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KOK CHEOW YEOH, Ph.D.

9C Yuan Ching Road, #10-28
Singapore 618645, Singapore
+(65) 9012 9527
ohkasihkuusa@yahoo.com
www.yeoh.com

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CV

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ACADEMIC EXPERIENCE

May 2011 - present	Lecturer, Wee Kim Wee School of Communication and Information, Nanyang Technological University (WKWSCI, NTU), Singapore
May 2007 – Apr 2011	Assistant Professor, 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 1995	MAIA (Industrial Arts), San Francisco State University, San Francisco, California
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 06 – Dec 2013	*Newsletter Practicum* – WKWSCI, NTU
Aug 07 – Nov 07	*Advertising Creativity and Copywriting* – WKWSCI, NTU
Aug 06 – Mar 07	*Graphic Design I & II* – School of Art, Design and Media (ADM), NTU
Aug 05 – Mar 07	*2D Design and Color Workshop I & II* – ADM, NTU
Summer 2003	*Corporate Design* – Savannah College of Art & Design (SCAD)
Summer 2003	*Vector Graphics for Designer* – SCAD
Winter 2002 – Summer 2003	*Desktop Publishing* - SCAD
Spring 2001 - Spring 2002	*Public & Social Service Design* – School of Art, Texas Tech University (SOA, TTU)
Summer 2000	*Computer Design Methods* – SOA, TTU
Spring 1999	*Graphic Design 2* - Southern Arkansas University (SAU)
Spring 1999	*Portfolio Preparation* – SAU
Fall 1998	*Computer Graphics* – SAU
Spring 1999 & Fall 1998	*Introduction to Fine Arts: Art* - SAU
Fall 1998	*Special Topics in Art* - SAU
Fall 1997 & Spring 1998	*Materials, Tools, and Comping (Mock-up) Techniques* – The Academy of Art College (now The Academy of Art University)

CONFERENCES

Feb 28 – Mar 2, 2014	Typography Day 2014, Pune, India. Paper presented: *Hawking Gawking in Singapore.*
Mar 7 - 9, 2013	**Keynote speaker** at the Typography Day 2013 in Guwahati, India. Topic presented: Universality - how display typography transcends boundaries to communicate visually without the hassle of understanding a specific language.
Jun 19 - 25, 2012	Attendee at the HOW Live Design Conference which included the InHOWse managers, creative freelancers, and the Dieline Package Design conferences.
Jun 8 – 10, 2011	2011 Asia-Pacific Conference, Brisbane, Australia. Paper in collaboration with Dr 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: *Storytelling through Expressive Typography: How famous people inspire us through words as reflected by graphic communication students.*
Feb 24 – 25, 2011	Attendee at the 21st World Newspaper Advertising Conference, Malta.
Oct 11 - 12, 2010	The 1st Asia Conference on Tourism Communication, Kuala Lumpur, Malaysia. Topic presented: *What makes the world go around? How to make your integrated marketing communication program outstanding.*
Jun 15 – 29, 2010	The 4th International Conference on Typography and Visual Communication, Nicosia, Cyprus. Paper presented: *Opposites don't attract: The tug-of-war between serif and san serif fonts in print advertising.*

Jun 20 – 22, 2009	IADIS International Conference Visual Communication 2009, Algarve, Portugal. Paper presented: *Food defines us: A visual discovery of Singapore's Gastronomical Culture.*
Jul 5 – 9, 2008	One Voice International Conference & Forum for Educators, San Francisco, California. Paper presented: *Deciphering creativity: A potential transformation in art and design classrooms in Singapore.*
Jul 28-31, 2008	The 3rd International Conference on the Arts in Society, Birmingham, UK. Paper presented: *Opposites attract: Juxtaposing extreme of symmetry and asymmetry to generate visual ideas.*
Feb 28 & 29, 2008	Attendee at World Effie Festival 2008 in Singapore.
Nov 26 – 30, 2006	International Graphic Design Seminars 2006's 'Graphic and Advertising Design Young Gun Award 2006', Ling Tung University, Taichung, Taiwan. Forum presented: Design is about connection.
Mar 29-31, 2006	Design Thinking and Innovation: Towards a Global/Asian Perspective, Temasek Design School, Temasek Polytechnic, Singapore.
Sep 15 – 18, 2005	Attendee at Design: AIGA Design Conference, Boston, Massachusetts.
BOOK	Kok Cheow Yeoh (2008). The Influences of Computer on Idea Formation in Design: A Human-computer combination in discovering the creative process of design" (ISBN: 978-3-8364-5303-5). Publisher: VDM Verlag Dr. Muller. ISBN: 978-3-8364-5303-5. (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	RG1 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.
Sep 2011	Branding consultant and designer, Singapore Han Cultural Society.
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.
	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. ADM is Singapore's first

professional art school offering degree courses in art, design and interactive digital media.

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

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 Optronics, San Jose, California
ValueClick, Santa Barbara, California
Vaxin Pharmaceutical, Birmingham, Alabama
Wells-Fargo Bank, San Francisco, California

INTERNATIONAL CLIENT LIST

Australia Alumni Singapore
Booksmith, Singapore
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.

REFERENCES

References available on request.

KC YEOH'S TEACHING

Philosophy

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My teaching philosophy establishes a balance of presenting aesthetic, functional and technical information to encourage student to develop their personal vision in art and design. My teaching is improvisational; much of the creativity routine comes from designing the assignment and ongoing lively interaction with students.

What design education lacks in not necessarily more visual variety, but rather more intellectual problem-solving solutions. With the abundance of information, facilitated by the advent of informational technologies, I believe that I am no longer the source of all knowledge. By keeping an open communication channel with my students, exchanges and interaction of opinions between us 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. While students are responsible for their own education, I believe teachers must awaken their students' dormant imaginations. I encourage my students to explore and to formulate appropriate approaches to their own work which could be used to interrogate possible solutions. This "self-referential" technique is intended to train them to relate and evaluate their consciousness with communicative and functional purposes as well as aesthetical considerations. They cultivate a meta-cognitive aspect by reflecting and reviewing on their own intellectual approach, intuition, and perception. This approach allows for interpretation and creative flexibility in which I further stimulate with models drawn from real-life work. By keeping an open-ended approach to my teachings, students are able to gather information from a wide variety of sources. As a result, they demonstrate a better ability to produce design pieces that are professional, logical and creative while retaining their personal styles.

I believe our minds must be constantly stimulated to keep abreast with the ever-changing world and the understanding of art and design principals are important. I grade on creativity, class contribution, punctuality, and most importantly, conceptual thinking. 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. In such meetings, many students learn and benefit from this personalized attention. With this approach, I have seen students gain more confidence and as a result, perform better in the classroom. It is important to recognize them as young adults and my classroom is a safe haven for them to discover their possibilities. These are the chief principles of my philosophy of education and life. I am not concerned merely with satisfying my educational and employment goals, but with effective making qualitative changes in human life in general, particularly in the field of graphic design. This is why I choose to teach because the reward is "priceless."

Creative^{ENDEAVORS}

Run Breast Cancer Out of Town (1 of 10)
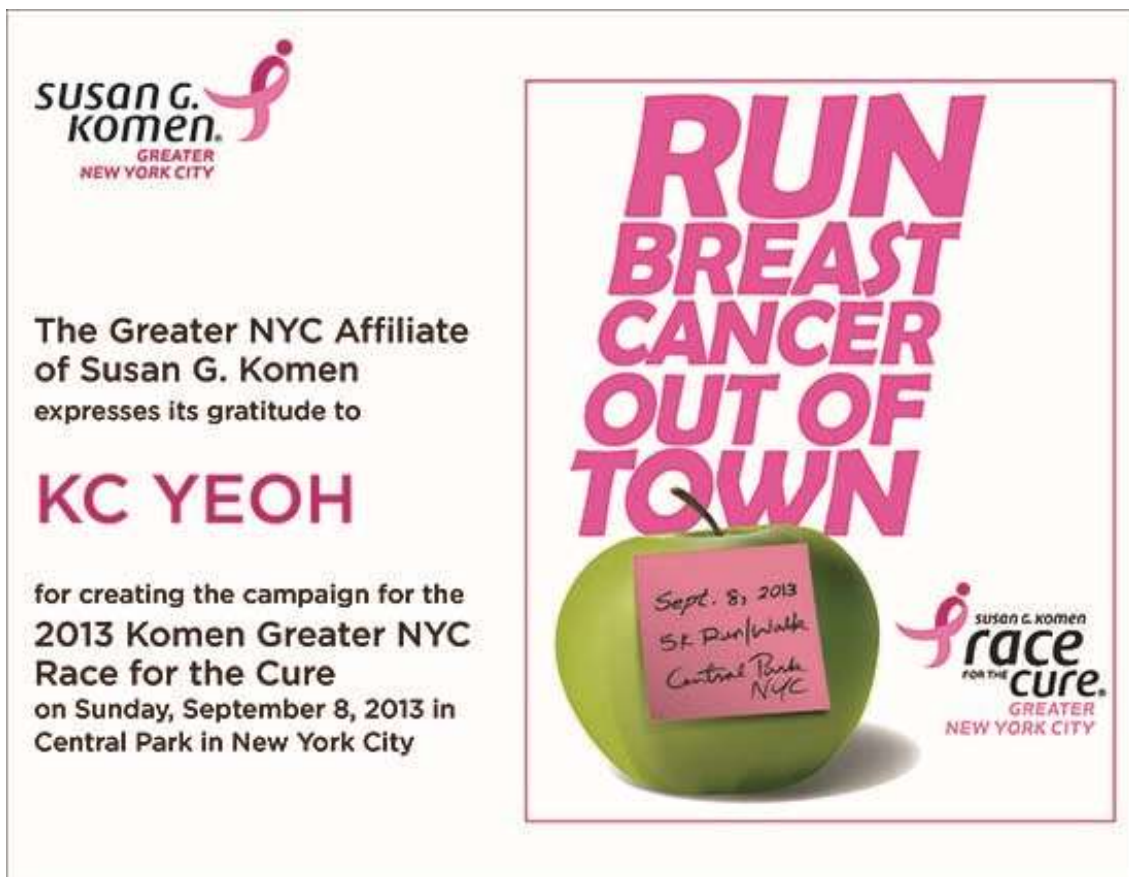
With $2.2 billion invested to date, Susan G. Komen is the world's largest source of non-profit funds dedicated to curing breast cancer. They used my submission for their competition in 2011 for the 2013 for the Komen Greater NYC Race for the Cure, taking place on Sunday, September 8, 2013. The design 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.

Application form for runners to join the event.

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 were selected and represented on the biennale catalog. For more, visit goldenbee2012.org/en/participants. Scroll down to "Singapore".

