

PROFESSIONAL WORK (I OF 20)

Illustration: Many Ships, One Boat

“Many Ships, One Boat: Singapore Expat Tales and Tips” is an informal reading about life in Singapore. The book provides a more human and anecdotal view through the delightfully different narrative styles of 20 Singapore expats currently living in this bustling island state of Singapore. Literally borrowing from the term, “We’re all in the same boat,” the cover shows a bird’s eye view of the boat showing oars extending from both sides of the boat. Due to the size of the book which measures only 6" x 9", four main elements must be considered: i) the shape of a ship that dominates the cover as well as the inside chapters; ii) a well-identified chapter with numbers placed on the left to indicate the chapters, the title of the chapter as well as the contributing expatriate's name; iii) Contrasting colors that reflect the deep blue sea and the flaming red within the shape of the boat and iv) a strong textural background within the shapes of the smaller ships inside the larger boat which are carefully chosen to metaphorically reflect the different background of the expats.



PROFESSIONAL WORK (2 OF 20)

Social Activism: The Good50x70

My other visual creative 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. My "Connecting the Dots" was selected as one of the 30 chosen posters in a 7-themed poster competition organized by Good50x70. The non-profit organization from Milan recently won a medal from the President of Italy for championing social communications. The project was organized to support social causes sponsored by Amnesty International, Amref, Emergency, Greenpeace, Libera, Lila and WWF. A total of 2357 submissions were received from 81 countries and a total of 210 posters were selected and will be used by respective sponsors to further promote their causes. The poster below along with other winning posters was displayed in October in the heart of Milan alongside workshops running in the city's leading designing schools before traveling to Istanbul, Turkey.



PROFESSIONAL WORK (3 OF 20)

Advertisement: Hiway Technologies

These were six ideas that led to the conceptualization of the rabbit advertisement for Hiway Technologies in Florida. Advertisement conceptualization started with a sketch, as illustrated in these selected samples. The top left-hand corner sketch was selected for the advertisement campaign. Sketching is important in expressing ideas as these become preliminary steps taken before bringing the concept to a computer. Finding the appropriate style, arrangements, color, text, and ideas are critical and sketching allows me to discover many different possibilities.



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Advertisement: Hiway Technologies

To create the illustration for the ad, I employed color markers and color pencils for the final artwork. I find simple pleasures in illustration which comes with the freedom of experimenting with colors, media as well as compositions and this project rewards me with flexibility that is irreplaceable by technology. Computers are helpful but for expressive strokes and “human touches,” handcrafted originality is still treasured. The ad was part of a series of advertisements to communicate Hiway’s leadership position in performance and reliability. The combination of national magazines using these advertisements for a period of three months exposed the company to an estimated 6,000,000 readership. (*PC World, PC Magazine, Byte, CRN, Interactive Week, Internet World, Net Guide, Web Week, ZD Internet Magazine, Windows Source*)

PROFESSIONAL WORK (4 OF 20)

Corporate Identity: ICA 2010 Singapore

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.



