.net.au/blogpost/at-the-museum/kids-and-text-in-museums

Site Analysis

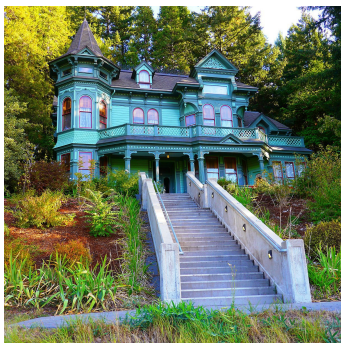

Figure 1: Shelton McMurphy Johnson House

The site for this location is the Shelton McMurphy Johnson house located in Eugene Oregon. The Shelton McMurphy Johnson House was initially completed in 1887 and has a long family history.[15]

Visitor experience is is the primary focus of this exhibition. Introducing elements of surprise and delight help to create memorable and unique experiences for visitors, which aids in achieving exhibition goals. When considering the site for this exhibition, it was essential to choose one that was set in a remote location, in a forest hidden amongst the trees, allowing the site to be revealed to visitors, creating excitement and surprise. The building's architectural details and colors are visually intriguing, and the exterior of the museum resembles that of a candy house, making it ideal for this exhibition. Mature landscaping surrounding the exterior of the building create an inviting feel, and an exterior garden space provides areas of play for children and families.

[15] https://www.smjhouse.org/history

Museums today are faced with a number of challenges and are always searching for new ways to attract and retain audiences and engage with the public. [16] Many contemporary museum designs are beginning to utilize the exterior wall space to display art that can help attract new audiences.[17] Attendance at historic home museums across the county is declining. Economic forces are partly to blame. School systems — which send kids to historic homes to bring the past alive — aren't funding as many field trips. According to Paul Reber, Stratford Hall executive director "These places are designed to tell a story for a demographic that doesn't exist like it did decades ago," "We still deliver our stories to visitors with a guided tour, walking through the house with them. We hit them over the head with it, because that's the way we've always done it. "But people have the Internet in front of them now and can find anything they want and create their own narrative and explore the things that interest them. We have to adapt." [18]

Currently, this home seeks to attract a similar demographic as this exhibition; families with children and school groups. Walking history tours, historic artifact handling, and a unique educational program which can be customized to tie into classroom curriculum attempt to make the past relevant to young people, [19] but the

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[16] Michele Everett & Margaret S. Barrett (2009) Investigating Sustained Visitor/ Museum Relationships: Employing Narrative Research in the Field of Museum Visitor Studies, Visitor Studies, 12:1, 2-15

[17] MALONE, DAVID, 2017, Turning museums inside out: White paper addresses the value of exterior gallery space

[18] du Lac, J. Freedom, 2012, Struggling to attract visitors, historic houses may face day of reckoning

[19] https://www.smjhouse.org/school-group-tours

interior of the home does not support that objective. The home's traditional Victorian décor and artifacts leave much to be desired by its younger audience. (Fig. 2-3).

Figure 3: Shelton McMurphy Johnson House interior

Figure 2: Shelton McMurphy Johnson House interior

Proposing that this exhibition be installed on the exterior grounds of the home would both serve and further the mission of this museum because it seeks to push beyond the traditional confines of the physical space and introduces a grand and bold, mode of storytelling which contrasts from its otherwise dated vernacular. It would serve as an "innovative" experience that would stimulate museum visitation.

The contrast of this modern exhibition environment to the museums traditional Victorian-era style would be unexpected and welcomed by visitors. Its immersive engagement areas and life-sized candy objects provoke the imagination and blend fantasy and sweets in unexpected ways. Visitors will be encouraged to interact with the exhibition and engage their senses through look, feel, and smell during their experience.

Design Strategy

This exhibition is an innovative and original multi-sensory experience with immersive environments. Patterns, colors and even flavor fragrances help visitors identify content zones or subject areas which help guide them through their experience. Motion sensor cotton candy lighting create surprise and unexpected moments of visitor interaction.