2.67 Kok Cheow Yeoh, Kiddo, c. 1994. Computer-generated vector drawing

American illustrator Norman Rockwell 978) drew covers for the *Saturday Post* magazine for forty-seven years, end of World War I until the 1960s. -humored images of national pes captured how "middle America" tself. One of Rockwell's most effective norable images is a character he created rt the war effort on the home front Vorld War II. Rosie the Riveter, construction worker, symbolizes the tion American women were making. in jobs traditionally held by men (2.66). l's Rosie sits defiantly and confidently oks down from her lunchtime perch. l expression, body language, and

VISUAL COMMUNICATION DESIGN **209**

Kiddo was created as a mascot for Computown's Home Computing sales department. The importance of a recognizable mascot was important as it could be used in advertising, and collateral related to the department as well as an attraction to kids that had become the department's main targeted audience. Kiddo was featured in an academic textbook "Gateways to Art" by Thames and Hudson published in the autumn of 2011. Authored by Debra J. DeWitte, Ralph M. Larmann and M. Kathryn Shields, the intention of the textbook is to provide an introductory survey to the visual arts, covering fine art, architecture, design and the graphic arts. Kiddo appears on page 209 under the "Visual Communication Design" chapter.

veoh

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

Some point-of-purchase and store branding designs featuring "Kiddo."
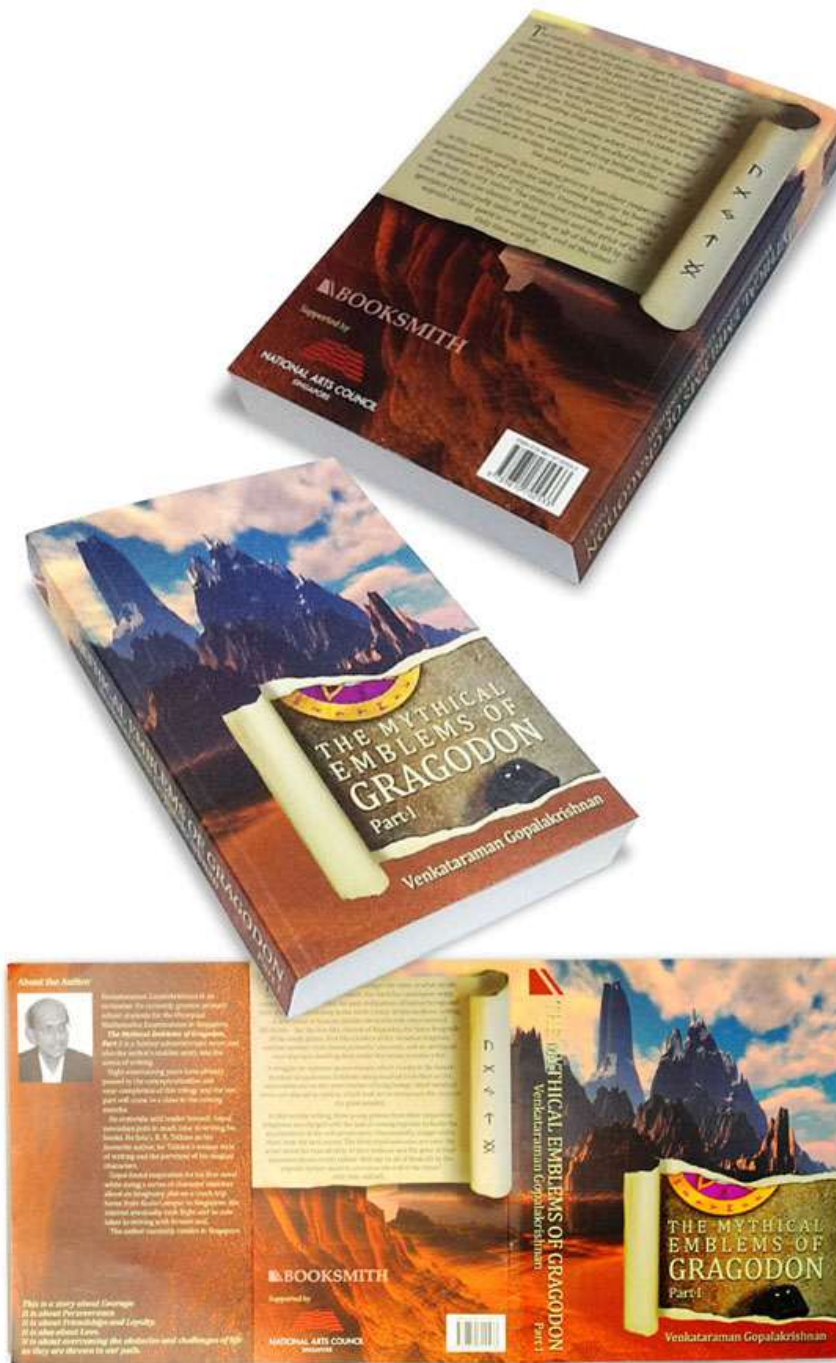
The cover for "The Mythical Emblems of Gragodon" by Singaporean author Venkataraman Gopalakrishnan. My design was inspired by Hell's Half Acre in Wyoming where the movie Starship Troopers was filmed in 1997. The elements of design such as line, shape, color, texture and format as well as principles such as balance unity, visual hierarchy and figure/ground were considered and employed in the design. The inside back cover of the book revealed a fold out map which showed the 7 kingdoms of the new world. Together with the author, we revealed his book launch at the Singapore Writers' Festival 2011 located at Singapore Management University on October 24, 2011.

Many Ships, One Boat book layout design (5 of 10)

I created an illustration for a book cover as well as consultation 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.

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

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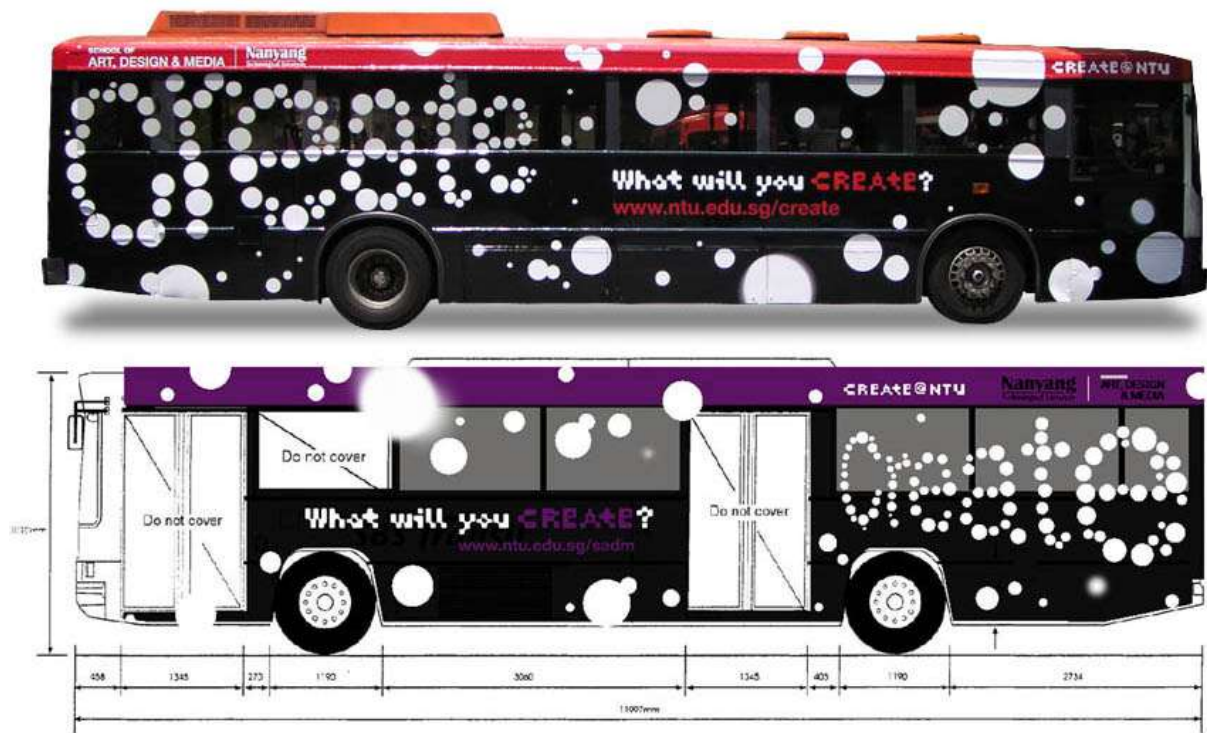
The President of Nanyang Technological University dubbed the dots as "bubbles." Dots were everywhere, in this case on one of the banners on the temporary board fence put up while the building was being erected.

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 US20.5 million in 2004's exchange rate).

Annually, Singapore faces the problems of haze due to palm oil companies illegally starting widespread forest fires in Indonesia. In the ad, readers were encouraged to take action by becoming part of the "10,000 faces of haze" and to educate themselves in taking actions to protect the environment. Since Stop The Haze was a non-profit organization, the challenge was to create an ad that is both impactful and memorable. To overcome the challenge of not being able to use colors, I relied on contrasting black and white hues with strong typography and lines with simple layout compositions for the eventual ad that appeared in Focas Forum on Contemporary Art & Society - Regional Animalities in 2007.

Logos and Branding Corporate Identity: ICA 2010 Singapore (9 of 10)

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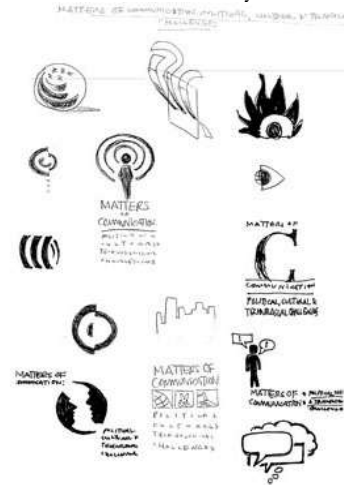
The Wee Kim Wee School of Communication and Information (WKWSCI)

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.

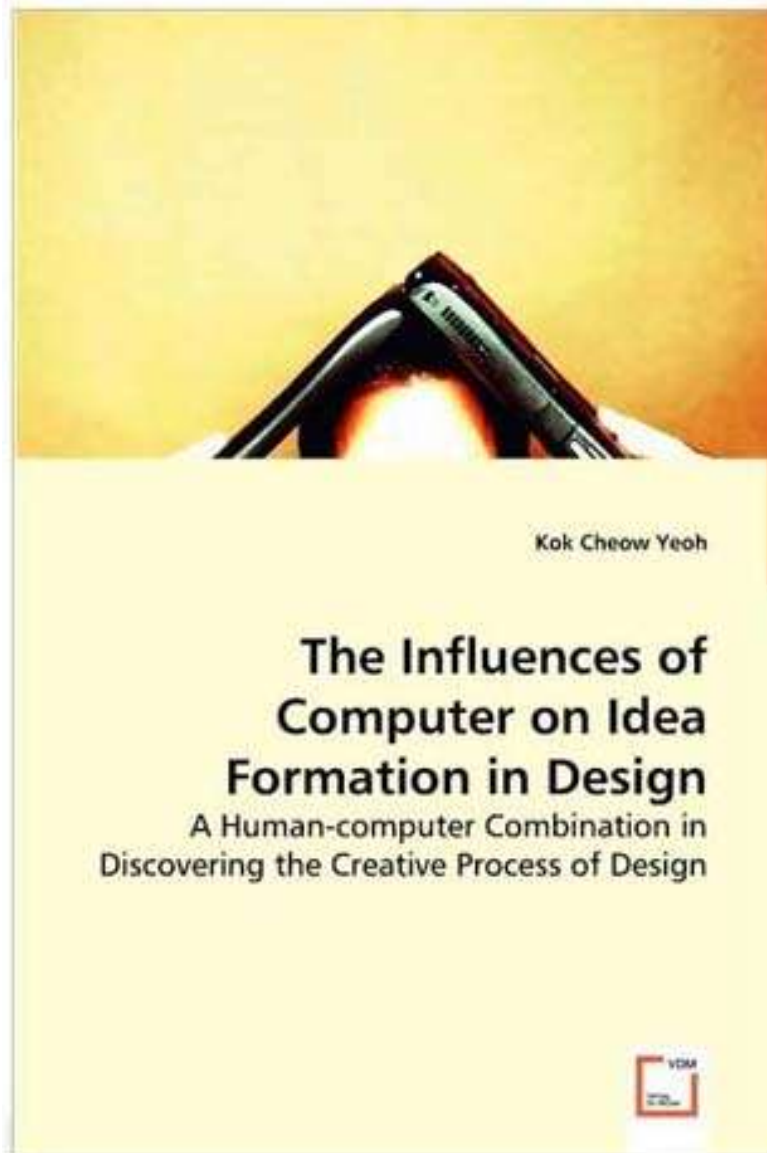# Research

Research **INTERESTS**

Keynote Speaker, Typography Day 2013 (1 of 10)

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 (DoD) 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.