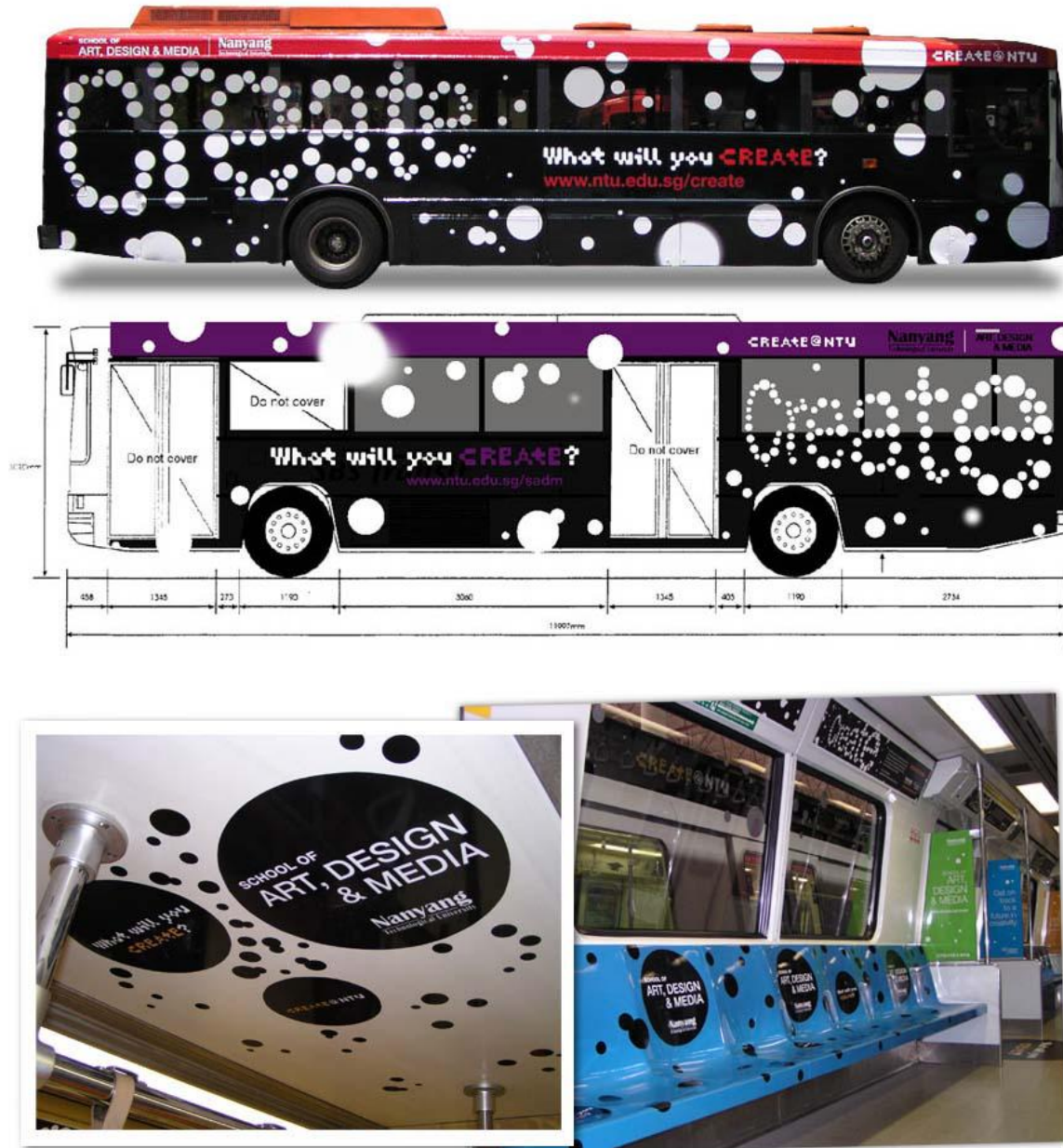
The chosen logo is used on various publication materials, including the ICA conference in Chicago from May 21-25, 2009. Shown here are the banners which were printed in Singapore and shipped to Chicago for a single and 3-panel banner. The single banner was used at the entrance to attract attendees while the 3-panel was set up at the booth at the conference center.

The school delegates to the ICA conference in Chicago in promoting the ICA conference in 2010 not only brought chili crab stuffed toys to promote Singapore's flavor, the delegations also brought samples of the Tiger Balm to tell the Singapore story.

PROFESSIONAL WORK (5 OF 20)

What will you create?

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.





The President of Nanyang Technological University dubbed the dots as “bubbles.” Dots were everywhere, in this case on one of the banners on the temporary board fence put up while the building was being erected.



An architect’s rendering of the future School of Art, Design and Media.



Notice the location of the bubbles on the hoarding panel, strategically chosen to expose the school to as many pedestrians and motorists as possible. With grass for roof and glass for ceiling, the school was completed in 2004 at the cost of S\$35 million (approximately US\$20.5 million in 2004’s exchange rate).

PROFESSIONAL WORK (6 OF 20)

Branding: Mewa Frame

Mewa Frame is the first full service custom framing store in northern Malaysian state of Kedah and she opened her door in August of 1998 and the signage was unprecedented in the provincial town of Alor Setar, Kedah, Malaysia. The interior design of Mewa calls for an ambient that allows their customers to creatively express their ideas and needs for framing materials. In essence, the interior design is an embodiment of three different elements to create an experience where:

1. the harmonic human desire for perfection in philosophical and practical terms;
2. the juxtaposing of a Malaysian nationality as well as ethnic Chinese identity; and
3. the preservation and enhancement of beauty and value of Mewa's customer's prized collection.



Identity application includes signage, stationery, invoices, website, vehicular graphics, interior design and advertisement. Care was exercised in the design to avoid being offensive to the multi-ethnic communities in Malaysia. Due to this unique position, simple graphics evoking the idea of dynamic colorful squares in motion were incorporated into the design. This enabled the store to be identifiable from far as many adjacent stores opted for a framed signage instead. The design calls for a bold but simple, unified yet diverse in approaches and is extended to all elements of retail advertising and promotions such as these vehicular graphics.



PROFESSIONAL WORK (7 OF 20)

Computown

The interior design of the Home Computing department of Computown was initiated in the spring 1994. The main objective was to introduce Computown's new home computing department as a place where children are welcome and trained free of charge. Working with an interior design consultant, selected aspects from my marketing and design plans were implemented in the San Francisco, Mountain View, Pleasant Hill and San Jose stores.