Life-size candies serve as backdrops for photo opportunities and social media sharing, increasing visitor awareness and creating great marketing opportunity for the museum. Candy making demonstrations at mobile candy carts engage visitors and encourage participation. Multi-dimensional plexi glass casing with overhead spotlights, create a beautiful and modern display of collectibles. Floor to ceiling patterns and textures add energy and aesthetic appeal to each zone. Text panels, large colorful infographics, and wall decals serve as communication vehicles. The open floorplan allows visitors the flexibility to create their own experiences and freely explore the space. Seating and resting spaces will be plentiful catering to its target audience.

Precedents

Figure 6: Museum of Ice Cream

Figure 5: Five Senses Exhibition

Figure 4: Very Eric Carle Exhibition

The precedents for this exhibition vary, but focus primarily on unique design elements that help to create immersive environments. Three specific precedents which were examined and served as design inspiration for this exhibition.

The *Museum of Ice Cream*, (figure 6), located in Los Angeles and San Francisco was the first to be examined. The target audience for this exhibition was adults, but there were several elements which could be applied to the *Candy* exhibition. A pool filled with sprinkles, an ice cream sandwich swing, and giant cherries and cloud shaped light

fixtures. All great examples of provoking the imagination and elements of surprise.

The second is the *5 Senses* exhibition, (figure 7), located at The Discovery Center, in Murfreesboro, TN. This exhibition was meant to appeal to families with children and included several interactive elements. The exhibition placed an emphasis on engaging the senses. Large 3D objects, visually stimulating graphics, and optical illusions, were perfect examples of how to satisfy the interest of all family members.

Very Eric Carle, (Figure 8), the third precedent, located in the Chicago Children's Museum, is an interactive exhibition meant to engage young children. Children climb through giant blades of grass while pretending to be insects, allowing them to stretch their imaginations. Textured surfaces, digital interactives, and colorful spaces all helped to create engaging immersive environments.

Content Areas

When considering the target audience; families with young children, it is important to keep the presentation of content focused and brief, taking into consideration shortened attention spans and quick moments of interaction. The exhibition is meant to be informative, but not content heavy. Adults who are visiting with children are often limited by the time they can spend reading content. Considering the range of literacy levels, it is important for parents to be able to skim text panels to convey the information easily to their children. Icons and infographics will serve as alternative tools to present information. Children who visit exhibitions enjoy short bold text with simple language, [20] and adults who visit with young children find too much text overwhelming and are less

[20] https://australianmuseum.net.au/blogpost/at-the-museum/kids-and-text-in-museums

likely to convey information to their children. This exhibition focuses of four main content areas; history, production, advertising, and collectibles. These content areas help support and covey the overall messages to the visitor; the influence of advertising and the evolution of the candy industry.

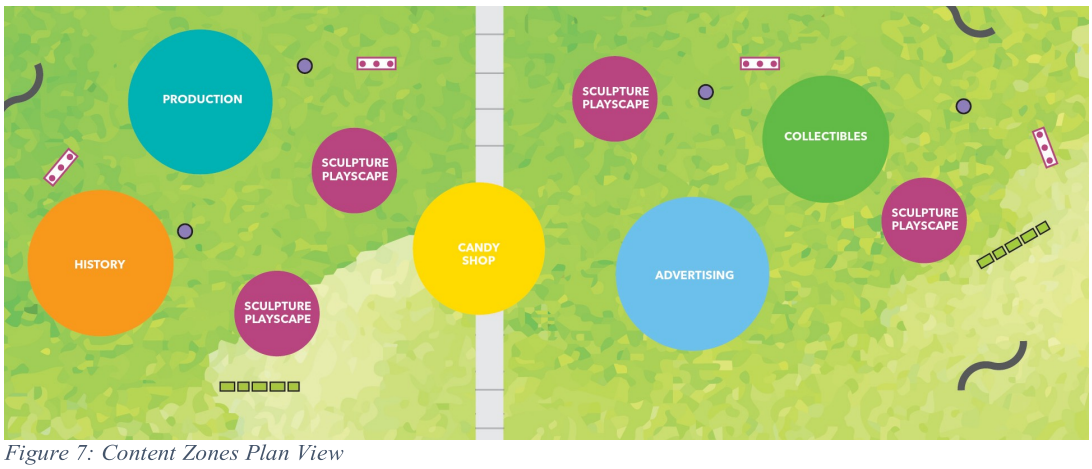

Figure 7: Content Zones Plan View

History will encompass early production through today's production, beginning with the Ancient Egyptians, some of the first candy producers, to today's candy industry. It is important for visitors to understand the evolution of candy since its discovery, and to illustrate how the industry has arrived to its current state.