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.

Kok Cheow Yeoh

The Influences of Computer on Idea Formation in Design

A Human-computer Combination in Discovering the Creative Process of Design

VDM

Hawking Gawking in Singapore: The polylingualism of visual grammar in hawker center signage (3 of 10)

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

The paper was presented at the Typography Day 2014 conference, from Feb 28 - March 3, 2014 at the Symbiosis Institute of Design in Pune, India. More about the conference here: http://typoday.in/call-paper-result-14.html.

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

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.pdf

Opposites attract: Juxtaposing extreme of symmetry and asymmetry to generate visual ideas (5 of 10)

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

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

Complete paper can be downloaded at
**http://yeoh.com/pict_files/The%203rd%20international%20conference%20on%20the%20ar
ts%20in%20society%20K%20C%20Yeoh.pdf**

To learn is to experience: How our daily interactions with objects, events, the environment and people can be a classroom. (6 of 10)

Abstract: Testing a premise put forth by Nathan Shedroff (2001) that there is always an experience created by an object, an event, the environment and people, this paper is a report for an experimental course at a communication school within a university in Singapore. Using experience as a form of pedagogical technique in bridging our experience to what could be learned and shared was tested by 144 students in two phases: a group presentation with five predetermined categories to choose from, followed by an individual assignment based on a set of question derived from a combination of their interpretation of the group assignment and four other categories as a comprehensive framework, documented via 10 photographed images accompanied by their verbal description of the images. It was found that our experiences can act as a depository of "raw materials" that can contribute to the learning process in a personal and endearing way.

This paper was submitted to the Design & Emotion Society conference in Bogota, Colombia scheduled to take place in September 2014 for consideration. Below are some excerpts from the paper:

Complete paper can be downloaded at
http://yeoh.com/pict_files/Design%20and%20Emotion%202014.pdf

Storytelling through Expressive Typography: The interpretive and illustrative nature of visual-verbal compositions (7 of 10)

Abstract: Through a typographic assignment, 12 undergraduate communication studies students at a major university in Singapore explore hand-crafted letters through various ornamental, exploratory as well as digital letters to bring out the "rawness" of meaning in selected quotes of their choice by a famous person, living, dead or fictitious. Underlying the interpretive and illustrative natures of the project lays the fundamental elements of storytelling such as setting, character identification, plot, mood, and movement. In short, by selecting a setting, the audience is provided a sense of time and place. Working with quotes which essentially are typographic in nature, these students are confronted with the task of identifying a character in the quote which makes their composition relevant in order to create an emotional tone for their expressive letterings, identified as mood within a plot which ties the sequential events together.

The paper was presented the Typography Day 2011, from March 3 - 5, 2011 at the National Institute of Design, Ahmedabad, India.

Complete paper can be downloaded at
http://yeoh.com/pict_files/Storytelling%20through%20expressive%20typography.pdf

From an artistic phenomenon to humanistic ideology holding that creativity is a fundamental human attribute (Rogers, 1961), to creativity as a teachable skill (Runco, 1993), to creative personalities (Amabile, 1983; Craft, 2001; Cropley, 1992; Dellas & Gaier, 1970; Sternberg & Lubart, 1995), creativity is arguably a fluid concept that has manifested itself in a variety of ways. By casting creativity as a catalyst to communicate ideas for an intended message, the author wishes to demystify the concept of creativity into a catalyst for purposive communications. Critical to the communication process are considerations for the content of the message, recipients of the message, execution and delivery formats, and the context in which it serves: economic, political, cultural, environmental, and societal realms. Without considering them, there is no defined focus to effectively deliver the message. Whether creativity is a personal attribute, cognitive skill, motivational environment or social factors, the paper serves as a traversing.

This paper was presented at the One Voice International Conference & Forum for Educators, San Francisco, California, USA from July 5 - 9, 2008. Below are some excerpts from the paper:

Complete paper can be downloaded at
http://yeoh.com/pict_files/Deciphering%20creativity%20for%20the%20classroom.pdf

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).

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of the ARTS IN SOCIETY

Recommendations for Design Educators and
Students Who Embrace Computer Technology

K C Yeoh

VOLUME 1

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COMMON
GROUND

Recommendations for Design Educators and Students Who Embrace Computer Technology

K C Yeoh, Nanyang Technological University, Singapore

Abstract: 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.

Keywords: Design Education, Graphic Design, Creativity, Computer Technology, Ideation

Introduction

GRAPHIC DESIGN IS a conscious and intuitive effort to create and communicate meaningful order. The field is often measured by how well its designers offer creative solutions to their clients' unique problems. Anyone who understands the design process knows too well that computer software and hardware are just a fraction of the design equation. Yet, the utilization of technology in pedagogy has seemingly presented many facets of inherent benefits as well as challenges. Computer technology, made possible by hardware and software, is now one of the major devices used in conceptualizing, developing, and producing materials for graphic designers universally. Since many aspects of graphic design education are visually-based and the computer has become an important tool in the design processes, the very nature of creativity may be affected.

If so, how does computer technology influence the design process? What are the strengths and limitations of computers in education? Is it partly due to the fact that the field of graphic design has always been viewed in the service of the industry? As I map the trajectory of graphic design and technology, I beg the question: do computers undermine the creative process? By understanding the impact of computer technology in the design process through a lens that defines the graphic design profession within a market-driven framework and an educational system that prepares students for the field, I wish to construct a theory about the practice of graphic design in Singapore as she prepares herself as the center for creation and distribution of information in the Southeast Asia region.

Do Computers Undermine the Creative Process?

Creativity is an interesting topic spanning from many disciplines. It has become a catch phrase that means different things to different people. As a matter of fact, it is not applied to just people, it is also applied to processes, and products. The process of creating is complex with many factors influencing its success or failure. Designers could be driven by fad and techniques, clients may be pressured by economic concerns and politics and computers can be driven by technology. Because of its broad applications, creativity can be found at all levels of ability in any settings. Creativity, for the context of this paper is defined within the context of using effective methods, informed by an understanding of social, cultural, historical, and technical aspects of communication to achieve a desired goal. Is creativity being white washed when designers have to deal with factorial, situational and sometimes unavoidable realities, not to mention the vagaries of hardware and software issues? Can creativity still flourish under imposed limitations?

Such realities are tested in the foundational classes at Nanyang Technological University's new School of Art, Design and Media when we first opened our doors to a pioneer batch of 108 students on August 1, 2005. In preparing students for six areas of specializations in their second year, namely, Digital Animation, Digital Filmmaking, Digital Photography, Interactive Design, Product Design, and Visual Com-

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)

Figure 4: Although the computer is known for expediency, precision and rendering abilities, it falls short in imitating the quirky and raw qualities of hand crafted letterforms (Artwork by Jeffrey Xu)

Figure 5: To overcome this, student Jeffrey Xu explores many options including the use of pig's skin (lower right hand corner) to simulate human skin as well as scanning and editing in Adobe Photoshop to interject the idea of disillusionment of memories from his past

Opposites don't attract: The tug-of-war between sans and sans serif fonts in print advertising (10 of 10)

In the past, typography was not seen as an element of design as writers were less conscious of the ability of typeface to give meaning. Today, many different typefaces are available and more are being propagated on the web. Typography is crucial in emoting feelings as research has shown that consumers go beyond what is being implied from the message when reading a product label. According to Jass & Childers (2002), an advertising message comprises of three important components, a visual image, a verbal message and a voice used to convey the intended communication. From verbal to visual experiences, typography has enhanced the meaning of text it represents. Typefaces are used as the voice to "speak" to consumers on many occasions. Typefaces should be viewed as more than a design as they are a major tool when used in communicating at all levels, from advertising, reports, business writing and legal writing or magazines. The purpose of this paper is to investigate how typography has impacted visual communication especially in the area of print advertising. We found that through the principle of consistency (Lidwell, et al., 2003) in font usage, brands capitalize on typography in communicating their messages which further emphasizes the importance of the appearance of verbal messages through typography.

This paper was presented at the 4th International Conference on Typography and Visual Communication at University of Nicosia, Cyprus, June 14 - 20, 2010.

Full paper can be downloaded at
http://yeoh.com/pict_files/Opposites%20do%20not%20attract.pdf

Singapore students' CREATIONS

WEE KIM WEE SCHOOL OF COMMUNICATION & INFORMATION (WKWSCI),
Nanyang Technological University, Singapore

SCHOOL OF ART, DESIGN AND MEDIA,
Nanyang Technological University, Singapore

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.

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 are 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."

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

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.

Nguyen Xuan Minh, 7, sits by the window at the Tu Du Hospital quietly watching the other children play. When someone looks at him, he shys away, knowing that his facial features scare people. He suffers from the Crouzon Syndrome, diagnosed based on a pattern of cranial and facial malformations. The restricted growth of the skull will affect his brain, cause damage to the optic nerves and ear canals.

Nguyen Van Truong, 17, is mentally disabled. Even though he does not understand much about what is going on around him, it is his everyday companion, the television, that brings him joy and laughter.

Le Van Thuat and Nguyen Thi Huyen live quietly in their humble home in Hanoi, Phong villages, Quang Tri province. Although Huyen is 72 years old, she still has to constantly care for her son Thuat, 35 years old, who suffers from mental illness and is physically disabled. Two of her other children, affected by Agent Orange, passed away four years ago. They survive on the monthly funds from the government, which amount to an average of US$15.

Anna Kjaedegaard, an exchange student from Denmark, poster's (shown here with a proof of online submission) created as one of the assignments in my Graphic Communication 2032 course, was the selected amongst 372 entries by the Typography Day 2014 jury members for its high quality of representation. In Graphic Communication 2032, when the timing is right, student assignments are 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 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 'புதையல்' 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.

A home is the start of a brighter future, top 100 poster winner, Wee Kim Wee School of Communication and Information, Nanyang Technological University (4 of 20)

A home is the start of a brighter future.

