

YEOH



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CURRICULUM VITAE

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yeoh.com/index2.php?section=downloads

ACADEMIC EXPERIENCE

- May 2007 - present Faculty member, Wee Kim Wee School of Communication and Information, Nanyang Technological University (NTU), Singapore (Reason for leaving: End of contract)
- Dec 2004 – Apr 2007 Assistant Professor, Visual Communication, School of Art, Design and Media, NTU
- Jan 2003 – Aug 2003 Professor, Graphic Design, Savannah College of Art & Design, Georgia (Reason for leaving: Pursuing a full-time position in Singapore)
- May 2000 – May 2002 Doctoral student/Teaching assistant, Design Communication, Texas Tech University, Lubbock, Texas (Reason for leaving: Completion of doctorate)
- Aug 1998 – May 1999 Instructor, Graphic Design, Southern Arkansas University, Magnolia, Arkansas (Reason for leaving: Pursuing a terminal degree in Texas)
- Sep 1997 – Aug 1998 Instructor, Graphic Design, Academy of Art University, San Francisco, California (Reason for leaving: Pursuing a full time position in Arkansas)

PROFESSIONAL EXPERIENCE

- 1987 - present Graphic Designer/Consultant
- Sep 1996 – May 1998 Graphic Designer, Bravo! Marketing, San Francisco, California
- July 1992 – Aug 1996 Creative Director, Computown, San Francisco, California
- Feb 1992 – May 1992 Freelance Graphic Designer, A.C. Broadbent Graphics, San Francisco, California
- May 1988 – Jun 1989 Graphic Designer/Display Artist, Daya Setor, Kedah, Malaysia
- Jul 1987 – Apr 1988 In-House Designer, Fotokem, Kuala Lumpur, Malaysia

EDUCATION

- Aug 1999 – Dec 2002 Ph.D. in Fine Art (Visual Studies), Texas Tech University, Lubbock, Texas
Dissertation: A study on the influences of computer usage on idea formation in graphic design students. Advisor: Dr. Dennis Fehr
- May 1993 - May 1995 MAIA (Industrial Arts), San Francisco State University, San Francisco, California
- Jan 1991 - Dec 1991 BFA, Graphic Design, Academy of Art University, San Francisco, California

TEACHING ASSIGNMENTS

- Aug 07 - present **Graphic Communication** – WKWSCI, NTU
- Jan 14 – May 2014 **Strategic Visual Communication** – WKWSCI, NTU
- Jan 2012 - present **Creative Visual Experience & Design** – WKWSCI, NTU
- Jan 06 – Dec 2013 **Newsletter Practicum** – WKWSCI, NTU

- Aug 07 – Nov 2007 **Advertising Creativity and Copywriting** – WKWSCI, NTU
- Aug 06 – Mar 2007 **Graphic Design I & II** – School of Art, Design and Media (ADM), NTU
- Aug 05 – Mar 2007 **2D Design and Color Workshop I & II** – ADM, NTU
- Summer 2003 **Corporate Design** – Savannah College of Art & Design (SCAD)
- Summer 2003 **Vector Graphics for Designer** – SCAD
- Winter 2002 – Summer 2003 **Desktop Publishing** - SCAD
- Spring 2001 - Spring 2002 **Public & Social Service Design** – School of Art, Texas Tech University (SOA, TTU)
- Summer 2000 **Computer Design Methods** – SOA, TTU
- Spring 1999 **Graphic Design 2** - Southern Arkansas University (SAU)
- Spring 1999 **Portfolio Preparation** – SAU
- Fall 1998 **Computer Graphics** – SAU
- Spring 1999 & Fall 1998 **Introduction to Fine Arts: Art** - SAU
- Fall 1998 **Special Topics in Art** - SAU
- Fall 1997 & Spring 1998 **Materials, Tools, and Comping (Mock-up) Techniques** – The Academy of Art University

CONFERENCES

- Oct 6 – 10, 2014 Design and Emotion, Bogota, Colombia. Paper presented: To learn is to experience: How our daily interactions with objects, events, the environment and people can be a classroom.
- Feb 28 – Mar 2, 2014 Typography Day 2014, Pune, India. Paper presented: *Hawking Gawking in Singapore*.
- Mar 7 - 9, 2013 **Keynote speaker** at the Typography Day 2013 in Guwahati, India. Topic presented: Universality - how display typography transcends boundaries to communicate visually without the hassle of understanding a specific language.
- Jun 19 - 25, 2012 Attendee at the HOW Live Design Conference which included the InHOWse managers, creative freelancers, and the Dieline Package Design conferences.
- Jun 8 – 10, 2011 2011 Asia-Pacific Conference, Brisbane, Australia. Paper in collaboration with Dr Suwchit Chaidaroon, presented by final year students Cheryl Chan, Celine Tham, Tsang Wing Han: Work-life harmony for creative minds in the advertising industry.
- Mar 3 – 5, 2011 Typography Day 2011, Ahmedabad, India. Paper presented: *Storytelling through Expressive Typography: How famous people inspire us through words as reflected by graphic communication students*.
- Feb 24 – 25, 2011 Attendee at the 21st World Newspaper Advertising Conference, Malta.
- Oct 11 - 12, 2010 The 1st Asia Conference on Tourism Communication, Kuala Lumpur, Malaysia. Topic presented: *What makes the world go around? How to make your integrated marketing communication program outstanding*.
- Jun 15 – 29, 2010 The 4th International Conference on Typography and Visual Communication, Nicosia, Cyprus. Paper presented: *Opposites don't attract: The tug-of-war between serif and san serif fonts in print advertising*.
- Jun 20 – 22, 2009 IADIS International Conference Visual Communication 2009, Algarve, Portugal. Paper presented: *Food defines us: A visual discovery of Singapore's Gastronomical Culture*.

- Jul 5 – 9, 2008 One Voice International Conference & Forum for Educators, San Francisco, California. Paper presented: *Deciphering creativity: A potential transformation in art and design classrooms in Singapore.*
- Jul 28-31, 2008 The 3rd International Conference on the Arts in Society, Birmingham, UK. Paper presented: *Opposites attract: Juxtaposing extreme of symmetry and asymmetry to generate visual ideas.*
- Feb 28 & 29, 2008 Attendee at World Effie Festival 2008 in Singapore.
- Nov 26 – 30, 2006 International Graphic Design Seminars 2006's 'Graphic and Advertising Design Young Gun Award 2006', Ling Tung University, Taichung, Taiwan. Forum presented: Design is about connection.
- Mar 29-31, 2006 Design Thinking and Innovation: Towards a Global/Asian Perspective, Temasek Design School, Temasek Polytechnic, Singapore.
- Sep 15 – 18, 2005 Attendee at Design: AIGA Design Conference, Boston, Massachusetts.

BOOK Kok Cheow Yeoh (2008). The Influences of Computer on Idea Formation in Design: A Human-computer combination in discovering the creative process of design" (ISBN: 978-3-8364-5303-5). Publisher: VDM Verlag Dr. Muller. ISBN: 978-3-8364-5303-5.

MAGAZINE *Designer* magazine, Education Special, Issue 12, 2006, pp. 20 – 22. Recommendations for Design Educators and Students who embrace computer technology,

Mar 29-31, 2006 Design Thinking and Innovation: Towards a Global/Asian Perspective organized by Temasek Design School, Temasek Polytechnic, Singapore, in collaboration with Cumulus, the European Association of Universities and Colleges of Art, Design and Media. Title of paper: Do computers undermine the creative process?

PEER-REVIEWED JOURNAL

Aug 2008 Yeoh, K.C. (2008). Opposites attract: Juxtaposing extreme of symmetry and asymmetry to generate visual ideas. *The International Journal of the Arts in Society*, 3, 45-58.

Aug 15 – 18, 2006 Yeoh, K.C. (2006). Recommendations for Design Educators and Students Who Embrace Computer Technology. *The International Journal of the Arts in Society*, 1, 127-140.

Spring 2000 Yeoh, K. C. (Artist). (1988). "Malay man with serunai" [Painting]. Lubbock, Texas: Elysium, an artistic and literary journal, p. 67.

EXHIBITIONS

Apr 9, 2015 International Invitational Poster Exhibition at Galeri Isik Tesvikiye, Turkey, Istanbul.

Apr 15 – 19, 2013 International Invitational Poster Festival at Dumlupinar University Faculty of Fine Arts Department of Graphics in Kutahya, Turkey.

Ongoing since 2012 11 posters are on digital display at <http://www.typographicposters.com/kok-cheow-yeoh/>

Oct – Nov, 2012 A series of 12 posters about election to motivate voters to exercise their rights for online exhibition on Reddit.com during the Obama election campaign to encourage people to vote.

Oct 9 – 14, 2012 The Moscow Global Biennale of Graphic Design. Two posters to commemorate the 100th year of the founding of the Republic of China and music legend Bob Marley accepted by the biennale committee and published in the catalog.

Mar 28 – Jun 2012 Singapore Proverbs Book Cover Competition selected as a winner. All book cover entries were exhibited in the Blue Room of The Arts House in Singapore in conjunction with their 8th anniversary.

Oct 15 – 31 2010 The 2010 Good50x70 Exhibition, Milan, Italy. My poster, "Connecting the Dots" was selected as one of the 30 chosen posters in a 7-themed poster competition with over 2357 submissions.

- Aug 25 – Sep 2010 The Golden Bee 9 - Moscow International Biennial of Graphic Design, Moscow, Russia. The sole representative from Singapore out of 640 designers from 50 countries around the world whose work had been selected by the Pre-Selection Committee.
- Oct 2008 Accepted entry: Singapore doesn't clean herself" in the ConnectNANYANG Photography Competition for Nanyang Technological University's Alumni Day.
- Jul 9 – 21 2008 The New View 2: Conversations and Dialogues in Graphic Design hosted at the London College of Communication before travelling to the Melbourne Museum, Australia.
- 2000 PhD exhibition - School of Art, Texas Tech University, Lubbock, Texas
One of four doctoral students to exhibit works in the south gallery of Landmark Gallery.
- 1998 One of five art faculty members to exhibit works in Brinson Art Building. Exhibits ranged from corporate identity, packaging, advertisement to web design.
- 1995 Mosaic Exhibition - Design and Industry, San Francisco State University. Included in an exhibition of the best students' work from each area of design. Works in the areas of advertising campaigns included.
- 1991 & 1992 Spring Show - Graphic Design Department, The Academy of Art University. Selected package design and collateral designs in school-wide exhibitions representing the best collections of student work from various departments.
- 1990 Final Project Exhibition - Malaysian Institute of Art, Kuala Lumpur, Malaysia.
Selected projects from Graphic Design, Advertising, Illustration, Typography, Drawing and Photography courses were chosen for the Art Institute's annual exhibition of seniors' works.
- 1990 Le Galeri - Asatsu & Fortecomm (M) Limited, Kuala Lumpur, Malaysia.
Artworks from senior-year creative project chosen to represent the Malaysian Institute of Art.
- AWARDS/RECOGNITIONS**
- Dec 2014 One of the 12 members of the jury for final poster selection for Typography Day 2015
- Sep 2013 *Certificate of Appreciation*, The 2013 Komen Greater NYC Race for the Cure from The Greater NYC Affiliate of Susan G. Komen for the Cure for my design theme will be used on posters, race applications, the organization's website, and in their electronic communications.
- Mar 2013 *Certificate of Appreciation*, Typography Day 2013, Department of Design, Indian Institute of Technology Guwahati.
- Sep 2010 *Connecting the Dots* Year of the Tiger poster for Good 50x70, a non-profit social communication organization.
- May 2010 CoolHomepages.com Award Winner in Educational, Personal, Typography, and Very Clean categories for Yeoh.com. CoolHomepages.com is the oldest and largest "Best Web Site Designs" gallery online.
- Nov 2008 Associate Editor for The International Journal of the Arts, the International Advisory Board.
- Aug 2008 Platinum Prize, Research and poster design with student researcher, Adeline Ong, organized by the Undergraduate Research Experience on Campus (URECA) of Nanyang Technological University, Singapore.
- Jun 2004 As one of the judges for Imation Singapore's first design contest, "Thematic CD-R Design Contest" to recognize students who create original works of computer-generated art for CD. "Creative Difference" was the theme for the contest.
- 1999 Multimedia Merit Award - yeoh.com - HOW magazine (October 1999) Self-Promotion Annual, The Best of '99.
- 1993-1996 Fall Packaging Show, Academy of Art University. Nine out of fifteen entry-level graphic design

students from the Materials, Tools and Comping Technique class at the Academy of Art University selected to exhibit for the first time ever in the Graphic Design department.

- 1992 1st Prize, FrameMaker Display Design - Computown, San Francisco, California. Winner of FrameMaker software (now Adobe FrameMaker) Nationwide Merchandising Display Contest at Computown retail headquarters.
- 1991 President's Honor List, Academy of Art University. Selected for outstanding academic achievement for commitment to excellence and diligence.
- 1991 Certificate of Appreciation, Academy of Art University. Awarded in recognition of contributions to the Graphic Design department at the Academy of Art University.
- 1991 2nd Prize, Art Directors' Art Club - The Academy of Art University. ADAC Envision 18 The Creative Leap Poster Design Competition.
- 1990 Winner, Logo Competition - Lincoln Resource Center, Kuala Lumpur, Malaysia. Replaced a 40-year-old logo in school-wide competition for the library of the American embassy.

GRANTS

- Jan 1 – Dec 31, 2008 RGI Academic Research Fund, Ministry of Education, Singapore
Title of Research Project: The relationship between culture and food in Multi-ethnic Singapore. Amount: \$5000. This research seeks to document the relationships between culture and food in multi-racial Singapore through the lens of a digital camera.

COMMERCIAL PUBLICATIONS

- Jul 2013 Singapore Proverbs authored by Shivali Nayak and Madanmohan Rao. Publisher: The Arts House. Designed the cover for the museum's publication.
- Jan 2011 Many Ships, One Boat: Singapore Expat Tales and Tips authored by Madanmohan Rao. Publisher: Booksmith. Created design concept for the book.
- Autumn 2011 Gateways to Art Publisher authored by Debra J. DeWitte, Ralph Larmann and M. Kathryn Shields. Publisher: Thames and Hudson. A mascot created for a retail company was featured on page 209 under the Visual Communication Design chapter.
- Oct 2011 The Mythical Emblems of Gragodon. Designed the cover for a novel written by Singaporean author Venkataraman Gopalakrishnan.
- Jan 2000 Desktop Engineering, Vol. 5 Issue 5. Responsible for the advertisement design, layout and graphics for Actify Corp.
- Jan – Feb 1999 Catia Solutions Magazine. Responsible for the advertisement design, layout and graphics for Actify Corp.
- Jul – Aug 1998 Solid Solutions Magazine. Responsible for the advertisement design and layout for Actify Corp.
- Sep 1997 PC Magazine Vol. 16. No.15, p. 392. Responsible for the design and advertisement layout for Hyundai DeluxScan Monitors.
- Sep 1997 PC Magazine Vol. 16. No.15, p. 346. Responsible for the design, illustration, and advertisement layout for Hiway Technologies.
- Aug 1997 Wired. Responsible for the design and advertisement layout for Hiway Technologies.
- Sep 1997 ZD Internet Magazine Vol. 2. Issue 9, p. 113. Responsible for the design and advertisement layout for Hiway Technologies.
- Jul 1997 ZD Internet Magazine Vol. 2. Issue 7, p. 132. Responsible for the design, illustration, and advertisement layout for Hiway Technologies.
- Jul 1997 ZD Internet Magazine Vol. 2. Issue 7, p. 128. Responsible for the design, illustration, layout,

package design for Web Crossing software by Lundeen & Associates.

- Mar – Apr 1997 Internet World, Special insert, p. 101. Responsible for the design, illustration, and advertisement layout for Hiway Technologies.
- Mar, Jun and Jul 1997 NetGuide Magazine, March p. 155; Jun, p.163; July, p. 147. Responsible for the design and layout design for Hiway Technologies
- Mar – Jul 1997 PC Computing. March, p. 265; April, p. 276; May, p. 276; June, p. 306 and July 1997, p. 292. Responsible for the design, illustration, and advertisement layout for Hiway Technologies.
- 1994 - 1996 Web Developer, p. 91. Responsible for the design and advertisement layout for Hiway Technologies.
- 1994 - 1995 Bay City Guide. Responsible for service advertisement design and layout for Computown Inc.
- 1992 - 1996 Online Design. Responsible for service advertisement design and layout for Computown Inc.
- 1992 - 1996 Computer Currents, Vol. 10 - 14. Responsible for scheduling and layout design for various retail advertisements for different branches and franchises of Computown Inc.
- 1992 - 1996 San Francisco Chronicle and San Francisco Examiner newspapers. Responsible for scheduling and layout design of various newspaper advertisement and classifieds for different branches and franchises of Computown Inc.
- 1992 - 1996 The San Francisco Bay Area Yellow Pages Directory. Responsible for retail and service advertisement design and layout for branches and franchises of Computown Inc.
- 1995 The 1995 MacDirectory West Coast Edition. Responsible for service advertisement design and layout for Computown Inc.
- 1991 Selected artworks from Packaging design and Computer Graphics “Straight from the Heart” packaging design and “Self-portrait” published in the Academy of Art University’s 1993 – 1996 catalog.

**PRO-BONO/ ACADEMIC
SERVICE**

- Feb 2014 Publicity and Branding Chair for the International Conference on Information and Communication Technologies and Development (ICTD), scheduled from May 13 – 18, 2015.
- May 2012 Created a traditional Chinese clothing consisting of an upper garment and a skirt styled after Ming dynasty’s (1368-1644), auctioned off live during the anniversary on May 11, 2012 to raise fund for the Professor Eddie C.Y. Kuo Study Abroad Scholarship.
- May 2010 Appearing in a film production produced by a local film company, Oak3Film with two French producers working for Channel 5, a TV station in France to talk how technology was used in creating fake imagery for animals facing extinction in Asia.
- Jun 2010 Created branding identity for MasterPlayer in Kedah, Malaysia, a training center for young talents interested in table tennis.
- Apr 2009 Part of an ad hoc committee at the school level at the Nanyang Technological University to discuss the promotion and tenure process for creative and applied faculty.
- May 2007 A committee of the Association of Accredited Advertising Agents Singapore on their Edutorium program that seeks to promote collaboration and advisory consultancy for their annual Crowbar competition.
- Oct 2009 A member of the ICA (International Communication Association) logo mark competition committee, helping to shape the corporate image that will mark ICA as the world’s leading academic communication association.
- Jun 2009 Chief designer for creating the brand identity in promoting the International Communication

Association's annual conference (themed "Matters of Communication: Political, Cultural & Technological Challenges) held in June 2010 in Singapore.

- Dec 2004 - Apr 2007 Nanyang Technological University's School of Art Design and Media (ADM) pioneer faculty member recruited to develop the undergraduate BFA with Honors and subsequent graduate programs for MFA and PhD programs.
- Feb - Oct 2005 Co-created and designed "faculty test," a series of entrance exams consisting of drawing and writing where the objective is to determine the student's abilities in three areas: Creativity and Conceptual Ability, Art, Design and Aesthetic Sensibilities, and Storytelling and Communication Skills for admission considerations into the School of Art, Design and Media, Nanyang Technological University.
- Dec 2004 - 2008 Committee member for creation, maintenance and design consultation for ADM's website (www.ntu.edu.sg/sadm, www.ntu.edu.sg/create, www.ntu.edu.sg/adm)
- Dec 2004 - Apr 2007 Assisted the Corporate Communication Office of NTU in their branding, advertising, promotional consultancy such as the 2006 Convocation event branding of NTU and revamping of the university's branding in June, 2005, by emphasizing a strong Nanyang brand in commemorating the university's 50th anniversary.
- Ongoing since Dec 04 Serviced as an external examiner for as the validation panel member for the Diploma in Creative Media Design (DCMD) course at the Singapore Polytechnic.
- 1999 Curriculum Revision Committee (departmental), Southern Arkansas University. Responsible for assisting the revision of the Graphic Design curricula for the Department of Art.
- 1998 Design and hand-fabricated graphics for Art Faculty Show, Southern Arkansas University. Created silhouettes of all the faculty members juxtaposed in a "ying-yang" format, and later implemented on gallery windows, doors, posters, and in the university newspaper.
- 1997 & 1998 Curriculum revision (departmental), The Academy of Art University. Responsible for assisting the revision of foundational graphic design course, Materials, Tools and Comping (Mock-up) Techniques.
- 1996 Senior Designer and Committee Member, DAI (Design and Industry Alumni) Chapter, San Francisco State University. Created the logo design; assisted in producing the mailers and the alumni newsletter for the chapter; and provided consultation for the web page design.
- 1993 & 1994 Volunteer Graphic Designer, Marin PTA, San Francisco Bay Area, California
Designed and printed programs, posters and other education-related materials for the Parent Teacher Association Council and Marine Parent Education Committee.