The production content area will specifically focus on the production process and how candy is distributed. This area will also include interactives and machinery that help the visitor visualize and understand the production process. Production and distribution are critical to the survival of the candy industry, without which the industry would fail. Visitors will also get a glimpse at how production has changed over time.

The advertising content areas will focus on and evaluate various advertising campaigns, past and present, and explain their intricacies. Visitors will understand the power of consumerism and how commercialized holidays have helped guide the industry.

The collectibles content area will serve as a visual representation of the by-products of advertising. Comprised of physical objects with very little text, a variety of vintage and modern collectables related to candy manufacturing and production will be on display. Objects range from collectible Pez dispensers, customized M&M's, to vintage candy lunch boxes, etc.

Visitor Narrative / Experience Overview

There are two groups of visitors who will be visiting this exhibition. The informed visitor and the passer-by. The informed visitor may have seen advertisements or have read critic reviews, and the passer-by would be described as those who are intrigued by what may be visible to them from either the street or parking lot.

The informed visitor may have formed opinions and expectations about what they intend to see, but the experience will be the same for both sets of visitors. The outdoor location and open layout allows visitors free exploration and the opportunity to create their own experience.

As visitors approach the exhibition from either of the two entry points, the parking lot or street, they see giant letterforms that spell out the word "CANDY." These giant letterforms are covered with colorful candy textures. Slides and ladders attached to the sides of the structures encourage children to climb and interact and create moments of engagement. Visitors also have the opportunity take photographs and interact with one another.

Interactive Zones

This exhibition is made up of six interactive zones: 1. Illusion Tunnels, 2. Lunch Box Pavilions, 3. Trivia Kiosks, 4. Sculpture Playscapes, and the 5. Collectibles Corner, 6. Candy Shop. In each zone the visitor's levels of engagement and interaction will vary, as each zone provides the visitor with a unique experience.

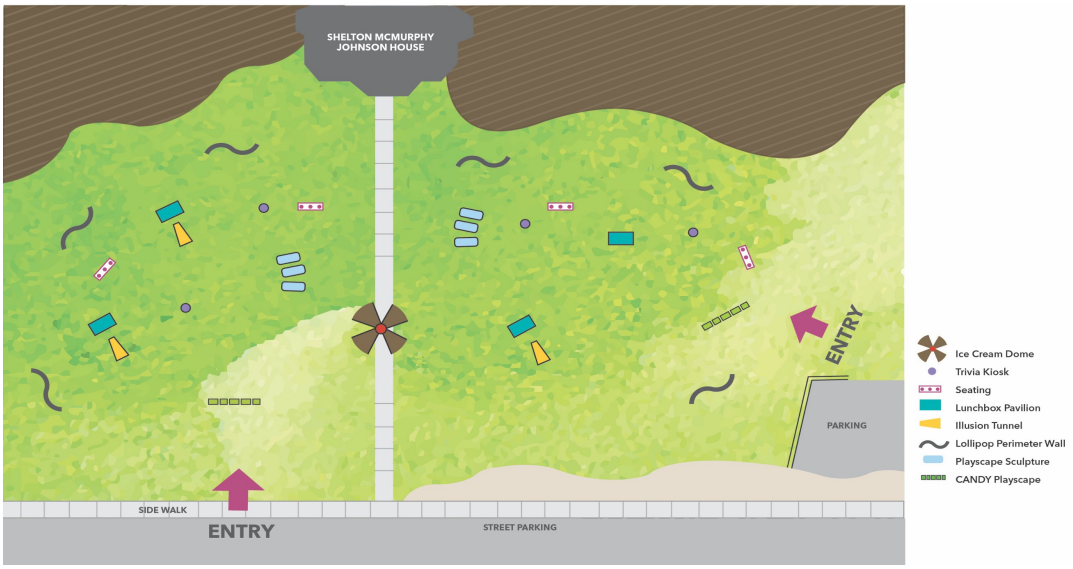

Figure 8: Interactive Zones Plan View

1. Illusion Tunnels

Moving beyond the CANDY playscape at both entry points, visitors are presented the opportunity to enter the illusion tunnels. As visitors cross through the large entryway within these tunnels, they exit through a much smaller opening. The floorplan and structure of the tunnel gets narrower as they move through giving the visitor the feeling that the space is shrinking around them. These tunnels provide multi-sensory engagement through media displays, sounds, motion sensor lighting and flavor fragrances. Each tunnel is color coded by content subject, and coordinates with a corresponding lunchbox

pavilion leading visitors from one space to the other. There are three tunnels in the exhibition, one in each of the content areas.

