

K.C.YEON



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KOK CHEOW YEOH, Ph.D.

9C Yuan Ching Road, #10-28, Singapore 618645,
Singapore
+ (65) 9012 9527

Alternative address:
97 Athens Street, San Francisco, CA 94112, USA
(415) 334 1993

dr.kc.yeoh@gmail.com
www.yeoh.com

ACADEMIC EXPERIENCE

- May 2007 - present Lecturer, Wee Kim Wee School of Communication and Information, Nanyang Technological University (WKWSCI, NTU), Singapore
- 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
- May 2000 – May 2002 Instructor/TA, Design Communication, Texas Tech University, Lubbock, Texas
- Aug 1998 – May 1999 Instructor, Graphic Design, Southern Arkansas University, Magnolia, Arkansas
- Sep 1997 – Aug 1998 Instructor, Graphic Design, Academy of Art College, San Francisco, California

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 College, San Francisco, California

TEACHING ASSIGNMENTS

- To be offered Aug 14 **Advanced Graphic Communication** – Wee Kim Wee School of Communication and Information (WKWSCI), Nanyang Technological University (NTU)
- Aug 07 - present **Graphic Communication** – WKWSCI, NTU
- Jan 14 - present **Strategic Visual Communication** – WKWSCI, NTU

Jan 2012 - present	<i>Creative Visual Experience & Design</i> – WKWSCI, NTU
Jan 06 – Dec 2013	<i>Newsletter Practicum</i> – WKWSCI, NTU
Aug 07 – Nov 07	<i>Advertising Creativity and Copywriting</i> – WKWSCI, NTU
Aug 06 – Mar 07	<i>Graphic Design I & II</i> – School of Art, Design and Media (ADM), NTU
Aug 05 – Mar 07	<i>2D Design and Color Workshop I & II</i> – ADM, NTU
Summer 2003	<i>Corporate Design</i> – Savannah College of Art & Design (SCAD)
Summer 2003	<i>Vector Graphics for Designer</i> – SCAD
Winter 2002 – Summer 2003	<i>Desktop Publishing</i> - SCAD
Spring 2001 - Spring 2002	<i>Public & Social Service Design</i> – School of Art, Texas Tech University (SOA, TTU)
Summer 2000	<i>Computer Design Methods</i> – SOA, TTU
Spring 1999	<i>Graphic Design 2</i> - Southern Arkansas University (SAU)
Spring 1999	<i>Portfolio Preparation</i> – SAU
Fall 1998	<i>Computer Graphics</i> – SAU
Spring 1999 & Fall 1998	<i>Introduction to Fine Arts: Art</i> - SAU
Fall 1998	<i>Special Topics in Art</i> - SAU
Fall 1997 & Spring 1998	<i>Materials, Tools, and Comping (Mock-up) Techniques</i> – The Academy of Art College (now The Academy of Art University)
CONFERENCES	
Feb 28 – Mar 2, 2014	Typography Day 2014, Pune, India. Paper presented: <i>Hawking Gawking in Singapore</i> .
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 Suwichit 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: <i>Storytelling through Expressive Typography: How famous people inspire us through words as reflected by graphic communication students</i> .
Feb 24 – 25, 2011	Attendee at the 21 st World Newspaper Advertising Conference, Malta.
Oct 11 - 12, 2010	The 1 st Asia Conference on Tourism Communication, Kuala Lumpur, Malaysia. Topic presented: <i>What makes the world go around? How to make your integrated marketing communication program outstanding</i> .
Jun 15 – 29, 2010	The 4th International Conference on Typography and Visual Communication, Nicosia, Cyprus. Paper presented: <i>Opposites don't attract: The tug-of-war between serif and san serif fonts in print advertising</i> .

- 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. (246 pages).

ARTICLE PUBLISHED

2006 *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?
Available at http://www-des.tp.edu.sg/DU_think06paper.asp

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 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, San Francisco, California. 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 College, San Francisco, California 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 were chosen to represent the Malaysian Institute of Art.

AWARDS

- 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.
- 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.
- 1999 Multimedia Merit Award - yeoh.com - HOW magazine (October 1999) Self-Promotion Annual, The Best of '99.

- 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 2nd Prize, Art Directors' Art Club - The Academy of Art College, San Francisco, California. 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 Embassy of the United States of America.
- 1989 Consolation Prize - Malaysian Institute of Art, Kuala Lumpur, Malaysia Year of the Horse greeting card design competition.
- 1988 Consolation Prize - Adorable Babies Contest Trade Display Johnson & Johnson's Northern Region trade display award from May-July 1988 - Daya Setor, Kedah, Malaysia.
- 1987 Winner, Petronas/Malaysian Institute of Art "Get to know our environment" ["Kenalilah Alam Sekitar Kita"] Poster Competition, Kuala Lumpur, Malaysia.
- 1986 Special Prize - Malaysian Institute of Art, Kuala Lumpur, Malaysia. Awarded by Nanyang Siang Pau, the largest circulation of the Chinese-language newspaper. The theme of the nationwide poster design is "Care About Your Children's Education."
- 1985 1st Prize - Teochew Association, Kedah, Malaysia. Nanyang Siang Pau/Kedah/Perlis Teochew Association statewide Chinese ink painting competition.
- 1985 Best Participation - Sultan Abdul Hamid High School, Kedah, Malaysia. National art competition in conjunction with the celebration of one decade of the Malaysian Environmental Council and the World Environment Day).

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.

RECOGNITIONS

- 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.
- Nov 2008 Associate Editor for The International Journal of the Arts, the International Advisory Board.
- 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.
- 1993 - 1996 Fall Packaging Show, Academy of Art College, San Francisco, California
Nine out of fifteen entry-level graphic design students from the Materials, Tools and Comping Technique class at the Academy of Art were selected to exhibit for the first time in the Graphic Design department.

- 1991 Selected artworks from Packaging design and Computer Graphics “Straight from the Heart” packaging design and “Self-portrait” published in the Academy of Art College’s 1993 – 1996 catalog.
- 1991 President’s Honor List, Academy of Art College, San Francisco, California. Selected for outstanding academic achievement for commitment to excellence and diligence.
- 1991 Certificate of Appreciation, Academy of Art College, San Francisco, California Awarded in recognition of contributions to the Graphic Design department at the Academy of Art College.

**ARTWORK IN
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.

**PRO-BONO/
ACADEMIC SERVICE**

Ongoing since 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, Magnolia, Arkansas. 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, Magnolia, Arkansas
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 College, San Francisco, California
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, San Francisco, California
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 (IEN) 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.
 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
 Solid State Optonics, 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
 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
 Hip Fong Sdn. Bhd., Kedah, Malaysia
 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 contest 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 15)



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 design 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.

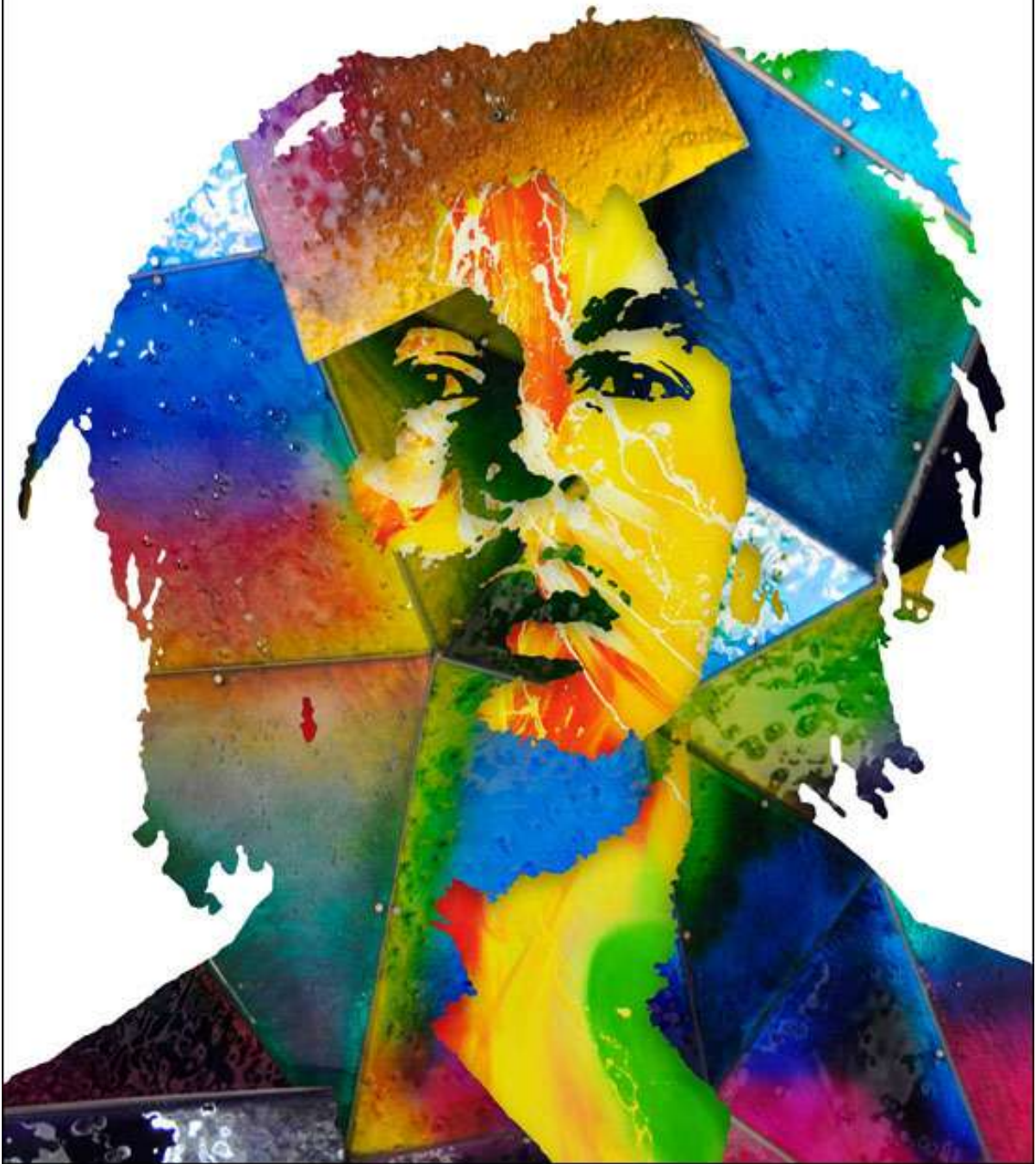
Golden Bee 10, Moscow Global Biennale of Graphic Design 2012 (2 of 15)