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

Kiddo was created as a mascot for Computown's Home Computing sales department. 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 appears on page 209 under the "Visual Communication Design" chapter.



PROFESSIONAL WORK (8 OF 20)

Corporate identity: Computown, Inc.

“Computown” is an abbreviated name, an amalgam of “computer” and “town”, and was founded in 1985 in San Francisco, California. I revised the corporate logo in 1992 in a continuing effort to reflect growth and diversification by incorporating some skyline into the silhouettes such as the famed Transamerica building as a reminder of the location where the company’s origin. The new identity made use of upper and lowercases to render a friendlier look.



PROFESSIONAL WORK (9 OF 20)

Logo: Lincoln Resource Center

Lincoln Resource Center is a public library within the premises of the Embassy of the United States of America in Kuala Lumpur, Malaysia. In 1990, the LRC turned to the Malaysian Institute of Art for their logo revision and a school-wide competition was held. Inspired by the American flag, I chose one huge Star as the representation of the United States and the wavy red and white stripes to suggest progressive movement into the next century. They picked my design to replace their 40-year-old logo. A ceremony was held at the LRC and the national Chinese newspaper, Nanyang Siang Pau reported the story with a photograph of cultural attaché, Ms Hillary Olsin-Windecker presenting a certificate of appreciation to me in 1990.



Logo: Vaxin Pharmaceuticals

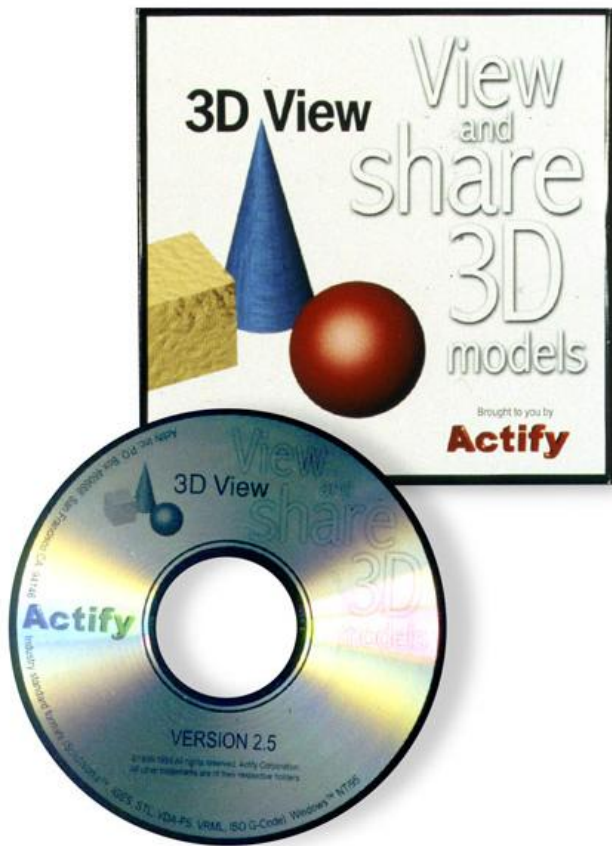
Vaxin Inc. is a biotechnology company that develops vaccines and other biological products to address market and public health needs. They are based in Birmingham, Alabama and the logo uses different tonal ranges to create a dimensional look to convey the idea of a solid yet progressive company.



PROFESSIONAL WORK (10 OF 20)

Packaging: Actify Corporation

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

Computown 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.

PROFESSIONAL WORK (11 OF 20)

Experimental furniture design

The intention of experience design is to create a total spatial experience that connects to one's emotive appeal and aesthetic concerns. With themes of "east meets west" and "modern versus old," a 170 cm x 70 cm daybed was custom built in Bangkok, Thailand from recycled wood. I was inspired by Chinese wood carvings. Borrowing elements from Chinese furniture which are usually over-sized and intricately carved, simplified Chinese characters of my name was embedded into what seems to be an all over, frenzied geometrical arrangements. Careful attention was paid to the back of the daybed as well. A red sofa was placed over the front seating area to complete the design.



PROFESSIONAL WORK (12 OF 20)