PROFESSIONAL AFFILIATIONS

- 2009 – present International Council of Graphic Design Associations, ICOGRADA Education Network Member
- 1999 – 2002, 2005-2006 American Institute of Graphic Arts (AIGA), Member
- 1995 San Francisco Design and Industry Alumni Association
- 1995 Malaysian Professional and Business Association
- 1994 Epsilon Pi Tau (EPT)

NORTH AMERICAN CLIENT LIST (from freelancing, employment and consultation)

A.C. Broadbent Graphics, San Francisco, California
Actify Corporation, San Francisco, California
Arrow Paper Company, San Francisco, California
Best Internet, San Francisco, California
Bionic Technologies, Salt Lake City, Utah
Bravo! Marketing, San Francisco, California
City of Winston-Salem, North Carolina
ClearWire, Buffalo, New York
Compute Plus, San Francisco, California
Computown Inc., San Francisco, California
Cory Stacpoole, D.D.S., San Francisco, California

Critical Path, San Francisco, California
 Cyperus Technologies, Birmingham, Alabama
 DBU Consulting & Training Services, San Francisco, Ca.
 Digital Solutions, Milpitas, California
 Evergreen Internet, Chandler, Arizona
 Far East Supermarket, Lubbock, Texas
 Gowen Research, Lubbock, Texas
 Heidrick & Struggles, Menlo Park, California
 Hiway Technologies, Boca Raton, Florida
 Hyundai Electronics America, San Jose, California
 ICA (International Communication Association), Washington D.C.
 ICTD (International Conference on Information and Communication Technologies & Development, Atlanta Georgia
 IPS (Injury Prevention Software), San Francisco, California
 Lundeen & Associates, San Francisco, California
 Metrix, Waukesha, Wisconsin
 Performance Concrete Cutting & Coring, Decatur, Tennessee
 PCTown, San Francisco, California
 RapidSite, Boca Raton, Florida
 Shibuya Integrative Health, Fremont Holistic Center, Fremont, California
 Solid State Optronics, San Jose, California
 ValueClick, Santa Barbara, California
 Vaxin Pharmaceutical, Birmingham, Alabama
 Wells-Fargo Bank, San Francisco, California

**INTERNATIONAL
CLIENT LIST**

Australia Alumni Singapore
 Booksmith, Singapore
 Cool Asia (Communication & Informatics Research Laboratory Asia), Singapore
 Curve Maternity, Singapore
 Datamax, Kedah, Malaysia
 Daya Setor, Kedah, Malaysia
 Dragon Pages, Hong Kong
 Fotokem, Kuala Lumpur, Malaysia
 Fulbright Association [Singapore], Singapore
 Goethe Institute, Kuala Lumpur, Malaysia
 The Gourmet Food Company, Singapore
 Hip Fong Sdn. Bhd., Kedah, Malaysia
 ILoveSG.TV, Singapore
 ITCC (International Telecommunications Clearing Corporation), UAE
 KJ Precision, Kedah, Malaysia
 Malaysian Institute of Art, Kuala Lumpur, Malaysia
 MasterPlayer, Kedah, Malaysia
 Mewa Glass & Trading, Kedah, Malaysia
 Nex Communications, Hong Kong
 Wingspeed Asia, Singapore

**SKILLS AND OTHER
QUALIFICATIONS**

Professional design/consultancy since 1988 and teaching experience since 1997 with specializations in:

- brand consulting, corporate identity, enhanced experience design
- development of visual identity systems,
- product packaging, printed collateral design
- promotional and advertising campaigns

Multilingual: English, Chinese (Mandarin, Cantonese, Fujian and Teochew) and Malay.

TEACHING PHILOSOPHY

As a practicing graphic designer and academic practitioner, my teaching philosophy establishes a balance of presenting aesthetic, functional and technical information. My teaching is improvisational as much of the creativity routine comes from designing the assignment and ongoing lively interaction with students. My skills, strength, values and aspirations which form my teaching philosophy are deeply rooted in three different frameworks: 1) Behavior and Actions; 2) Knowledge and Skills; and 3) Assumptions and Beliefs.

Behavior and Actions

Fact gathering is important but I devote my time to deconstruct the societal frameworks in which new ways to learn, unlearn and relearn are explored. I engage in "dangerous thinking" in order to find unexpected connections. Thinking dangerously means that I question authority and interrogate uncertainties, and when necessary, communicate with people unlike me. A form of self-reflecting to discover my inner strength and weaknesses, social activism has been personal framework in my behavior and actions. Activism is often synonymously equated with dissent but my particular interest is in the integration of social message through the medium of posters with humanistic, social, religious, commercial, educational, and spiritual themes to facilitate social tolerance and communal understanding. This "self-referential" technique is intended to train them to relate and evaluate my consciousness with communicative and functional purposes as well as aesthetical considerations.

Knowledge and Skills

My solutions are informed by the many years of professional practice, academic knowledge and constant observation of my own sense of being. I see myself as active creator who engages the larger society and coupled with instructional methods to improve and enhance visual learning, my professional projects include, but are not limited to brand consulting, development of visual identity systems, package designs, promotional campaigns, printed and multimedia designs. By keeping an open communication channel with my students, the exchanges and interaction of opinions serve to heighten my interests as well as sparking any intellectual curiosity. My contribution in the classroom is to make the environment attractive and thought-provoking, illuminate the concept of design, arrange materials so that they become accessible, diagnose learning activities and results, provide guidance, extend learning and finally, constantly seek activities that promote personal growth in the students and to bring out the best in them.

Assumptions and Beliefs

People are complex beings and life is full of uncertainties yet in design, notions of predictability prevail--contextual considerations, budgetary concerns, looming deadlines and pressing expectations in a design practice that continually redefines itself. As such, my mind is constantly stimulated to keep abreast with the ever-changing world. I believe that creativity, class contribution, punctuality, and most importantly, conceptual thinking is important in instilling professionalism in my students. I encourage brainstorming where students find themselves discussing their work openly without harsh criticism. Students are encouraged to uninhibitedly express their ideas. I expect mistakes from them solely because mistakes are rectifiable to provide an opportunity for experimentation, estimation, exploration and finally concrete creations. At all times, I strive to be fair, honest, and open with students. A crucial part of my principle is to be accessible to my students outside my classroom. They have the freedom to meet with me in more informal settings, whether during office hours, by appointment or in whatever open situation possible.

I am not concerned merely with satisfying my educational and employment goals, but instead in giving back to a diverse society which has taught me so much about life in general, particularly in the field of graphic design. This is why I choose to teach because the reward is "priceless."

RESEARCH PHILOSOPHY

My research interests has been shaped by a reflective and hands-on approach to design which recognize that there is always an experience created by a product, service, event, environment and people. These interacting elements play a part in contributing to our overall experience. As a result, whether we intend to or not, our perception about a product, service or brand becomes impacted. Using our experience as a platform for learning is the idea behind this reflective and hands-on approach to a visual communication course which recognizes that there is always an experience created by something we come in contact with. These interacting elements play a part in contributing to our overall experience. According to Nathan Shedroff, an effective communication occurs when form and content are contextually engaged in a message carried over time and medium in either digital, physical or natural formats. As such, education should not be based merely on the ability to read, write, and count but rather on the human being's total experience, perspectives and perceptions. Learning institutions need to fit their students' needs to function effectively in the real world. As a practicing graphic designer and an academic, I believe that the ultimate purpose for design as an idealistic principle is about enhancing the quality of our lives.

Design, as a compositional element, is not viewed in parts but rather as one cohesive unit. This is when we call for creative solutions to a complex set of problems. According to social scientist, Denzin (1978), our social reality is known and understood as a social production in which human beings are capable of producing their own definitions of situations which is shaped and guided by our own behavior and that of others. As we develop our own standpoint and interact with others, we are actually interacting with each other. Because of our interactions, our social world does not consist only of objects that have intrinsic meaning but the meaning of objects is found in the actions that we take toward them. There are categorically three types of objects: physical, social, and symbolic (Denzin, 1978). Physical objects are those that may be used in the leisure occasion such as balls, bats, craft supplies, and so forth. Social objects are other people, including leaders, friends, mothers, and other participants in a program. Symbolic objects such as ideas, philosophies, or doctrines which can present possibilities for interactions (Ibid., 1978). As such, the physical components are reminiscent of the realization of the ideas produced by the student which are guided by the social environment and the symbolic meaning which are assigned to their creations. As such, our experience is constantly shaped by our definitions and interactions with objects, people, event, and ideas that carry symbolic meanings which arise as a result of the interaction one has with them. Csikszentmihalyi (1991) writes that "creating meaning involves bringing order to the contents of the mind by integrating one's actions into a unified flow experience" (p. 216). Accordingly, the human experience is a process of constant change which is subjected to redefinitions, relocations, and realignments. Each person simultaneously carries on conversations with himself or herself and with significant others.

Current work

From a practical standpoint, graphic/visual communication/advertising deals specifically with a variety of practical media which requires educational exposures in typography, graphics, still and moving images within a framework of cultural, critical, historical, ethical and logistical perspectives (Lester, 2010). In today's multimedia and predominantly visually-oriented environment, the importance of visuals as a communication tool has grown and expanded over the years (Goldberg, 1991). Not just visual communication specialists are expected to work in multimedia platforms, ordinary citizens are actively involved in using visuals to communicate. Such an impact coupled with the rapid development of technologies which has led to the converging of media further pushes for mass communication schools to acknowledge and revisit the courses they offered. Einstein said that imagination is more important than knowledge. Preble (1973) states, "Imagination is the source of creativity. An artist (or creative person) must be a dreamer, a realist, or a skilled workman" (p. 12). Imagination allows us to explore within our minds. By doing so, we can open ourselves to a wide array of solutions. Imagination is necessary not only to create things ourselves, but to appreciate the creations of others. When creativity is combined with

technical competence, artists can produce art--the tangible end-products of the creative impulse. Neither my ideas nor my presentation of them could have happened without imagination.

My research interest involves the integration of social message in the form of activism with themes within humanistic, social, religious, commercial, educational, and spiritual contexts to facilitate social tolerance and communal understanding particularly in the following areas: Visual communication, Typography, Brand consulting, Visual identity systems, Environmental graphics, Publication design, Package design, Advertising & promotional campaigns, Experience design. I have continued to present at conferences with design education, visual and typographic themes. My visual interest in the area of social activism has also contributed in expressing the creations of “imagination” powered by my experiences which are tested in international competitions. I was invited to participate in the International Invitational Poster Festival at Dumlupinar University Faculty of Fine Arts Department of Graphics in Kutahya, Turkey which took place from Apr 15 – 19, 2013. The invitation came from Professor/Dean, Mustafa Arslan and organizers Mine Kucuk and Onur Askin. Two posters featuring *Bob Marley* and *Dr Sun Yat Sen* were selected by the committee of Moscow Global Biennale of Graphic Design from Oct 9 – 14, 2012 as an independent participant other than advertising agency BBH Asia Pacific to represent Singapore. As the winner of the *Singapore Proverbs Book Cover Competition* organized by the Arts House (in Singapore) during her 8th anniversary with a festival in praise of proverbs, my winning book cover, together with all book cover entries were exhibited in the Blue Room of The Arts House in Singapore from March 28 till the end of June 2012. The book was launched on July 20, 2013. My poster, *Connecting the Dots* was selected as one of the 30 chosen posters in a 7-themed poster competition. There were over 2357 submissions for the 2010 Good50x70 Exhibition in Milan, Italy from Oct 15 – 21, 2010. A poster designed for an international symposium which sought to provide a stimulating conversation about the challenges faced in graphic design called *New View 2: Conversations and Dialogues in Graphic Design* was accepted and exhibited at the London College of Communication from July 9 - 21st before traveling to the Melbourne Museum in Australia in late 2008.

Future Directions

Imagination in a market-driven context is limiting due to the realities of a pending deadline, budgetary concerns, design, production and logistical issues, the solutions must be based on real world situations that have to be satisfied and initiated by the necessity to choose appropriate means with regards to expected consequences. Creativity in a market-driven discipline such as graphic design and advertising relies on computer technology as tools of expression and production. From an educational standpoint, computer technology has become a learning device for students. According to Moriarty and Barbatsis (2005), establishing an adequate curriculum has always been a challenge for educators due to the broad and interdisciplinary nature of visual communication which ranges from visual perceptions to how images are visually and cognitively processed through the human eyes and brain (Barry, 2005) to inquiries about visual culture within specific social and cultural dimensions (O'Donnell, 2005). However, the importance of visual communication has grown exponentially especially since the growth of the internet which is regarded a visual medium (Kim & Chung, 2012). From the standpoint of market-oriented business disciplines, computer technology is a machinery of expediency and productivity. Every tool has its potentiality but embedded within it are ideological and technical biases. Technology has its advantages and disadvantages depending upon whose hands it happens to fall into. One thing is valued over another, one sense or skill is amplified over the other especially in a competitive, capitalistic, and fast-paced economy. Looking forward, I plan to continue to work on understanding how design challenges posed by existing and emerging technologies can positively contribute to learning and teaching environment. It is my observation that increasingly, the influence of technology has become more and more prevalent in our lives whether we like it or not. When schools embrace technology, we are imposing a whole lot of expectations on students, educator, administrators and taxpayers. These rules imply the ascendancy of authority, the repetition of sameness, and the stifling of uniqueness. Along with lifelong educational endeavor came expertise, efficiency, standardization, measurement, objectivity and progress. Although there are many ways technology can impact us, the ultimate concern of the graphic designer is to creatively harness technology into a productive device, aiding in the productivity of transforming ideas into reality. For that, my future research continues to be shaped by my interactivity with technology as a

tool of expression. I am especially interested in understanding how design as a communication tool can be used to further enhance our lives, particularly in design pedagogy. Catalysts for intellectual stimulation can come from a variety of sources and our daily experience is a valuable resource to tap into as a form of learning mechanism. Experience is a connection to all aspects of living as it simultaneously helps us to be in the moment. As I make connection and relationships with diverse elements, my classroom observation and professional experiences can act as depositories of “raw materials” that can contribute to my research in a meaningful and endearing way.

My collective experience is interpreted and shared and as the world I live in constantly adapts and changes, affecting my experience which also affects my approaches to creativity, collaboration, team spirit, art appreciation, photography and future research, just to name a few. I believe my skills, strength, values and aspirations can only come from a broad-based form of learning which is also made possible from traveling. It is important that my research does not end when the courses or the semesters end. I see travel as a form of active and deep learning, especially the latter in which it is about understanding, not just memorizing. I connect by observing, reflecting and practicing. Moreover, my students are regularly encouraged to test their abilities in the international arena whereby they enter design contests and present at academic conferences. Apart from that, I will also encourage my students to indulge in creative activities just to let their creative side run free and finally, to do something for each other because we as human beings tend to forget how selfish we can become.

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PROFESSIONAL PORTFOLIO

Run Breast Cancer Out of Town in NYC (1 of 20)



With \$2.2 billion invested to date, Susan G. Komen is the world's largest source of non-profit funds dedicated to curing breast cancer. They used my submission for their competition in 2011 for the 2013 for the Komen Greater NYC Race for the Cure, taking place on Sunday, September 8, 2013. The Pink font and the green apple theme was widely adapted onto posters, race applications forms, the organization's website, advertisements in New York Post, milk cartons, and in their electronic communications. Shown above is a certificate of appreciation from the organizer for creating a successful campaign for them.



Application forms with standee and milk carton showing ads for the NYC Race for the Cure.



Poster for the event



Website for the event



Front of an application form



Back of an application form

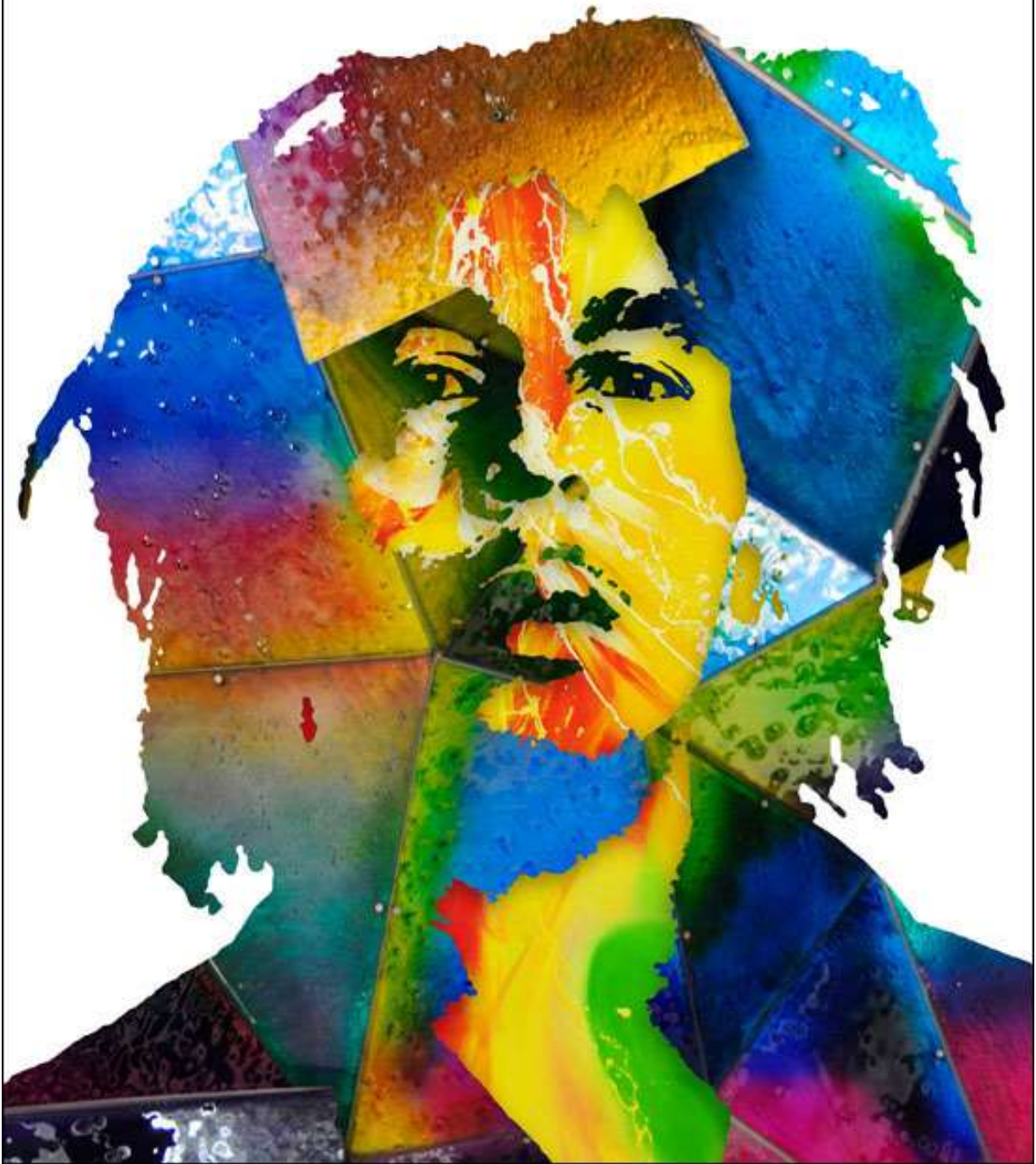
Golden Bee 10, Moscow Global Biennale of Graphic Design 2012 (2 of 20)



The committee of Moscow Global Biennale of Graphic Design informed me on June 3, 2012 that one of the posters I submitted was selected by the biennale committee. I'm thrilled to be an independent participant other than advertising agency BBH Asia Pacific to represent Singapore. I was even more thrilled when I attended the biennale on Oct 9 - 14, 2012 to see that 2 posters (Bob Marley and Dr Sun Yat-sen) were selected and represented on the biennale catalog. For more, visit goldenbee2012.org/en/participants. (Scroll down to "Singapore").

I ONLY HAVE ONE THING I REALLY LIKE TO SEE HAPPEN.
I LIKE TO SEE MANKIND LIVE TOGETHER...
I TALK WHITE LIPS... EVERYONE... THAT'S ALL

Bob Marley





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國父孫文
SUN YAT-SEN (1866 - 1925),
THE FOUNDING FATHER OF THE
REPUBLIC OF CHINA WHO WAS
INSTRUMENTAL IN TOPPLING THE
5,000 YEARS OF IMPERIAL CHINA.