Wendy Aw Wen Ting's poster, created as part of an assignment in my Graphic Communication course 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, Wee Kim Wee School of Communication and Information, Nanyang Technological University (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 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.
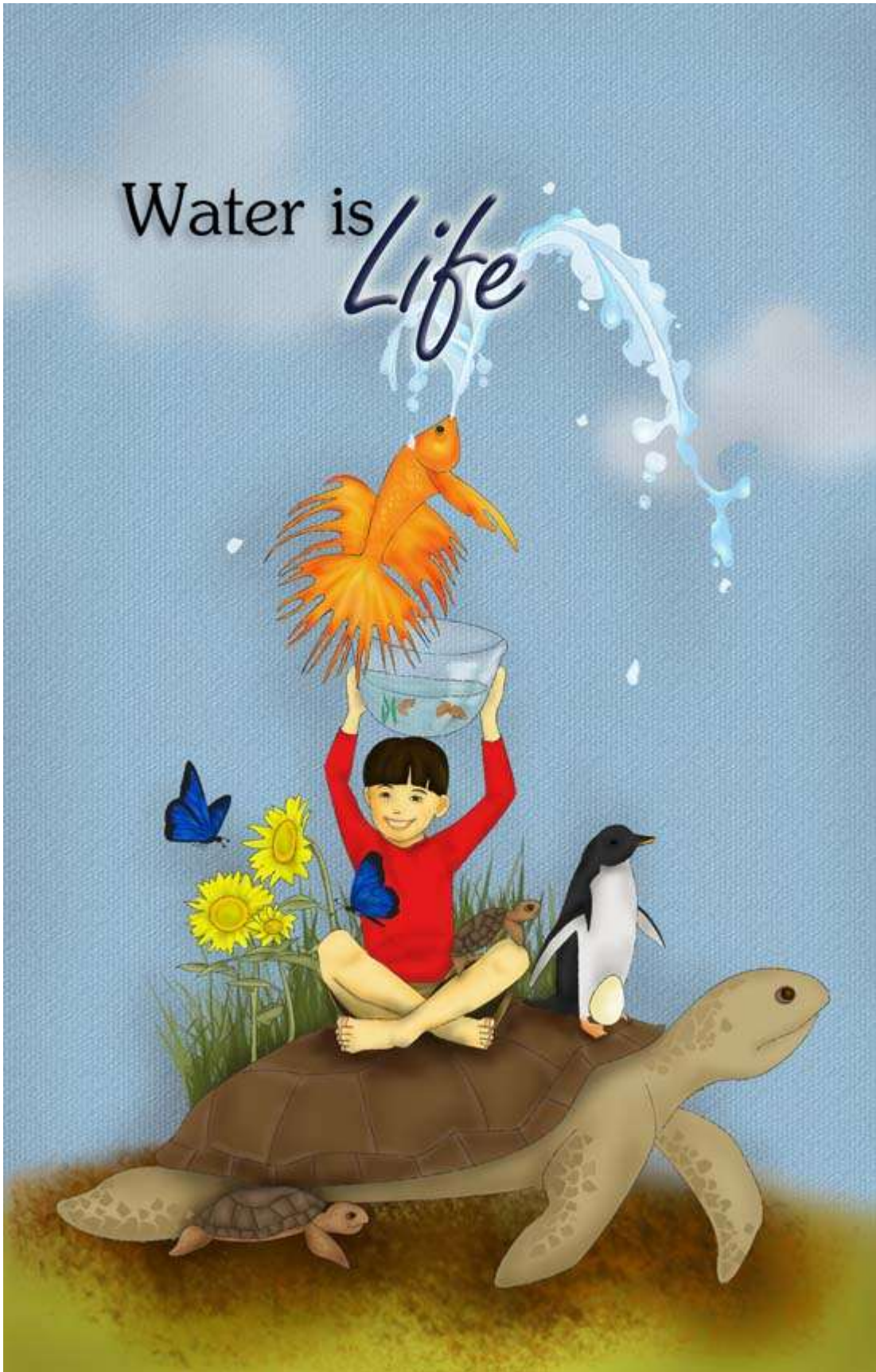
Other awards: Siemens Green Technology Journalism Award 2011, Wee Kim Wee School of Communication and Information, Nanyang Technological University (6 of 20)

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.

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 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. Co-taught with two other faculty members, 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. I supervised the newsletter practicum from 2005 – 2013.

Front cover and back for Vol 6. Issue I.

Inside front spread for Vol 6. Issue I of ConnexSCIons.

A write-up about recent graduates.

A spread featuring the cover story which was linked to the design on the front cover.

Information graphics facilitates complex information to be presented in a visual manner. Grace Au Yong's infographics describes a brief history of typography from the 1400s to the recent development in 2008 including the typestyle used in President Obama's campaign.
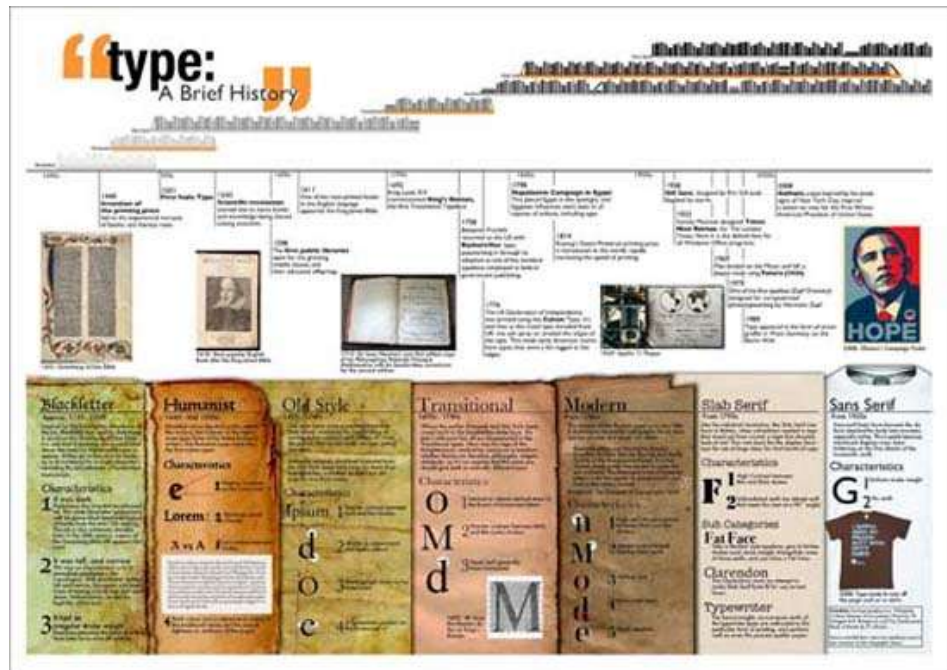
Poh Wee Koon illustrates that within a minute many things could take place especially to the earth, the amount of distance traveled for a person as well as a scenario in the office.

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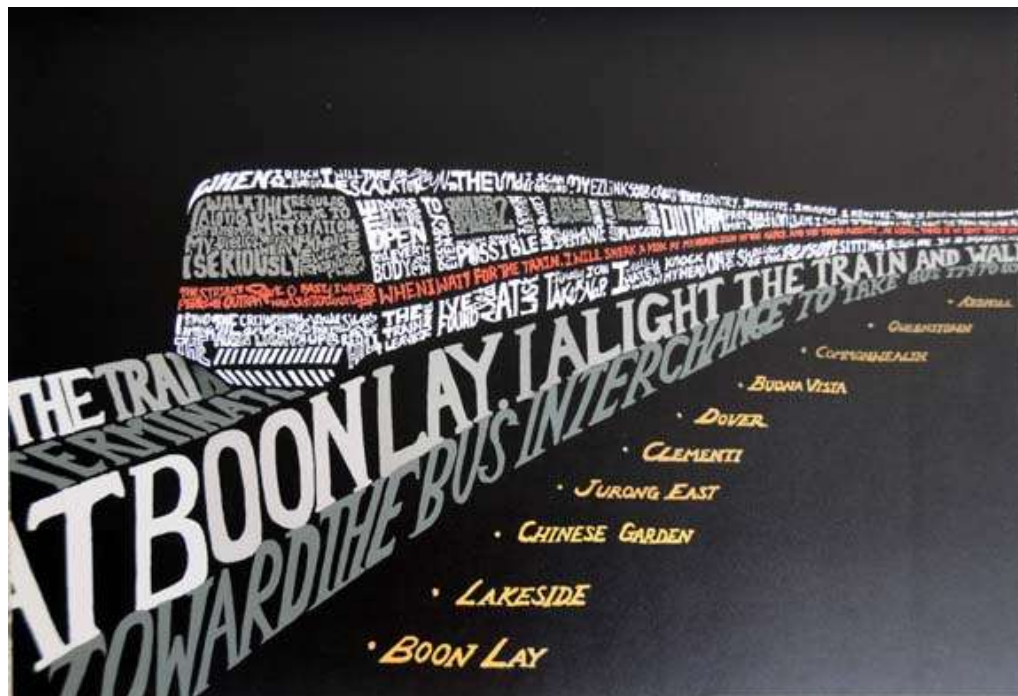
In a similar exercise where the COM 232 Graphic Communication students from the Spring 2008 semester were exposed to the idea that fonts can communicate as visuals and vice-versa, student Thong Wai Mun visually described her journey to school with the MRT by painstakingly hand-lettering each character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

Basing a book jacket design assignment on a historical character (dead or alive), students from COM 232 needed to create a front to back cover, spine as well as two flaps. They had to research the character and although they could use photos or illustrations, they were not allowed to use works readily found from the internet. As the author of the book, they had to think of a title and write the text for the back cover and the flaps. The jacket must also feature a publisher's contact information, logo as well as bar codes.

Bruce Lee made a philosophically famous speech in 1971, "Be formless. Shapeless. Like Water" and it inspired Clement Chen to create a book jacket in the shape of the martial artist's face on the cover and his bust shot, also rendered in a fluid form for the back cover.
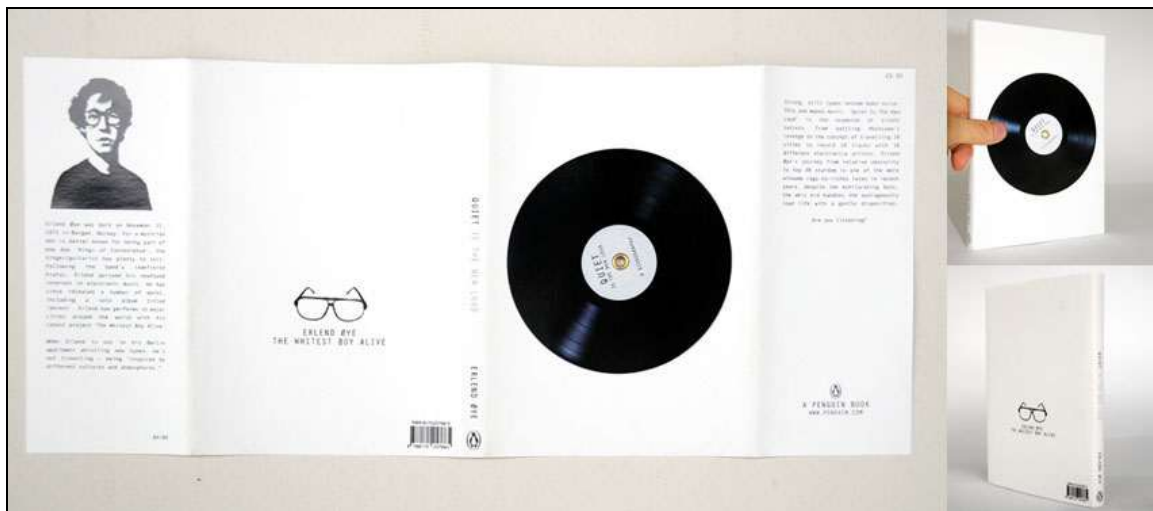
Joel Leong picked Erlend Øye, a singer/guitarist from Norway. He titles the book "Quiet is the noise" and features a cover with an LP that can be spun around.

