

**SYLLABUS FOR CS8070  
CREATIVE VISUAL EXPERIENCE AND DESIGN**

Semester 2 AY 2012-2013

**General Information**

Lecturer : Dr Yeoh Kok Cheow (kcyeh@ntu.edu.sg)  
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Office Hrs: By appt (Unannounced drop-in is not welcomed)  
Lecture : Monday 10 AM - 1 PM

**Assigned Texts**

Experience Design 1.1 A Manifesto for the Design of Experiences by Nathan Shedroff. Available at [www.experiencedesignbooks.com](http://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:

- i) To understand and apply the essential elements and principles of design relevant to communicating visually.
- ii) To focus on form and content of two-dimensional designs.
- iii) To improve creative thinking which needs one to think “outside-the-box”.
- iv) To focus on experimentation.

**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.

Participation:	<b>20%</b> (10% Attendance. 10% Attitude: keenness to learn, involvement and contribution to a positive learning environment)
In-class exercises/pop quizzes:	<b>10%</b>
Individual assignment:	<b>30%</b> (25% Composition, 25% Creativity, 25% Design, 25% Presentation)
Group assignments:	<b>40%</b> (30% group-based, evaluated by the lecturer, 10% evaluated by peers)*
	<i>* subject to revision depending upon final class enrolment.</i>

**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. Due to our reliance on Edventure, please check your school email regularly as it is the designated method for sending information and updates. Any alternative emails are discouraged.
2. 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.
3. You are expected to attend all lecture and tutorial sessions. Absenteeism will affect your grade.
4. 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.
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.**
6. 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 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 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.
9. In preventing mishaps to the hardware and your artwork, please refrain from eating or drinking when in class.
10. 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.
11. If you do not ask questions 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 discouraged.
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. 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**  
**Tentative Class Schedule (subject to changes as required)**

Week	Topic
<b>Week 1</b> Jan 14	Introduction
<b>Week 2</b> Jan 21	<p><u>Unless mentioned otherwise, all the assigned pages bear the possibility of pop quizzes:</u></p> <p>The senses pp. 244 - 271            Sensorial Design pp. 276 - 277            Experience Design pp. 2 - 13            Creativity pp. 166 - 171</p> <p><u>To do:</u>            Group registration via Edventure (in “Groups”)            If you or your group is not finalized, you/your group will be assigned accordingly.</p>
<b>Week 3</b> Jan 28	The objective of the assignments is to provide new insights into the dynamics underlying our individual and collective strengths and challenges in observing and experiencing the elements (objects, events, environment and people), as well as developing frameworks to help students come full circle in understanding how our day to day experiences affect us.

	<p><i>* Depending on the final enrolment, each group presentation is limited to maximum 5 students. Minimally, 3 students can form a group and each presentation lasts for 15 minutes with 5 minutes of Q&amp;A. While each group may cover the same category, the chosen topic should differ between the groups, achieved through consultations with the lecturer. Each group must ensure that the following topics are covered/touched upon: Introduction (5%), Research components (20%), Observations (20%), Examples (30%), and Interpretation [meaning] (25%). More importantly, focus on the aspects of how our experiences are impacted. Consider this as an opportunity to learn to see through your 5 senses.</i></p> <p><b><u>A COLORFUL EXPERIENCE*</u> (Due week 6)</b>  Discover crucial visual and emotional perspectives in color and how color is used for effective communication in the various outlets (to be proposed by the group). Some possible ideas:</p> <ul style="list-style-type: none"> <li>- How colors are used to reinforce the corporate identity of a company in ways that bolster a brand’s presence.</li> <li>- How colors are used to market things and services in ways that change our perceptions or influence our habits.</li> <li>- How colors are used in the interiors and exteriors of premises, particularly in service oriented businesses that exude a welcoming awe (as a result of color coordinations and combinations).</li> <li>- How natural or artificial colors are used in foods which affect the way they are presented and served? Unknowingly, do they affect the way the food taste?</li> </ul> <p><u>To do:</u>  Finalization of groups  Familiarization of group members. Exchanging contacts.  Consultation of topic</p>
<p><b>Week 4</b> Feb 4</p>	<p><b><u>A DESIGNED WORLD*</u> (Due week 7)</b>  Look around us. Everything is designed by someone, usually defined as a designer for a certain purpose. Designers have become celebrities in their own rights, not to mention the insane amount of money charged for the prestige of their so-called “designerly” products. Is something designed necessarily better? Does design make things nicer to look at? Is it a fair statement that consumerism goes hand in hand in encouraging us to consume things we don’t necessarily need with money we don’t have simply because they bring us pleasure? Design is closely affiliated with experimentation, which is as an exploratory and probing undertaking but due to the financial burden on return on investments, most are based on tried and true and are rarely true in being experimental. However, there are design experiments that are explored as a means to promote social change or as a critique of political and ethical values. Some possible ideas include:</p> <ul style="list-style-type: none"> <li>- How a socially designed world can make our world a better place to live in (humanistic).</li> <li>- How has design enriched people’s lives, for example, fashion and its accessories influence the way we define ourselves (decorative)</li> <li>- How an environment or a given space such as theme parks, food courts, shopping centers, malls, etc. influence the way we live, work or play (operational/occupational)</li> <li>- How daily objects we use have become so entrenched in our daily lives that we take certain designs for granted (functional)</li> </ul> <p><u>Read these pages:</u>  Wisdom pp. 54 - 55  Visual Design pp. 278 - 289  Visualization pp. 90 - 95  Consistency pp. 96 - 101  Meaning pp. 122 - 127</p>