Kiddo in the Gateways to Art (3 of 20)



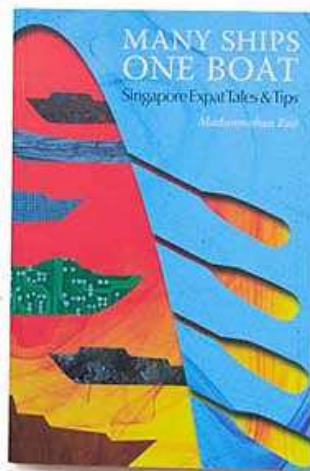
Kiddo was created as a mascot for Computown's Home Computing sales department, a now-defunct retailer based in San Francisco, California. The importance of a recognizable mascot was important as it could be used in advertising, and collateral related to the department as well as an attraction to kids that had become the department's main targeted audience. Kiddo was featured in an academic textbook, *Gateways to Art* by Thames and Hudson published in the autumn of 2011. Authored by Debra J. DeWitte, Ralph M. Larmann and M. Kathryn Shields, the intention of the textbook is to provide an introductory survey to the visual arts, covering fine art, architecture, design and the

graphic arts. Kiddo as featured on page 209 under the "Visual Communication Design" chapter.



Some point-of-purchase and store branding designs featuring “Kiddo.”

Many Ships, One Boat (4 of 20)



I created an illustration for a book cover and was also consulted for the layout of the inside pages of a book aptly titled, "Many Ships, One Boat: Singapore Expat Tales and Tips." The book provides a more human and anecdotal view of international resident's views on Singapore, through the delightfully different narrative styles of 20 meant as a publication of the writings of 20 Singapore expats currently living in the bustling island state of Singapore. The chosen idea features a view from the bottom of the boat showing the oars extended from both sides of the boat. Considerations include textual information on the cover which includes the main title, subtitle, the editor's name, publisher's logo, bar codes on the back as well as the spine.

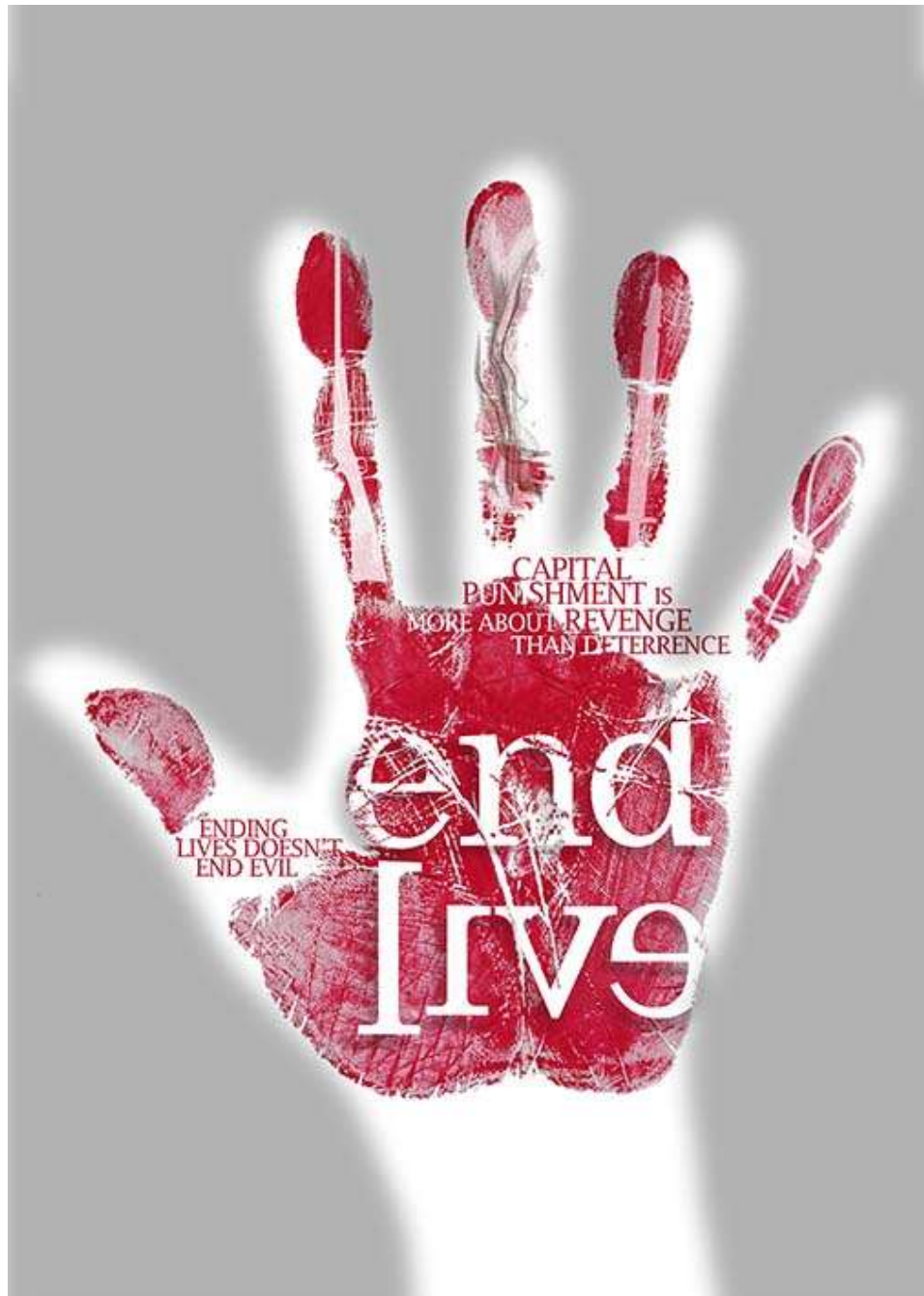
Connecting the Dots (5 of 20)



In September of 2010, my submission, “Connecting the Dots” was selected as one of the 30 chosen social communication posters in a 7-themed poster competition organized by Good50x70 (for a total of 210). Over the past years, they have involved around 10,000 creatives from 81 different countries and the non-profit organization recently won a Medal of Representation from the President of Italy for championing social communications. These posters were used by respective sponsors (such as Green Peace, WWF, etc) to further promote their causes. With the likes of Woody Pirtle, Massimo Vignelli, Jonathan Barnbook, just to name a few who were the final judges, the pre-selection committee comprised of 28 communication professionals and educators with different backgrounds and nationalities went through 2357 submissions received from 81 countries. The winning posters were displayed in October in the heart of Milan alongside workshops running in the city's leading designing schools.



International Invitational Poster Exhibition (6 of 20)



This is one of the two posters submitted for the International Invitational Poster Exhibition to be held on April 9, 2015, Thursday at 17.00 at Galeri Isık Tesvikiye under the invitation of Professor Hasip Pektaş, Chair of Visual Communication Design Department from the Isık University Faculty of Fine Arts in Istanbul, Turkey in honoring the 80th birthday of Prof. Yuldae Altıntaş who was the pioneer in many other fields of design. The purpose is to present a selection of 80 designers' posters under the name "International Invitational Poster Exhibition" to young generation by their masters, build an international poster archive in our university and to celebrate Mr. Altıntaş's 80th birthday with a poster exhibition.

New View 2: Conversations and Dialogues in Graphic Design

(7 of 20)



This poster design was accepted for an international symposium which sought to provide a stimulating conversation about the challenges faced in graphic design. "New View 2: Conversations and Dialogues in Graphic Design" exhibition was first hosted at the London College of Communication from July 9 - 21st before traveling to the Melbourne Museum in Australia in late 2008. On May 4, 2011, an editor from Choi's Gallery Publication based in Shanghai invited me to contribute this work for their upcoming book on typography scheduled to be printed in July of 2011. More at <http://www.choisgallery.com/>

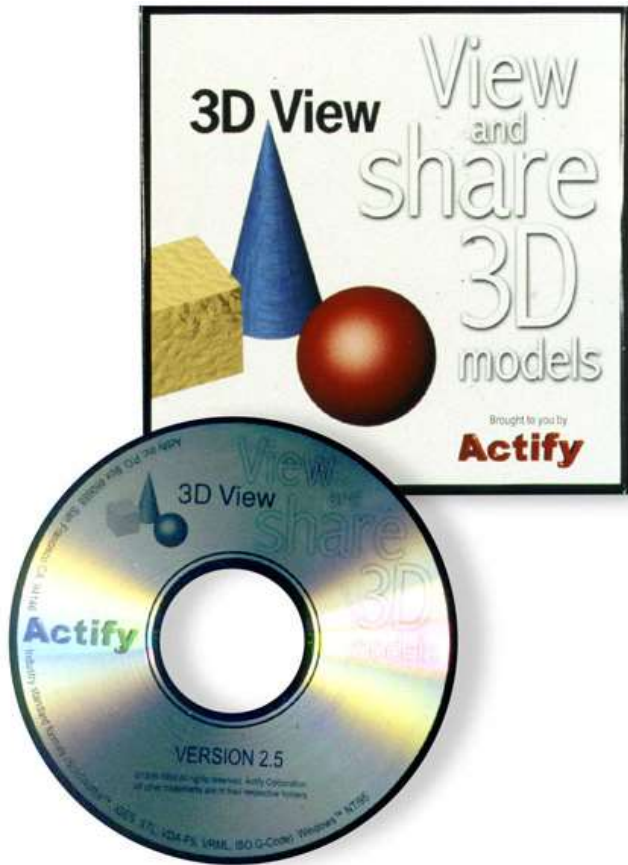
Promotional CD – Fact of Fiction (8 of 20)



Designed to celebrate the 15th anniversary of the Wee Kim Wee School of Communication at Nanyang Technological University in 2007, this CD contained students' award-winning documentaries and dramas. I rejected ready-made jewel cases in favor of customized paper die cuts for sustainable reasons. In addition to the design which takes advantage of the swooping cable lines and a worker hanging onto the cables, I also provided the photo and the interface design for the CD which is titled "Fact or Fiction." In providing a photograph that I shot during a trip to China showing a worker suspended precariously while servicing cables, fees associated with royalties and stock photos were waived.

Packaging for Actify and PCTown (9 of 20)

Actify, a software company based in San Francisco, California, has an extensive international client base and develops powerful yet affordable products that support the design and manufacturing industry. Sustainable design considerations were employed where the back of the CD cover (though not shown) featured a simple mailer with logistics considerations in order to mail the 3D View, a very popular CAD/CAM viewer for Windows operating system to many parts of the world.



Packaging: PCTown

PCTown needed a coherent packaging design for its line of PCs that stresses value and ease of use. I designed a simple yet pragmatic two-color format and by using simple lines, I illustrated the shape of the CPU and I also incorporated foolproof descriptions on the box to entice customers to make their buying decision easier.

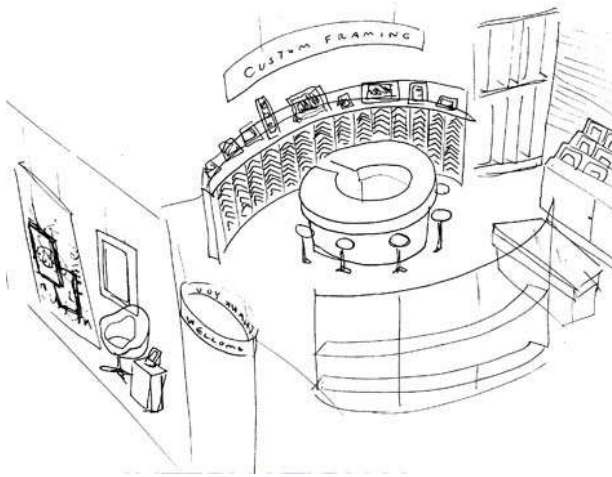
Vehicular graphics - Mewa Frame (10 of 20)

As the 1st full service custom framing store in northern Malaysia's state of Kedah, Mewa Frame opened her door in August of 1998 and when the company grows, a consistent graphical element became necessary for its fleet of vehicles. Simple geometrical cubes with striking colors are randomly-arranged in different sizes to wrap around the van for visual dynamism. Due to the configuration of the truck with a wooden construction of the bed for heavy-duty purposes, minimal graphics were used but yet consistent cubical graphics are used throughout the vehicular graphics program to ensure maximum exposure of the company's identity.



Experience Design - Mewa Frame (11 of 20)

The interior design of Mewa calls for one that allows their customers to creatively express their ideas and needs for framing materials. Careful attention was paid to create an embodiment of three different elements for a comprehensive retail experience: 1. enhancing the interactions between Mewa's customers and the products and services; 2. supporting customer's curiosity about the end-results through offered through physical manipulations of the products; 3. value-adding customer's freedom of choice and expectations through well-organized displays and information.

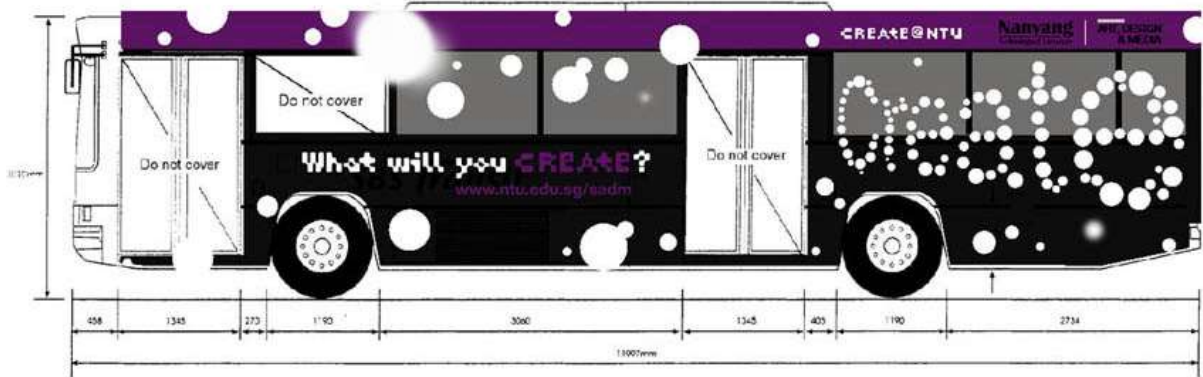


Initial sketches of the interior of the store



Promotional campaign for the launch of a new school (12 of 20)

In 2003, Nanyang Technological University in Singapore created the School of Art, Design and Media (ADM) as a national initiative to set up the first professional, government sponsored art and design school and I was recruited to set up the Bachelor of Art (Hons) degree in Visual Communication. Together with an agency, we created a campaign that posed a question as well as a challenge to Singapore: What will you create? Shown here are the actual applications of a public transportation as well as the sketch.



Branding for international conferences - ICTD (13 of 20)

As the publicity chair for the International Conference on Information and Communication Technologies and Development (ICTD), scheduled from May 13 – 18, 2015 in Singapore, in addition to advising matters pertaining to branding and promotions of the international conference, I created a logo in May of 2014 as part of a larger branding effort for a conference which examines the role of computers and communications in social, economic and political development. The logo features the famous Merlion (a mythical creature combining the mermaid and lion) which floats above undulating waves in the famous island state. Previous conference had taken place in Berkeley, California, USA; Bangalore, India, Doha, Qatar; London, UK; and Atlanta, Georgia, USA and had attracted the likes of Bill Gates of Microsoft as keynote speakers. More at <http://ictd2015.org/organizers/>



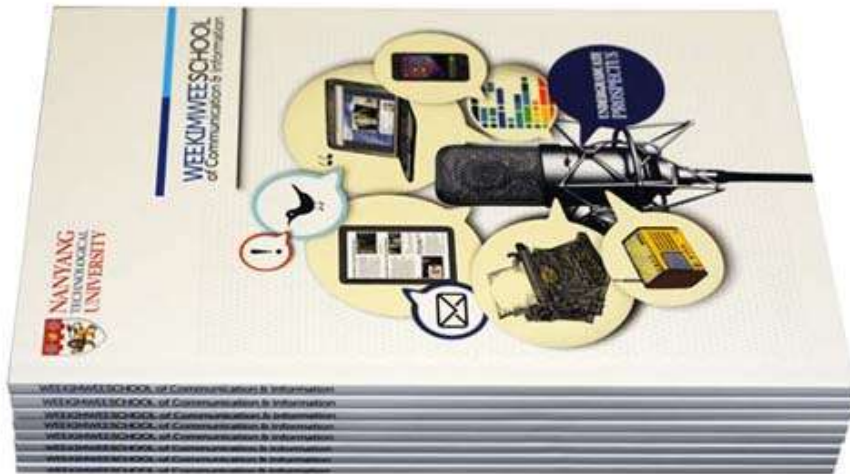
Branding for international conferences – ICA

Themed “Matters of Communication: Political, Cultural and Technological Challenges,” this logo was created for the US-based International Communication Association (ICA) for their 60th conference in 2010 in Singapore. Espousing Eastern design cues of the likeness of the ying-yang symbol, the two androgynous silhouettes of human profiles suggest mutual correspondence and balance. While the fiery red on one silhouette suggests readiness, the earthy saffron with its references to monk robes on another is chosen for a subtle but harmonious contrast. Rings of text are interwoven into the periphery of the logo for a sense of interconnected dynamism.

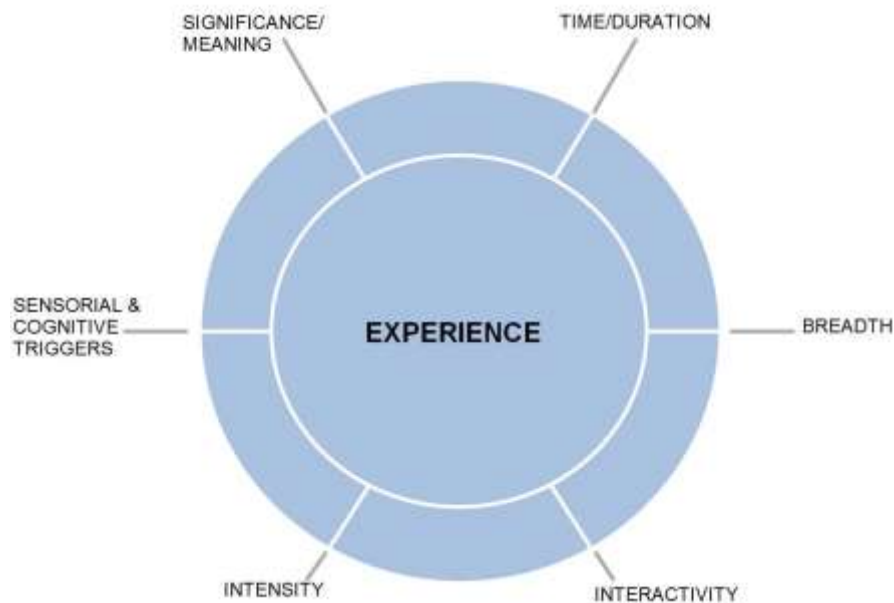


Promotional material - The Wee Kim Wee School (14 of 20)

A 64-page prospectus which acts as a "salesperson" for the school, these 6.5" x 9.5" mini booklets contain necessary contents to help bolster the choices for potential undergraduates to select the Wee Kim Wee School as their choice although the Communication & Media Studies already ranked #6 in the world, according to the 2014 QS World University Rankings by Subject. Part of an ad hoc committee formed to tackle this project, I led a team of 6 students to realize the project with tasks ranging from content gathering to image creations. Various infographics were also created to describe the various practical overseas locations in broadening and enriching the students' learning experiences. A total of 10,000 copies were produced.



Design and Emotion 2014 conference (15 of 20)



To learn is to experience: How our daily interactions with objects, events, the environment and people can be a classroom was accepted for the Design & Emotion Society 2014 conference in Bogota, Colombia scheduled to take place in September 2014 at the Universidad de los Andes.

Abstract: Testing a premise put forth by Nathan Shedroff (2001) that there is always an experience created by an object, an event, the environment and people, this paper is a report for an experimental course at the Wee Kim Wee School of Communication and Information in Singapore's Nanyang Technological University. Using experience as a form of pedagogical technique in bridging our experience to what could be learned and shared, 144 students are presented with five predetermined categories to choose from, followed by an individual assignment derived from their interpretations of Shedroff's six dimensions of experience. The course is an attempt to add newness to problem-based learning which engages students in contextualized and authentic problems with realistic real-world expectations. By adding our common sensorial and cognitive experiences that we come across everyday as a catalyst for learning and discoveries, the students are also exposed to other learning outcomes--creativity, collaboration, team spirit, artistic appreciation, photography and crafting. More about the conference here: <http://www.designandemotion.org/en/conferences/bogota-2014.html>

II TYPODAY II

— 2014 —



Hawking Gawking in Singapore: The Polylingualism of Visual Grammar in Hawker Center Signage was accepted for the Typography Day 2014 international conference held from Feb 28 - March 3, 2014 at the Symbiosis Institute of Design in Pune, India.