Interior design: The Wee Kim Wee School Coffee Table

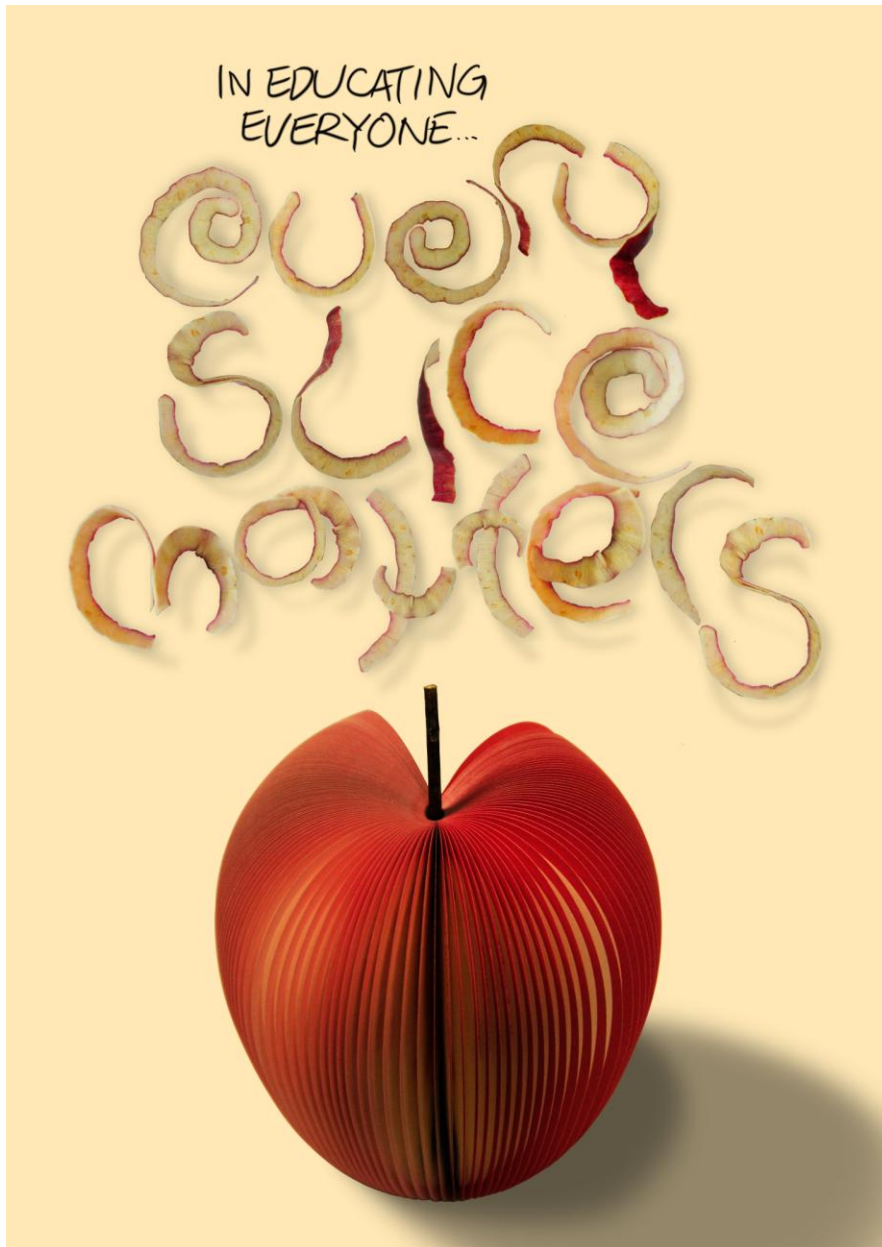
The upgrading of the Asian Communication Resource Centre (ACRC) at the Wee Kim Wee School of Communication and Information in January 2009 created a situation to relocate the 15 year-old model (measuring 33" x 45") that existed before the school was built. The challenge was to first find a place to house the huge model and when the reception area on the 4th floor was identified as the model's new home, the old model was given a new face lift. I had the model resized to 33" x 33" and it was turned into a functional coffee table. Maple tones were selected to match it to its surroundings.



PROFESSIONAL WORK (13 OF 20)

