

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

Semester 2 AY 2013-2014

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 (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 that needs one to think “outside-the-box”.
- iv) 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.

Participation:	20% (10% Attendance. 10% Attitude: keenness to learn, involvement and contribution to a positive learning environment)
In-class exercises/pop quizzes:	10%
Individual assignment:	30% (25% Composition, 25% Creativity, 25% Design, 25% Presentation)
Group assignments:	40% (30% group-based, evaluated by the lecturer, 10% evaluated

by peers)*

** subject to revision depending upon final class enrolment.*

INDIVIDUAL ASSIGNMENT (Due at week 7 at the beginning of the class, before the semester break as your mid-term)

Every human being experiences his or her own emotions. For your individual assignment, you'll be something you're not for 4 weeks. Report your experience write analytically and photograph reflectively. 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. You may also be courageous enough to become a character or take on a personality or a set of behaviors you absolutely abhor. For e.g., if you're obsessive compulsive, stop organizing and become messy and report how it has changed your life. **It is worth mentioning that you're advised to exercise your common sense and not to engage in activities that may cause harm to yourself or extreme annoyance to people around you.**

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. You may also submit a video presentation. Do ensure that your video file conforms to these requirements: Time duration is no more than 10 minutes, file size no more than 100 MB and file formats can be .wmv or .mov. Please ensure that your video is readable by current video player applications such as Windows Media Player and QuickTime Player. If the lecturer is unable to view your video file, it will be treated as a non-submission. You should also pay attention to the quality of the image and the sound recorded on a CD (DVD) for submission. Remember to include a before and after picture where relevant. Likewise, this final portion also applies to those who submit a report. 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 like in a man/woman?
- What do you most value in life?
- Who is your favorite person?
- What is your motto in life?

Your final report should have the following attributes:

- An introduction should be written to grab a reader's attention. Set up your issue and lead your reader into your story.
- Identify the issue and explain the documented evidence of your transformation or the process from the beginning to the end. Analyze your situation and clearly define the claims you made by writing out the reasons, providing the evidence or any implementation.
- Each of your paragraphs should be focused on a single idea that supports your claims. Begin each paragraph with topic sentences, support your assertions with evidence (both verbal and visual), and expound your ideas in the clearest, most sensible way as though your reader is right in front of you (your audience) and finally,

- Gracefully exit your essay by making a quick wrap-up sentence in the conclusion and then end on some memorable thoughts, perhaps a powerful lesson learned, or an interesting twist of logic. This is where you consolidate, evaluate and answer/explain how this assignment has changed you by ending it with something you want your reader to walk away with.

GROUP ASSIGNMENT

Focus on the aspects of how our experiences are impacted through your topic by providing us with examples via images, audio or combination of other methods that can best address the topic. Consider this as an opportunity to share with us what you’ve learned.

*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&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 sections are covered:

- Introduction [history] (5%)
- Research components [data to support your claims] (20%)
- Examples [visual] (45%)
- Interpretation [meaning] - (25%)
- Closing [summary/conclusion/recommendations] (5%)

TOPIC	DUE	Note that these samples below are provided as a guideline for students to extrapolate and explore further.
Designery	Week 5	<ul style="list-style-type: none"> - How a socially designed world can make our world a better place to live in (humanistic). - How has design enriched people’s lives, for example, fashion and its accessories influence the way we define ourselves (decorative) - 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) - How daily objects we use have become so entrenched in our daily lives that we take certain designs for granted (functional)
Cuteness	Week 7	<ul style="list-style-type: none"> - Are only babies or things small are usually widely accepted as cute? - How has cuteness enriched us in inanimate objects? What aspects of cuteness are we especially attracted to? - Is cuteness a form of beauty? If so, where can we find them? If not, how so? - Is there a universally-accepted standard for cuteness? - Cuteness connects people on an emotional level. How so? Is it subjective or more than meets the eyes? - Isn’t it shallow that people judge by appearances? Which industry exploits that?
Impermanence	Week 8	<ul style="list-style-type: none"> - Wabi sabi is the Japanese term to describe the celebration of impermanence and the passage of time. The concept is derived from Buddhist teaching that deals with impermanence, suffering and emptiness. Aesthetically, from a design point of view, wabi sabi includes asymmetry, irregularity, and simplicity. Can we find beauty in imperfection? Investigating how texture, materiality and the concept of impermanence played out in our society. - Define the essential aspects of material and analyze different functional approaches to the applications of material in our consumption environment by identifying the environment in which material is being utilized. - How does impermanence permeate our landscapes, objects, clothing, paraphernalia, or our everyday environment? - How does impermanence mediate our sense of identity? Is the