Abstract: This paper is a comparative typographic and pictographic analysis to identify the underlying layout and design structures of culinary signage at hawker centers in Singapore. A hawker center is a collection of stalls selling different types of affordable foods, housed in a covered but open complex, with a common seating area. Five hawker centers managed by the National Environment Agency of Singapore, particularly those that offer popular traditional dishes are identified. Compositional elements and principles of organizations which are used as a supportive/graphical form with the purpose to inform and persuade are also discussed to understanding how hawker center signage is designed for a multilingual environment. There are cases of typographical errors, mismatched fonts, unexpected approaches as opposed to rarely radical, but safe, tidy, and usually bland designs, which seems to be the norm.

Complete paper can be downloaded at
http://yeoh.com/pict_files/Typography%20Day%202014%203.pdf

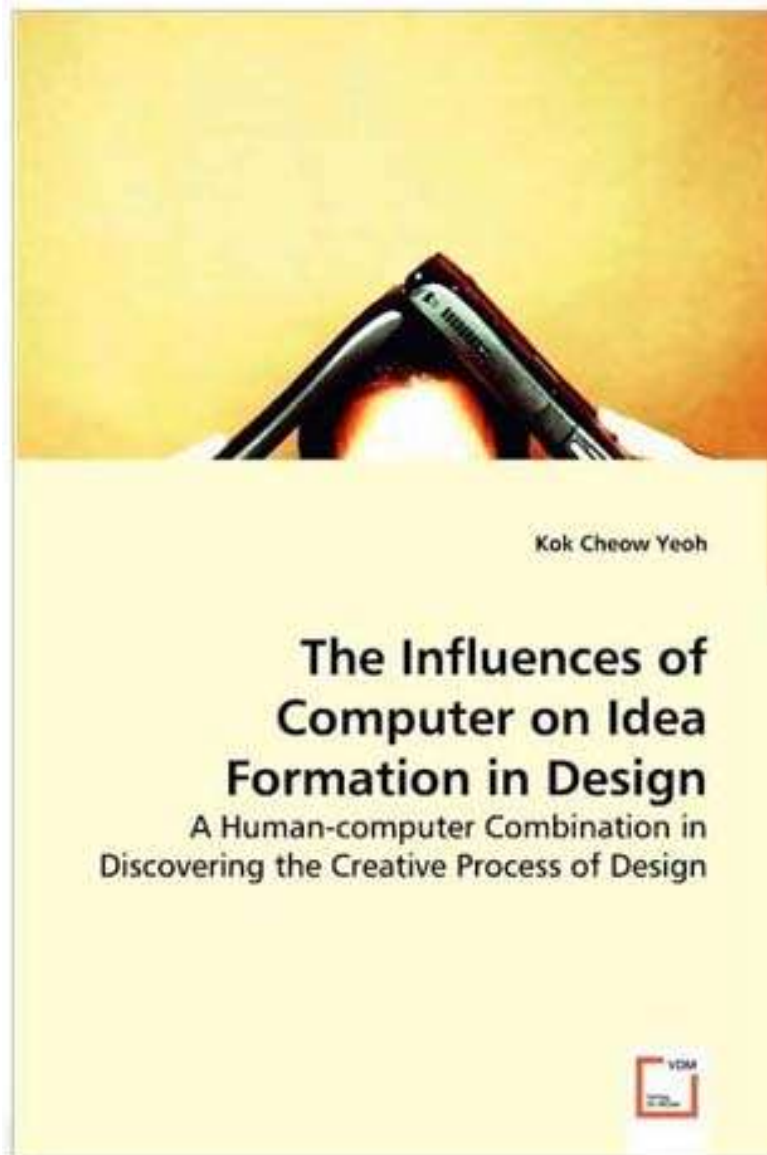
Keynote Speaker - Typography Day 2013 (17 of 20)

It was truly an honor to be invited to the prestigious Typography Day 2013 conference as a keynote speaker in 2013 at the Department of Design at the Indian Institute of Technology Guwahati (IIT Guwahati). The title of my topic was *Universality - how display typography transcends boundaries to communicate visually without the hassle of understanding a specific language*. With a theme of display typography, visuals of signage, police cars, advertisements, and theoretical groundings of experience design with the focus on meaning by Nathan Shedroff were shared. Such a generalization was meant to generalize with the objectives to expose the opportunities and ramifications of universality in display typography. The focus on aesthetical, demographical, geographical, as well as contextual and practical ramifications of expressive typography from different parts of the world was also presented.



Academic book – The Influences of Computer on Idea Formation in Design (18 of 20)

In July 2008, I published a book with VDM [Verlag Dr. Mueller e.K]. (ISBN-13: 9783836453035/ISBN: 3836453037) based in Germany. The work was based on my doctoral thesis which investigated the impact of computer technology on the design process of ideation in undergraduate graphic design students. The study was conducted by using a set of questionnaires responded to by 68 undergraduates from 14 graphic design classes in a major university in Southwest USA. 91% of all respondents discovered something new while working on the computer. Their justifications are based on the fact that computer technology is facilitative and their dependencies are because the computer is a tool of automation, accuracy, expediency, presentation, execution, and implementation.



Recommendations for Design Educators and Students Who Embrace Computer Technology (19 of 20)

In view of what the strengths and limitations of computers in education are, it is interesting to note that the utilization of technology in pedagogy has many facets of inherent benefits as well as challenges. While teachers are caught in the conundrum of teaching a generation of technologically savvy students, they must also allow them the opportunities to explore their own strengths and weaknesses with a piece of so called anti-creativity equipment. To the students, computer technology is regarded as an extension of their central nervous systems and limbs whereby automation, accuracy, expediency, presentation, execution and implementation are made possible. In this paper, I intend to explore the influences of computer technology in design education as influenced by market-driven frameworks, followed by my recommendations for design educators and students. This paper was published in the *International Journal of the Arts in Society*, Volume 1, Issue 1, pp.127-140 (2006).

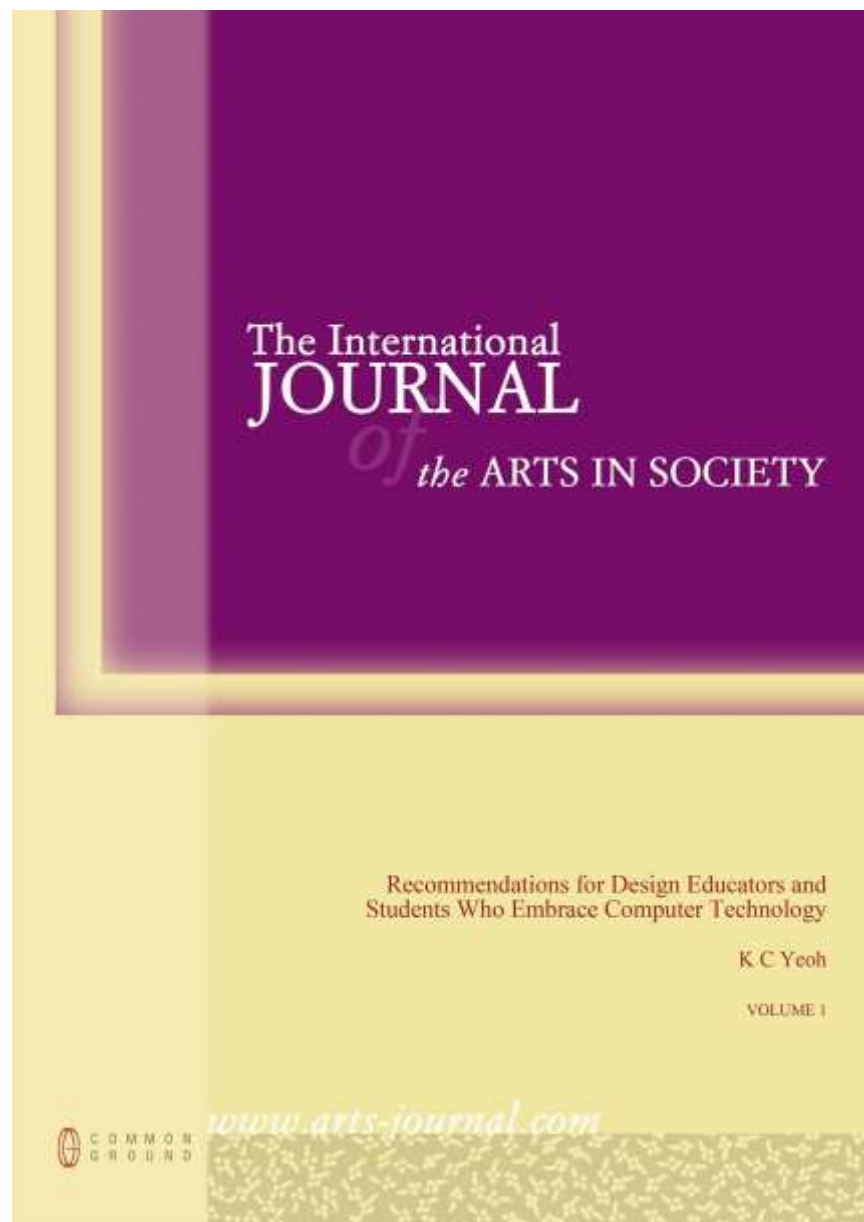




Figure 2: There is always more than one solution to a problem and exploration is the key. In sketching, students quickly capture their thoughts in pure and raw forms. Because it can be perceived in different ways, sketching can be reinterpreted and this creates many opportunities for explorations (Artwork by Er Kia Hui)



Figure 3: The iterative design process calls for a back and forth approach of questioning, testing and analysis until a result is achieved (Artwork by Er Kia Hui)

Yeoh.com (20 of 20)



My site, Yeoh.com won the 1999 Multimedia Merit Award in HOW magazine (October 1999 issue of Self-Promotion Annual, The Best of '99).

On May 4th 2010, Yeoh.com is officially listed as an example of remarkable web site design. The site is also listed in CoolHomepages as: Educational, Personal, Typography, and Very Clean. CoolHomepages.com is the oldest and largest “Best Web Site Designs” gallery online.



TEACHING PORTFOLIO

Typography Day 2014 Poster Contest Winner (1 of 20)

Anna Kjaedegaard, an exchange student from Denmark, poster's (shown here with a proof of her online submission) created as one of the assignments in my Graphic Communication 2032 course at the Wee Kim Wee School, NTU, was the selected amongst 372 entries by the Typography Day 2014 jury members for its high quality of representation. The assignment was timed to coincide with global graphics competition as a way to test their abilities with their peers. All the winning entries are published and displayed in an exhibition during the event from Feb 28 - March 2, 2014 at the Symbiosis Institute of Design, Pune, India. She posed the question if there would be life after death but in the world of sustainability, the answer is a "yes" as her poster states the possibility to give products of trash a reincarnation as treasures. Trash is presented using the English language to symbolize the western materialistic world. The short lifetime of especially electronic products in the wealthy Western World, leads to dumped goods being shipped to countries like India. The poorer population of India regards materials as 'treasures.' The Tamil word for treasure is shown as shadows. To reach a sustainable world, there must be a better understanding of how products should be designed. The items on the poster are E-waste actually found in the streets of Singapore.



Anna Kjaedegaard at Typography Day 2014 in Pune, India.

Typography Day 2014 Poster Contest Winner



Hannah Lee Hui Ni was another student from the CS2032 Graphic Communication course selected amongst 372 entries by the Typography Day 2014 jury members as winners in their poster design competition of Typography Day 2014. In Hannah's poster, the simplified Chinese character for filled "饱" is an antonym of the English word for "hungry". The use of rice to form the two words helps to bring some texture and depth to the poster. The word "hungry" is strategically placed below the Chinese character to look like a bowl that holds the rice. The Chinese believe that a bowl must always be filled to the brim with rice, thus the word "饱" has a fuller form created by extra grains of rice in comparison with the hungered English character, visually represented by the sparse and thin "hungry" character, also laid out in rice.

Top 100 Poster Winner out of 3461 Entries (2 of 20)



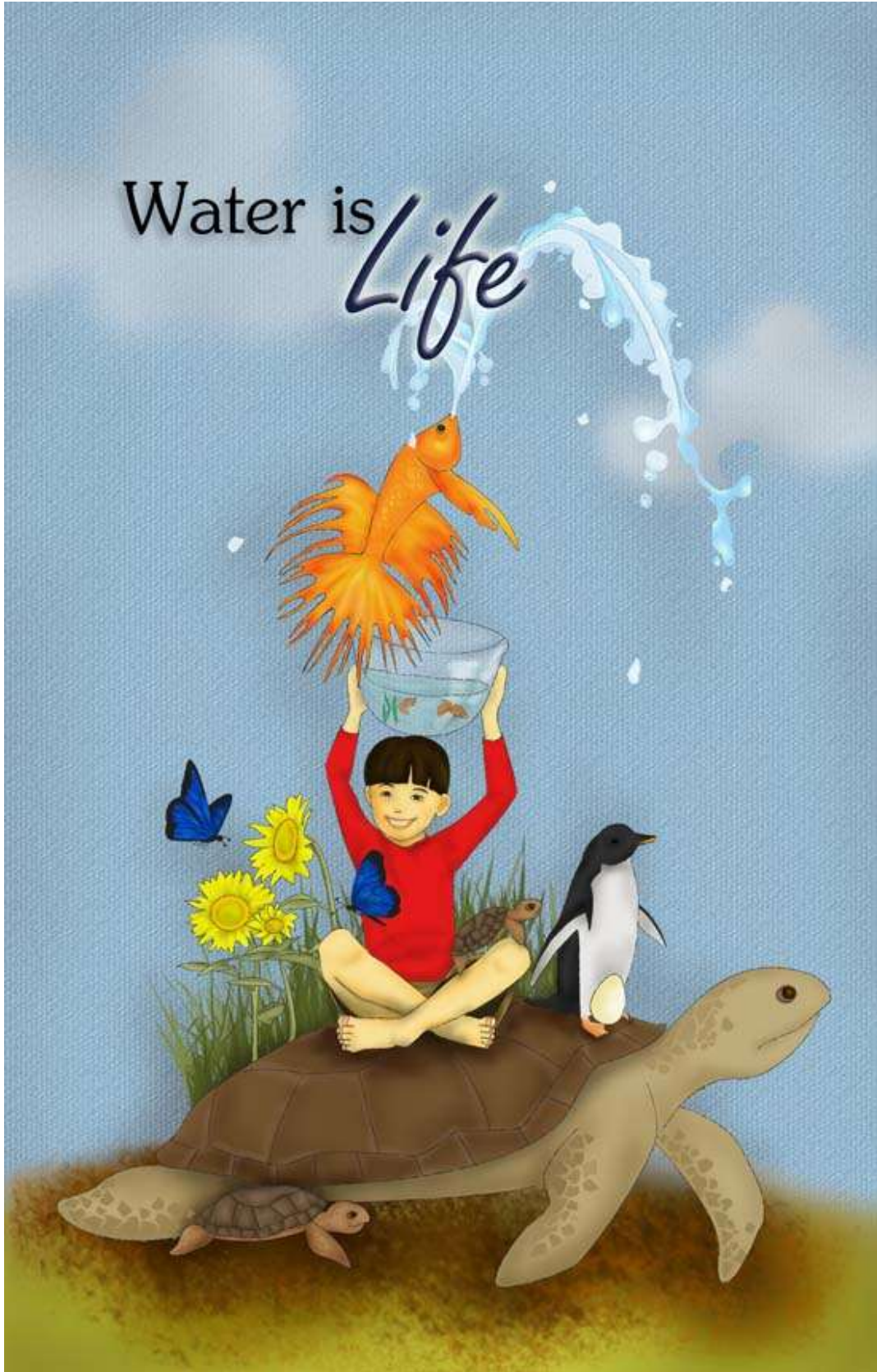
Wendy Aw Wen Ting's poster, created as part of an assignment in my Graphic Communication course at the Wee Kim Wee School, NTU, during Jan - May 2013, was selected as one of the 100 posters from the organizers of Poster For Tomorrow with the theme "A Home for Everyone". Her winning entry is the only representative from Singapore. Congratulations, Wendy! According to the organizer, a total of 3461 poster entries were received. Her winning together 99 other were exhibited at Paris, Les Arts Decoratifs from Dec 5 - 8, 2013.

Top 100 Poster Winner out of 4862 Entries (3 of 10)



Open to all countries for students studying fine arts, design, communication design and architecture, the 2011 Water is Life international poster competition received a total of 4862 entries from 83 countries. When the entry was closed on December 31, 2010 and winners announced in March, Ng Sie Yen, a student from my Graphic Communication course at the Wee Kim Wee School, NTU, was pleasantly surprised to find out that her entry was selected as one of the top 100 posters and was published in a book with the aim to demonstrate that the younger generations are prepared to bear their share of the responsibility for our world. More importantly, it was to publicize the message that "Water is Life" to a broad public by means of worldwide exhibitions. She also received a certificate. As Sie Yen's supervisor, I was glad that the competition provided an opportunity for Sie Yen to showcase her creativity and drawing skills to the world on a global scale. The organizer of the competition was the German Sanitation, Heating and Air Conditioning Association (ZVSHK) in collaboration with Professor Heinz-Jurgen Kristahn from the Berlin University of the Arts and Professor Lieyan Wu, Rector of the Nanjing Arts Institute, China.

Top 100 Poster Winner out of 4862 Entries



Other Student Awards - Siemens Green Technology Journalism Award 2011 (4 of 10)

The competition received over 200 entries from the ASEAN region and the results were announced on Feb. 14, 2011 at the launch of the Siemens Asian Green City Index event. (<http://www.eco-business.com/news/2011/feb/15/journalists-recognised-stories-green-technology-in/>)

The award, first of its kind in ASEAN, was established in 2010 to identify, recognize and reward professional and young, aspiring journalists who have reported on green technology, sustainability and environmental issues in ASEAN countries. The entries were reviewed by a regional jury comprising of seven professionals in the field of journalism and green technology. Besides winning a certificate, trophy and prize money of 500 Euros, this award provides a beautiful closure to Chen Wei Li, Estelle Low Shu Ying, Miak Aw Hui Min's 2010 Year Project "Food Waste Republic" that I co-supervised at the Wee Kim Wee School, NTU.

The Crowbar Awards 2010

Submitted under the category of Still life, nature and landscape, a spin-off from Chen Wei Li's final year project, Food Waste Republic, Food Waste Republic - Carbon Food Print won the Bronze Prize at the prestigious Crowbar Awards in 2010. The prize was awarded by the Association of Accredited Advertising Agent Singapore.



Newsletter Practicum (5 of 20)

ConnexSCIons is Wee Kim Wee School of Communication and Information's newsletter. It is offered every semester as a practicum for students from the communication school as well as other schools within the university to learn about designing, writing, producing and publishing. Shown below are samples from previous issues. Faculty in charge of the course since January 2005 - 2013, the entire publication was produced by students where they sourced for stories, photographed events and learned how to put together the publication within 10 weeks. The remaining three weeks of the semester were used to prepare for prepping files for an assigned printer in which the students have to source for the lowest bid. In 2006, I redesigned the masthead of the newsletter by incorporating a big "C" letter to increase the memorability and visibility of the newsletter.



Front cover and back for Vol 6, Issue 1.

2D Design and Color Workshop I (6 of 20)

At the School of Art, Design and Media, Nanyang Technological University in Singapore where I was recruited to set up the Visual Communication department, our first pioneer batch was required to take two studio-based courses where explorations of concept development and problem-solving techniques were the foci. Understanding design concepts, attaining practical understanding color theory and usage were explored through direct observation, demonstrations and exercises. In exploring the different ways to interpret an image, the students explored not just techniques but more importantly, I took them back to the basics so that in future, they could understand what the rules were in order to break them, not the other way around.