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...
BLACK WHITE CHINESE EVERYONE... THAT'S ALL

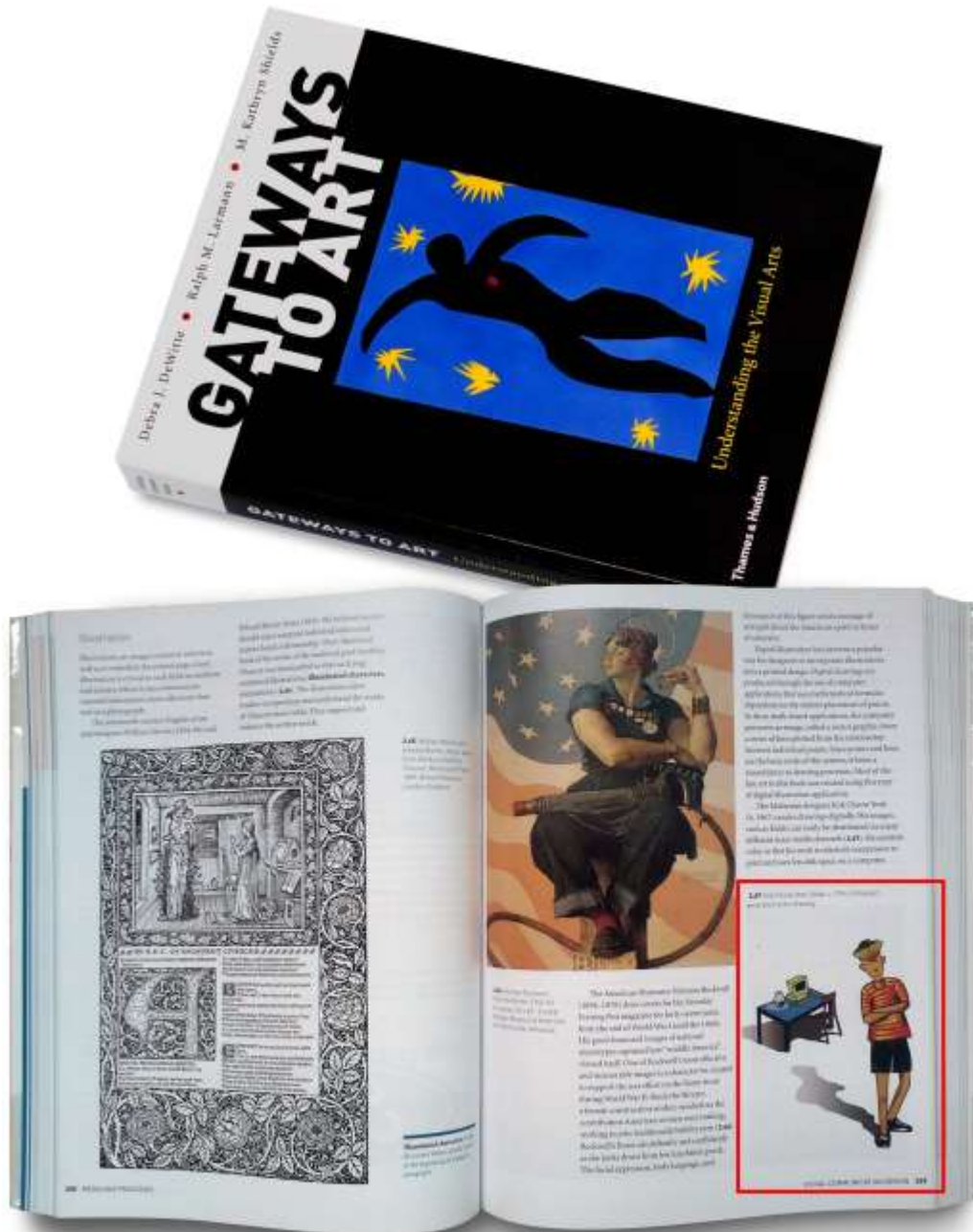
Bob Marley





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

Kiddo in the Gateways to Art (3 of 15)



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 as featured on page 209 under the

"Visual Communication Design" chapter.



Many Ships, One Boat (4 of 15)



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 15)



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 Barnbrook, 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.

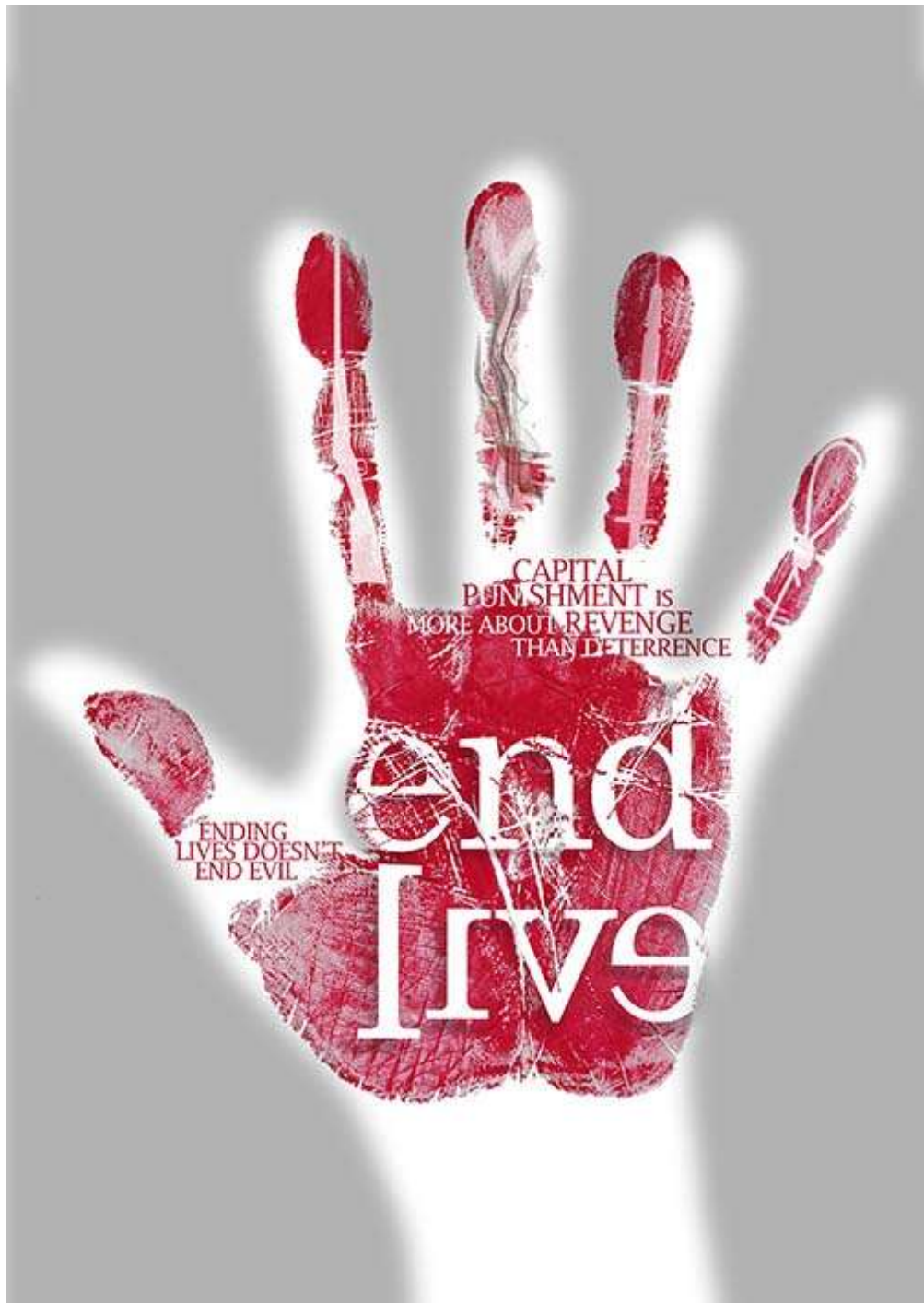


Plastics will be the Death of Us (6 of 15)



The poster is inspired by using the skull as a metaphor to bring forth the idea that lurking underneath every used or discarded plastic bag is a step that brings us closer to the demise of the human race. In the name of convenience, our consumerist society has become over-reliance on petroleum-derived products. While evil may lurk in the background without our awareness in suspenseful dramas, in these posters, evil becomes a strong focal point--a messenger that plastic will be the death of us. Grungy textures become a contrasting background to suggest a grim and polluted environment tainted over the decades. The overall image is sepulchral and tomb-like with strong dynamically placed central elements such as the plastic bag or the plastic bottle, making the message easy to understand and difficult to miss. This is a series of two posters submitted for the Segunda Llamada, the Universidad Autonoma Metropolitana and Natura Mexico's 3rd International Poster competition on May 16, 2013.