		<p>industry of plastic surgery a way to counter impermanence?</p> <ul style="list-style-type: none"> - Confucius once said “Everything has beauty, but not everyone sees it” (萬物皆有動人之處,然非眾人皆能洞悉) Is impermanence a form of “flawed beauty”? - In the context of a globalized culture, examine the politics of value of commodities, and explore how the media is transforming us into a consumerist and materialistic society.
<i>Worthy words</i>	<i>Week 12</i>	<ul style="list-style-type: none"> - Homonyms can be found in advertising when one word/character is replaced with another. How has this impacted the field of advertising or message (for e.g.) - Political correctness (PC) is said to be a linguistic filter but in this day and age, has it come too far? What are the good and bad things about it? - Monolingualism, bilingualism, poly-lingualism. Is one better than the other? If not, how so? What is our experience in dealing with bilingualism? - Onomatopoeic words imitate the natural sound we hear around us. Where and how are they used to enhance our knowledge or experience? - Aphorisms such as “less is more” are being in architecture, product design, music and so forth. What are other aphorisms that are impacting us? - Thought-provoking sayings are not only profound but are philosophical in nature. As an existential guide, how does it relate to our daily life in areas such as theology, art, literature, psychology, ethics, logic, and metaphysics, even social or political arenas? - Want more? How about acronyms, antonyms, -isms and so forth? Explore these in the context in which they are used.
<i>Minimalism</i>	<i>Week 13</i>	<ul style="list-style-type: none"> - Does having lesser in life contribute to a happier sense of being? Where and how can we experience that? - Basic forms with elements without decoration, simple materials and structures represent a sense of order as they are essential qualities in architecture. - In design or style, a parsimonious approach with the simplest and fewest elements can amazingly create a maximum effect. - 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)?

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 to communicate, 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 utilized 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
Week 1 Jan 13	Introduction
Week 2 Jan 20	<p><u>Read these pages:</u> 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>
Week 3 Jan 27	<p>Individual assignment assigned. Due on week 7 (Feb 24) at the beginning of the class.</p> <p><u>To do:</u> Finalization of "Designerly" and "Cuteness" groups. Familiarization of group members. Exchanging contacts. Consultation of topics</p>
Week 4 Feb 3	<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> Finalization of the rest of the groups Consultation of topics</p>
Week 5 Feb 10	Groups presenting Designerly

Week 6 Feb 17	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
Week 7 Feb 24	Groups presenting Cuteness
RECESS WEEK Mar4-8, 2013	
Week 8 Mar 11	Groups presenting Impermanence
Week 9 Mar 18	Read these pages: Subjectivity pp. 78 - 83 Adaptivity pp. 184 - 189 Community pp. 190 - 195 Identity pp. 196 - 201 Participation pp. 202 - 207
Week 10 Mar 25	Groups presenting Worthy Words
Week 11 Apr 1	<u>E-LEARNING WEEK</u> Questions from the following pages will be raised in EdveNTUre and everyone is expected to post a thread as your participation will be included in the final consideration of your grade: Travel pp. 14 - 15, 18 - 19 Awareness pp. 128 - 133 Productivity pp. 172 - 177 Storytelling pp. 208 - 211 Narrative Structure pp. 214 - 231 Narrative extension pp. 238 - 239 (This may also be substituted by an online pop quiz).
Week 12 Apr 8	Groups presenting Minimalism
Week 13 Apr 15	Viewing and critique of assignments. End of class.