Social activism: Poster for Tomorrow

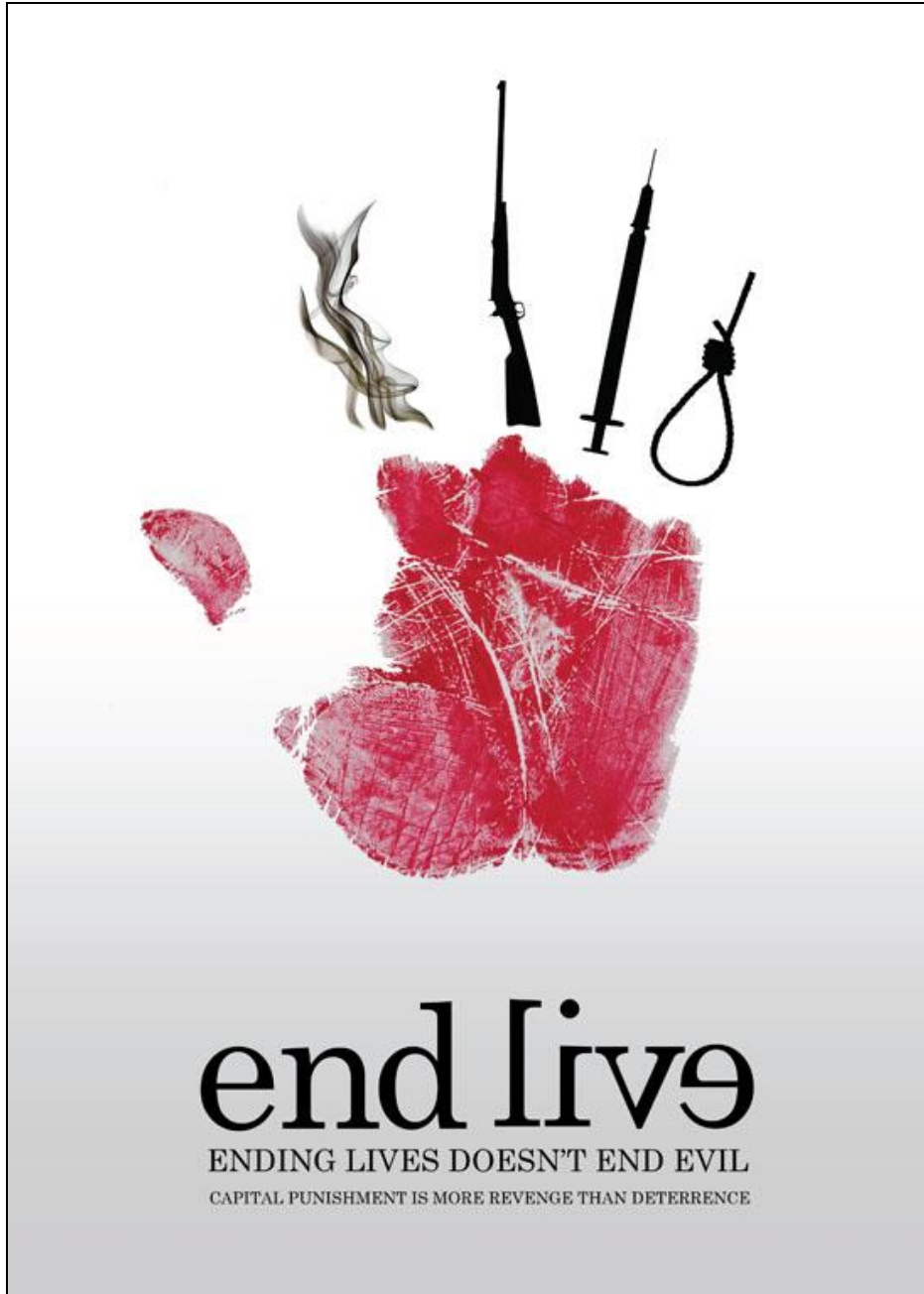
This is one of the entries for the Poster for Tomorrow 2011 edition with the theme The Right To Education, submitted on June 7, 2011. The non-profit organization based in Paris organizes a yearly poster contest based on Human Rights issues. The objective is to encourage people, both in and outside the design community, to make posters to stimulate debate. By adding to the metaphor that the fruit of knowledge is the apple, the main message in this poster was constructed from an apple peel. The Gestalt Law has it that the whole is greater than the sum of its parts. This is in sync with the sliced apple, constructed from sliced pieces of paper further reinforce the message that in order to form a complete apple, every slice matters. This poster is under consideration for publication in Choi's Gallery magazine based in Shanghai, China. My poster was shortlisted in the top 300. (Source: http://www.posterfortomorrow.org/pages/view/shortlisted_poster_designers)



PROFESSIONAL WORK (14 OF 20)

Social activism: Poster for Tomorrow

This is one of the seven submissions for the Poster for Tomorrow poster competition, an initiative of Icograda, Amnesty International, the Council of Europe, Reporters Without Borders and the World coalition against the Death Penalty. A stop sign made of a red palm with four fingers are visually represented by the five different capital punishments of gas chamber/electrocution, firing squad, lethal injection and hanging, this poster also relies on a catchy typography where the words "live" and "evil" are linked together in a palindromic sort of way. The message is verbally and visually combined to say that ending lives doesn't end evil.



PROFESSIONAL WORK (15 OF 20)

New Views exhibition

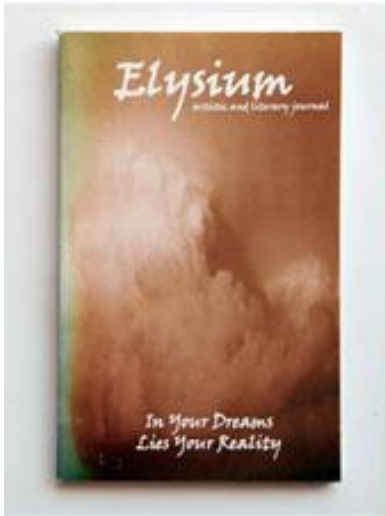
My poster design was accepted for an international symposium which sought to provide a stimulating conversation about the challenges faced in graphic design. “New View 2: Conversations and Dialogues in Graphic Design” exhibition was first hosted at the London College of Communication from July 9 - 21st before traveling to the Melbourne Museum in Australia in late 2008.