In the Advertising Creativity and Copywriting course in the Fall of 2007, 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.
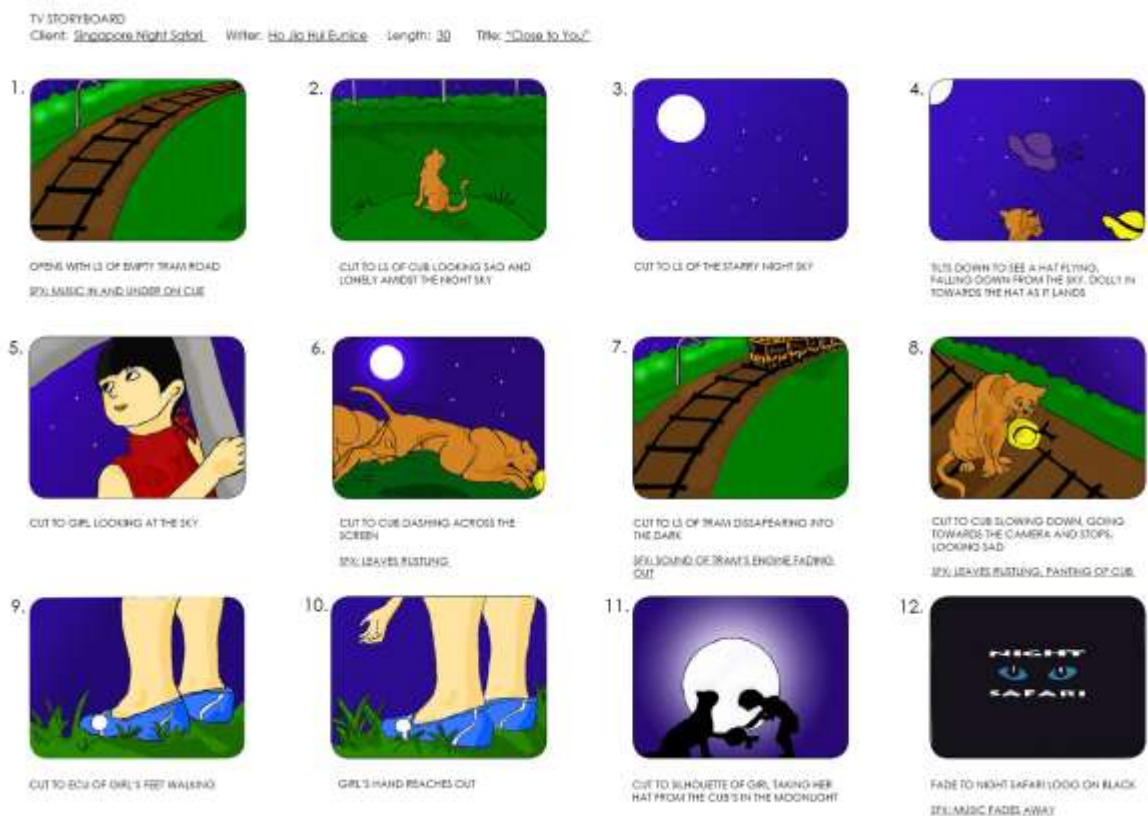
At the School of Art, Design and Media in Singapore where I was recruited to set up the Visual Communication department, our first pioneer batch was required to take two studio-based courses where explorations of concept development and problem-solving techniques were the foci. Understanding design concepts, 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.

Every step along the way, my students were required to document their work. Throughout this process, not only could they visualize the transformation of their ideas systematically, they 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!

Students from Graphic Design 1 (Vis Com 220) at the School of Art, Design and Media 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 aesthetical concerns.

Interschool collaboration

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

Part of the challenge faced by students in the Graphic Design II course at the School of Art, Design and Media was not only to conceive a social message with relevance, which in this case was about using resources wisely, the physical form of the message serve the context in which the audience was served. Student Tan Wen Chuan proposed a shopping bag that carefully balances between multi-ethnic and multi cultural Singapore and his visual and aesthetics solution took in a hand-made shopping bag.

American students' CREATIONS

SCHOOL OF ART,
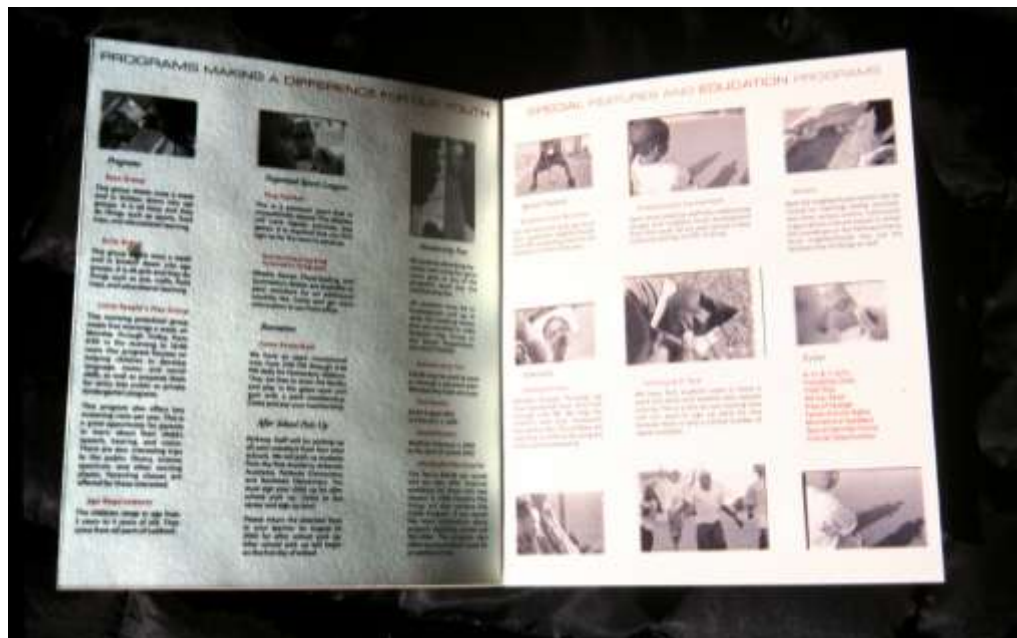Texas Tech University, Lubbock, Texas, USA

DEPARTMENT OF ART,
Southern Arkansas University, Magnolia, Arkansas, USA

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


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

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 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.
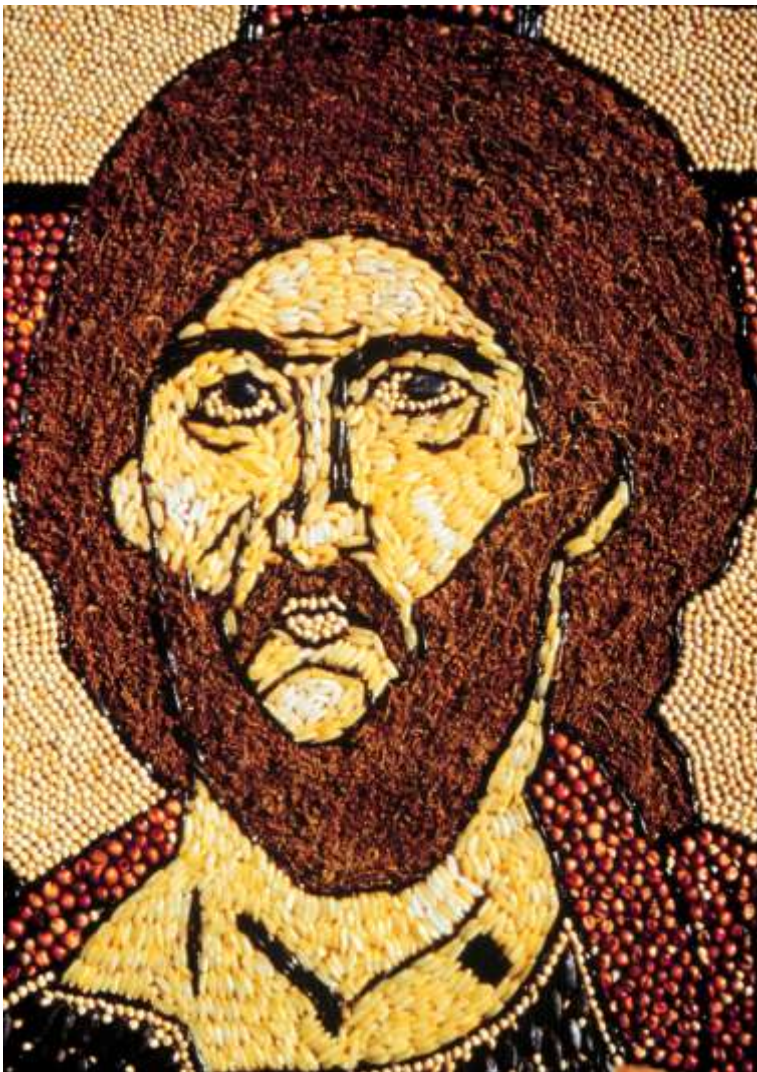
The Mosaic

Introduction to Fine Arts: Art was designed for general students 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.

This was a computer rendering before a hypothetical product could be conceived. One of the convincing features of computer was the ability to realistically portray a design before spending elaborate production and money to produce them. The student, Vernon Moore from the Individual Problem course during the fall 1998 semester took advantage of that and 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.

Transcripts

AcademyOfArtCollege   **OFFICIAL TRANSCRIPT**   RECORDS OFFICE
79 New Montgomery - 3rd Floor
San Francisco, CA 94105

Kok Cheow Yeoh
1612 Avenue Y Apt 214A
Lubbock TX 79401-4420

ID: 0076945
SSN: 621-42-3759
DOB: 10/09/67
Program: BFA.GR

Course	Title	Grd	Hrs Att	Hrs Cmpt	Grade Points
GR*310*02	Typography II	B+	3.00	3.00	9.9000
GR*321*02	Package Design 1	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
91/SP   Totals: 108.00   108.00   42.0000   GPA = 3.5000
Cumulative Totals: 108.00   108.00   42.0000   GPA = 3.5000

| GR*432*01 | Advanced Collateral Design | A- | 3.00 | 3.00 | 11.1000 |
| GR*322*01 | Package Design II | B+ | 3.00 | 3.00 | 9.9000 |

91/SU   07/01/91-08/10/91
91/SU   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
91/FA   Totals: 15.00   15.00   58.2000   GPA = 3.8800
Cumulative Totals: 129.00   129.00   121.2000   GPA = 3.6727

| CEC*230*10 | Digital Imaging 1 | B | 3.00 | 3.00 | 9.0000 |

97/FA   09/04/97-12/20/97
97/FA   Totals: 3.00   3.00   9.0000   GPA = 3.0000
Cumulative Totals: 132.00   132.00   130.2000   GPA = 3.6167

TOTALS: CRED.ATT = 132.00 CRED.CPT = 132.00 GRADE.PTS = 130.2000 GPA = 3.6167

```
************************************************************
* BFA - Bachelor of Fine Arts Degree Awarded on 12/21/91  *
*   Majors              Minors           Specializations   *
* ---------------------------------------------------------*
*   GR   - Graphic Design                                  *
************************************************************
```