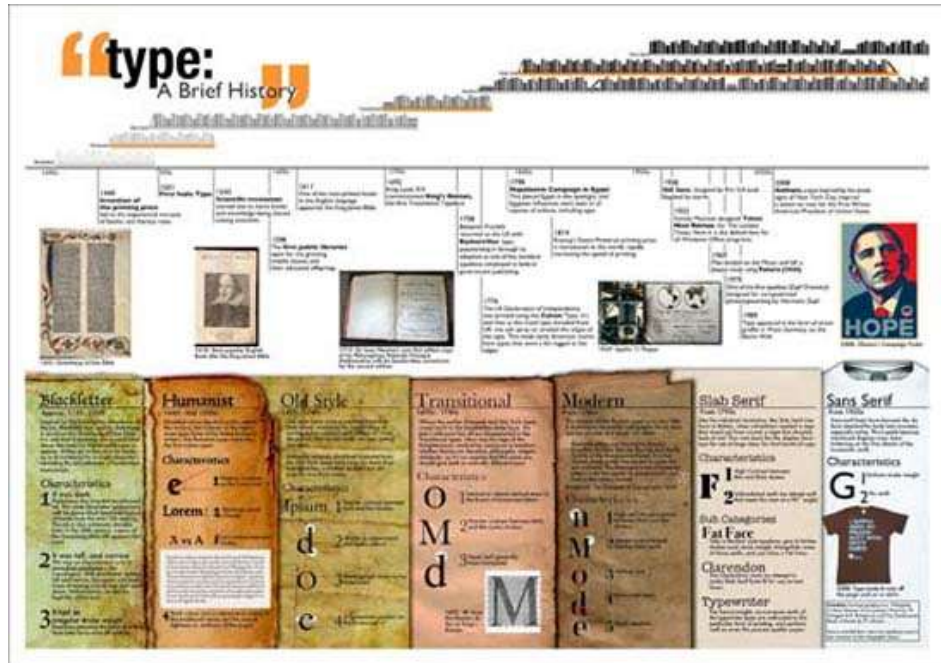
Documentation of Process (7 of 20)

Every step along the way, my students were required to document their work. Throughout this process, not only could they visualize the transformation of their ideas systematically, they reflected and improved on their ideas through the “unpopular” method of sketching. The methodical process was something difficult for the students who prefer to “sketch” on the computer but as they discovered, the process of idea creations which included research, explorations, refinement of ideas and the end result via relevant production methods are multi-faceted. Left: Belicia Lim shared how she conceptualized her design for a mascot to represent Singapore in promoting local dishes in her Graphic Communication course while (right) Elizabeth Goh meticulously documents her social experiment in becoming someone she is not for which requires her to take on a persona that edges her out of her comfort zone in the Creative Visual Experience and Design course.

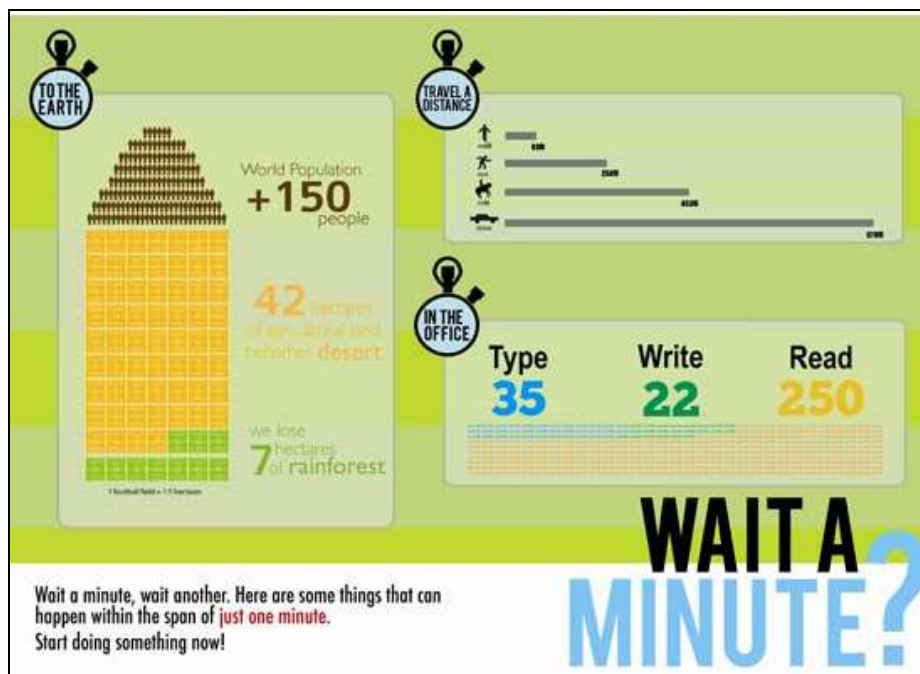


Graphic Communication: Data Visualization (8 of 20)

Information graphics facilitates complex information to be presented in a visual manner. Grace Au Yong's infographics from the Graphic Communication course describes a brief history of typography from the 1400s to the recent development in 2008 including the typestyle used in President Obama's campaign.



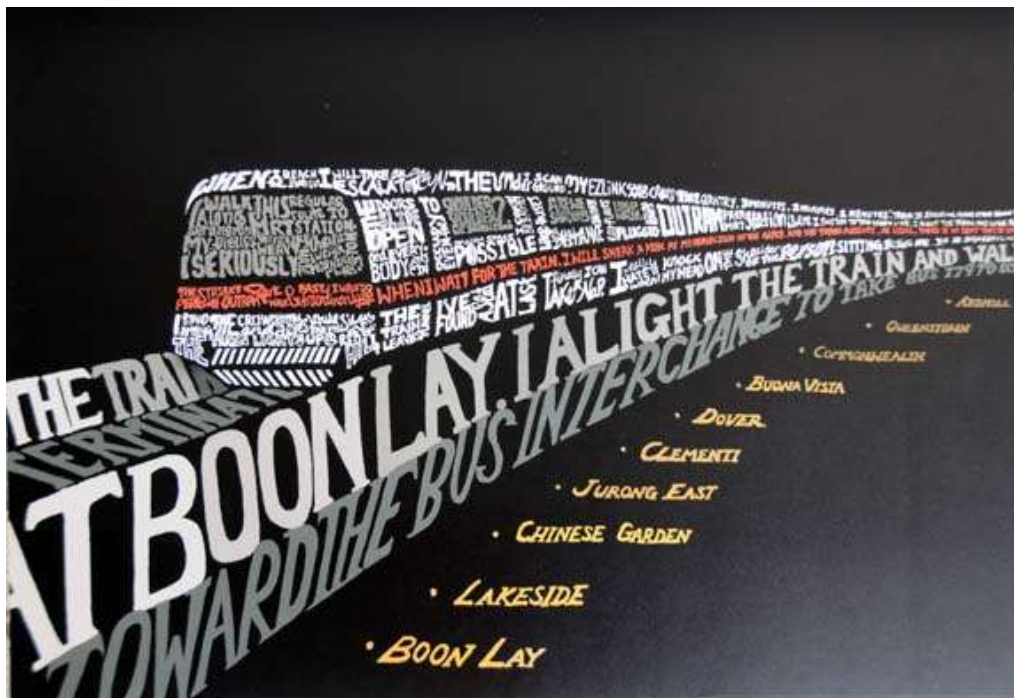
Poh Wee Koon illustrates that within a minute many things could take place especially to the earth, the amount of distance traveled for a person as well as a scenario in the office.



Graphic Communication: Type is Image, Image is Type (9 of 20)



In this project, students from Graphic Communication (COM 232) course at the Wee Kim Wee School are challenged to conceptualize and produce a typographic self-portrait where they created their own self-portraits, all from using only letters to illustrate their face in black and white. They have to think about their own identity as well as studying their facial characteristics. Numbers and analphabetic symbols such as parentheses are allowed and while they may rotate, resize and flip the characters, they are not allowed to deform the letter forms. From left, works of Cheryl Ong, Josephine Chow, and Koh Ming Xiu.



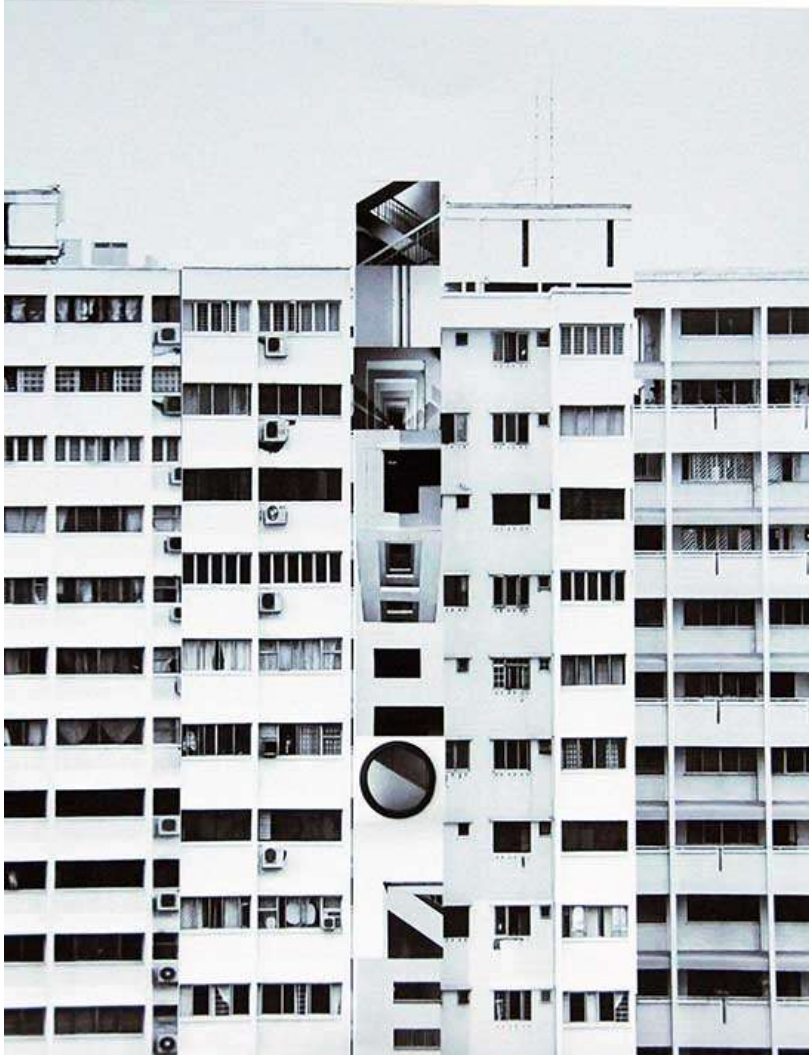
In a similar exercise where the COM 232 Graphic Communication students from the Spring 2008 semester were exposed to the idea that fonts can communicate as visuals and vice-versa, student Thong Wai Mun visually described her journey to school with the MRT by painstakingly hand-lettering each character before scanning them into the computer for color-editing.

Graphic Communication: Dimensional structure (10 of 20)

Transitioning from 2D to 3D allows students to investigate how structural forms such as packaging which serves to protect the product herein is not only about enhancing a message wrapped around the structure, but also infusing a chosen theme and applicable motifs to boost the effectiveness of the message. This assignment is also an opportunity to expose students to using Adobe Illustrator. With a template for the packaging provided, students created abstract and decorative textures by repetition of patterns to enhance the look of a surface for moon cake packaging. The deliverables are one flat color A4 print of the packaging disassembled and a mock-up of the final packaging (a dimensional model). Shown here is Charisa Kow Xin Yi's, Rachel Chia's and Febrilian's moon cake packaging ideas.



Graphic Communication: Seeing through cropping (11 of 20)



In imparting the knowledge of how to communicate with images, students were exposed to a series of tutorials designed to help them understand how to communicate visually. An example is cropping which could be used as emphasis as they affect the creation and perception of figures and forms in visual communication. In addition, they also learn how to visually interpret and define point, line, plane, and shape used in art and design; how to use shapes to represent realistic or abstract images and finally, how to understand basic compositions. Juxtaposing different images that students from Graphic Communication module snapped of iconic landscapes, architecture, or things that remind them of an authentic Singapore experience, they would then crop each image to spell out the characters of SINGAPORE such as this work of Belicia's.

Creative Visual Experience & Design (12 of 20)

The Creative Visual Experience and Design general elective course I developed and offered in January 2012 sought to orient students to a spectrum of human experiences. The course is both a reflective and hands-on approach to design which recognizes that there is always an experience created by a product, service, event, environment and people. In addition to the weekly worksheets that get the students to share their observations, stories, perspectives, and even stereotypes, 40% of their final grades were dependent on a transformative experience in which they document a process which requires them to be someone they are not for 10 weeks. For 10 weeks, Nicole Yeo became Nur Cole for she had chosen to adorn the hijab and be a Muslim woman for her transformation into someone she is not to face her fears and to allow her to try something she would never have tried. She concluded that the experience was a great eye-opener. From the outset, she didn't know what to expect but it pushed her to the boundaries and she emerged as a more confident person, shredding her inhibitions.



Creative Visual Experience & Design

PAGE 11

WEEK TEN BATHING

To simulate problems encountered during showering, I donned a t-shirt and pants, both stained with coffee cereal to represent the unwashed body of a dementia patient.



POURING THE COFFEE CEREAL OVER MY BODY



BACK VIEW

EXPERIENCE:

The trigger dimension, specifically in the area of touch, smell and sight were involved in this simulation. While I was showering, I could not tell the degree of dirtiness on my clothes due to poor sight. I felt it was pointless showering because my definition of cleanliness was not measured based on how clean the clothes were but what lies beneath my clothes. Likewise, the way a dementia patient defines cleanliness can be different.



FRONT



STANDING FORWARD BACK VIEW

DID YOU KNOW?



Dementia can cause a change in personal hygiene habits. People may forget to wash or change their clothes, or forget how to keep clean.

Ivan Tan Jian Liang, a mechanical engineering major methodically embarked on 10 weeks of life-changing experience by researching and creating the best simulations to experience dementia. His report includes simulations that allowed him to put himself into the shoes of dementia sufferers. Having put himself in the shoes of a dementia victim to grasp a rough understanding, he concluded that the experience has taught him to cherish every single moment and relationship he has today.

Creative Visual Experience & Design Facebook

The screenshot shows the Facebook page for 'Creative Visual Experience and Design', an educational organization. The page header includes navigation tabs for Page, Activity, Insights, and Settings. The cover photo depicts a large group of students in a lecture hall. The profile picture is a circular logo with the word 'explore' in a stylized font. The page has 32 page likes, 124 post reaches, and 0 unread notifications. A post from December 7th, 2014, titled 'Semester 1, 2014-2015, Samples of Individual Assignment' is highlighted, showing a spiral notebook with student work. The page also includes sections for 'PEOPLE' (listing likes from Ng Heng Chee, Zi Song Lim, and 19 others), 'ABOUT' (describing the course at NUS), and 'PHOTOS' (a grid of student work images).

In encouraging student participation in a class that averages 140 students, a Facebook page was created in the fall semester of 2014 to cater to the Creative Visual Experience and Design course. Latest news and stories related to topics discussed in class as well as images of student work are shared. (Link: <https://www.facebook.com/CS8070>)

Graphic Design I: A Mini Campaign (13 of 20)

Students from Graphic Design I (Vis Com 220) at the School of Art, Design and Media, NTU, were challenged to create a mini campaign that could either promote a product or a service. Student Chen Sijin created a foldable and reusable line of bags called “Toteme.” Apart from producing a mock-up to test her ideas, she was encouraged had to explore the logistical as well as aesthetic concerns.



Public and Social Service Design (14 of 20)

A finalist for the Parkway-Guadalupe Neighborhood brochure project in the fall of 2001 at the School of Art, Texas Tech University in Lubbock, Texas, the design direction chosen by student David Zarazua was reflected by the simplicity in the design layout aided by photographs shot by student. The compositions of his pictures were carefully planned, chosen, well-cropped, and the end result was one-fold brochure that able to “tell stories” through the stares of the children’s eyes.



All information was hierarchically placed in grid systems that made up the inside layout of this brochure. Colors were limited but yet the subtlety of the type, the position of the photographs work hand in hand in enhancing each other, resulting in a well-organized and easy to read design layout.

Public and Social Service Design

It has always been a fine line to walk between balancing a budget but to compromise a good but expensive design solution. Student Jennifer Holcomb at the School of Art, Texas Tech University, deliberated over the issue and decided to take on a non-profit organization located in California for an assignment during the fall semester of 2001 in the Public and Social Service course. The students were given a list of organizations to choose from. The project included a custom printed box to resemble a crate that is dropped from flyover planes. Within the box lies a front and back printed T-shirt with solicitous materials such as a 4-color, multi-page brochure and circular handouts. The justification for the high cost of production was balanced by corporate sponsorship, which the box is targeted for.

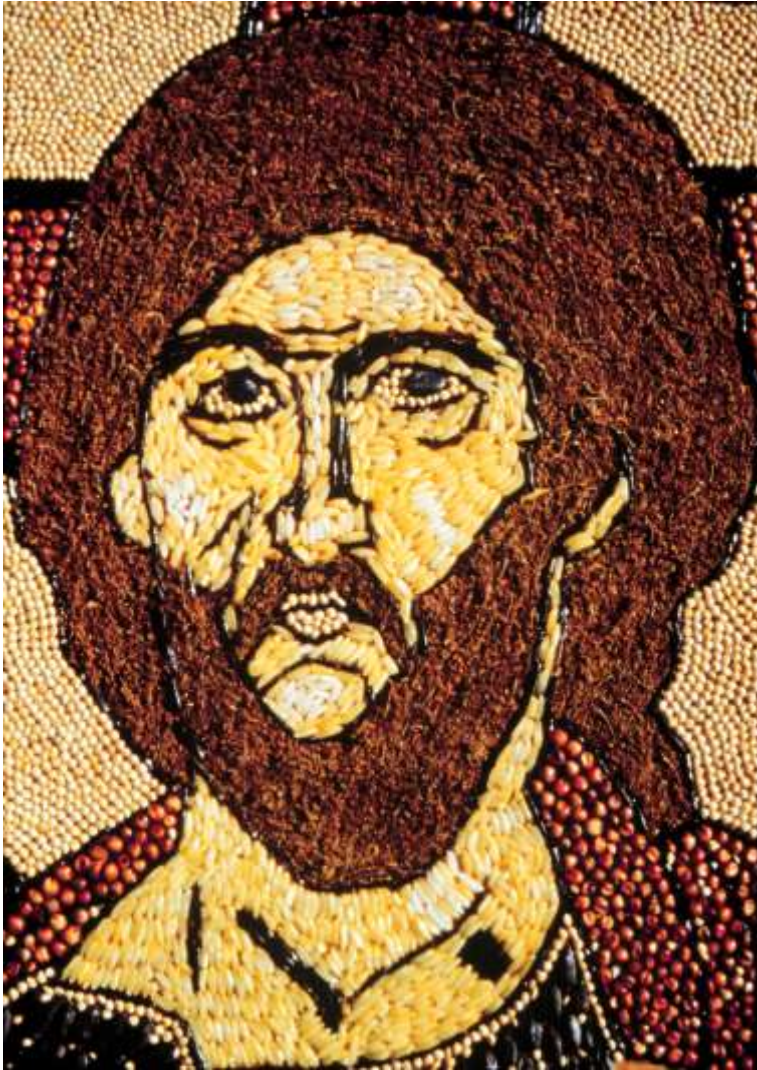


Graphic Design II (15 of 20)

A logo guideline developed by a student at the Art Department of Southern Arkansas University in the Graphic Design 1 course which I taught in 1999. Students are shown the logistics of constructing and deconstructing a logo which includes its Pantone color for printing purposes. The logo must also incorporate graphical elements that are reproducible in which its "blue print" must be highlighted how the logo is to be reproduced.



Introduction to Fine Arts: Art (16 of 20)



Introduction to Fine Arts: Art was designed for general students at the Department of Art at the Southern Arkansas University. Students were acquainted with art history, the critical process, and the production of art to achieve a well-balanced appreciation for art and how it relates to the development of Western culture. After noticing the lack of interest in the course, I decided to add a mosaic-making assignment to the syllabus. Christopher Hall's creation shown here was created with painstakingly arranged seeds. Other students tried everything from magazine cut-outs to M&M's, saw dust, beads, etc. As a result of this freedom, the students had a renewed sense of their appreciation for art. To my surprise, some general studies students confided in me that they are even considered about majoring in art.



Other works submitted by students in the Introduction to Fine Arts: Art during the spring semester of 1999.

Portfolio Preparation (17 of 20)

A computer-render idea before a hypothetical product could be conceived. Vernon Moore from the Department of Art, Southern Arkansas University, from the Individual Problem course during the fall 1998 semester took advantage of rendering a convincing and realistic portrayal of his design before spending elaborate production and money to produce them. As a result, he was able to make alterations based on the idea as it was generated and refined. However, his initial design was first conceived with regular sketching.