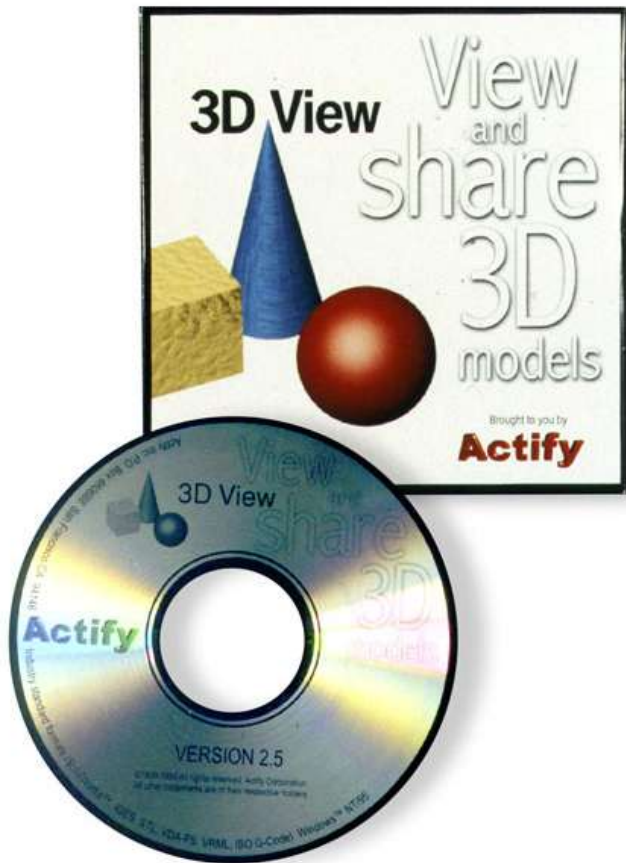
Moscow Global Biennale of Graphic Design 2014 (7 of 15)



A juried competition which takes place every two years, the Moscow Global Biennale of Graphic Design, endorsed by the International Council of Graphic Design Associations (ICOGRADA) and the International Biennales Coordinating Committee IBCC aims to promote a deepening of the international cooperation, increases the cultural status of graphic design, helps to escalate creative level and spiritual potential of a profession, served formation of high valuable orientations. The poster above was submitted in April 2014 for considerations at the biennale.

Packaging for Actify and PCTown (8 of 15)

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.

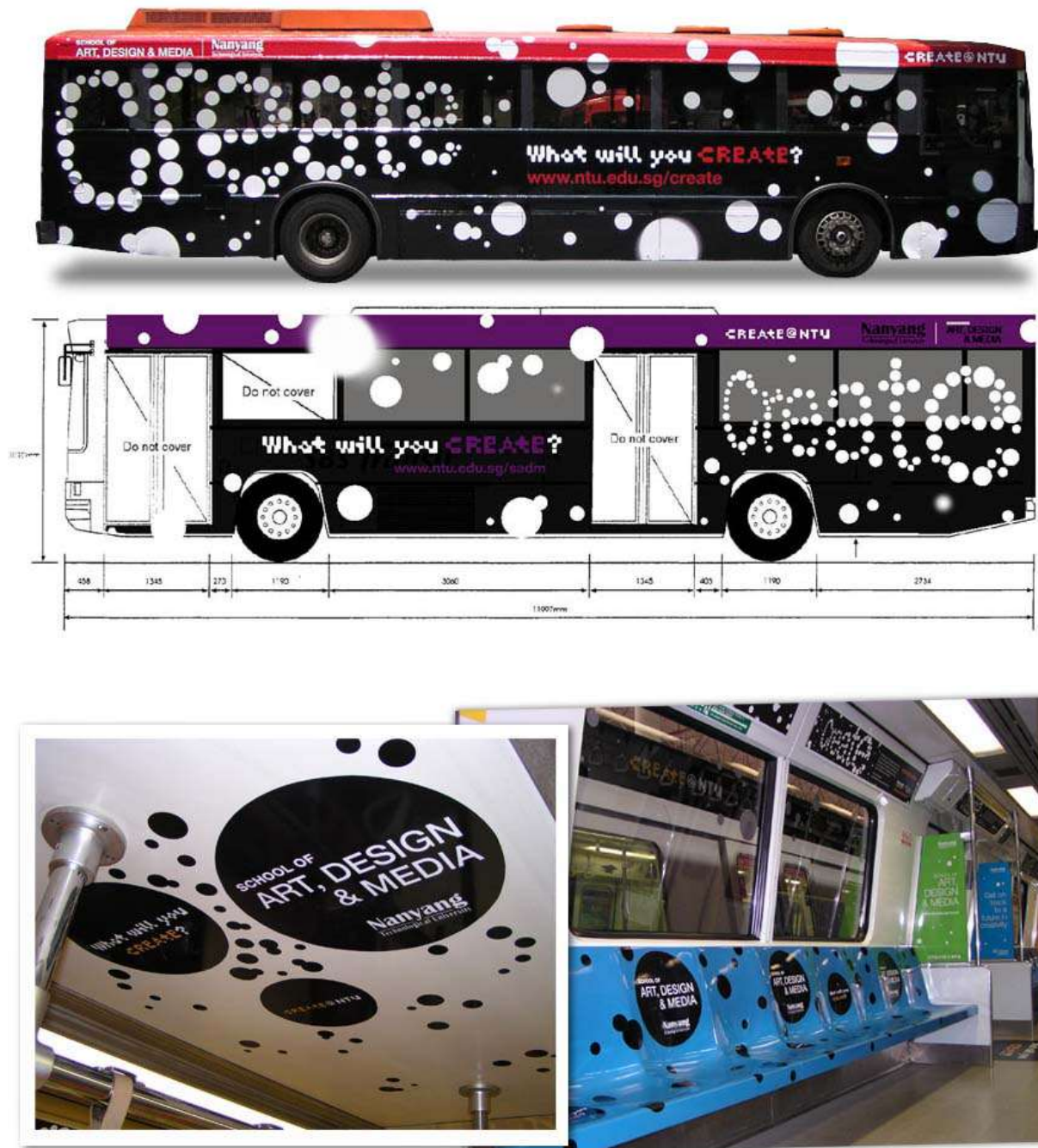
Vehicular graphics from Mewa Frame (9 of 15)

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.



What will you create? (10 of 15)

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.



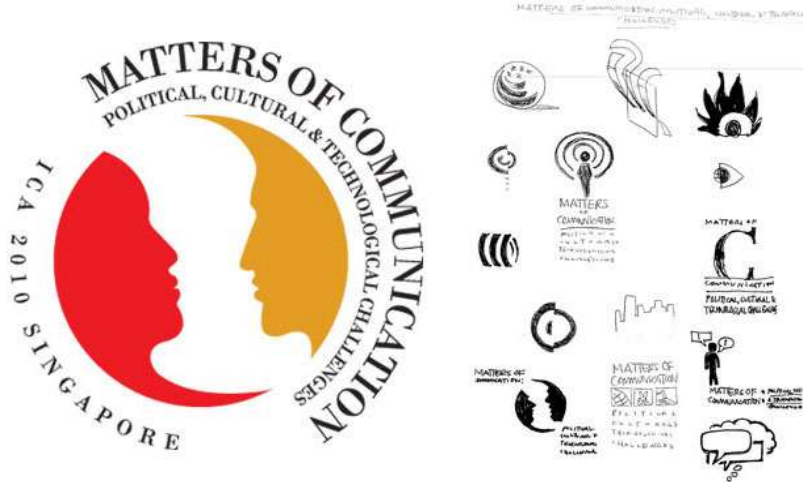
An architect’s rendering of the future School of Art, Design and Media.



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).

Logos and Branding Corporate Identity: ICA 2010 Singapore (11 of 15)

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.



Branding for the Wee Kim Wee School (WKWSC)

The School was originally founded in 1992 as a free-standing School of Communication Studies on a mission to redefine the media and information landscape in the region. In 2001, it becomes the School of Communication and Information. In 2006, it was officially named the Wee Kim Wee School of Communication and Information after the late president of Singapore. In 2010, in celebrating the School's 20th anniversary and further strengthen the school's foothold in as a premier communication school, the branding effort includes a newly designed WKWSCHOOL modeled after the Museo Sans typeface.

Independent Logo

WKW

Combined Logo

WKWSCHOOL

WKW
SCHOOL

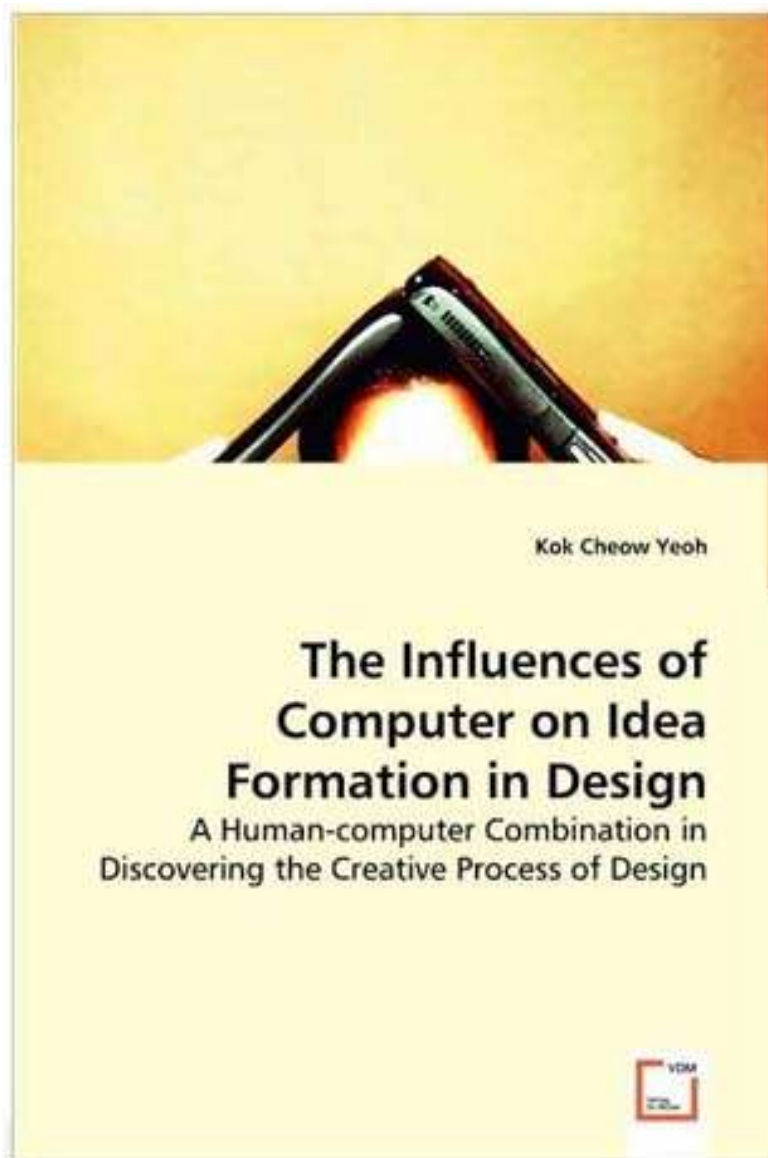
Keynote Speaker, Typography Day 2013 (12 of 15)



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.