a. Advertisement Tunnel

The advertisement tunnel is meant to be a stimulating experience. As visitors move through this space, they are inundated with advertising. The floor and ceilings are wrapped with candy logos and branding to signify the overwhelming nature of advertising. Visitors will see multiple displays of television advertisements, and a series of large print advertisements arranged along the walls. They can hear the sounds of kitschy advertisement jingles echo throughout the space. Short paragraphs of text only require a brief pause allowing visitors to move quickly through the space if desired. As visitors exit this stimulating environment, they welcome the openness of the outdoor space.

b. Production Tunnel

The production tunnel also offers a multi-sensory, stimulating experience. Motion sensor cotton candy lighting suspended from the ceiling prompt visitors to engage through movement in an attempt to make the lights flicker. Media displays which feature films about the candy making process captivate visitors, and encourage them to pause and watch, while the wafting of sweet candy aromas surprise and delight the senses as visitors move through the space.

c. History Tunnel

This space is meant to offer a less stimulating, more reflective experience for the visitor. While this space is still highly engaging, the clean and minimalist design aesthetic presents the visitor with a more open environment that allows them the comfortability to take longer pauses and study the content and or objects more closely. [21] This area may be more appealing to the adult visitor or one who seeks to delve into the subject of history. The weaving of large images, snippets of content, and objects along the walls create a visually captivating display for visitor engagement.

2. Lunch Box Pavilions

As a compliment to each illusion tunnel, these three spaces were created to display objects and digital interactives. These are highly visual spaces where the visitors can study objects and interact with digital media interactives. These playful spaces resemble giant lunch boxes with their recognizable lunch box handle on top. The clear ceiling within the space allows natural light to pass through giving an open feel.

3. Trivia Kiosks

This is meant to be a fun and easily accessible interactive designed to encourage group play. The simplicity of the design allows small children to interact with it independently without the assistance of an adult. The kiosk is completely controlled and

[21] Free De Backera , Jeltsen Peetersa,b, Ankelien Kindekensa , Dorien Brosensa , Willem Eliasa , Koen Lombaertsa, (2014), "Adult Visitors In Museum Learning Environments", 155

operated by the visitor. The manually rotating panels were strategically designed at three heights allowing the smallest visitor (child), to the tallest visitor (adult), to interact with it independently and simultaneously.

4. Sculpture Playscapes

These areas are meant for interaction and group play. Children are encouraged to climb on and interact with the structures. Visitors are invited to stop and take photos, creating opportunities to share their experiences across social media platforms. All of the structures are modeled after sculptures are modeled after recognizable and popular This section of the exhibition is also meant to be informative. Content about each candy is displayed alongside each structure.

5. Collectibles Corner

This space serves as a very visual and tactile space. It is a visual representation of the by-products of advertising. A variety of vintage and modern collectables related to candy manufacturing and production will be on display, some enclosed in multi-dimensional colorful plexi-glass casing, and others openly displayed to invite visitors to touch.

6. Candy Shop

The candy shop and tasting area is centrally located within the perimeters of the exhibition, allowing visitors access from any point. This unique space allows visitors to taste some of their favorites, and serves as means to generate revenue for the Johnson

House. All proceeds would be donated towards the preservation and required maintenance of the home.

Conclusion

Candy: A Sweet Celebration is an exhibition that seeks to both inform and engage its visitors by providing opportunities of interaction, immersion, and conversation. It presents visitors the opportunity to evaluate not only how advertising influences their choices but how commercialism has effected the candy evolution. This exhibition will be an enchanting and magical experience that will evoke the imagination, flirt with fantasy, and excite the senses.

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