Final Year Project (Senior's Project) turned into an international conference paper presentation - Work-life Harmony for Creative Minds in the Advertising Industry (18 of 20)

AMERICAN ACADEMY
OF ADVERTISING



The past decade has seen a proliferation of research studies on work and life interfaces. However, research in this area so far has often focused on the "balance" or the "conflict" between the two preeminent domains in the lives of individuals. Friedman, Christensen and DeGroot (1998) highlighted that most companies view work and personal life as competing priorities in a zero sum game, in which a gain in one area means a loss in the other. However, they believed that rather than being competing priorities, work and personal life are actually complementary. Supporting this view, Hill (2007) proposes that "harmony" rather than "balance" be used when talking about the work-life issue. He defines work-life harmony as the ability to effectively integrate work responsibilities and family or personal aspirations. Therefore, rather than limiting questions about work-life to how time in one domain can be reduced to make more time for the other, more helpful questions would be about how both domains can complement each other.

This study builds on Hill's definition of work-life harmony in the context of creative individuals, namely copywriters and art directors, in the advertising industry. For the purposes of this study, a creative individual is defined as someone who manages the process and outcome of a creative solution. The preponderance of research on work-life balance in the advertising industry has mainly focused on countries in the West, centering on the reasons behind the male dominance in the industry (Mallia, 2009; Broyles & Grow, 2008; Kazenoff & Vagnoni, 1997). While the issue of work-life balance in the Singapore context has received considerable academic attention, there is a dearth of research in this area for creative individuals in Singapore. Given that creative individuals are typically known to be subjected to the "punishing hours" of the advertising industry (Mallia, 2009, p. 5), the potentially complementary nature of work and personal life would have important implications.

This paper was a result from the Final Year Project co-supervision with Dr Suwichit Chaidaroon and was accepted and presented by final year students Cheryl Chan, Celine Tham, Tsang Wing Han at the 2011 American Academy of Advertising Asia-Pacific Conference in cooperation with the Queensland University of Technology and the Australian and New Zealand Academy of Advertising, Brisbane, Australia from June 8 -10, 2011.

The full paper can be downloaded at
http://yeoh.com/pict_files/Work%20Live%20Harmony%20of%20Creative%20Individuals.pdf

Final Year Project (Senior's Project) – The Real Reunion: An Integrated Campaign to Strengthen Family Bonds Through Meals (19 of 20)

Reunion Dinner is a time to reconnect, preserve and reinforce kinship ties. It also signifies a promise, tolerant and love for one another within the family. Desmond Lim Hiok Hwee, Toh Yew Zhen, Chen Zhihui and Tan Nian Shun, through a communication campaign, are aiming to reconnect youths with their parents, encourage greater communication and interaction between youths and their parents to develop a more satisfying and healthy relationship. Although many Singaporeans know the importance of family relationships; many lack the motivation to foster strong ties with their family. With busy work and school schedules, the difficulty of having family meals together has increased. Singaporeans are currently looking for the right balance that would allow them to have more time with their families (Our Singapore Conversation Survey, 2013). Youths today have countless of distractions, more activities outside home and a continuous engagement with modern technology. These are factors that contribute to the lack of initiation and commitment to family meals. Recognizing food as an important aspect for most Singaporeans, they aim to educate and persuade youths (18 - 25) to bond with their parents using food as their core strategy by highlighting the importance of having family meals together.



Based on the AIDA (Attention-Interest-Desire-Action) model as a framework, the campaign is broken down into four key phases: i) employing the use of popular social media tools; ii) website and an interactive mobile application to garner attention and interest; iii) leveraging on multiple school outreach, an outdoor roadshow; and iv) a finale mass family reunion dinner event to create desire and action. Formative evaluation, quantitative survey and qualitative focus group interview were done prior to the launch of the campaign where they collected information to identify the scope of the problem, formulate key messages and campaign strategies. This was then split into four steps: Target audience identification, Target behavior specification, Identification of steps to take between message exposure and behavior change and Selection of channels to disseminate campaign message (Atkin & Freimuth, 2001). The data was collected during early October 2013, convenience sampling was carried out via online and physical methods but measures were taken to ensure a mix of demographics for a fair representation of our target audience. The survey comprises of multiple choice questions, 5-point Likert scales and semantic differential scale. The scale consisted of bipolar adjectives reflecting extremely opposite words used to describe family meals such as meaningless and meaningful. Altogether, a total of 303 surveys were completed and consisted of 59% students and 41% young working adult.

Website: www.therealreunion.com | Facebook: www.facebook.com/therealreunionsg
 Instagram: www.instagram.com/therealreunionsg | Twitter: twitter.com/therealreunion
 Youtube: www.youtube.com/user/therealreunionsg



During the Nanyang Technological University Ministerial Forum 2014 titled "Singapore: Progressing Together," on January 28, 2014, the Prime Minister of Singapore, Mr. Lee Hsien Long mentioned the Real Reunion, a final year project from 4 students I supervised in his address. The Real Reunion team wrote to PM Lee about their efforts to bond families through meals and they were delighted be invited as VIP guests to the forum. The PM also wrote the following "I am happy that 'The Real Reunion' team at NTU is doing something to encourage families to bond over meals. A 'Real Reunion' indeed transcends race, culture and tradition. In this International Year of the Family, let us cherish not just festive holidays but also everyday moments with our family, and our extended family too."



 leehsienloong
[statigram.com/leehsienloong](https://www.instagram.com/leehsienloong)

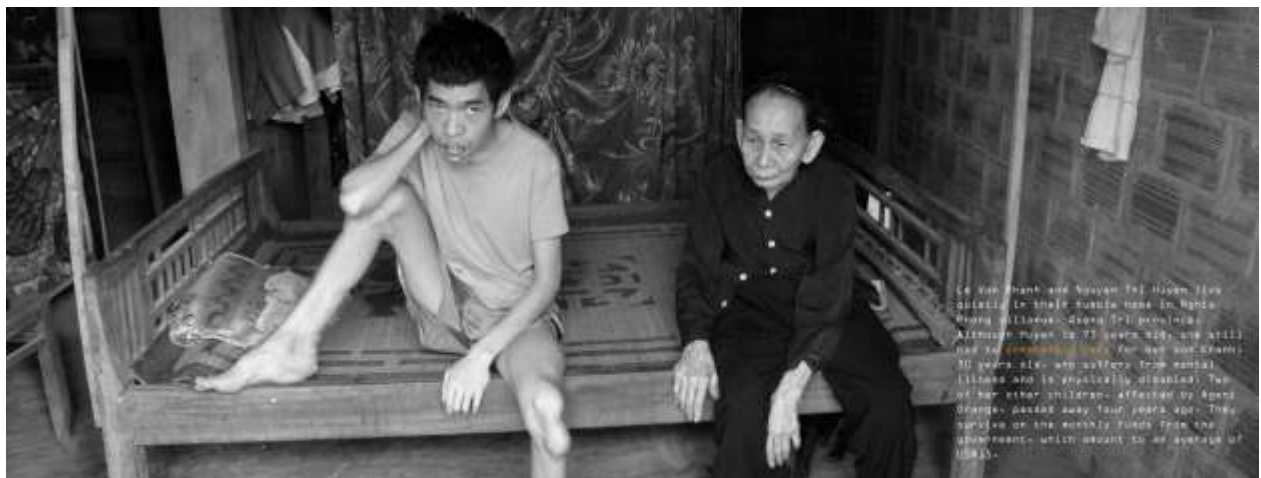
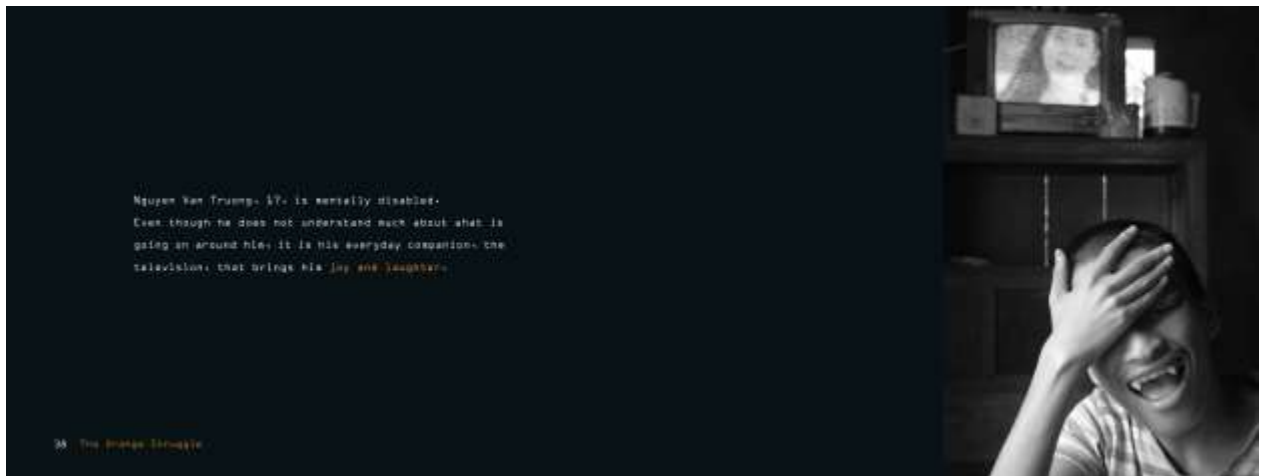
Final Year Project (Senior's Project) - The Orange Struggle (20 of 20)

In fulfilling their BA (Hons) degree, communication students at the Wee Kim Wee School of Communication and Information are required, depending on their chosen area, to produce an outcome of some sort under the guidance of a supervisor. Featured here was a solo final year project by student Lee Huishi who completed a book in 2008 entitled "The Orange Struggle" to document the victims of Agent Orange in Vietnam.




Final Year Project (Senior's Project) - The Orange Struggle

Shown here are spreads from "The Orange Struggle" book. Black and white images were chosen to add impact to the story portray as well as adding sense of historical relevance to the stark and touching stories reported throughout the book.



KC YEOH'S TRANSCRIPTS

AcademyOfArtCollege		OFFICIAL TRANSCRIPT		RECORDS OFFICE 715 New Montgomery - 1 st Floor San Francisco, CA 94103	
01/23/02		Undergraduate		Page 1 of 1	
Kok Cheow Yeh: 1612 Avenue Y Apt 214A Lubbock TX 79401-4420			ID: 0076945 SSN: 621-42-1759 DOB: 10/09/67 Program: BFA.GR		
Course	Title	Grd	Hrs Att	Hrs Cmpt	Grade Points
GR*310*02	Typography II	B+	3.00	3.00	9.9000
GR*321*02	Package Design I	A	3.00	3.00	12.0000
GR*327*02	Collateral Design	A-	3.00	3.00	11.1000
GR*350*01	Computer Graphics	B	1.00	3.00	9.0000
*a	Malaysian Inst of Art	T	96.00	96.00	0.0000
	91/SP 02/04/91-05/25/91				
	91/SP Totals: 108.00 108.00			42.0000	GPA = 3.5000
	Cumulative Totals: 108.00 108.00			42.0000	GPA = 3.5000
GR*432*01	Advanced Collateral Design	A-	3.00	3.00	11.1000
GR*322*01	Package Design II	B+	3.00	3.00	9.9000
	91/SU 07/01/91-08/10/91				
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	Cumulative Totals: 114.00 114.00			63.0000	GPA = 3.5000
CEC*310*04	Intro. to Desktop Des. on Mac	A	3.00	3.00	12.0000
GR*324*01	Corporate and Brand Identity	A-	3.00	3.00	11.1000
GR*423*02	Package Design III	A	3.00	3.00	12.0000
GR*425*01	Publication Design	A-	3.00	3.00	11.1000
GR*431*01	Annual Report Design	A	3.00	3.00	12.0000
	91/FA 09/09/91-12/21/91				
	91/FA Totals: 15.00 15.00			58.2000	GPA = 3.8800
	Cumulative Totals: 129.00 129.00			121.2000	GPA = 3.6727
CEC*230*10	Digital Imaging I	B	3.00	3.00	9.0000
	97/FA 09/04/97-12/20/97				
	97/FA Totals: 3.00 3.00			9.0000	GPA = 3.0000
	Cumulative Totals: 132.00 132.00			130.2000	GPA = 3.6167
TOTALS: CRED.ATT = 132.00 CRED.CPT = 132.00 GRADE PTS = 130.2000 GPA = 3.6167					
* BFA - Bachelor of Fine Arts Degree Awarded on 12/21/91					
* Majors Minors Specializations					
* GR - Graphic Design					



James E. Hable
Director of Records/Registrar

All units are semester units Fall and Spring are 15 weeks 1 unit = one hour of lecture per week A Excellent 4 B Good 3 C Average 2 D Below Average 1 F Failing 0 I Incomplete 0 SP In Progress 0 P Pass 0	ADMINISTRATIVE GRADES T Transfer 8 W Withdrawal 0 WD Retro-withdrawal 0 WW Withdrawal Failed 0 AW Attendance withdrawal 0 NR No Grade Reported 0 * No credit to GPACOURSE NUMBERS 100-199 Survey courses 200-299 Intermediate courses 300-499 Advanced courses	500 Internship NUMBERING 600-699 Graduate Courses 800 Graduate Internship ABBREVIATION CODE ALN Advertising CEC Computer Education Center EIL English as Second Language FA Fine Art FND Foundations FSH Fashion Design GR Graphic Design	ID Interior Design IAD Interior Architecture & Design IDS Industrial Design Studies IL Illustration MPV Motion Picture/Video MPT Motion Picture & Television IA Liberal Arts MFA Master of Fine Art PB Post Baccalaureate PD Industrial Design Studio PH Photography UGF U of San Francisco course	Note: Only official transcripts bear the raised seal of this college. The Academy of Art College has released this transcript in compliance with the Family Educational Rights and Privacy Act of 1974. Information contained in these records may not be released to a 3rd party without written consent of student.
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**SAN FRANCISCO STATE UNIVERSITY
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PAGE 1 OF 2
621-423-759

YEOH, KOK CHEOW

DATE OF BIRTH 10/09/1967

TRANSFER DEGREE

BFA Academy Of Art College - December 1991

DEGREE/CREDENTIALS EARNED AT SFSU

Master Of Arts May 27, 1995
Major: Industrial Arts

ADMITTED: SPRING 1993 GRADUATE STUDENT

ALL COLLEGE	SFSU TOTALS	
0.0 0.0 0.0	0.0 0.0 0.0	

COMPLETE RECORD: C

TRANSFER CREDIT EVALUATION

INSTITUTION	U/ATT	UE	GP	U/ACC
Unive Of Malaysia	0.0	0.0	0.0	0.0
Academy Art College	0.0	0.0	0.0	0.0

ALL COLLEGE	SFSU TOTALS	
0.0 0.0 0.0	0.0 0.0 0.0	

SPRING 1993						UNIT	GRD	PTS
DAI	800	SEM-DESIGN				3.0	B+	9.9
DAI	805	SEM IND DESIGN PRACTICES				3.0	A	12.0
ALL COLLEGE			SFSU TOTALS			UA	UE	GP
6.0	6.0	21.9	6.0	6.0	21.9	6.0	6.0	21.9

SUMMER 1993 EXT ED						UNIT	GRD	PTS
DAI	S 576	SUPERVISED EXPERIENCE				3.0	A	12.0
ALL COLLEGE			SFSU TOTALS			UA	UE	GP
9.0	9.0	33.9	9.0	9.0	33.9	3.0	3.0	12.0

FALL 1993						UNIT	GRD	PTS
DAI	755	SEM-ADMINISTRATION				3.0	A	12.0
MGMT	405	INTRO MGMT + ORG BEHAVIOR				3.0	CR	0.0
DAI	700	INTRO GRADUATE STUDY				3.0	A	12.0
ALL COLLEGE			SFSU TOTALS			UA	UE	GP
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SPRING 1994						UNIT	GRD	PTS
DAI	324	INDUSTRIAL COMMUNICATIONS				3.0	A-	11.1
ALL COLLEGE			SFSU TOTALS			UA	UE	GP
18.0	21.0	69.0	18.0	21.0	69.0	3.0	3.0	11.1

SEE NEXT PAGE

PRINT DATE: JANUARY 11, 2002



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YEOH,KOK CHEOW

FALL 1994						UNIT	GRD	PTS
DAI	852	DIRECTED EXPERIENCE DAI		3.0	A	12.0		
MKTG	434	ADVERTISING THEORY+PRACT		3.0	B-	8.1		
ALL COLLEGE		SPSU TOTALS		UA	UE	GP		
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SPRING 1995						UNIT	GRD	PTS
DAI	894	CREATIVE WORK PROJECT		3.0	CR	0.0		
DAI	899	INDEPENDENT STUDY		3.0	A	12.0		
ALL COLLEGE		SPSU TOTALS		UA	UE	GP		
27.0	33.0	101.1	27.0 33.0 101.1	3.0	6.0	12.0		

STUDENT STATUS:

STUDENT LEVEL: POST BACCALAUREATE
PRIMARY MAJOR: INDUSTRIAL ARTS

GRADUATE STANDING: CLASSIFIED
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TEXAS TECH UNIVERSITY

Office of the Registrar, Lubbock, Texas 79409

Kok, Cheow Yeoh
621-42-3759 10-09-1967

Official Graduate School Academic Record

Current Academic Program:

Graduate School
DOCTOR OF PHILOSOPHY
Major: Fine Arts Interdisciplinary, with
concentration in Art

Admitted Program:

Graduate School
DOCTOR OF PHILOSOPHY
Major: Art

-----2000, First Summer-----
MUSI-5310 HIST & CRITICAL PERSPECTIVES A 3.00 12.00

	AHRS	EHRS	QHRS	OPTS	GPA
Current	3.00	3.00	3.00	12.00	4.000
Cumulative	21.00	21.00	21.00	75.00	3.571

-----2000 Second Summer-----
ART -5362 HIST SURVEY TEACHING A 3.00 12.00

	AHRS	EHRS	QHRS	OPTS	GPA
Current	3.00	3.00	3.00	12.00	4.000
Cumulative	24.00	24.00	24.00	87.00	3.625

-----2000 Fall-----

	AHRS	EHRS	QHRS	OPTS	GPA
ART -5101 ART SEMINAR				1.00	4.00
ART -5361 CRITICAL PEDAGOGY-				3.00	12.00
ART -5366 INSTRUCTIONAL				3.00	12.00
TH A-5314 THEATR IN TECHNOLOGY				3.00	12.00
CONTEMPORARY CONTEXT A				3.00	12.00
Current	10.00	10.00	10.00	40.00	4.000
Cumulative	34.00	34.00	34.00	127.00	3.735

-----2001 Spring-----

	AHRS	EHRS	QHRS	OPTS	GPA
ART -7000 RESEARCH				3.00	
EPSP-5382 QUALITATIVE RESEARC-				3.00	
EDUC				3.00	
SOC -5315 SEMINAR IN SOCIAL				3.00	
CHANGE				3.00	
TH A-5310 HISTORIC/CRITICAL				3.00	
PERSPECTIVES				3.00	
Current	12.00	0.00	0.00	0.00	0.000
Cumulative	46.00	34.00	34.00	127.00	3.735

-----1999 Fall-----

	AHRS	EHRS	QHRS	OPTS	GPA
ART -5309 THEORIES OF CONTEMPORARY ART				3.00	12.00
MUSI-5314 MUSIC IN CONTEMPORARY CONTEXT A				3.00	12.00
PHIL-5310 HISTORY OF AESTHETICS				3.00	9.00
Current	9.00	9.00	9.00	33.00	3.666
Cumulative	9.00	9.00	9.00	33.00	3.666

-----2000 Spring-----

	AHRS	EHRS	QHRS	OPTS	GPA
ART -5316 ART THEORY/CRITICISM B				3.00	9.00
ART -5363 RESEARCH MTDS VISUAL ART				3.00	9.00
FA -5314 INTERDISCIPLINARY PERSPECTIVES				3.00	12.00
Current	9.00	9.00	9.00	30.00	3.333
Cumulative	18.00	18.00	18.00	63.00	3.500

No Further Entries This Column

Program Changed To:
Major: Fine Arts Interdisciplinary

STUDENT PICKED UP

01-31-01

ERH = Earned Hours QHR = Quality Hours OPTS = Quality Points
3 digit course numbers changed to 4 digit numbers effective September-1997
Hobbs in descriptive title indicates Honors Credit
Texas Technological College changed to Texas Tech University September 1, 1989

TEXAS TECH UNIVERSITY

Office of the Registrar, Lubbock, Texas 79408

Kok Cheow Yeoh
621-42-3759 10-09-1967

-----2001 Fall-----				-----2002 Fall-----			
ART -7000 RESEARCH	A	3.00	12.00	ART -8000 DOCTOR'S DISSERTATION	CR	9.00	
PSY -5001 PROBS IN PSYCHOLOGY	B-	3.00	9.00				
SOC -7000 RESEARCH	A	3.00	12.00				
	AHRS	EHRS	QHRS	QPTS	GPA		
Current	9.00	9.00	9.00	33.00	3.656		
Cumulative	55.00	55.00	55.00	199.00	3.618		