The Influences of Computer on Idea Formation in Design (13 of 15)

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.



Work-life Harmony for Creative Minds in the Advertising Industry

(14 of 15)

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 between Dr Suwichit Chaidaroon and I and the paper was accepted and presented by final year students Cheryl Chan, Celine Tham, Tsang Wing Han at the 2011 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.p
df](http://yeoh.com/pict_files/Work%20Live%20Harmony%20of%20Creative%20Individuals.pdf)

Recommendations for Design Educators and Students Who Embrace Computer Technology (15 of 15)

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).

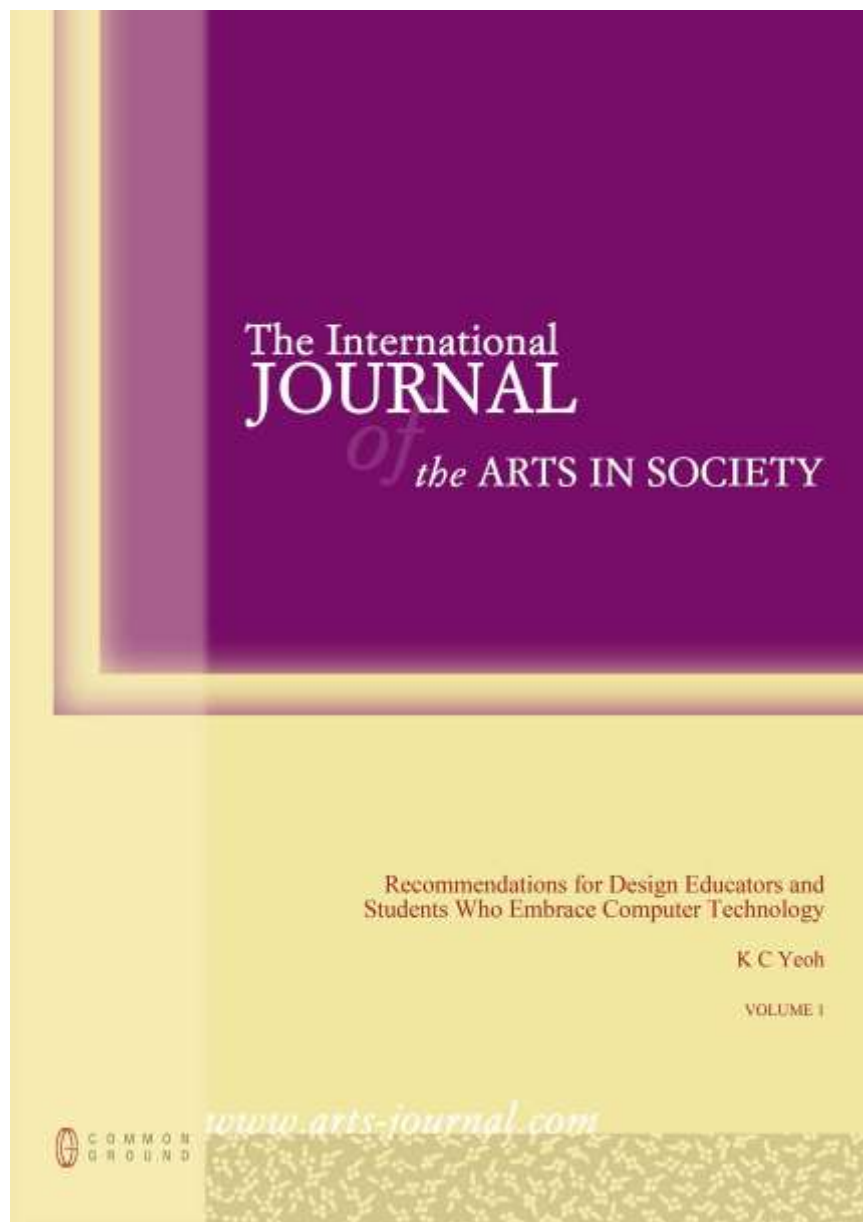




Figure 2: There is always more than one solution to a problem and exploration is the key. In sketching, students quickly capture their thoughts in pure and raw forms. Because it can be perceived in different ways, sketching can be reinterpreted and this creates many opportunities for explorations (Artwork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

TEACHING PORTFOLIO

The Real Reunion: An Integrated Campaign to Strengthen Family Bonds Through Meals (1 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."

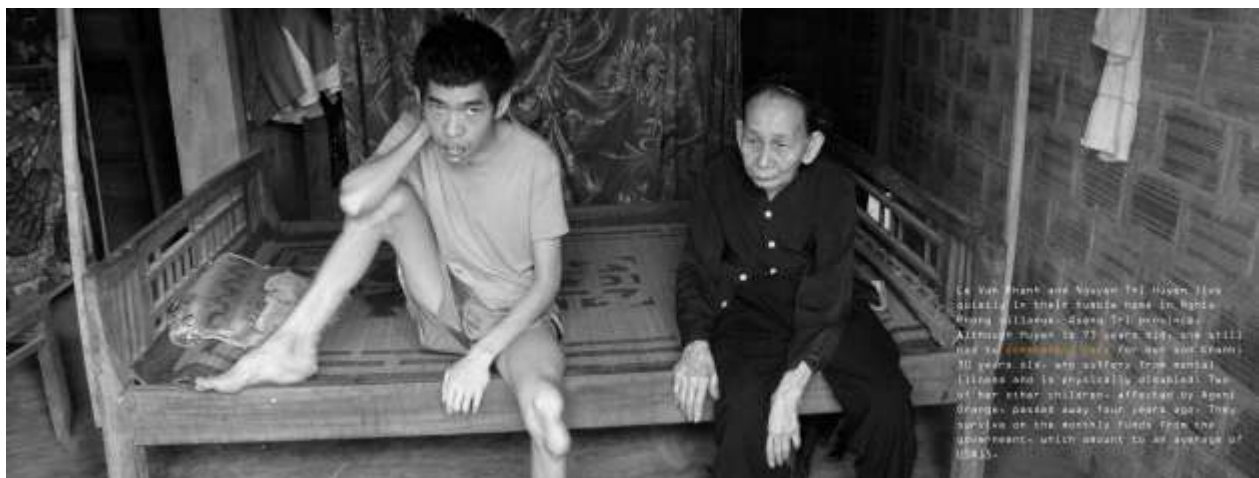
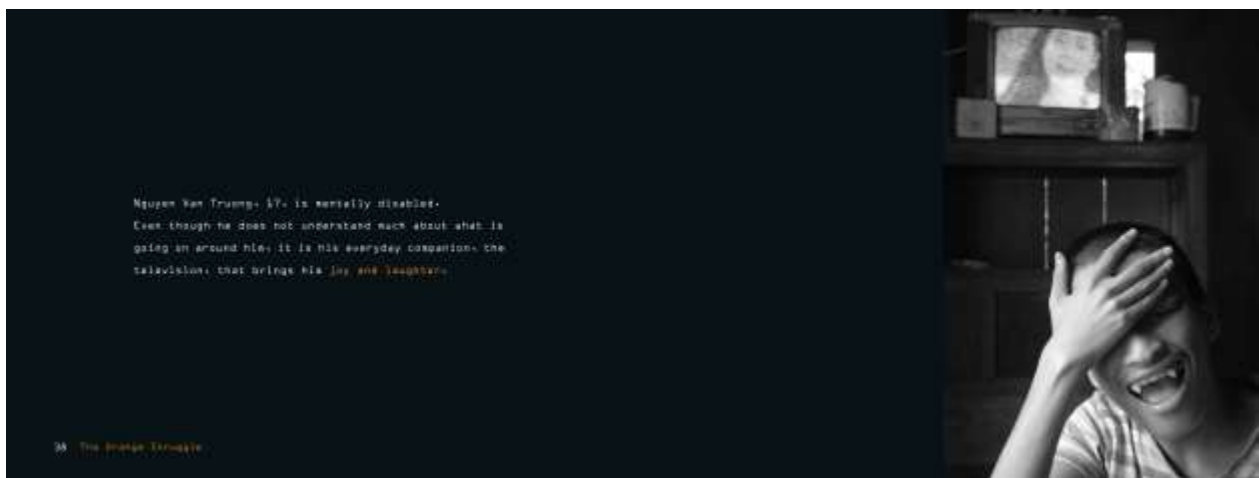


The Orange Struggle (2 of 20)

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.



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.



Trash, Typography Day 2014 Poster Contest Winner (3 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.' Workers separate the goods in different materials - Doing the dirty work of the West often results in a dangerous and pollutant burden on the receiving country. 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. So "trash" could be a Word belonging to the past. The items on the poster are E-waste actually found in the streets of Singapore.



Anna Kjaedegaard at
Typography Day 2014 in
Pune, India.