More posters can be viewed at <http://www.yeoh.com/index2.php?section=design>

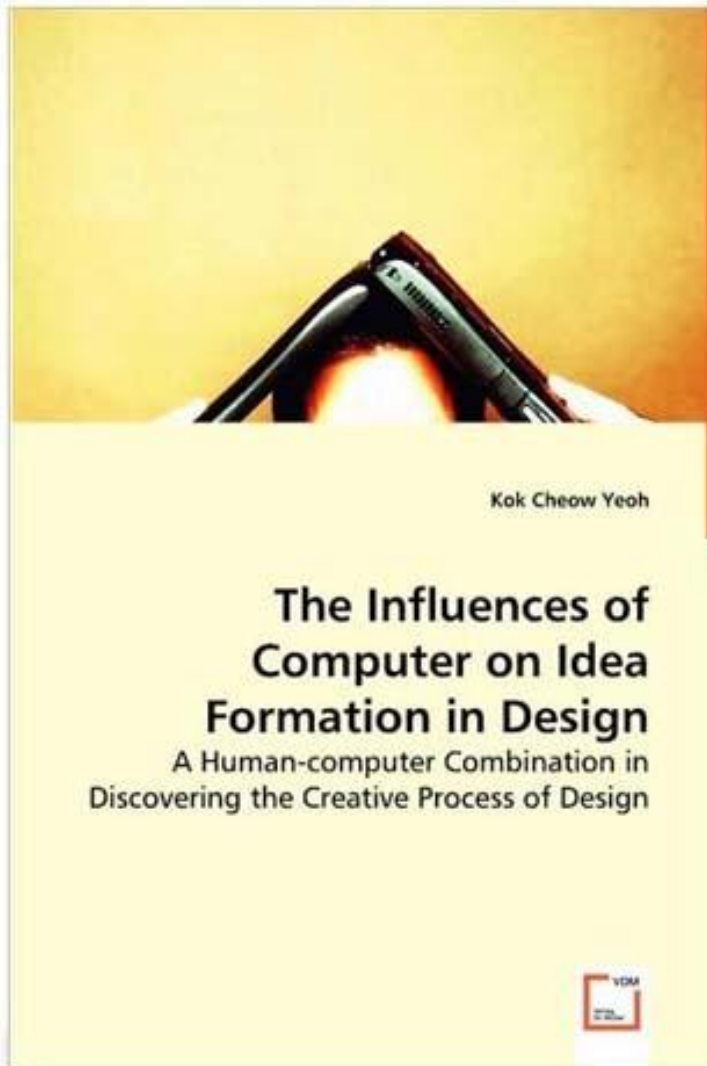
Malay Man with Serunai illustration

This 36" x 48" airbrushed artwork featuring a Malay man with a "serunai" (a traditional Malay trumpet) against a tropical backdrop of coconut trees was published in the Spring 2000 issue of Elysium, an artistic and literary journal from Texas Tech University's Honor College. The trumpeter wears a sarong which is a popular form of attire among the Malay community.



Publication: The Influences of Computer on Idea Formation in Design

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.