James E. Hable
Director of Records/Registrar

SAN FRANCISCO STATE UNIVERSITY
TRANSCRIPT OF RECORD

YEOH,KOK CHEOW

DATE OF BIRTH 10/09/1967

TRANSFER DEGREE

BFA   Academy Of Art College - December 1991

DEGREE/CREDENTIALS EARNED AT SFSU

Master Of Arts May 27, 1995
    Major: Industrial Arts

ADMITTED: SPRING 1993 GRADUATE STUDENT

ALL COLLEGE			SFSU TOTALS					
0.0	0.0	0.0	0.0	0.0	0.0			COMPLETE RECORD: C

TRANSFER CREDIT EVALUATION

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

ALL COLLEGE			SFSU TOTALS		
0.0	0.0	0.0	0.0	0.0	0.0

SPRING 1993			UNIT	GRD	PTS
DAI	800	SEM-DESIGN	3.0	B+	9.9
DAI	805	SEM IND DESIGN PRACTICES	3.0	A	12.0

ALL COLLEGE			SFSU TOTALS			UA	UE	GP
6.0	6.0	21.9	6.0	6.0	21.9	6.0	6.0	21.9

SUMMER 1993 EXT ED			UNIT	GRD	PTS
DAI	S 576	SUPERVISED EXPERIENCE	3.0	A	12.0

ALL COLLEGE			SFSU TOTALS			UA	UE	GP
9.0	9.0	33.9	9.0	9.0	33.9	3.0	3.0	12.0

FALL 1993			UNIT	GRD	PTS
DAI	755	SEM-ADMINISTRATION	3.0	A	12.0
MGMT	405	INTRO MGMT + ORG BEHAVIOR	3.0	CR	0.0
DAI	700	INTRO GRADUATE STUDY	3.0	A	12.0

ALL COLLEGE			SFSU TOTALS			UA	UE	GP
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

Registrar

SAN FRANCISCO STATE UNIVERSITY
TRANSCRIPT OF RECORD

YFOH,KOK CHEOW

FALL 1994			UNIT	GRD	PTS
DAI	852	DIRECTED EXPERIENCE DAI	3.0	A	12.0
MKTG	434	ADVERTISNG THEORY+PRACT	3.0	B-	8.1

ALL COLLEGE			SFSU 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			SFSU TOTALS			UA	UE	GP
27.0	33.0	101.1	27.0	33.0	101.1	3.0	6.0	12.0

STUDENT STATUS:
STUDENT LEVEL: POST BACCALAUREATE   GRADUATE STANDING: CLASSIFIED
PRIMARY MAJOR: INDUSTRIAL ARTS   CREDENTIAL OBJ: NONE

THIS RECORD IS RELEASED, AND ITS SUBSEQUENT USE MUST BE IN ACCORDANCE WITH THE
FAMILY EDUCATION RIGHTS AND PRIVACY ACT OF 1974   (BUCKLEY AMENDMENT)

END OF RECORD   PRINT DATE: JANUARY 11, 2002

Registrar

See reverse for authenticity confirmation instructions.

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-----------

		AHRS	EHRS	QHRS		QPTS	GPA
ART -5309	THEORIES OF CONTEMPORARY ART	A	3.00		12.00	
MUSI-5314	MUSIC IN CONTEMPORARY CONTEXT	A	3.00		12.00	
PHIL-5310	HISTORY OF AESTHETICS	B	3.00		9.00	

	AHRS	EHRS	QHRS	QPTS	GPA
Current	9.00	9.00	9.00	33.00	3.666
Cumulative	9.00	9.00	9.00	33.00	3.666

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

Program Changed To:
Major: Fine Arts Interdisciplinary

		AHRS	EHRS	QHRS		QPTS	GPA
ART -5316	ART THEORY/CRITICISM	B	3.00		9.00	
ART -5363	RESEARCH MTDS VISUAL ART	B	3.00		9.00	
FA -5314	INTERDISCIPLINARY PERSPECTIVES	A	3.00		12.00	

	AHRS	EHRS	QHRS	QPTS	GPA
Current	9.00	9.00	9.00	30.00	3.333
Cumulative	18.00	18.00	18.00	63.00	3.500

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

-----------2000 First Summer-----------

		AHRS	EHRS	QHRS		QPTS	GPA
MUSI-5310	HIST & CRITICAL PERSPECTIVES	A	3.00	3.00		12.00	

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

-----------2000 Second Summer-----------

		AHRS	EHRS	QHRS		QPTS	GPA
ART -5362	HIST SURVEY TEACHING ART	A	3.00	3.00		12.00	

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

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

		AHRS	EHRS	QHRS		QPTS	GPA
ART -5101	ART SEMINAR	A	1.00		4.00	
ART -5361	CRITICAL PEDAGOGY- VISUAL ARTS	A	3.00		12.00	
ART -5366	INSTRUCTIONAL TECHNOLOGY	A	3.00		12.00	
TH A-5314	THEATR IN CONTEMPORARY CONTEXT	A	3.00		12.00	

	AHRS	EHRS	QHRS	QPTS	GPA
Current	10.00	10.00		40.00	4.000
Cumulative	34.00	34.00		127.00	3.735

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

		AHRS	EHRS	QHRS		QPTS	GPA
ART -7000	RESEARCH				(3.00)	
EPSY-5382	QUALITATIVE RESEARC- EDUC				(3.00)	
SOC -5315	SEMINAR IN SOCIAL CHANGE				(3.00)	
TH A-5310	HISTORIC/CRITICAL PERSPECTIVES				(3.00)	

	AHRS	EHRS	QHRS	QPTS	GPA
Current	12.00	0.00		0.00	0.000
Cumulative	46.00	34.00	34.00	127.00	3.735

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

STUDENT PICKED UP

01-31-01

PAGE 1 OF 1

EHR=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, 1969

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

```
------2001 Fall------
ART -7000 RESEARCH              A   3.00   12.00
PSY -5001 PROBS IN PSYCHOLOGY   B-  3.00    9.00
SOC -7000 RESEARCH              A   3.00   12.00

              AHRS    EHRS    QHRS    QPTS    GPA
Current       9.00    9.00    9.00   33.00   3.666
Cumulative   55.00   55.00   55.00  199.00   3.618

------2002 Spring------
ART -8000 DOCTOR'S
         DISSERTATION       CR  9.00

              AHRS    EHRS    QHRS    QPTS    GPA
Current       9.00    9.00    0.00    0.00   0.000
Cumulative   64.00   64.00   55.00  199.00   3.618

------2002 First Summer------
ART -8000 DOCTOR'S
         DISSERTATION       CR  1.00

              AHRS    EHRS    QHRS    QPTS    GPA
Current       1.00    1.00    0.00    0.00   0.000
Cumulative   65.00   65.00   55.00  199.00   3.618

------2002 Second Summer------
ART -8000 DOCTOR'S
         DISSERTATION       CR  1.00

              AHRS    EHRS    QHRS    QPTS    GPA
Current       1.00    1.00    0.00    0.00   0.000
Cumulative   66.00   66.00   55.00  199.00   3.618
------No Further Entries This Column------
```

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------2002 Fall------
ART -8000 DOCTOR'S
         DISSERTATION       CR  9.00

              AHRS    EHRS    QHRS    QPTS    GPA
Current       9.00    9.00    0.00    0.00   0.000
Cumulative   75.00   75.00   55.00  199.00   3.618

Requirements completed for Doctor of Philosophy
------End of Graduate School Academic Record------
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KOK CHEW YEOH
22 WEST BRYAN ST #386
SAVANNAH, GA 31401

01-22-03

PAGE 2 OF 2

Syllabi **DEVELOPED**

SYLLABUS FOR CS8070
CREATIVE VISUAL EXPERIENCE AND DESIGN
Semester 2 AY 2013-2014

General Information

Lecturer : Dr Yeoh Kok Cheow (kcyeoh@ntu.edu.sg)
TA   : Mr Chen Liang (ch0087ng@e.ntu.edu.sg)
Office   : WKWSCI Building, # 03-17
Contact   : 6790-8816
Office Hrs: By appt (Unannounced drop-in is not welcomed)
Lecture   : Monday 10 AM – 1 PM

Assigned Texts

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

Course Description & Objectives

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

The objectives are for students:
i)   To understand and apply the essential elements and principles of design relevant to communicating visually.
ii)   To focus on form and content of two-dimensional designs.
iii)   To improve creative thinking that needs one to think "outside-the-box".
iv)   To encourage experimentation on topics related to our daily experiences.

Assessment Components

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

Participation:	**20%** (10% Attendance. 10% Attitude: keenness to learn, involvement and contribution to a positive learning environment)
In-class exercises/pop quizzes:	**10%**
Individual assignment:	**30%** (25% Composition, 25% Creativity, 25% Design, 25% Presentation)

COMPOSITION (25%)

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

CREATIVITY (25%)

Approach taken which includes:
- Inventive (imagination, experimentation leading to discoveries)
- Innovative (introduced something old in a new way, a sense of newness, disregarded tried and true methods)
- Originality (new, outrageous ideas, unique, unconventional)
- Adventurousness (intellectual, risk-taking, competitive, exploratory)
- Well-craftiness in the composition, design and presentation

DESIGN (25%)

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

PRESENTATION (25%)

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

Group assignments:

40% which are further broken down into 30% group-based, evaluated by the lecturer, 10% evaluated by peers*
*subject to revision depending upon final class enrolment.
The 40% consist of the following criteria: ORGANIZATION (20%), TOPIC KNOWLEDGE (20%), CREATIVITY (10%), VISUAL AIDS (15%), CONTENT (15%) AND STAGE PRESENCE (20%)

INDIVIDUAL ASSIGNMENT (Due at week 7 at the beginning of the class, before the semester break as your mid-term)
Every human being experiences his or her own emotions. For your individual assignment, you'll be something you're not for 4 weeks. Report your experience write analytically and photograph reflectively. It can be a paradigm shift by becoming a person you've always fantasized about being but never have the gumption to become/explore/experiment. You may also be courageous enough to become a character or take on a personality or a set of behaviors you absolutely abhor. For e.g., if you're obsessive compulsive, stop organizing and become messy and report how it has changed your life. **It is worth mentioning that you're advised to**

exercise your common sense and not to engage in activities that may cause harm to yourself or extreme annoyance to people around you.

Your journal should not be more than 1,000 words and include at least 10 – 20 pictures to support your story, bound in a plastic binder. You may also submit a video presentation. Do ensure that your video file conforms to these requirements: Time duration is no more than 10 minutes, file size no more than 100 MB and file formats can be .wmv or .mov. Please ensure that your video is readable by current vide player applications such as Windows Media Player and QuickTime Player. If the lecturer is unable to view your video file, it will be treated as a non-submission. You should also pay attention to the quality of the image and the sound recorded on a CD (DVD) for submission. Remember to include a before and after picture where relevant. Likewise, this final portion also applies to those who submit a report. For starters, it may be helpful to review the questions below to get a sense of who you really are…

- What is your current state of mind?

- What is your idea of perfect happiness?

- What is your greatest fear?

- What is it that you most dislike?

- What do you dislike most about your appearance?

- What words or phrases do you most overuse?

- What or who is the greatest love of your life?

- When are where were you happiest?

- Which talent would you like to have?

- What do you consider your greatest achievement?

- How would you like to die?

- If you were to die and come back as a person or a thing, what do you think it would be?

- What is the trait you most deplore in yourself?

- Where would you like to live?

- What is your most treasured possession?

- What is your favorite occupation?

- What is your most marked characteristic?

- What is the quality you most like in a man/woman?

- What do you most value in life?

- Who is your favorite person?

- What is your motto in life?