**A Home is the Start of a Brighter Future, Top 100 Poster Winner
out of 3461 Entries (4 of 20)**



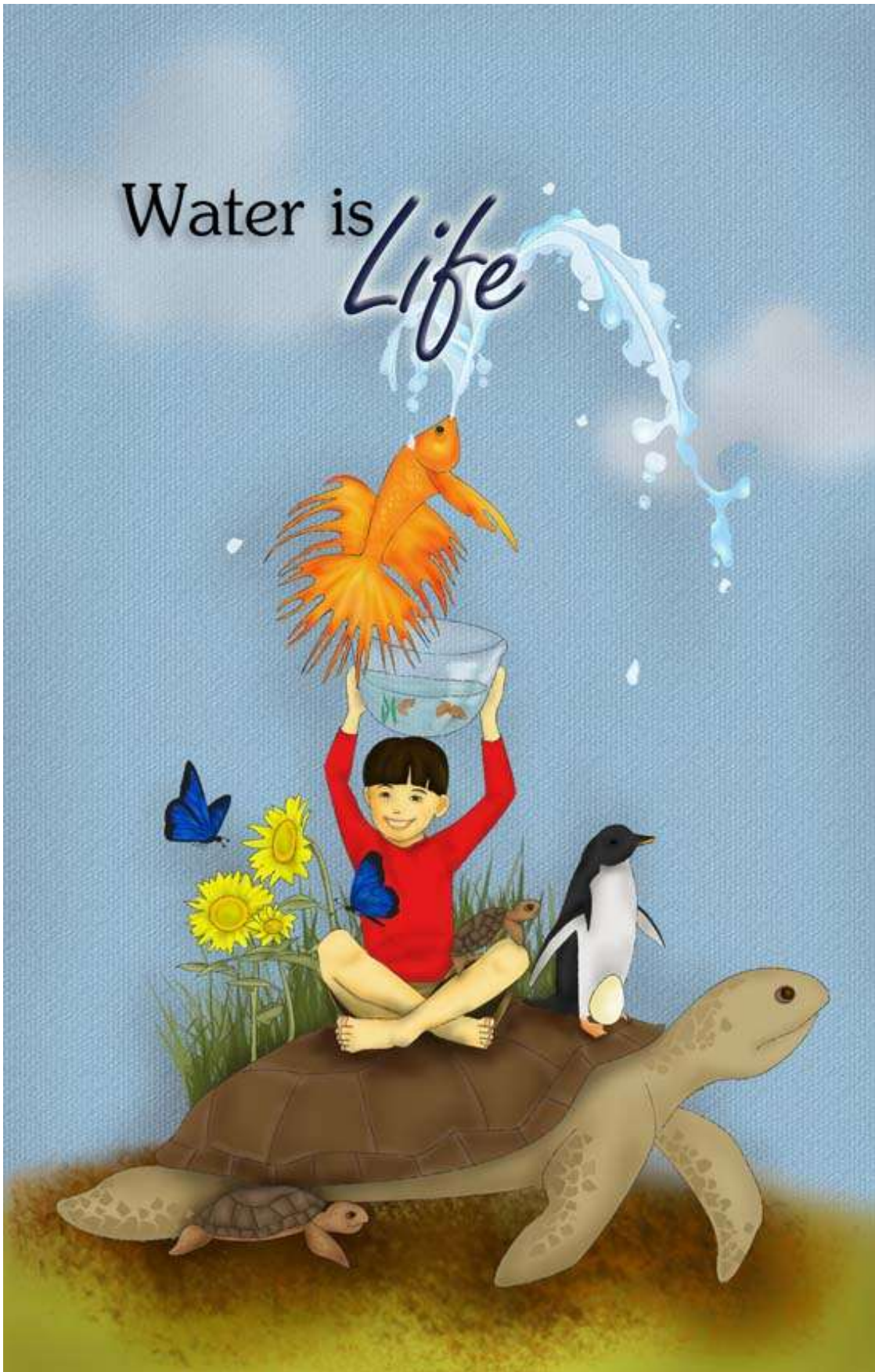
Wendy Aw Wen Ting's poster, created as part of an assignment in my Graphic Communication course at the Wee Kim Wee School, NTU, during Jan - May 2013, was selected as one of the 100 posters from the organizers of Poster For Tomorrow with the theme "A Home for Everyone". Her winning entry is the only 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.

Water is Life, Top 100 Poster out of 4862 Entries (5 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.

Water is *Life*



Other awards: Siemens Green Technology Journalism Award 2011

(6 of 20)

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.



ConnexSCIons Newsletter (7 of 20)

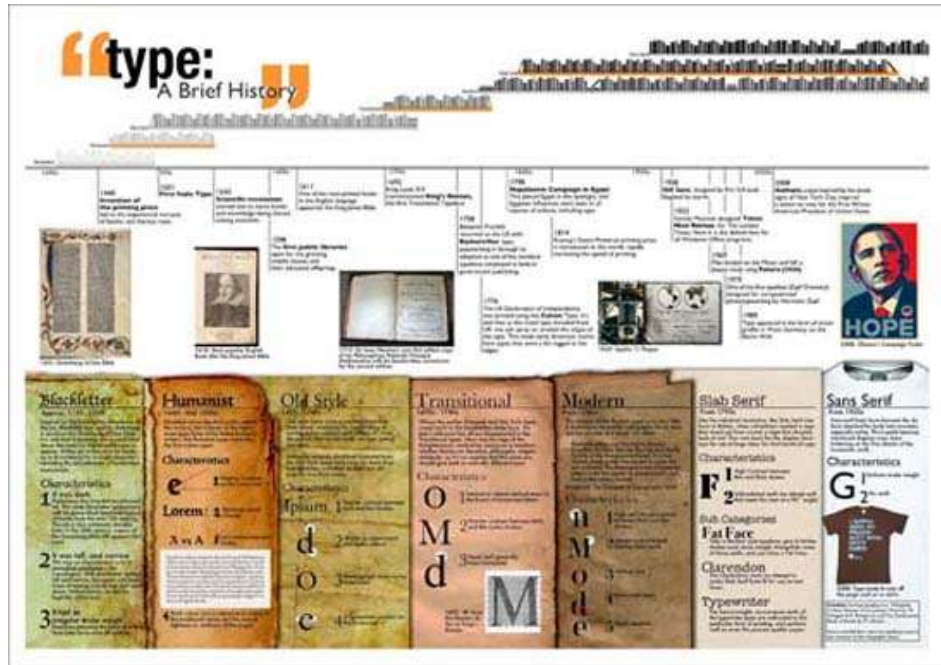
ConnexSCIons is Wee Kim Wee School of Communication and Information's newsletter. It is offered every semester as a practicum for students from the communication school as well as other schools within the university to learn about designing, writing, producing and publishing. Shown below are samples 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. It has since undergone several metamorphoses but the current "C" is still intact.



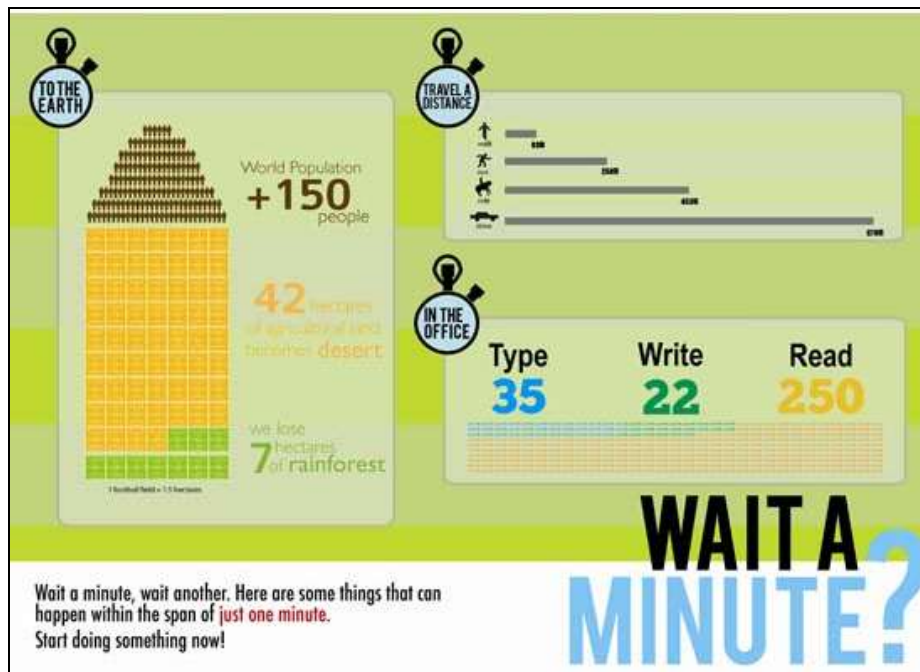
Front cover
and back for
Vol 6, Issue I.

Information Graphics (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.



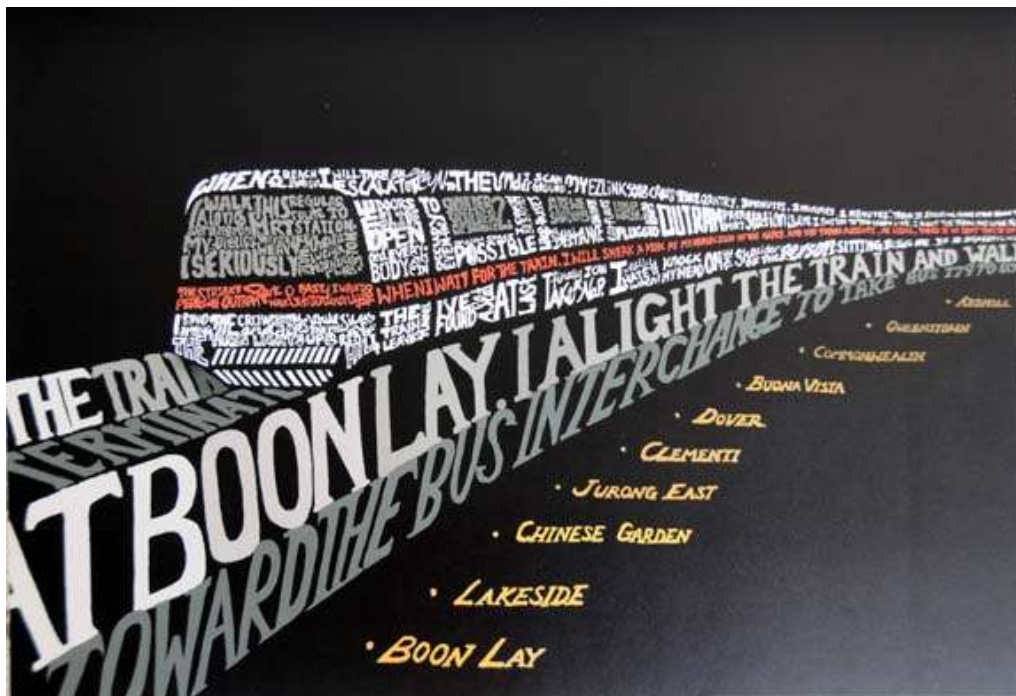
Poh Wee Koon illustrates that within a minute many things could take place especially to the earth, the amount of distance traveled for a person as well as a scenario in the office.