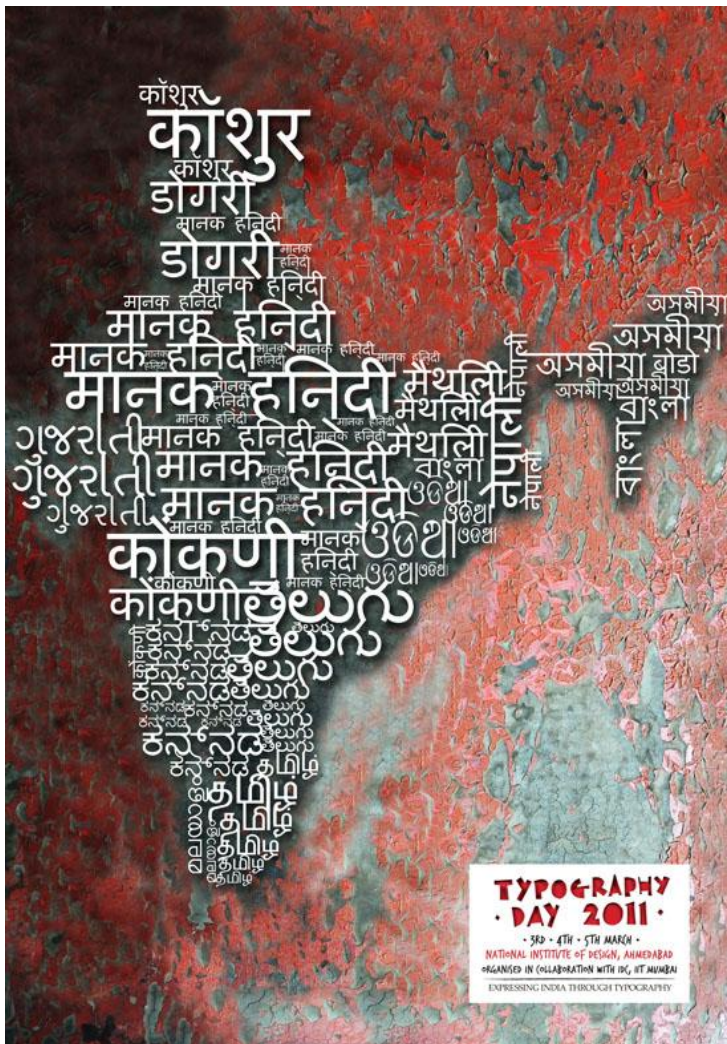


Research abstract: Storytelling through Expressive Typography: How famous people inspire us through words as reflected by graphic communication students.

Through a typographic project, 13 undergraduate communication studies students at a major university in Singapore explore hand-crafted letters through various ornamental, exploratory as well as digital letters to bring out the "rawness" of meaning in selected quotes of their choice by a famous person, living, dead or fictitious. Underlying the interpretive and illustrative natures of the project lays the fundamental elements of storytelling such as setting, character identification, plot, mood, and movement. In short, by selecting a setting, the audience is provided a sense of time and place. Working with quotes which essentially are typographic in nature, the students are confronted with the task to identify a character in the quote which makes their composition relevant in order to create an emotional tone for their expressive letterings, identified as mood within a plot which ties the sequential events together.

This paper was presented at the Typography Day 2011 conference from March 23 - 5, 2011 at the National Institute of Design, Ahmedabad, India.

In addition to the paper, three poster designs were submitted. Shown here is one of the posters.



This poster seeks to visually express the pluralistic languages of India that belong to several language families through the use of interconnected letterforms, contrasted by a symbolic background. As shown, the names of these official languages are rendered in the region that predominantly engages them. This uniquely contributes to the nation's multi-lingual society and in symbolizing a unified and multilingual India, some portions of the different characters are aesthetically linked to create a continuously coherent "bridge" that unites the country as one. The color white is used to symbolize purity while the rustic background of an old door communicates the idea that India has a rich literary tradition that dates back to antiquities.

Research abstract: Opposites attract: Juxtaposing extreme of symmetry and asymmetry to generate visual ideas

Visual communication, in the context of a marketplace at large, has little meaning or value except in relation to a client. Nonetheless, the two components, "visual" and "communication" denote that it is more than a business exercise. Primarily associated with two-dimensional images, the interdisciplinary field of visual communication engages different subject areas which converge to create communicational objects. For visual communicators, part of the challenge in a creative process has to do with working through the restrictions geared towards the reality of a marketplace. The designer creates a message or a solution for the client, who in turn, intends it for a specific audience. Critical to communicating is the need to make sense in a marketplace context. If the solution is predicated on satisfying a set of objectives, then the act of designing also implies some amount of control in creating aesthetical solutions. Working within these constraints is a struggle in and of itself. In addition, expectations for a creative and aesthetically pleasing design solution must be met. Compromises are sometimes necessary. The result often fails to satisfy all stakeholders because it is chained to communicative interests, whether they function within economic, political, propagandist, or selfless agendas. Negotiating the various influences involved in the design process can be daunting for an untrained designer. Therefore, there is a need to develop an objective framework that captures both business and creative interests, which in turn, will help students of design. The extreme opposite model developed in this paper acts as a framework for students to perceptively generate visual ideas.

This paper was presented at the 3rd International Conference on the Arts in Society in Birmingham, United Kingdom from July 28 - 31, 2008. This paper was accepted and published by the International Journal of the Arts in Society. Below are some excerpts from the paper:

THE VISUALIZATION MODEL

This paper demonstrates a framework for students to translate ideas via proposed models with components of composition, content, and context for visualization that builds on Bower's model of basic visual components (Bower, 1999) as one of the component in the proposed model for visualization. The relationships between each component are studied and identified.