-----2002 Spring-----				-----2002 First Summer-----			
ART -8000 DOCTOR'S DISSERTATION	CR	9.00		ART -8000 DOCTOR'S DISSERTATION	CR	1.00	
	AHRS	EHRS	QHRS	QPTS	GPA		
Current	9.00	9.00	0.00	0.00	0.000		
Cumulative	64.00	64.00	55.00	199.00	3.618		

-----2002 Second Summer-----							
ART -8000 DOCTOR'S DISSERTATION	CR	1.00					
	AHRS	EHRS	QHRS	QPTS	GPA		
Current	1.00	1.00	0.00	0.00	0.000		
Cumulative	65.00	65.00	55.00	199.00	3.618		

-----2002 Fall-----							
ART -8000 DOCTOR'S DISSERTATION	CR	1.00					
	AHRS	EHRS	QHRS	QPTS	GPA		
Current	1.00	1.00	0.00	0.00	0.000		
Cumulative	66.00	66.00	55.00	199.00	3.618		

-----No Further Entries This Column-----

Current
Cumulative
Requirements completed for Doctor of Philosophy
-----End of Graduate School Academic Record-----

KOK CHEW YEOH
22 WEST BRYAN ST #366
SAVANNAH, GA 31401

01-22-03

ERN = Earned Hours QHR = Quality Hours QPTS = Quality Points
3 digit course numbers changed to 4 digit numbers effective September 1983
Honors in descriptive title indicates Honors Credit
Texas Technological College changed to Texas Tech University September 1, 1989

OFFICIAL TRANSCRIPTS BEAR SIGNATURE STAMP EMBOSSED WITH UNIVERSITY SEAL



Wee Kim Wee School of Communication and Information

SYLLABUS FOR CS 2032
GRAPHIC COMMUNICATION
Semester 1 AY 2014-2015

General Information

Lecturer : Dr Yeoh Kok Cheow

Office : # 03-17

Contact : 6790-8816; kcyeh@ntu.edu.sg (E-mail is preferred)

Office Hrs: By appt only

Lecture 1 @ L2SR2: Tuesdays 9:00 - 10:00 AM

Tutorial 1 @ L2SR2: Tuesdays 10:00 - 12:00 noon

Lecture 2 @ L3SR1: Thursdays 3:30 - 4:30 PM

Tutorial 2 @ L3SR1: Thursdays 4:30 - 6:30 PM

Assigned Texts

Poppy Evans & Mark A. Thomas (2013). Exploring the elements of design (3rd ed). Publisher: Delmar Cengage Learning

Materials

- A4 Layout pads/Sketch pads (**Do not use ruled pads as sketch pads**)
- 2B pencils (not mechanical pencils)
- Sharpie markers, Color markers for explorations
- Color pencils, Crayons and Pastels or Water Colors, Acrylic, water color, Poster paint and brushes for executions
- Palettes and water container (where applicable)
- Tracing Pad
- Rulers, compasses, craft knives and scissors (where applicable)
- Petroleum-based rubber cement or glue sticks

Course Description & Objectives

This course prepares you for basic knowledge in applying the visual elements of communication into creative strategies. You will conceptualize and realize assignments where clear methodical drawings and experimentations in ideas are used to help you successfully carry your ideas throughout a variety of media formats clear methodical drawings and experimentations to help you successfully carry ideas through. Students of Graphic Communication will be exposed to basic skills in Adobe Photoshop and Illustrator. This course will examine the basic visual elements and principles of design related to promotional and marketing communications via compositional and visualization methods as illustration, graphics, and photography, and other media and formats.

If you intend to explore on the art side of design, advertising, PR or marketing communications, this course should prove invaluable as it prepares you for design thinking and methods to craft functional and creative ideas related to promotional and marketing communications. You will view award-

winning advertising campaigns, outdoor work, agency reels and collateral publications that. It is hoped that you will be inspired and challenged to produce truly creative work for your portfolio.

The objectives are for students:

- i) To learn the basics of visual design (composition, color, texture, design and so forth)
- ii) To improve creative thinking specific to strategic communications
- iii) To learn how type and images affect visual communications.

Lecture and Work Schedule

The course is structured under lectures, tutorials, and class discussions format with one hour of lecture and three hours of tutorials. Lecture sessions are meant to provide you with grounding in theories, followed by the tutorials which will give a practical application and understanding of the course. Class participation is expected in discussions, brainstorming sessions, as well as other presentations. When working in groups, peer evaluations are expected where every member has been assigned with specified tasks. Good studentship such as active participation in offering suggestions, constructive comments as well as timely completion of projects is also expected.

Assessment Components

A continuous assessment, you will explore different ideas to communicate a message to an intended audience by using applicable techniques and proper materials throughout the entire process of planning, developing, and executing your ideas to achieve the end result. These are series of exercises designed for you to understand and apply the elements and principles of design specific to strategic communications.

- 5 tutorials: 20%
- Documentation of process for the 5 tutorials: 70% (14% per tutorial)
- Attitude (Keeness to learn, involvement and contribution to a positive learning environment) and Attendance (Punctuality in lecture and tutorial sessions), are graded as these factorial elements usually contribute to the quality of work performed and completed: 10%

Course Policies

The following are some of the policies that you are expected to observe to maintain the decorum of the classroom. Others may be added to this list as the semester progresses and a need arises.

1. You are expected to attend all lecture and tutorial sessions. This is particularly important because of the nature of this course and the group assignment. Absenteeism will affect your grade. Group members should note this and consider it during peer evaluation purposes as well.
2. You are expected to be punctual to class. If you expect an interruption in your schedule, please notify the lecturer in advance. You are expected to find out from your classmates what you have missed. Your absence is by no means, an excuse for a late submission, unless it has been arranged with the lecturer.
3. You should expect that the lecturer needs a reasonable time to respond (at least two working days).
4. It is the student's responsibility to submit their MC to the Level 4 General Office and notify their course instructors if they have missed a class test. The CA component will be calculated based on the remaining class assignments and tests.
5. The deadline will not be extended for any assignments. There will be no "make up" opportunities for missed assignments. You will receive 0 for missed assignments. **Unless specified, assignments are at the beginning of tutorial sessions. In cases when a lecture**

session is substituted as tutorial, all assignments are due at the beginning of the lecture session. Unless specified, no assignments will be accepted after the due date.

6. Due to the combined hours of lecture and tutorial, the penalty for tardiness and absences for lecture and tutorial sessions are as follows:
15 minutes after the start of the class is considered late.
30 minutes and beyond is considered an absent.
7. Three unexcused absences equal a letter grade drop in the final grade. Note that sending a notification email or a doctor's note does not necessarily exempt you from your obligations required by the course.
8. Your behavior in the classroom affects the environment as well as those around you. All hand phones are to be switched off during class sessions and kept away from sight (inside a bag, for example). Using hand phones while the class is in session (receiving or making calls or reading/sending SMS messages) is considered disruptive behavior. You will be dismissed from the class meeting if you engage in such disruptive behavior without warning.
9. Any reference material, the source, including the Internet, must be properly credited. All the work presented in the class must be the product of your own effort. Any student caught in presenting others work will face disciplinary action, which may include a zero for the assignment, or an F grade for the class. This applies to all works submitted, either through oral presentation, or written work, including outlines, briefings, group campaigns, evaluations, etc.
10. In preventing mishaps to the hardware and your artwork, please refrain from eating or drinking when in class. Do not make any offensive remarks, read inappropriate materials, sleep or engage in other forms of distraction such as talking while the professor is teaching, chitchatting, and so forth.
11. If you do not ask a question or seek clarifications, the lecturer assumes that you understood what has been presented.
12. Your engagement and participation is expected. Unless necessary, sites like YouTube are helpful to the course but social networking sites like Facebook are frowned upon.
13. During the lecture and/or tutorial sessions, permission must be obtained from the lecturer if the student wishes to record any presentation via any electronic or digital devices of any sort.
14. All written work such as creative strategy, analyses, and citations must be typed (word-processed) as hand-written materials will not be accepted unless they pertain to sketch-related explorations. Assignments may be delivered in a variety of ways - via PDF, Power Point, sketches, print-outs, portfolio binders, or web-based applications.
15. Always check for typos, misspellings, grammatical mistakes, and that your work is tightly executed as it is a reflection of you. Portfolios should be as flawless as possible.
16. Works from other classes may not be turned in as a substitute for this class. Apart from assigned chapters, lecture notes and handouts, you are encouraged to keep up-to-date with current news and to contribute and share information actively in class discussions since the lectures alone do not comprehensively cover all materials.
17. All the works explored must be kept as the importance of process is not to be underestimated. In preparing students for professional practice, the class is geared towards project-based assignments as students engage in the process of learning by doing. Therefore, you are encouraged to keep a separate scrapbook/journal to document your design process. A scrapbook may consist of mainly sketches of ideas, research data as well as any visual or written notations.

Policy on Plagiarism

The work that you submit for assessment in this course must be your own individual work (or the work of your group members, in the case of group projects). The NTU Academic Integrity Policy (<http://academicintegrity.ntu.edu.sg/>) applies to this course. It is your responsibility to familiarise yourself with the Policy and to uphold the values of academic integrity in all academic undertakings. As a matriculated student, you are committed to uphold the NTU Honour Code (<http://www.ntu.edu.sg/sao/Pages/HonourCode.aspx>).

Acts of academic dishonesty include (source: <http://academicintegrity.ntu.edu.sg/policy/>):

- **Plagiarism:** using or passing off as one's own, writings or ideas of someone else, without acknowledging or crediting the source. This includes
 - Using words, images, diagrams, graphs or ideas derived from books, journals, magazines, visual media, and the internet without proper acknowledgement;
 - Copying work from the internet or other sources and presenting as one's own;
 - Direct quoting without quotation marks, even though the source is cited;
 - Submitting the same piece of work to different courses or to different publications.
- **Academic fraud:** cheating, lying and stealing. This includes:
 - Cheating - bringing or having access to unauthorised books or materials during an examination or assessment;
 - Collusion - copying the work of another student, having another person write one's assignments, or allowing another student to borrow one's work;
 - Falsification of data - fabricating or altering data to mislead such as changing data to get better experiment results;
 - False citation - citing a source that was never utilised or attributing work to a source from which the referenced material was not obtained.
- **Facilitating academic dishonesty:** allowing another student to copy an assignment that is supposed to be done individually, allowing another student to copy answers during an examination/assessment, and taking an examination/assessment or doing an assignment for another student.

Disciplinary actions against academic dishonesty range from a grade mark-down, failing a course to expulsion. Your work should not be copied without appropriate citation from any source, including the Internet. This policy applies to all work submitted, either through oral presentation, or written work, including outlines, briefings, group projects, self-evaluations, etc. You are encouraged to consult us if you have questions concerning the meaning of plagiarism or whether a particular use of sources constitutes plagiarism. If you borrow artwork that is not your own for your artwork, cite it clearly in your accompanying report or on the back of the work itself.

*The outlined lecture and tutorial sessions below serve as a guide only. When necessary, the lecturer reserves the right to add/remove/change/revise/recall the exercises and assignments.

CS2032: GRAPHIC COMMUNICATION
Course Outline & Assignments*: Semester 1, AY 2014-2015

Week	LECTURE	TUTORIAL	Date
1	Introduction: course overview, getting to know each other, expectations, and Q & A.	After class activity: Collect data or information for next week's tutorial	Aug 12 Aug 14
2	Chapter 1, pp. 2 - 35. Defining the language of design. Principles and elements of design.	<u>Tutorial 1: Pictorial Singapore</u> Using different pictures that you snap of iconic landscapes, architecture, or things that remind you of an authentic Singapore experience, you will then crop each image to spell out the characters of SINGAPORE. Your 9 pictures must depict "elements" that best represent Singapore. Fit the image horizontally onto an A3 paper.	Aug 19 Aug 21

		<p>On completion of the tutorial, you should be able to:</p> <ul style="list-style-type: none"> - Understand how cropping works to maximize or for emphasis. - Understand, visually interpret, and define point, line, plane, and shape as they are used in art and design. - Use shapes to represent realistic or abstract images. - Understand basic compositions as in how they affect the creation and perception of figures and forms. 	
3	<p>Chapter 5, pp. 172-205. Managing effective design. Visual organization.</p>	<p>* Work in class to complete the tutorial. Tutorial 1 due at the end of the class followed by presentations and discussions.</p> <p><u>After class activity:</u> Collect data or information for next week's tutorial. Find out the meaning and significance of the mid-autumn festival. Be ready to discuss about this in class in terms of how it could be represented on a dimensional packaging.</p>	<p>Aug 26</p> <p>Aug 28</p>
4	<p>Chapter 6, pp. 208 - 239. The roles of a designer: To give form and to create meaning. Communication in design. Psychological foundations & visual communication. Levels of intellectual maturity.</p>	<p><u>Tutorial 2: Moon cake packaging</u> September 8, 2014 is the mid-autumn festival. Celebrate by injecting the "flavor" of the festival onto a 3D packaging to bring out the essence of the festivity and in the form of a repetitive pattern on a packaging (3D). You are only concerned with designing the outer shell of the packaging, not the moon cake design. A template of the packaging will be provided.</p> <p>On completion of the tutorial, you should be able to:</p> <ul style="list-style-type: none"> - Understand the visual attributes of form and how they are applied in the creation three-dimensional forms. - Understand and use grids as an organizational device in the process of form generation. - Apply symmetry in the analysis and development of patterns. - Understand and apply colors to enhance a message in visual making. 	<p>Sep 2</p> <p>Sep 4</p>
5	<p>Chapter 6, pp. 208-239. Problem solving. Visual intelligence. Design as a process.</p>	<p>*Work in class to complete the tutorial. Tutorial 2 due at the end of the class followed by presentations and discussions.</p> <p><u>After class activity:</u> Collect data or information for next week's tutorial. Bring actual printed samples of icons (at least 3 per person) to class. Be ready to discuss the significance of these mascots to ready you for your ideas.</p>	<p>Sep 9</p> <p>Sep 11</p>
6	<p>Chapter 3, pp. 88-121.</p>	<p><u>Tutorial 3: A Singaporean lion.</u></p>	<p>Sep</p>

	Imagery in design. Symbols & logos. Informational imagery.	Design a cute mascot for the tourism board of Singapore which utilizes an anthropomorphized lion to promote one of the following scenarios: the foods of Singapore, a landscape of Singapore, and Singlish usage for foreigners. Focus on the mascot before working on the scenarios which serves as a background for your mascot. On completion of these tutorials, you should be able to: <ul style="list-style-type: none"> - Understand how mascots relate to visual communication. - Know techniques for using the physical and visual attributes (tone, value, texture, etc.) in creating and representing figures and forms. - Understand how mascots are used within promotional and symbolic contexts. - Apply human emotions to express the idea of cuteness within a commercialized or politicized context. 	16 Sep 18
7	Chapter 3, continued.	*Work in class to complete the tutorial. Tutorial 3 due at the end of the class followed by presentations and discussions.	Sep 23 Sep 25
RECESS WEEK Sep 29 - Oct 3, 2014			
8		(POSSIBLY) ATTENDING AN OVERSEAS CONFERENCE. Class postponed.	Oct 7 Oct 9
9	Chapter 4, 122-171. Color and design.	<u>Tutorial 4: Passport Cover</u> Design a passport cover which measures 10 cm (w) x 14.5 cm (h) on the front. The overall dimension measures 20 cm (w) x 14.5 cm ((h). Your design, which consists of lines and dots only, must exude playful characteristics that best represent the country. By default, you will design a Singaporean cover but you may also choose another country of your choice. On completion of these tutorials, you should be able to: <ul style="list-style-type: none"> - Understand basic color theory and phenomena and how they affect the creation and perception of figures and forms. - Understand and discuss the basic color theories and historical color connotation systems presented. - Specify, mix and create colors compositions. - Select colors that can reinforce meaning in visual messages, products and interior environments. 	Oct 14 Oct 16
10	E-learning week We will discuss tutorial 4 online in NTULearn under a discussion forum. You are to		Oct 21

	complete and post your final lined and dotted artwork in NTULearn. Everyone is required to write a detailed paragraph in response to another student's design.	Oct 23
	Be prepared to tutorial 5 next week. Look up Sun Tzu's Art of War.	
11	<p>Chapter 8, pp. 276-306. <i>How graphic design functions in business and commerce.</i> Specific areas of design. Preparing a portfolio.</p>	<p>Tutorial 5: Sun Tzu's Calendar Inspired by Sun Tzu's Art of War, written some 2500 years ago, we will create an integrated typographic design which combines both Chinese and English characters drawn from any of the 13 chapters. You will also add graphical elements to visually suggest/describe what the chapter is about. Hypothetically for a calendar, your design (for a month) must also include the numerical numbers intended for both the Gregorian and lunar calendars.</p> <p>On completion of the tutorial, you should be able to:</p> <ul style="list-style-type: none"> - Integrate type and image as one element. - Understand textual and visual qualities and use them to enhance messages. - Understand the morphology of design as a mean to organize a complex visual organizational problems. - Identify and mix different textual representations to achieve visual acuity.
12	Chapter 8, continued.	<p>* Work in class to complete the tutorial. Tutorial 5 due at the end of the class followed by presentations and discussions.</p>
		<p>Nov 4</p> <p>Nov 6</p>
13	No lecture	<p>Reserved as a class to buffer for public holidays or to make up for missed classes due to conference or other obligations. Subject to change with notice.</p>
		<p>Nov 11</p> <p>Nov 13</p>

***ALTHOUGH WE WILL SPEND SOME TIME IN CLASS DURING TUTORIALS, PLEASE NOTE THAT A HUGE PORTION OF YOUR TIME IS REQUIRED OUTSIDE OF SCHEDULED CLASS HOURS TO SUCCESSFULLY COMPLETE THE ASSIGNMENT.**



Wee Kim Wee School of Communication and Information

SYLLABUS FOR CS8070
CREATIVE VISUAL EXPERIENCE AND DESIGN
Semester 1 AY 2014-2015

General Information

Lecturer : Dr Yeoh Kok Cheow (kcyeh@ntu.edu.sg)
TA : Ms Agnes Chuah (schuah001@ntu.edu.sg)
Office : WKWSCI Building, # 03-17
Contact : 6790-8816
Office Hrs: By appt (Unannounced drop-in is not welcomed)
Lecture : Wed 1:30 PM - 4:30 PM

Assigned Texts

Experience Design 1.1 A Manifesto for the Design of Experiences by Nathan Shedroff.
Available at www.experiencedesignbooks.com (ISBN: 978-0-9822339-0-0)

Course Description & Objectives

This course is both a reflective and hands-on approach to design which recognizes that there is always an experience created by a product, service, event, environment and people. These interacting elements play a part in contributing to our overall experience. As a result, whether we intend to or not, our perception about a product, service or brand becomes impacted. This course seeks to orient students to the full spectrum of human experience through which the different dimensions of our environment affect us in sensorial, retail, technological, style, travel and cultural dimensions.

The objectives are for students:

- iv) To understand and apply the essential elements and principles of design relevant to communicating visually.
- v) To focus on form and content of two-dimensional designs.
- vi) To improve creative thinking that needs one to think “outside-the-box”.
- vii) To encourage experimentation on topics related to our daily experiences.

Assessment Components

All in all, you will explore different ideas to communicate a message to an intended audience by using applicable techniques and proper materials throughout the entire process of planning, developing, and executing your ideas to achieve the end result. The objective of BOTH the individual and group assignments is to provide new insights into the dynamics underlying our individual and collective strengths as well as challenges in observing and experiencing the elements around us such as objects, events, environment and people). In completing the assignments, they can function as frameworks to help each student to understanding how our day to day experiences can affect us.

Attendance:	10%
Attitude:	10%
Weekly discussions/Activities (Preparations/Participations/ Documentation/Pop quiz):	40%*
Individual assignment:	40%*

***COMPOSITION (25%)**

Content and language (what and how you write) which includes:

- Comprehension of topic (Provides credible background to support or justify the primary theme)
- Structure of composition in text and image
- Quality of arguments and reflections (to portray credibility)
- Accuracy of vocabulary and attention to linguistic correctness (spelling, grammar, syntax etc.)
- Attention to details (such as references, punctuations, informal/slang words, neat layout, e.g. no irritating smudges or stains others)

CREATIVITY (25%)

Approach taken which includes:

- Inventiveness (imagination, experimentation leading to discoveries)
- Innovative (introduced something old in a new way, a sense of newness, disregarded tried and true methods)
- Originality (new, outrageous ideas, unique, unconventional)
- Adventurousness (intellectual, risk-taking, competitive, exploratory)
- Craftiness in the approach

DESIGN (25%)

Methods used to produce the report which includes:

- Attractiveness in the composition, design and presentation
- Readability: introduction, content and conclusion, legible handwriting
- Well-chosen fonts and images that visually contribute to the story in the design
- Quality of images created (appropriately addresses the tone of the story)
- Attention to details (as in the presentation, the compositions, details in the design, etc.)