Type is Image, Image is Type (9 of 20)



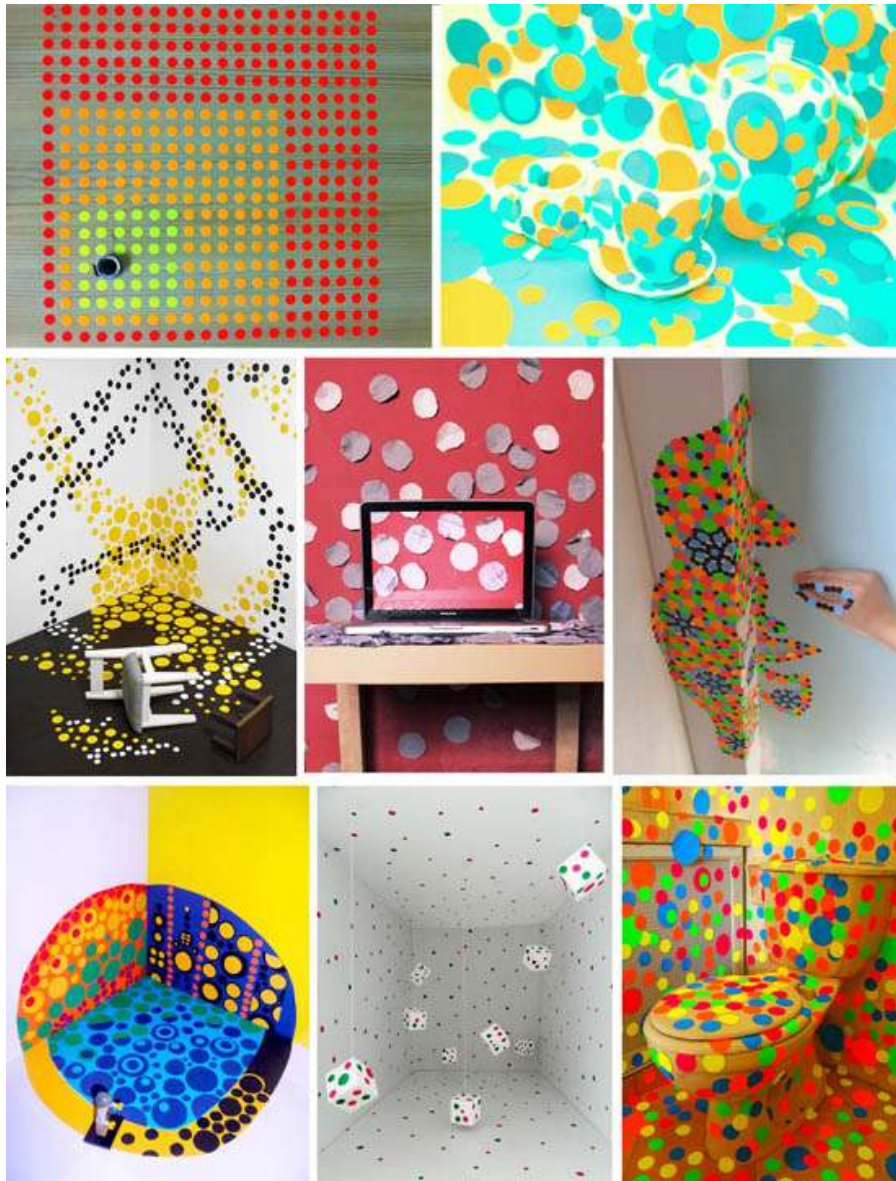
In this project, students from Graphic Communication (COM 232) course at the Wee Kim Wee School are challenged to conceptualize and produce a typographic self-portrait where they created their own self-portraits, all from using only letters to illustrate their face in black and white. They have to think 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.

Creative Visual Experience & Design (10 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 experience through which the different dimensions of our environment that affect us in sensorial, retail, style, travel and cultural dimensions are explored both in an individual assignment and a group project. 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. Inspired by Yayoi "Polka Dot" Kusama, the Dotty Room individual assignment was an attempt for 124 students from various faculties at Nanyang Technological University to revel in the vibrant and playful works of the Japanese artist. The students were tasked with adding colorful dots to their own room or at any chosen environment, both inside or outside. They are asked to be innovative with colors, but be mindful of connotations and the dots' relationships with the space they interact with. They may incorporate themselves as part of their installation of dots. The objective was to allow the students explore a visual environment which creates an opportunity for the students to explore the elements of spatial visual designs.





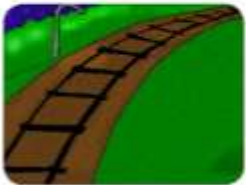











In addition to the individual assignment of the Dotty Room, the 124 students were divided into group projects. They then selected any of the five different areas of experiences (Cultural, Retail, Sensory, Style and Travel). Tapping into the five aspects of sense which include hearing, sight, touch, smell and taste, the students explored and paid particular attention to aspects of the 5 senses in a social setting such as restaurants by observing and reporting on how the restaurant employed one or combinations of the 5 senses. Since the people and their interior played an important part, they also reported their experience afforded by design elements of the interior, exterior, personnel, its signage, floor coverings, lighting, furnishings as well as the types of foods presented and served that could contribute to their experience. Shown here is a restaurant called Relish located along Bukit Timah Road next to the Botanical Gardens in Singapore. It is on the 2nd level of a row of beautifully restored shop-houses built in 1928. They discovered that Chef Willin had created a wide range of burgers which were both good & fun to eat. As for the interior, one of the unique designs that Relish adopts is the use of hanging over-sized incandescent cone lamps. The tables were neither decorated with any accessories nor table cloth. Everything was kept very simple and clean and utensils and serviettes were set tidily and neatly with commendable service and good food to be consumed in a good ambience.

Storyboarding (11 of 20)

In the Advertising Creativity and Copywriting course in the Fall of 2007 at the Wee Kim Wee School of Communication and Information, my students learned visualization skills and creative writing for advertising as well as for other aspects of integrated marketing communications (IMC). In this course, they also needed to improve creative thinking and to learn the basics of advertising copy, design and layout, develop and hone knowledge and skills necessary to develop and analyze creative aspects of communication campaigns.

As shown above in a storyboard above, student Eunice Ho had demonstrated her understand and appreciation for the role of creativity in promotions and to produce strategic integrated marketing communications that work for Singapore's Night Safari.

TV STORYBOARD
Client: Singapore Night Safari Writer: Ho Jia Hui Eunice Length: 30 Title: "Close to You"

- 
OPENING WITH LS OF EMPTY TRAIN ROAD
SFX: MUSIC IN AND UNDER ON CUE
- 
CUT TO LS OF CUB LOOKING SAD AND LONELY AMIDST THE NIGHT SKY
- 
CUT TO LS OF THE STARRY NIGHT SKY
- 
TILTS DOWN TO SEE A HAT FLYING, FALLING DOWN FROM THE SKY, DOLLY IN TOWARDS THE HAT AS IT LANDS
- 
CUT TO GIRL LOOKING AT THE SKY
- 
CUT TO CUB DASHING ACROSS THE SCREEN
SFX: LEAVES RUSTLING
- 
CUT TO LS OF TRAIN DISAPPEARING INTO THE DARK
SFX: SOUND OF TRAIN'S ENGINE FADEING OUT
- 
CUT TO CUB SLOWING DOWN, GOING TOWARDS THE CAMERA AND STOPS, LOOKING SAD
SFX: LEAVES RUSTLING, PANTHO OF CUB
- 
CUT TO BCU OF GIRL'S FEET WALKING
- 
GIRL'S HAND REACHES OUT
- 
CUT TO SILHOUETTE OF GIRL TAKING HER HAT FROM THE CUB'S IN THE MOONLIGHT
- 
FADE TO NIGHT SAFARI LOGO ON BLACK
SFX: MUSIC FADES AWAY

Back to the Basics (12 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.

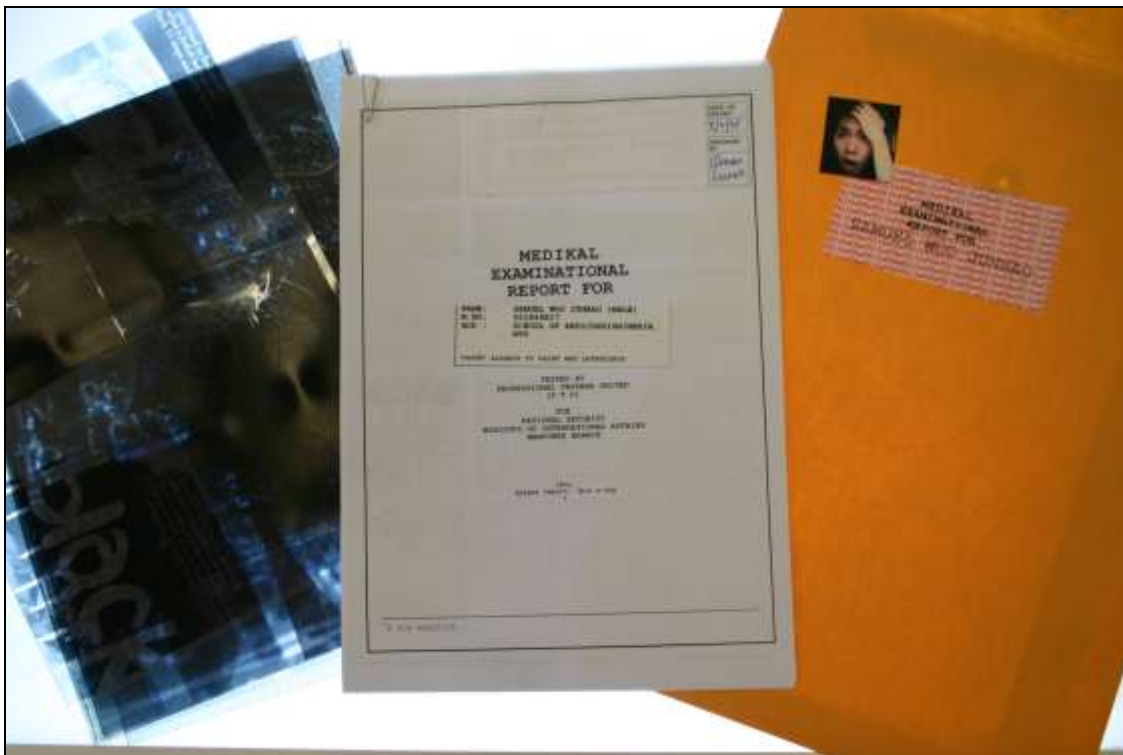


Documentation of Process (13 of 20)

Every step along the way, my students were required to document their work at the School of Art, Design and Media, NTU. Throughout this process, not only could they visualize the transformation of their ideas systematically, they get to reflect and improve on their ideas. Since the presentation format was fluid as long as they document every step along the way during the 13 weeks of foundational studies, every student expressed their documentation process notebook differently such as student Tan Wen Chuan (above) who preferred a more hands-on approach.