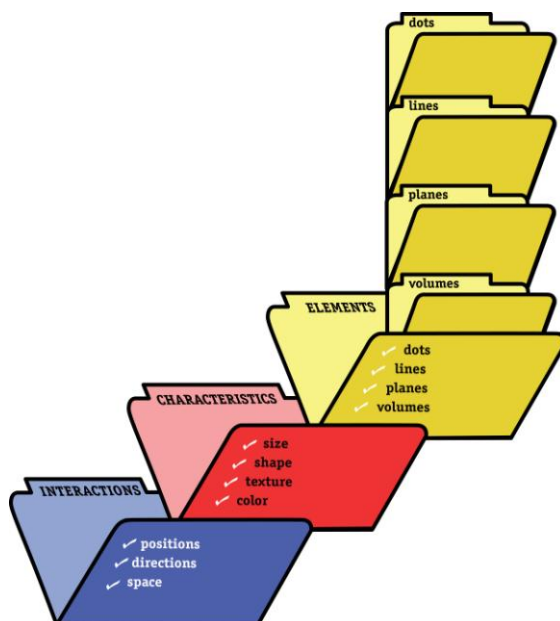


Figure 1. Bower's basic visual component reinterpreted into the model for visual form

Composition

Composition is an arrangement of components, parts, or elements to reach a solution. In applying Bower's model to composing (Ibid, p. 33), it is a three-way causal effect between i) visual elements [dots, lines, planes, and volumes]; ii) characteristics [size, shape, texture, and color]; and iii) interactions [positions, directions, space] (See figure 1). They are interdependent to provide a deterministic understanding for effective communicational strategies. However, the measure of one's ability to present his/her idea relies on a continual process of assessment, refinement, elimination, selection, and production. Every interdependent step provides a deterministic understanding where visual skillfulness and technical proficiency are combined for effective communicational strategies.

Content

If elements in design can be understood as visual ingredients where dots, lines, planes, volumes, with different characteristics in size, shape, texture, and color, interacting in different positions, directions, and space, "content" is basically what and how things are put together. In choosing the things combined to produce a message, students have four options: i) image only; ii) text only; iii) dominantly text and submissively image; and iv) dominantly image and submissively text.

Context

Formation of ideas generally manifest in our minds. While it is possible to explore many options as we visualize, focusing on the objective is important to give the campaign a sense of direction. When making a conscious design decision, the purpose or why it is done the way it is done must be answered. Ambiguity and expansiveness in design possibilities can be made clear if we follow a path that provides insights into the function and purpose of a campaign. Such parameters are not limiting, but liberating because the students are aware of what is expected. Within this limitation, they are encouraged to expand with some set parameters that consciously guide their every decision. Because visual communication profession is a complex blend of functions and objectives, the "context" becomes a decisive factor in determining the outcome of a design.

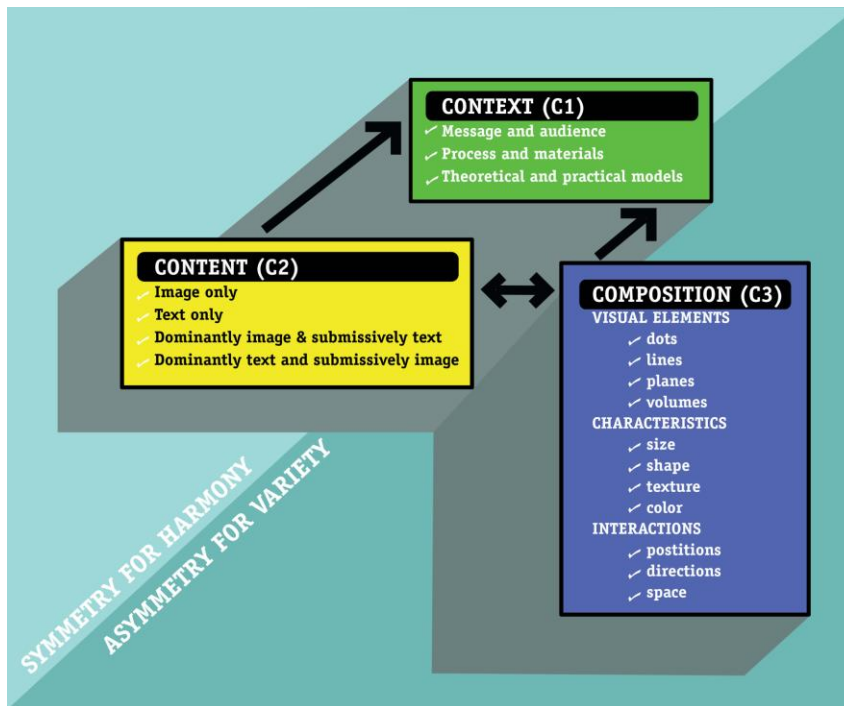


Figure 2. The visualization model.

PROFESSIONAL WORK (20 OF 20)

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. The site was secured in 1994. In addition to the site being my online showcase of professional work, it is also a platform for typographic experimentation where the logo of yeoh.com is constantly fabricated with different themes. My students can refer to weekly updates and sources on a page specially created for them.



COOLHOMEPAGES AWARD WINNER



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