PRESENTATION (25%)

Appropriate applications of production methodologies

- Quality of craftsmanship
- Overall conceptual and communication skills
- Quality of overall presentation
- Consideration of format and materials
- Work presented show a degree of professionalism

MORE ABOUT THE INDIVIDUAL ASSIGNMENT (Due on the last week of class)

Every human being experiences his or her own emotions. For your individual assignment, you'll be something you're not for the duration of 10 weeks. It can be a paradigm shift by becoming a person you've always fantasized about being but never have the gumption to become/explore/experiment. Document your process (of transformations--the before and after and everything in between accordingly every week) in a report with images to accompany your descriptions. Your journal should not be more than 1,000 words and include at least 10 - 20 pictures to support your story, bound in a plastic binder or other presentation methods as long as the report is organized in a clear fashion.

For starters, it may be helpful to review the questions below to get a sense of who you really are...

- What is your current state of mind?
- What is your idea of perfect happiness?

- What is your greatest fear?
- What is it that you most dislike?
- What do you dislike most about your appearance?
- What words or phrases do you most overuse?
- What or who is the greatest love of your life?
- When and where were you happiest?
- Which talent would you like to have?
- What do you consider your greatest achievement?
- How would you like to die?
- If you were to die and come back as a person or a thing, what do you think it would be?
- What is the trait you most deplore in yourself?
- Where would you like to live?
- What is your most treasured possession?
- What is your favorite occupation?
- What is your most marked characteristic?
- What is the quality you most value in a person?
- What do you most value in life?
- Who is your favorite person?
- What is your motto in life?

The revolutionary idea about the assignment is for you to explore by keeping the options a choice you make. Feel free to approach the lecturer for guidance. The take away idea is that you share an experience through your own format of storytelling. Although it's individualistic, it's also directed to an audience. Entertain the audience. Surprise the audience.

Course Policies

The following are some of the policies that you are expected to observe to maintain the decorum of the classroom. Others may be added to this list as the semester progresses and a need arises.

18. Due to our reliance on NTULearn to communicate, please check your school email regularly as it is the designated method for sending information and updates. Alternative emails are discouraged.
19. Where applicable, you should correspond with the lecturer's designated teaching assistant. The lecturer needs at least two working days to respond and he shall not respond during weekends.
20. You are expected to attend all lecture and tutorial sessions. Absenteeism will affect your grade.
21. You are expected to be punctual to class. If you expect an interruption in your schedule, please notify the lecturer in advance. Please find out from your classmates what you have

missed. Your absence is by no means, an excuse for a late submission, unless it has been arranged with the lecturer.

22. **The deadline will not be extended for any assignments. There will be no “make up” opportunities for missed assignments. You will receive 0 for missed assignments.**
23. The penalty for tardiness and absences for lecture and tutorial sessions are as follows: **15 minutes after the start of the class is considered late. 30 minutes and beyond is considered an absent.**
24. **Three unexcused absences equal a letter grade drop in the final grade.** Note that sending a notification email or a doctor’s note does not exempt you from your obligations required by the course.
25. Your behavior in the classroom affects the environment as well as those around you. All mobile phones are to be switched off during class sessions and kept away from sight (inside a bag, for example). Using hand phones while the class is in session (receiving or making calls or reading/sending SMS messages) is considered disruptive behavior. You will be dismissed from the class meeting if you engage in such disruptive behavior without warning.
26. In preventing mishaps to the hardware and your artwork, please refrain from eating or drinking when in class.
27. Do not make any offensive remarks, read inappropriate materials, chitchat, sleep or engage in other forms of distraction such as talking while the lecturer is teaching and so forth.
28. If you do not ask questions or seek clarifications, the lecturer assumes that you understood what has been presented.
29. Your engagement and participation is expected. Unless necessary, sites like YouTube are helpful to the course but social networking sites like Facebook are discouraged.
30. During the lecture and/or tutorial sessions, permission must be obtained from the lecturer if the student wishes to record any presentation via any electronic or digital devices of any sort.
31. All written work such as creative strategy, analyses, and citations must be typed (word-processed) as hand-written materials will not be accepted unless they pertain to sketch-related explorations. Assignments may be delivered in a variety of ways - via PDF, Power Point, sketches, print-outs, portfolio binders, or web-based applications.
32. Always check for typos, misspellings, grammatical mistakes, and that your work is tightly executed as it is a reflection of you. Portfolios should be as flawless as possible.
33. Works from other classes may not be turned in as a substitute for this class. Apart from assigned chapters, lecture notes and handouts, you are encouraged to keep up-to-date with current news and to contribute and share information actively in class discussions since the lectures alone do not comprehensively cover all materials.
34. All the works explored must be kept as the importance of process is not to be underestimated. In preparing students for professional practice, the class is geared towards project-based assignments as students engage in the process of learning by doing. Though not necessary, you are encouraged to keep a separate scrapbook/journal to document your design process. A scrapbook may consist of mainly sketches of ideas, research data as well as any visual or written notations.

Policy on Plagiarism

The work that you submit for assessment in this course must be your own individual work (or the work of your group members, in the case of group projects). The NTU Academic Integrity Policy (<http://academicintegrity.ntu.edu.sg/>) applies to this course. It is your responsibility to familiarise yourself with the Policy and to uphold the values of academic integrity in all academic undertakings. As a matriculated student, you are committed to uphold the NTU Honour Code (<http://www.ntu.edu.sg/sao/Pages/HonourCode.aspx>).

Acts of academic dishonesty include (source: <http://academicintegrity.ntu.edu.sg/policy/>):

- **Plagiarism:** using or passing off as one's own, writings or ideas of someone else, without acknowledging or crediting the source. This includes
 - using words, images, diagrams, graphs or ideas derived from books, journals, magazines, visual media, and the internet without proper acknowledgement;
 - copying work from the internet or other sources and presenting as one's own;
 - direct quoting without quotation marks, even though the source is cited;
 - submitting the same piece of work to different courses or to different publications.
- **Academic fraud:** cheating, lying and stealing. This includes:
 - Cheating - bringing or having access to unauthorised books or materials during an examination or assessment;
 - Collusion - copying the work of another student, having another person write one's assignments, or allowing another student to borrow one's work;
 - Falsification of data - fabricating or altering data to mislead such as changing data to get better experiment results;
 - False citation - citing a source that was never utilised or attributing work to a source from which the referenced material was not obtained.
- **Facilitating academic dishonesty:** allowing another student to copy an assignment that is supposed to be done individually, allowing another student to copy answers during an examination/assessment, and taking an examination/assessment or doing an assignment for another student.

Disciplinary actions against academic dishonesty range from a grade mark-down, failing a course to expulsion. Your work should not be copied without appropriate citation from any source, including the Internet. This policy applies to all work submitted, either through oral presentation, or written work, including outlines, briefings, group projects, self-evaluations, etc. You are encouraged to consult us if you have questions concerning the meaning of plagiarism or whether a particular use of sources constitutes plagiarism. If you borrow artwork that is not your own for your artwork, cite it clearly in your accompanying report/presentation. If there is a production of artwork, all works must be clearly labeled with your full name, course code, date, project name, credits as well as other relevant information on the lower right side on the back of a mounted/unmounted artwork, with at least half an inch for the margin on the edge.

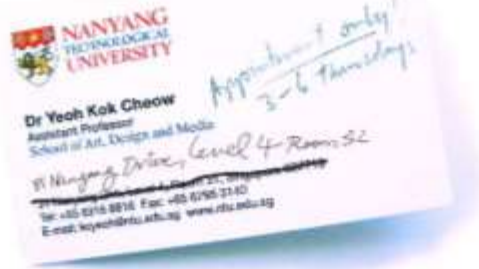
CS8070: CREATIVE VISUAL THINKING & DESIGN Class Schedule (*subject to changes when necessary*)

Week	Topic
Week 1 - Aug 13	Introduction
Week 2 - Aug 20	Add/drop period ends. <u>Read these pages:</u> Experience Design pp. 2 - 13 The senses pp. 244 - 271 Sensorial Design pp. 276 - 277 Individual Assignment (to last from weeks 3 - 13). <u>1st deadline - Due week 3:</u> Decide what you will become. TA to compile information of every student. <u>2nd deadline - Due week 4:</u> Turn in an outline of what you wish to do for readying yourself each week for the transformation. Due end of the semester. <u>3rd deadline - Due week 13 at the beginning of the class.</u> Turn in your report and be ready to share your transformation with the class during the presentation.
Week 3 - Aug 27	<u>Read these pages:</u> Consistency pp. 96 - 101 Meaning pp. 122 - 127

	<p>Symbolism pp. 296 - 297</p> <p>Individual assignment 1st deadline WEEKLY DISCUSSION/ACTIVITY: SENSES. (Note that all weekly discussion/activities require preparations prior to attending the class)</p>
Week 4 - Sep 3	<p><u>Read these pages:</u> Creativity pp. 166 - 171 Visual Design pp. 278 - 289 Visualization pp. 90 - 95</p> <p>Individual assignment 2nd deadline WEEKLY DISCUSSION/ACTIVITY: CREATIVITY</p>
Week 5 - Sep 10	<p><u>Read these pages:</u> Cognitive models (Audience) pp. 60 - 61 User Behaviour pp. pp. 116 - 121 Community pp. 190 - 195 Identity pp. 196 - 201</p> <p>WEEKLY DISCUSSION TOPIC: IDENTITY</p>
Week 6 - Sep 17	<p><u>Read these pages:</u> Presentation pp. 66 - 71 Multiplicity pp. 72 - 75 Storytelling pp. 208 - 211 Narrative structure pp. 214 - 215</p> <p>WEEKLY DISCUSSION/ACTIVITY: PRESENTATION</p>
Week 7 - Sep 24	<p><u>Read these pages:</u> Wisdom pp. 54 - 55 Communications pp 178 - 183 Point of view pp. 232 - 237</p> <p>WEEKLY DISCUSSION/ACTIVITY: POINT OF VIEW</p>
<i>RECESS WEEK Sep 29 - Oct 3, 2014</i>	
Week 8 - Oct 8	ATTENDING AN OVERSEAS CONFERENCE. Class postponed.
Week 9 - Oct 15	<p><u>Read these pages:</u> Subjectivity pp. 78 - 83 Adaptivity pp. 184 - 189 Participation pp. 202 - 207</p> <p>WEEKLY DISCUSSION/ACTIVITY: SUBJECTIVITY</p>
Week 10 - Oct 22	<u>E-LEARNING WEEK (Deepavali)</u>
Week 11 - Oct 29	<p><u>Read these pages:</u> Travel pp. 14 - 15, 18 - 19 Information pp. 42 - 43</p> <p>WEEKLY DISCUSSION/ACTIVITY: TRAVEL</p>
Week 12 - Nov 5	Consultation for completion of individual assignment
Week 13 - Nov 12	Individual Assignment due at the beginning of the class. Presentation of individual assignment

GD

GRAPHIC DESIGN II



COURSE DESCRIPTION

Graphic Design II is a continuation of Graphic Design I which further aims to add to students' awareness in the various disciplines and media of the visual communication practice. Students are expected to become insulate in their use of fundamental components of graphic communication through skilful combining of text and images. Essential criteria such as the design process, client and audience, graphic styles, media, materials, layout and techniques, art and aesthetic, critical analysis and problem solving techniques are highlighted. Knowledge of cultural issues, trends, and the importance of graphic communication in contemporary society are also stressed.

OBJECTIVES

- To further develop communication skills into visual order appropriate to its subject matter and audience.
- To assess a design problem both in visual and tactile forms and arrive at an appropriate solution.
- To organize and relate abstract ideas to practical outcomes through word and images with appropriate applications of the principles and elements of art and design.
- To competently and confidently articulate, discuss, and comment on their work as well as peers'.
- To experiment and create through inventive use of materials, media and techniques.
- To understand and apply the characteristics and qualities of employed media.
- To develop critical and analytical faculties and technical skills.
- To develop the knowledge of a working vocabulary relevant to the subject.
- To mount and present work neatly and clearly as a form of presentation.

METHOD OF INSTRUCTION

Readings and discussions, projects, class exercises, critiques.

ATTENDANCE POLICY

Excessive tardiness and absences will NOT be tolerated and will adversely affect your final grade. Students who have poor attendance (three or more absences) through the semester will have a grade dropped of one full grade point.

Tardiness in excess of half an hour after the beginning of class will constitute an absence.

Leaving the class early without a valid reason or permission will be considered as absence for that session. An absence with a Medical Certificate (M/C) is still an absence. A maximum of one (1) absence due to a pre-approved Leave of Absence may be excluded from the total count of "Poor Attendance."

In exceptional circumstances, students can apply for a Leave of Absence a week in advance by filling out a form available from the Academic Manager's office, and subject to Dean's office approval. Students granted a leave are still responsible for completing all assignments due during the absence, and may be subject to a lower grade due to late submission.

EVALUATION & GRADING

These are three main projects, consisting of mini projects where applicable. Emphasis is placed upon mastering and applying visual and communicative skills, understood concepts and terms, experimentation, design sensibility and cognitive depth of your work.

Each project is worth 25% with the remaining 25% on studentship (participation, timely completion, and responsiveness), documentation and presentation of the design process.

Your final portfolio will include the final, printed examples of that work as well as electronic variations (if any) and trials leading up to your finished, final solutions. When necessary, you are required to find examples of

design and to write a 50-100 word critique. An incomplete grade is given only in an extreme circumstance. If you foresee the necessity for an incomplete grade, see me as soon as possible.

No assignments will be accepted after the due date specified.

These are no exceptions to the rule unless an arrangement has been made between the student and the professor to revise the project/exercise/assignment. Failure to complete an assignment on time is an automatic failure of that assignment. Students who miss lectures and class discussions must obtain notes from the classes and assignments missed from a classmate prior to the next period. Assignments from other classes may not be turned in as a substitute for this class.

SCHOLASTIC HONESTY

All finished work must be your own. If you use any reference material, the source must be credited in writing where applicable.

CIVILITY

Students are expected to assist in maintaining a classroom environment which is conducive to learning. Students are advised to turn off their hand phones, beepers or any other forms of irrelevant electronic devices that may be deemed distracting during class. Students are also asked to refrain from eating or drinking in class, making offensive remarks, reading inappropriate materials, sleeping or engaging in any other forms of distraction such as talking while the professor is teaching, and so forth. Failure to meet these rules will result in minimally a request to leave class. A more serious form of violation of these rules could result in being considered absent.

REFERENCES

- John Bowers, *Introductory to Two-Dimensional Design: Understanding Form and Function*. ISBN: 0-471-20224-0.
- Jorge Francisco, *Communication Design: Principles, Methods, and Practice*. ISBN: 1-58115-365-1.
- Aina Wheeler, *Designing Brand Identity: A Complete Guide to Creating, Building, and Maintaining Strong Brands*. ISBN: 0-471-21326-8.
- Günther Kieser and Theo van Leeuwen, *Reading Images: The Grammar of Visual Design*. ISBN: 0-415-31914-5.

We are surrounded by information. We see, hear, touch, smell and taste them in various sensory-induced combinations from print media to websites and countless other things that appear in our “designed” visual world. Design is generally appreciated as the physical product or end results but for every “designed” communication that exists, there are four factors that had been carefully considered:

- 1) the processes involved to achieve the end result,
- 2) the specific message that needs to be communicated,
- 3) the audience in which the message is intended and
- 4) the medium used to carry the message across.

GDI builds on the visual language achieved in GDL. Although proper communication methods and specifications, concept development and understanding and application of theories that create successful visual design are highlighted, the focus of this course is to explore the relationships and interactions between the message and the audience.

To further aid our understanding, it may be helpful for the students to alternatively delve into social sciences connected with human behavior such as experimental psychology (studies of perception, learning and behavior); social psychology (studies in cultural trends, statistics, and behavior), marketing research, linguistics, and marketing. You are expected to expand your proficiency in all aspects of the design process, including creative brainstorming, conceptualizing, critical thinking, collaboration, and presentation skills and methods.

Specific to projects and exercises intended for this class, we shall explore, analyze, and create three major projects in three areas: symbols, alphabets and imagery.

SYMBOLOLOGY

The professor reserves the right to add/remove/change/revise/insert any projects, exercises, and assignments.

WEEKS 1 - 4 PROJECT 1:

Design a book jacket which includes a front, back, spine and end flaps using symbology which can be inclusive of both type and image.

Banned in Thailand, Paul M. Handle's book, "The King Never Striles" by Yale University Press involves an issue that needs to be approached sensitively. Your book jacket must accentuate the hidden message behind the story of Thailand's longest reigning monarchy, King Bhumibol Adulyadej.

Using symbology in your design, fictitiously assuming that the lift has been banned but are permitted to be printed in English and circulated in limited copies for local Thai readers, must exhibit sensitivity to the revered Thai monarch. Carefully crafted, your final design solution may reveal different levels of meaning and, sometimes, hidden motivations of the author.

Project 1 due at the beginning of the class of week 5.

ALPHABETS

WEEKS 5 - 8 PROJECT 2:

Instead of the usual rhetorical questions and condemnations, let's tackle the issue of sustainability a small scale solution, starting with plastic rubbish for a community, somewhere in Singapore.

Pollutants include plastic carrier bags, polystyrene containers, or any other crude oil derived, environmentally unfriendly plastic products. Propose a solution but be creative and practical about it. Turn it into a public and social activism, meant to bring about change in a community.

Decide on one pollutant: plastic bags or polystyrene containers. Format: Double-sided handout. This is a type-dominant project. Type is not limited to print type as you are encouraged to explore typographic-inspired, hand-crafted letters. Issues such as type legibility and readability must also be addressed. Assuming that we are working on a limited budget, use only two colors for this project. Size: Depends on your idea but keep in mind that this is a handout. Imagery: Create your own.

Project 2 due at the beginning of the class of week 9.

IMAGERY

WEEKS 9 - 12 PROJECT 3:

You are to apply communication theory, artistry and technical skills to answer the question "what makes the wearer feel, think or act in a specific way?" by creating a series of images that convey the same message to three very different audiences in an underwear package design project.

You may pick a current brand of underwear for either gender or you may fictitiously create your own brand. The final solution, with emphasis on the effectiveness of the chosen images, as well as logical and effective applications of dimensionalized package design.

Executed well, your design shall reflect a good understanding of how the same message (in this case, an undergarment) can be sold to three very different audiences.

Project 3 due at the beginning of the class of final week 13.

SCHEDULE

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	Jan 1	2	3	4	5	6
7	8 - WEEK 1	9	10	11	12	13
14	15 - WEEK 2	16	17	18	19	20
21	22 - WEEK 3	23	24	25	26	27
28	29 - WEEK 4	30	31	Feb 1	2	3
4	5 - WEEK 5	6	7	8	9	10
11	12 - WEEK 6	13	14	15	16	17
18	19 - WEEK 7 Holiday	20 Holiday	21	22	23	24 Break begins
25	26	27	28	Mar 1	2	3
4	5 - WEEK 8	6	7	8	9	10
11	12 - WEEK 9	13	14	15	16	17
18	19 - WEEK 10	20	21	22	23	24
25	26 - WEEK 11	27	28	29	30	31
Apr 1	2 - WEEK 12	3	4	5	6	7
8	9 - WEEK 13	10	11	12	13	14 - Revision & Exams

2007 PUBLIC HOLIDAY

- 1 Jan 2007 New Year's Day (The following Tuesday will be a public holiday)
- 2 Jan 2007 Public Holiday
- 18 Feb 2007 - 19 Feb 2007 Chinese New Year (The following Tuesday will be a public holiday)
- 20 Feb 2007 Public Holiday
- 6 Apr 2007 Good Friday
- 5 May 2007 Labour Day
- 31 May 2007 Vesak Day
- 9 Aug 2007 National Day
- 13 Oct 2007 Hari Raya Puasa
- 8 Nov 2007 Deepavali
- 20 Dec 2007 Hari Raya Haji
- 25 Dec 2007 Christmas Day

(Source: http://www.2huat.com/calendar/086_DAL)

REFERENCES

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