Samuel Woo's sample below was unconventional. He literally turned all of his process into an x-ray inspired vellum complete with a made up medical report of himself. My encouragement for them to think out of the box finally paid off!



A Mini Campaign (14 of 20)

Students from Graphic Design 1 (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.



Interschool Collaboration (15 of 20)

A final year student at the school of Art, Design and Media, Lim Cai Ling consulted with me as a co-advisor for her project while a faculty at the Wee Kim Wee School of Communication and Information (within the same university). Her project, DE2: Design Decisions included a workshop and a board game where designers reflect on design ethics and responsibilities. Because games were reflections of reality with minimal risk involved but with a high level of engagement, it became a powerful educational tool. The objective of her workshop was to enable a systemic change in designer' perceptions of the profession and to emphasize the critical roles and responsibilities designers play in the society. Cai Ling's project is reachable at <http://www.serenelim.per.sg/fyp.html>



The Design Finalist (16 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.



Yeoh 57

Operation USA (17 of 20)

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.

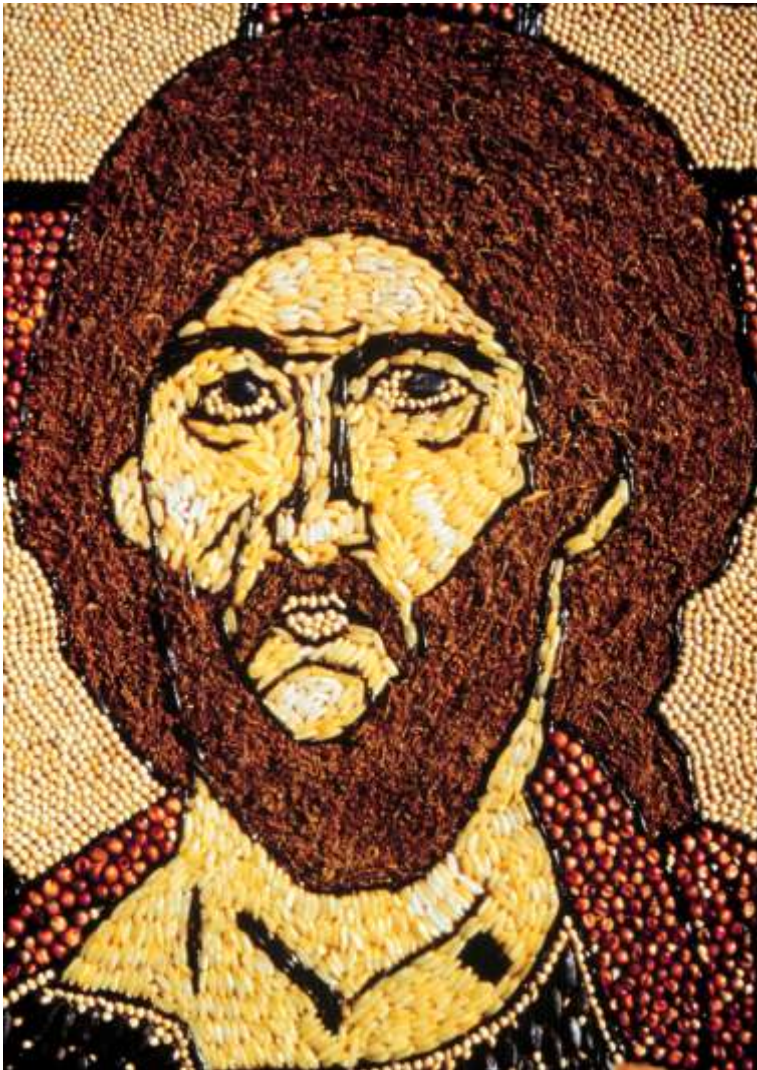


Operation USA (18 of 20)

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 highlighted how the logo is to be reproduced.



The Mosaic (19 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.


Packaging Design for Solar Batteries (20 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.



KC YEOH'S

TRANSCRIPTS

AcademyOfArtCollege		OFFICIAL TRANSCRIPT		RECORDS OFFICE 711 New Montgomery - 3 rd Floor San Francisco, CA 94105						
01/23/92		Undergraduate		Page 1 of 1						
Kok Cheow Yech 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 Cmp	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	3.00	3.00	9.0000					
*a	Malaysian Inst of Art	T	96.00	96.00	0.0000					
	91/SP 02/04/91-05/25/91									
	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									
	Totals: 6.00 6.00			21.0000	GPA = 3.5000					
	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*422*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									
	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									
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	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. Habie Director of Records/Registrar										
<table border="1"> <tr> <td> 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 W In Progress 0 P Pass 0 </td> <td> ADMINISTRATIVE GRADES T Transfer 0 W Withdrawal 0 WD Retro withdrawal 0 WI Withdrawal Failure 4th wk 0 AW Attendance withdrawal 0 NR No Grade Reported 0 * No credit to GRADE NUMBERING 100-199 Survey courses 200-299 Intermediate courses 300-499 Advanced courses </td> <td> 500 Internship NUMBERING 600-699 Graduate Courses 800 Graduate Internship ABBREVIATION CODE AD/ Advertising CEC Computer Education Center EBL English as Second Language FA Fine Art FND Foundations FSH Fashion Design GR Graphic Design </td> <td> ID Interior Design IAD Interior Architecture & Design IDS Industrial Design Studio IL Illustration MPV Motion Picture/Video MPT Motion Picture & Television LA Liberal Arts MFA Master of Fine Art PB Post Baccalaureate PD Industrial Design Studio PH Photography USF U of San Francisco course </td> <td> 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. </td> </tr> </table>						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 W In Progress 0 P Pass 0	ADMINISTRATIVE GRADES T Transfer 0 W Withdrawal 0 WD Retro withdrawal 0 WI Withdrawal Failure 4th wk 0 AW Attendance withdrawal 0 NR No Grade Reported 0 * No credit to GRADE NUMBERING 100-199 Survey courses 200-299 Intermediate courses 300-499 Advanced courses	500 Internship NUMBERING 600-699 Graduate Courses 800 Graduate Internship ABBREVIATION CODE AD/ Advertising CEC Computer Education Center EBL 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 Studio IL Illustration MPV Motion Picture/Video MPT Motion Picture & Television LA Liberal Arts MFA Master of Fine Art PB Post Baccalaureate PD Industrial Design Studio PH Photography USF 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.
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 W In Progress 0 P Pass 0	ADMINISTRATIVE GRADES T Transfer 0 W Withdrawal 0 WD Retro withdrawal 0 WI Withdrawal Failure 4th wk 0 AW Attendance withdrawal 0 NR No Grade Reported 0 * No credit to GRADE NUMBERING 100-199 Survey courses 200-299 Intermediate courses 300-499 Advanced courses	500 Internship NUMBERING 600-699 Graduate Courses 800 Graduate Internship ABBREVIATION CODE AD/ Advertising CEC Computer Education Center EBL 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 Studio IL Illustration MPV Motion Picture/Video MPT Motion Picture & Television LA Liberal Arts MFA Master of Fine Art PB Post Baccalaureate PD Industrial Design Studio PH Photography USF 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.						

SAN FRANCISCO STATE UNIVERSITY TRANSCRIPT OF RECORD

PAGE 1 OF 2

621-423-759

YEOW, 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
15.0	18.0	57.9	15.0	18.0	57.9	6.0	9.0	24.0	

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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SAN FRANCISCO STATE UNIVERSITY TRANSCRIPT OF RECORD

PAGE 2 OF 2
621-423-759

YEON, 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
24.0	27.0	89.1	24.0	27.0	89.1	6.0	6.0	20.1

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
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STUDENT STATUS:

STUDENT LEVEL: POST BACCALAUREATE
PRIMARY MAJOR: INDUSTRIAL ARTS

GRADUATE STANDING: CLASSIFIED
CREDENTIAL OBJ: NONE

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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

1999 Fall

Admitted Program:

Graduate School
DOCTOR OF PHILOSOPHY
Major: Art

ART -5309 THEORIES OF CONTEMPORARY ART	A	3.00	12.00
MUSI-5314 MUSIC IN CONTEMPORARY CONTEXT A <td>3.00</td> <td>12.00</td> <td></td>	3.00	12.00	
PHIL-5310 HISTORY OF AESTHETICS <td>B <td>3.00</td> <td>9.00</td> </td>	B <td>3.00</td> <td>9.00</td>	3.00	9.00
AHRS	EHRS	QHRS	QPTS
9.00	9.00	9.00	33.00
Cumulative			3.666

2000 Spring

Program Changed To:
Major: Fine Arts Interdisciplinary

ART -5316 ART THEORY/CRITICISM B	3.00	9.00
ART -5363 RESEARCH MTDS VISUAL ART <td>B <td>3.00</td> </td>	B <td>3.00</td>	3.00
FA -5314 INTERDISCIPLINARY PERSPECTIVES <td>A <td>3.00</td> </td>	A <td>3.00</td>	3.00
AHRS	EHRS	QHRS
9.00	9.00	9.00
Cumulative		3.333
		63.00
		3.500

No Further Entries This Column

2000 First Summer				
MUSI-5310 HIST & CRITICAL PERSPECTIVES	A	3.00	12.00	
AHRS	EHRS	QHRS	QPTS	GPA
3.00	3.00	3.00	12.00	4.000
Cumulative			75.00	3.571

2000 Second Summer

ART -5362 HIST SURVEY TEACHING				
A	3.00	12.00		
AHRS	EHRS	QHRS	QPTS	GPA
3.00	3.00	3.00	12.00	4.000
Cumulative			87.00	3.625