The revolutionary idea about the assignment is for you to explore. First you diverge and then you converge as you finalize your idea. I purposefully keep it wide because the idea is for you

to explore. If I start setting a lot of guidelines or rubrics, in a top-down fashion, where's the fun in really figuring things out? I hesitate to put down guidelines because your chosen topic or "self to be" can be almost anything and is context driven but if you're about to consult a psychologist instead of meeting with me, here are some general guidelines:

Choose one between the 2: a report with 10-20 images within 1000 words or a 10 minute video. I can accept anything more than 5 minutes but it better be good for the video. Video is a whole different dimension that requires sound, lighting, "acting" or even good technical skills to pull it off even if you boringly sit in front of a camera, you need to make sure that the sound quality is audibly clear enough. If you're not up for it, don't! Having said that, it can be a very animated, fun and extremely entertaining piece to watch. What are the similarities I expect between the two although they're so different just from format alone?

For one, your report or video must cover the before and after. I need to see a process of transformation (the before and after and everything in between), documented during the 4 weeks. Here's an e.g., if you never are an attention-getter and you decide to become one, try coloring your hair, put on a wig, wear something fluorescent, talk so loud the restaurant next door can hear you, or whatever. It only works if you try it out in a public and for week one, maybe you can be methodical about it, try the hair first. For week 2, try the loud clothes, week 3, wear some shiny accessories...

The take away idea is that you share an experience through your own format of storytelling. Although it's individualistic, it's also directed to an audience. Entertain the audience. Surprise the audience. You can be improvisational and methodical or both but you must make sure that either your report or video have the following attributes:
An introduction should be written to grab a reader's attention. Set up your issue and lead your reader into your story. Identify the issue and explain the documented evidence of your transformation or the process from the beginning to the end. Analyze your situation and clearly define the claims you made by writing out the reasons, providing the evidence or any implementation. Each of your paragraphs should be focused on a single idea that supports your claims. Begin each paragraph with topic sentences, support your assertions with evidence (both verbal and visual), and expound your ideas in the clearest, most sensible way as though your reader is right in front of you (your audience) and finally, Gracefully exit your essay by making a quick wrap-up sentence in the conclusion and then end on some memorable thoughts, perhaps a powerful lesson learned, or an interesting twist of logic. This is where you consolidate, evaluate and answer/explain how this assignment has changed you by ending it with something you want your reader to walk away with (as outlined in your syllabus).

GROUP ASSIGNMENT
Focus on the aspects of how our experiences are impacted through your topic by providing us with examples via images, audio or combination of other methods that can best address the topic. Consider this as an opportunity to share with us what you've learned. *Depending on the final enrolment, each group presentation is limited to maximum 5 students. Minimally, 3 students can form a group and each presentation lasts for 15 minutes with 5 minutes of Q&A. While each group may cover the same category, the chosen topic should differ between the groups, achieved through consultations with the lecturer.

Each group must ensure that the following sections are covered:
- *Introduction [history] (5%)*
- *Research components [data to support your claims] (20%)*
- *Examples [visual] (45%)*
- *Interpretation [meaning] - (25%)*
- *Closing [summary/conclusion/recommendations] (5%)*

TOPIC	DUE	Note that these samples below are provided as a examples only.
Designerly	*Week 5*	- How a socially designed world can make our world a better place to live in (humanistic). - How has design enriched people's lives, for example, fashion and its accessories influence the way we define ourselves (decorative) - How an environment or a given space such as theme parks, food courts, shopping centers, malls, etc. influence the way we live, work or play (operational/occupational) - How daily objects we use have become so entrenched in our daily lives that we take certain designs for granted (functional)
Cuteness	*Week 7*	- Are only babies or things small are usually widely accepted as cute? - How has cuteness enriched us in inanimate objects? What aspects of cuteness are we especially attracted to? - Is cuteness a form of beauty? If so, where can we find them? If not, how so? - Is there a universally-accepted standard for cuteness? - Cuteness connects people on an emotional level. How so? Is it subjective or more than meets the eyes? - Isn't it shallow that people judge by appearances? Which industry exploits that?
Impermanence	*Week 8*	- Wabi sabi is the Japanese term to describe the celebration of impermanence and the passage of time. The concept is derived from Buddhist teaching that deals with impermanence, suffering and emptiness. Aesthetically, from a design point of view, wabi sabi includes asymmetry, irregularity, and simplicity. Can we find beauty in imperfection? Investigating how texture, materiality and the concept of impermanence played out in our society. - Define the essential aspects of material and analyze different functional approaches to the applications of material in our consumption environment by identifying the environment in which material is being utilized. - How does impermanence permeate our landscapes, objects, clothing, paraphernalia, or our everyday environment? - How does impermanence mediate our sense of identity? Is the industry of plastic surgery a way to counter impermanence? - Confucius once said "Everything has beauty, but not everyone sees it" (萬物皆有動人之處,然非眾人皆能洞悉) Is impermanence a form of "flawed beauty"? - In the context of a globalized culture, examine the politics of value of commodities, and explore how the media is transforming us into a consumerist and materialistic society.
Worthy words	*Week 11*	- Homonyms can be found in advertising when one word/character is replaced with another. How has this impacted the field of advertising or message (for e.g.) - Political correctness (PC) is said to be a linguistic filter but in this day and age, has it come too far? What are the good and bad things about it? - Monolingualism, bilingualism, poly-lingualism. Is one better than the other? If not, how so? What is our experience in

		dealing with bilingualism?
		- Onomatopoeic words imitate the natural sound we hear around us. Where and how are they used to enhance our knowledge or experience?
		- Aphorisms such as "less is more" are being in architecture, product design, music and so forth. What are other aphorisms that are impacting us?
		- Thought-provoking sayings are not only profound but are philosophical in nature. As an existential guide, how does it relate to our daily life in areas such as theology, art, literature, psychology, ethics, logic, and metaphysics, even social or political arenas?
		- Want more? How about acronyms, antonyms, -isms and so forth? Explore these in the context in which they are used.
Minimalism	*Week 12*	- Does having lesser in life contribute to a happier sense of being? Where and how can we experience that?
		- Basic forms with elements without decoration, simple materials and structures represent a sense of order as they are essential qualities in architecture.
		- In design or style, a parsimonious approach with the simplest and fewest elements can amazingly create a maximum effect.
		- If minimalism in art is achieved by stripping objects or ideas down to their elemental, geometric form, and presented in an impersonal manner, where can we find these (in Singapore, for that fact)?

Course Policies

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

- Due to our reliance on EdveNTUre to communicate, please check your school email regularly as it is the designated method for sending information and updates. Any alternative emails are discouraged.
- Where applicable, you should correspond with the lecturer's designated teaching assistant. The lecturer needs at least two working days to respond and he shall not respond during weekends.
- You are expected to attend all lecture and tutorial sessions. Absenteeism will affect your grade.
- You are expected to be punctual to class. If you expect an interruption in your schedule, please notify the lecturer in advance. Please find out from your classmates what you have missed. Your absence is by no means, an excuse for a late submission, unless it has been arranged with the lecturer.
- **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.**
- 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.**
- **Three unexcused absences equal a letter grade drop in the final grade.** Note that sending a notification email or a doctor's note does not exempt you from your obligations required by the course.

- Your behavior in the classroom affects the environment as well as those around you. All mobile phones are to be switched off during class sessions and kept away from sight (inside a bag, for example). Using hand phones while the class is in session (receiving or making calls or reading/sending SMS messages) is considered disruptive behavior. You will be dismissed from the class meeting if you engage in such disruptive behavior without warning.
- 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, chitchat, sleep or engage in other forms of distraction such as talking while the lecturer is teaching and so forth.
- If you do not ask questions or seek clarifications, the lecturer assumes that you understood what has been presented.
- Your engagement and participation is expected. Unless necessary, sites like YouTube are helpful to the course but social networking sites like Facebook are discouraged.
- 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.
- 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.
- 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.
- 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.
- All the works explored must be kept as the importance of process is not to be underestimated. In preparing students for professional practice, the class is geared towards project-based assignments as students engage in the process of learning by doing. Though not necessary, you are encouraged to keep a separate scrapbook/journal to document your design process. A scrapbook may consist of mainly sketches of ideas, research data as well as any visual or written notations.

Policy on Plagiarism

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

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

- *Plagiarism*: using or passing off as one's own, writings or ideas of someone else, without acknowledging or crediting the source. This includes
  o using words, images, diagrams, graphs or ideas derived from books, journals, magazines, visual media, and the internet without proper acknowledgement;
  o copying work from the internet or other sources and presenting as one's own;
  o direct quoting without quotation marks, even though the source is cited;
  o submitting the same piece of work to different courses or to different publications.

- *Academic fraud*: cheating, lying and stealing. This includes:

- o Cheating – bringing or having access to unauthorised books or materials during an examination or assessment;
- o Collusion – copying the work of another student, having another person write one's assignments, or allowing another student to borrow one's work;
- o Falsification of data – fabricating or altering data to mislead such as changing data to get better experiment results;
- o False citation – citing a source that was never utilised or attributing work to a source from which the referenced material was not obtained.

- *Facilitating academic dishonesty*: allowing another student to copy an assignment that is supposed to be done individually, allowing another student to copy answers during an examination/assessment, and taking an examination/assessment or doing an assignment for another student.

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

CS8070: CREATIVE VISUAL THINKING & DESIGN
Tentative Class Schedule (subject to changes as required)

Week	Topic
Week 1 - Jan 13	Introduction
Week 2 - Jan 20	Individual assignment assigned. Due on week 7 (Feb 24) at the beginning of the class. Read these pages: The senses pp. 244 – 271 Sensorial Design pp. 276 - 277 Experience Design pp. 2 - 13 Creativity pp. 166 - 171 To do: Group registration via Edventure (in "Groups") Familiarization of group members. Exchanging contacts. Consultation of topics
Week 3 - Jan 27	**Finalization of "Designerly" and "Cuteness" groups.** If you or your group is not finalized, you/your group will be assigned accordingly.
Week 4 - Feb 3	Read these pages: Wisdom pp. 54 – 55 Visual Design pp. 278 – 289 Visualization pp. 90 – 95 Consistency pp. 96 – 101 Meaning pp. 122 – 127

	To do: **Finalization of the rest of the groups** Consultation of topics
Week 5 - Feb 10	Groups presenting Designerly
Week 6 - Feb 17	Read these pages: Cognitive models (Audience) pp. 60 – 61; 72 – 75 User Behaviour pp. pp. 116 – 121 Communications pp 178 – 183 Point of view pp. 232 – 237
Week 7 - Feb 24	Groups presenting Cuteness
RECESS WEEK Mar 3-7, 2013	
Week 8 - Mar 10	Groups presenting Impermanence
Week 9 - Mar 17	Read these pages: Travel pp. 14 – 15, 18 – 19 Subjectivity pp. 78 – 83 Adaptivity pp. 184 – 189 Community pp. 190 – 195 Identity pp. 196 – 201 Participation pp. 202 – 207 Storytelling pp. 208 – 211 **E-LEARNING WEEK IS NEXT WEEK** **Look out for announcements in EdveNTUre or during class. Note that this may also be substituted by a pop quiz worth 10% of your final grade.**
Week 10 - Mar 24	**E-LEARNING WEEK**
Week 11 - Mar 31	Groups presenting Worthy Words
Week 12 - Apr 7	Groups presenting Minimalism
Week 13 - Apr 14	Viewing and critique of assignments. End of class.