	<p><u>To do:</u> Consultation of topic</p>
<p><b>Week 5</b> Feb 11</p>	<p><b>Chinese New Year - Public holiday</b></p>
<p><b>Week 6</b> Feb 18</p>	<p><b><u>REPETITIVE THINGS*</u> (Due week 9)</b> A light that blinks repeatedly gets our attention. Our repeated patterns become a behavior. A piece of mosaic laid repeatedly next to each other covers a designated area. Develop an observation skill that deals with size, shape, and texture. Our direct observation in seeing visual patterns can noticeably be found in nature and in art. In art and architecture, repeated patterns are combined to form patterns that affect the way we live, work and play. Upholstery, rugs, floors, wallpaper, clothing, fabric, tile, mosaics, paintings and more are some of the surfaces that provide greater possibilities for the glorification of forms, shapes, and space. Study how repeated things can become a source of inspiration for new ideas.</p> <p>Some possible ideas to explore include:</p> <ul style="list-style-type: none"> <li>- How are patterns used on surfaces (or laminates) which provide unlimited options of experimentation, manipulation, imagination, or even ostentation for dimensional and structural enhancements?</li> <li>- How repeated patterns can create harmony (unity) or disharmony (contrast)</li> <li>- How nature repeats patterns that are often seen as chaotic and organic</li> <li>- Patterns have an underlying mathematical structure which can be read as our ways to search or predict for regularities. Where can we find these types of examples?</li> </ul> <p>Read these pages: Cognitive models (Audience) pp. 60 - 61; 72 - 75 User Behaviour pp. pp. 116 - 121 Communications pp 178 - 183 Point of view pp. 232 - 237</p> <p><u>To do:</u> Groups presenting their Colorful Experiences.</p>
<p><b>Week 7</b> Feb 18</p>	<p><b><u>THINGS BEAUTIFUL*</u></b> Beauty is a fundamental human need but yet how do we decide what is beautiful not just in people but also our search for beauty in art, design, and architecture? The industry understands our desire for beauty and delivers things, environments, and events that connect at a visceral level. The automotive manufacturers create objects that are sculptural and functional. Regardless of the price an iPhone costs these days, despite its incremental improvements, we want it because they give us pleasure each time we use them. Is there a universally accepted standard of beauty? We subjectively view what is considered “beautiful” in animate and inanimate objects.</p> <ul style="list-style-type: none"> <li>- How has the pursuit of beauty enrich us? What has the pursuit of beauty turned us into?</li> <li>- Is imperfection a form of beauty? If so, where can we find them? In what forms do imperfections manifest themselves into?</li> <li>- Isn't it shallow that people judge by appearances? Which industry exploits that?</li> <li>- Beauty connects people on an emotional level. How so?</li> </ul> <p><b>Presentation due on week 10.</b></p> <p><u>To do:</u> Groups presenting their Designed Experiences.</p>
<p><b>RECESS WEEK Mar4-8, 2013</b></p>	
<p><b>Week 8</b> Mar 11</p>	<p><b><u>MINIMALISTIC*</u> (Due week 11)</b> Is less truly more? Is less simply just lesser? Is being minimalistic important? Is it true that being complicated is easy and being content with lesser is harder to achieve?</p>

	<p>According to Ludwig Mies van der Rohe, the notion of “less is more” is that simplicity and clarity both can lead to good designs. An architect, his tactics of arranging the numerous necessary components of a building to create an impression of extreme simplicity was achieved by ensuring that every element and details to serve multiple visual and functional purposes. It is said that people in poorer countries are happier. Singapore is a rich country but scores low in the happiness index. Merriam Webster defines “minimalism” as a style or technique found in music, literature, or design that is characterized by sparseness and simplicity. Some possible ideas include:</p> <ul style="list-style-type: none"> <li>- Does having lesser in life contribute to a happier sense of being? Where and how can we experience that?</li> <li>- Basic forms with elements without decoration, simple materials and structures represent a sense of order as they are essential qualities in architecture.</li> <li>- In design or style, a parsimonious approach with the simplest and fewest elements can amazingly create a maximum effect.</li> <li>- If minimalism in art is achieved by stripping objects or ideas down to their elemental, geometric form, and presented in an impersonal manner, where can we find these (in Singapore, for that fact)?</li> </ul> <p><b>Individual Experiences (Due week 12)</b>  Borrowing the experiences gained from the group project and guided by the same topic, reflect how the experience(s) has/have influenced you individually and create an A4 sized JPGs, PDF (300 dpi). Deposit your work in Edventure’s Content. <b>Late work will not be accepted and you will receive a zero</b> for this assignment which is worth 30% of your final grade. Without any legitimate reason (subject to verification) any request for resubmission will not be entertained.</p> <p>Read these pages:  Subjectivity pp. 78 - 83  Adaptivity pp. 184 - 189  Community pp. 190 - 195  Identity pp. 196 - 201  Participation pp. 202 - 207</p>
<b>Week 9</b> Mar 18	<u>To do:</u> Groups presenting their Repetitive Experiences
<b>Week 10</b> Mar 25	Read these pages: Travel pp. 14 - 15, 18 - 19 Awareness pp. 128 - 133 Productivity pp. 172 - 177  <u>To do:</u> Consultation of Individual Experiences Groups presenting their Beautiful Experiences
<b>Week 11</b> Apr 1	<u>To do:</u> Consultation of Individual Experiences Groups presenting their Minimalistic Experiences
<b>Week 12</b> Apr 8	Read pages: Storytelling pp. 208 - 211 Narrative Structure pp. 214 - 231 Narrative extension pp. 238 - 239  <u>To do:</u> Consultation of Individual Experiences
<b>Week 13</b> Apr 15	Viewing and critique of individual assignment. End of class.