2000 Fall

ART -5101 ART SEMINAR	A	1.00	4.00	
ART -5361 CRITICAL PEDAGOGY- <td>A <td>3.00</td> <td>12.00</td> </td>	A <td>3.00</td> <td>12.00</td>	3.00	12.00	
ART -5366 INSTRUCTIONAL <td>A <td>3.00</td> <td>12.00</td> </td>	A <td>3.00</td> <td>12.00</td>	3.00	12.00	
TH A-5314 THEATR IN TECHNOLOGY <td>A <td>3.00</td> <td>12.00</td> </td>	A <td>3.00</td> <td>12.00</td>	3.00	12.00	
CONTEMPORARY CONTEXT A <td>3.00</td> <td>12.00</td> <td></td>	3.00	12.00		
AHRS	EHRS	QHRS	QPTS	
10.00	10.00	10.00	40.00	
Cumulative			127.00	3.735

2001 Spring

ART -7000 RESEARCH				
EPSP-5382 QUALITATIVE RESEARCH- EDUC	(3.00)			
SOC -5315 SEMINAR IN SOCIAL <td>(3.00)</td> <td></td> <td></td> <td></td>	(3.00)			
TH A-5310 HISTORIC/CRITICAL <td>(3.00)</td> <td></td> <td></td> <td></td>	(3.00)			
PERSPECTIVES <td>(3.00)</td> <td></td> <td></td> <td></td>	(3.00)			
AHRS	EHRS	QHRS	QPTS	GPA
12.00	0.00	0.00	0.00	0.000
Cumulative			34.00	127.00
			34.00	3.735

-----End of Graduate School Academic Record-----

STUDENT PICKED UP

PAGE 1 OF 1

01-31-01

ERN = Earned Hours QHR = Quality Hours QPTS = Quality Points
3 digit course numbers changed to 4 digit numbers effective September 1997
Honors in descriptive title indicates Honors Credit
Texas Technological College changed to Texas Tech University September 1, 1985

OFFICIAL TRANSCRIPTS BEAR SIGNATURE STAMP EMBOSSED WITH UNIVERSITY SEAL

TEXAS TECH UNIVERSITY

Office of the Registrar, Lubbock, Texas 79408

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

2001 Fall									
ART -7000 RESEARCH									
PSY -5001 PROBS IN PSYCHOLOGY									
SOC -7000 RESEARCH									
AHRS	EHRS	QHRS	QPTS	A	3.00	12.00			
9.00	9.00	9.00	33.00	B-	3.00	9.00			
55.00	55.00	55.00	199.00	A	3.00	12.00			
Current									
Cumulative									
2002 Spring									
ART -8000 DOCTOR'S									
DISSERTATION									
AHRS	EHRS	QHRS	QPTS	CR	9.00				
9.00	9.00	0.00	0.00						
64.00	64.00	55.00	199.00						
Current									
Cumulative									
2002 First Summer									
ART -8000 DOCTOR'S									
DISSERTATION									
AHRS	EHRS	QHRS	QPTS	CR	1.00				
1.00	1.00	0.00	0.00						
65.00	65.00	55.00	199.00						
Current									
Cumulative									
2002 Second Summer									
ART -8000 DOCTOR'S									
DISSERTATION									
AHRS	EHRS	QHRS	QPTS	CR	1.00				
1.00	1.00	0.00	0.00						
66.00	66.00	55.00	199.00						
Current									
Cumulative									
No Further Entries This Column									
2002 Fall									
ART -8000 DOCTOR'S									
DISSERTATION									
AHRS	EHRS	QHRS	QPTS	CR	9.00				
9.00	9.00	0.00	0.00						
75.00	75.00	55.00	199.00						
Current									
Cumulative									
Requirements completed for Doctor of Philosophy									
End of Graduate School Academic Record									

KOK CHEW YEOH
22 WEST BRYAN ST #386
SAVANNAH, GA 31401

01-22-03

PAGE 2 OF 2

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

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SYLLABI DEVELOPED

SYLLABUS FOR CS 2032
GRAPHIC COMMUNICATION
Semester 2 AY 2013-2014

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 : Thursdays 9 - 10 AM
Tutorial : Thursdays 10 - 12 noon

Assigned Texts

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

Assigned Materials

- Some loose A4 for each class and a binder with at least 10 plastic sleeves big enough for A4 for documenting your work.
- 2B pencils (not mechanical pencils), Sharpie markers, A box of color pencils or preferably color markers.
- A thumb drive to save your digital work and a plastic binder for documentation.

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.

- Assignment: 30%
- 10 weekly tutorials including documentation: 50%
- 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: 20%

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. 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.

*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 2013-2014

Week	LECTURE	TUTORIAL	Date
1	Introduction: course overview, getting to know each other, expectations, and Q & A.	No tutorial Reading assignment: http://scholar.lib.vt.edu/ejournals/JDC/Spring-2003/learningstyles.html	Jan 16
2	Chapter 1, pp. 2 - 35. Defining the language of design. Principles and elements of design.	Weekly tutorial 1: Exploring how compositional elements can be positioned on a 2D plane by using multiple divisive formats. On completion of these tutorials, you should be able to: <ul style="list-style-type: none"> - Distinguish between conceptual and representational definitions of the basic visual elements, point, line, plane and shape. - Understand, visually interpret, and define point, line, plane, and shape as they are used in art 	Jan 23

		<p>and design.</p> <ul style="list-style-type: none"> - Understand how professional designers and communicators use point, line and plane in their creations. <p>Be aware of the physical representations of point, line, plane and shape within the environment.</p> <ul style="list-style-type: none"> - Use point, plane, plane and shape to represent realistic or abstract images. 	
3	<p>Chapter 5, pp. 172 - 205. Managing effective design. Visual organization.</p>	<p>Weekly tutorial 2: Exploring how typographic and pictographic elements are laid out within a business card (one-sided)</p>	Jan 30
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>Weekly tutorial 3: Exploring how structural forms via packaging can enhance a message within a chosen theme.</p> <p>On completion of these tutorials, you should be able to:</p> <ul style="list-style-type: none"> - Understand the visual attributes of form and how they are used in the creation of two- and three-dimensional figures and forms. - Understand definitions of basic terms discussed in the lecture and how they relate to visual communication. - Know techniques for using the physical and visual attributes (tone, value, texture, etc.) in creating and representing figures and forms. 	Feb 6
5	<p>Chapter 6, pp. 208 - 239. Problem solving. Visual intelligence. Design as a process.</p>	<p>Weekly tutorial 4: Exploring with size, scale, dimension, proportion and tactile texture to reinforce meaning in visual images or words.</p>	Feb 13
6	<p>Chapter 3, pp. 88 - 121. Imagery in design. Symbols & logos. Informational imagery.</p>	<p>Weekly tutorial 5: Exploring how symbols can be a iconographic symbol to describe a sign intended for a general public.</p> <p>On completion of these tutorials, you should be able to:</p> <p>Understand how the concepts and principles of perception, communication theory, visual messages, products, and message-making work in a promotional environment.</p> <ul style="list-style-type: none"> - Understand the visual qualities presented and use them to enhance messages and symbolic forms. - Utilize the theories presented to develop visual messages on two- and their applications in three-dimensional formats such as those in marketing. - Understand, identify and utilize symmetry and which form and structure to prescribe as means to solve complex visual organizational problems. 	Feb 20

		<ul style="list-style-type: none"> - Understand and use grids as an organizational device in the process of form generation. Apply symmetry in the analysis and development of patterns. 	
7	Chapter 3, continued.	Weekly assignment 6: Exploring the expressive qualities in typography and how to “SCREAM” typographically. Project: TBD	Feb 27
RECESS WEEK Mar 3 - 7, 2014			
8	Chapter 4, 122 - 171. Color and design.	Weekly tutorial 7: Exploring how color palettes are used as a means to pry into the application of color in commerce. 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 basic color properties, dimensions and terminology. - 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. 	Mar 6
9	Chapter 4, continued.	Weekly tutorial 8: Exploring minimalism in a maximalist market by simplifying an original packaging into a simpler variation.	Mar 13
10	E-learning week		Mar 20
11	Chapter 8, pp. 276 - 306. <i>How graphic design functions in business and commerce.</i> Specific areas of design. Preparing a portfolio.	Weekly tutorial 9: Exploring symmetry for unity in advertising. This is about Synthesis and juxtapositioning - putting together separate elements to form a new, original visual. On completion of these tutorials, you should be able to: <ul style="list-style-type: none"> - Understand the morphology of symmetry as a mean to organize form and structure. - Understand and utilize symmetry operations and transformations using grids. - Identify the components, purpose and application of a formal ordering system to solve complex visual organizational problems. 	Mar 27
12	Chapter 8, continued.	Weekly tutorial 10: Exploring how to add substance to a concept.	Apr 3
13		All 10 weekly tutorials due in a binder. Presentation of tutorials THE END	Apr 10

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 aesthetics, 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

There 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.

There 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 for 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, *Introduction to Two-Dimensional Design: Understanding Form and Function*. ISBN: 0-471-20224-0.

Jorge Fiascaro, *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 Kies 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/resize 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. Handke's book, “The King Never Stiles” 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	20	21	22	23	24 Break begins
Holiday	Holiday	Holiday				
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.timeanddate.com/calendar/CSS_DAL)

REFERENCES

Suwichit Chaidaroon, Ph.D.

Assistant Professor
Wee Kim Wee School of Communication and Information
Division of Public & Promotional Communication
31 Nanyang Link, #03-03
WKWSCI Building
Singapore 637718, Singapore
(+65) 6790-6395
schaidaroon@ntu.edu.sg

William Russell Pensyl, M.F.A.

Professor, Arts+Design Department
Northeastern University
Room 239 Ryder Hall
Boston, MA 02115, USA
(617) 373 4340
r.pensyl@neu.edu
pensyl@pensyl.com

Ralph Larmann, M.F.A.

Professor
Evansville University
Room FA 203, Art Department
1800 Lincoln Avenue
Evansville University
Evansville, IN 47722
(812) 488-2782
RL29@evansville.edu

Amy Broadbent

Principal,
Broadbent Design
4380A Eagle Peak Road, Concord, CA 94521
(925) 671-0471
AmyBroadbent@comcast.net



KOK CHEOW YEOH, Ph.D.

9C Yuan Ching Road, #10-28, Singapore 618645, Singapore
+ (65) 9012 9527

Alternative address:
97 Athens Street, San Francisco, CA 94112, USA
(415) 334 1993

dr.kc.yeoh@gmail.com

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