General Information

Lecturer : Dr Yeoh Kok Cheow
Office   : CS 03-17
Contact   : 6790-8816; kcyeoh@ntu.edu.sg
Office Hrs: *TBD*
Lectures : *Tuesday 1:30 – 2:30 PM*
Tutorials : *Tuesday 2:30 – 4:30 PM*

Assigned Text

Hand, D. & Middleditch, S. (2013). Design for media: A handbook for students and professionals in journalism, PR and advertising. Pearson: Essex, England.

Recommended Text

Pricken, M (n.d.). Creative Strategies: Idea management for marketing, advertising, media and design. NY: Thames & Hudson.

Course Description & Objectives

Strategic Visual Communication combines hands-on projects with lectures that offer interdisciplinary and applied explorations of projects involving visuality and interactivity in today's business world. This course is positioned for practitioners in one or more industries, particularly those in the field of branding, design, advertising, marketing, media and other strategic designs to understand and develop critical thinking about the forces behind visuality as a communicative practice. The primary objective of this course is for the MMC students-- regardless of experience--to expand their appreciations of conceptual and technical skills to develop strategic communication portfolios. Efficiencies could be gained by identifying synergies between conceptual to technical development of ideas to provide students the links to project management goals that are aligned with strategic business objectives. Projects are based on developing visual literacy found in local and global advertisements, strategic campaigns, and graphic projects which could translate into any number of media. Each student will choose the direction to pursue relevant to their profession. Students sharpen their technical skills and demonstrate an understanding of formal and conceptual issues through in-class assignments and seminars by utilizing appropriate ideas, materials and technique to best articulate their solutions. The assignments are open-ended and committed to exploring ideas that lead to conceptual and practical solutions.

Students will learn to:
-   Define and create or source for images, words and concepts through uncovering and recognizing design relationships and interactions between different media to ensure effective visual communication.

-   Understanding how to seek the relationships of meaning which appeals to an audience's need and appreciations.

-   Conceptually and functionally understand and apply visual solutions that explores who, what, when, where, why and how's of designing for advertising, design, marketing, image-based journalism, new media and strategic designs.

A6916 Website

We will rely partly on EdveNTUre for announcements, course materials posting as well as notifications of changes in the schedule. Accessing Blackboard, we will find lecture notes as well as other relevant assigned reading materials.

Lecture and Work Schedule

For the assignment, the student will select his/her topic based on their personal interests. There are <u>four</u> components for assessment. The first is the **proposal** with the intention to gather information by researching on the topic necessary to complete for the next component, the project. The student will decide their own topic, put together a plan of action, and submit to the lecturer for approval. Once approved, they are ready to begin working. If they are not approved, they will need to make changes suggested and resubmit for approval.

The physical **project** is where they apply the information gained through research. The project may take many forms. As such, it is necessary for the student to document the project as it is his/her responsibility to demonstrate the applications of learning. Every aspect of the project must be documented as they are expected to keep a visual record of the planning and implementation of their project which leads to an end product: a **portfolio**. Students may not work on a project jointly but up to two students may collaborate on projects but they must write their own proposal identifying each person's responsibilities. They will also present separately. The assignment challenges the students to go above and beyond the normal class hours to work on their project.

The last component is their **presentation** to the entire class where the students will spend up to 10 minutes to explain their work followed by a five-minute Q & A period. This form of peer-learning is equivalent to learning from the field as each student will bring their discovery, expertise and knowledge to share throughout the course.

Due to the openness of topic as students are encouraged to bring trend forecasting and contemporary issues such as new media applications, this course is also an opportunity to be engagingly relevant in solving communication problems, conceptualizing, exploring and experimenting. The research component lies in the proposal section in which the students must incorporate research methods and data into the design process. Research-driven design not only helps to define an audience, support a concept, advocate an aesthetical or conceptual approach but it can also measure the effectiveness of a solution.

In short, the course provides the opportunities for you, through the essential steps in the creative processes and methods of creative visual thinking to explore and experiment with ideas that matter to your profession or background. In 13 weeks, we will explore the 4 main components of the course:
- Proposal and Research from weeks 2 – 5 (Idea searching)
- Synthesis and Form generation 6 – 9 (Idea development)
- Portfolio from weeks 10-12 (Idea execution)
- Presentation on week 13 (Idea presentation)

Completion of all components (proposal & research, synthesis & form generation, portfolio, and presentation) is required to meet the passing of the course. Due to the openness in topic proposal by students, this course maintains a "open door" and flexible policy in its approach to the scheduling but in all, the class time will be used partly as seminar-based presentation and discussion. The idea is that learning takes place not just from drawing knowledge from book but also from each participant's extensive pool of professional background and experiences.

Assessment Components

A continuous assessment course without any final examinations, 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.

- Proposal & Research: (10 + 20) 30%
  Synthesis and Form generation: (10 + 30) 40%
- Portfolio (Documentation):   20%
- Presentation (including Q&A):   5%
- Studentship   5%

Other elements such as Attitude (Keenness to learn, involvement and contribution to a positive learning environment) and Attendance (Punctuality in lecture and tutorial sessions), are not graded but observed as these factorial considerations usually contribute to the quality of work performed and completed.

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.

- 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.
- 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.
- You should expect that the lecturer needs a reasonable time to respond (at least two working days).
- 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.
- 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.**
- **Due to the combined hours of lecture and tutorial, the penalty for tardiness and absences for lecture and tutorial sessions are as follows:**
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- 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.
- 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.
- If you do not ask a question or seek clarifications, the lecturer assumes that you understood what has been presented.
- 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.
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  o Using words, images, diagrams, graphs or ideas derived from books, journals, magazines, visual media, and the internet without proper acknowledgement;
  o Copying work from the internet or other sources and presenting as one's own;
  o Direct quoting without quotation marks, even though the source is cited;
  o Submitting the same piece of work to different courses or to different publications.
- *Academic fraud*: cheating, lying and stealing. This includes:
  o Cheating – bringing or having access to unauthorised books or materials during an examination or assessment;
  o Collusion – copying the work of another student, having another person write one's assignments, or allowing another student to borrow one's work;
  o Falsification of data – fabricating or altering data to mislead such as changing data to get better experiment results;

- o   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.

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A6916: STRATEGIC VISUAL COMMUNICATION
Course Outline & Assignments: Semester 2, 2013-2014

Weeks	*Material to be covered*	*Readings*	*Special Notes /Deadlines*
Week 1 Jan 14	Introduction and answering questions about the course. Getting to know each other	None	Assignments due, scheduled quiz, other deadlines, etc
Week 2 Jan 21 *Idea searching*	21st century media: design in practice - What is design? - Media branding and identity - Cross-media approach	Di Hand & Steve Middleditch's Design for Media: Pp. 17 – 43	PROPOSAL & RESEARCH WEEK Brainstorming for individual project proposal.
Week 3 Jan 28 *Idea searching*	Seminar sessions: - Formulating a goal - Asking the right kind of questions	Mario Pricken's Creative Strategies: *Pp. 169 – 174*.	PROPOSAL & RESEARCH WEEK *Researching for applicable topic.*
Week 4 Feb 4 *Idea searching*	Seminar sessions: - The creative process as a playground for originality - Criticism is good, but make it concrete - Every idea has an underlying pattern	Mario Pricken's Creative Strategies: *Pp. 205 -207; 235 – 239; 240 -244*	PROPOSAL & RESEARCH WEEK *Proposal presentation and revisions*
Week 5 Feb 11 *Idea searching*	*Content visualization and structure: Type* - Managing type - How to work with type - Emotive and interpretive	*Di Hand & Steve Middleditch's Design for Media: Pp.*	PROPOSAL & RESEARCH WEEK *Proposal approval*

		type	147 – 164; 165-192; 179.	
Week 6 Feb 18 *Idea development*	*Content visualization and structure: Pictures* - Communication through imagery - Image manipulation - Picture usage theories - Cropping		*Di Hand & Steve Middleditch's Design for Media: Pp. 194; 199 – 200; 201; 210 - 212*	*SYNTHESIS AND FORM GENERATION* *Project development: Creative Executions*
Week 7 Feb 25 *Idea development*	*Content visualization and structure: Color* - Color in culture and society - The theory and science of color - How to work with color		*Di Hand & Steve Middleditch's Design for Media: Pp. 238 – 242; 243 – 244; 245 - 267*	*SYNTHESIS AND FORM GENERATION* *Project development*
	SEMESTER BREAK March 3 – 7, 2014			
Week 8 Mar 11 *Idea development*	*Pre-planning a design* - *How to work with layout* - Layout: placing content in a design - The principles of layout		*Di Hand & Steve Middleditch's Design for Media: Pp. 63; 101-116; 120; 121 - 145*	*SYNTHESIS AND FORM GENERATION* *Project development and finalization*
Week 9 Mar 18 *Idea development*	Seminar sessions: Idea evaluation: Knowing versus feeling; The 100 ideas dilemma.		Mario Pricken's Creative Strategies: Pp. 252-255; 258 - 259	*SYNTHESIS AND FORM GENERATION* *Project finalization*
Week 10 Mar 25 *Idea execution*	Seminar sessions: *Spaces/Things that stimulate our senses.*		Mario Pricken's Creative Strategies: Pp. 274 - 277	*PORTFOLIO* *Portfolio development*
Week 11 Apr 1 *Idea execution*	E-LEARNING WEEK One on one consultation		*E-LEARNING WEEK None*	*PORTFOLIO* *Portfolio development*
Week 12 Apr 8 *Idea execution*	*One on one consultation*		*None*	*PORTFOLIO Portfolio development*
Week 13 Apr 15 *Idea presentation*	*Final presentation of project*		*TBD*	*FINAL PRESENTATION*

GD
GRAPHIC DESIGN II

NANYANG
TECHNOLOGICAL
UNIVERSITY

Dr Yeoh Kok Cheow
Assistant Professor
School of Art, Design and Media
...Nanyang Drive, Level 4 Room S2...

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 resolute in their use of fundamental components of graphic communication through skillful 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 (MC) 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, understand 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: 0-471-29224-0.

Jorge Frascara, *Communication Design: Principles, Methods, and Practice*. ISBN: 1-58115-365-1.

Alina Wheeler, *Designing Brand Identity: A Complete Guide to Creating, Building, and Maintaining Strong Brands*. ISBN: 0-471-21326-8.

Gunther Kress 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.

GDII builds on the visual language achieved in GDI. 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.

SYMBOLOGY

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

WEEKs 1 - 4
PROJECT 1:

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

Banned in Thailand, Paul M. Handle's book, "The King Never Smiles" 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, you 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 Holiday	19 - WEEK 7 Holiday	20 Holiday	21	22	23	24 Break begins
25	26	27	28	Mar 1	2	3
4	5 - WEEK 8	6	7	8	9	10
11	12 - WEEK 9	13	14	15	16	17
18	19 - WEEK 10	20	21	22	23	24
25	26 - WEEK 11	27	28	29	30	31
Apr 1	2 - WEEK 12	3	4	5	6	7
8	9 - WEEK 13	10	11	12	13	14 - Revision & Exams

2007 PUBLIC HOLIDAY

1 Jan 2007 New Year's Day (The following Tuesday will be a public holiday)

2 Jan 2007 Public Holiday

18 Feb 2007 - 19 Feb 2007 Chinese New Year (The following Tuesday will be a public holiday)

20 Feb 2007 Public Holiday

6 Apr 2007 Good Friday

1 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://www2.ntu.edu.sg/calendar/CSS_CAL.)

References

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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
University of Evansville
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

For more please visit: