

SYLLABUS FOR CS8070  
CREATIVE VISUAL EXPERIENCE AND DESIGN

Semester 2 AY 2011-2012

**General Information**

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

**Assigned Texts**

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

**Course Description & Objectives**

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

The objectives are for students:

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

**Assessment Components**

All in all, you will explore different ideas to communicate a message to an intended audience by using applicable techniques and proper materials throughout the entire process of planning, developing, and executing your ideas to achieve the end result.

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

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

**Course Policies**

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

1. Due to our reliance on Edventure, please check your school email regularly as it is the designated method for sending information and updates. Any alternative emails are discouraged.
2. Where applicable, you should correspond with the lecturer's designated teaching assistant. The lecturer needs at least two working days to respond and he shall not respond during weekends.
3. You are expected to attend all lecture and tutorial sessions. Absenteeism will affect your grade.
4. You are expected to be punctual to class. If you expect an interruption in your schedule, please notify the lecturer in advance. Please find out from your classmates what you have missed. Your absence is by no means, an excuse for a late submission, unless it has been arranged with the lecturer.
5. **The deadline will not be extended for any assignments. There will be no "make up" opportunities for missed assignments. You will receive 0 for missed assignments.**
6. The penalty for tardiness and absences for lecture and tutorial sessions are as follows:  
**15 minutes after the start of the class is considered late.**  
**30 minutes and beyond is considered an absent.**
7. **Three unexcused absences equal a letter grade drop in the final grade.** Note that sending a notification email or a doctor's note does not exempt you from your obligations required by the course.
8. Your behavior in the classroom affects the environment as well as those around you. All mobile phones are to be switched off during class sessions and kept away from sight (inside a bag, for example). Using hand phones while the class is in session (receiving or making calls or reading/sending SMS messages) is considered disruptive behavior. You will be dismissed from the class meeting if you engage in such disruptive behavior without warning.
9. In preventing mishaps to the hardware and your artwork, please refrain from eating or drinking when in class.
10. Do not make any offensive remarks, read inappropriate materials, chitchat, sleep or engage in other forms of distraction such as talking while the lecturer is teaching and so forth.
11. If you do not ask questions or seek clarifications, the lecturer assumes that you understood what has been presented.
12. Your engagement and participation is expected. Unless necessary, sites like YouTube are helpful to the course but social networking sites like Facebook are discouraged.
13. During the lecture and/or tutorial sessions, permission must be obtained from the lecturer if the student wishes to record any presentation via any electronic or digital devices of any sort.
14. All written work such as creative strategy, analyses, and citations must be typed (word-processed) as hand-written materials will not be accepted unless they pertain to sketch-related explorations. Assignments may be delivered in a variety of ways - via PDF, Power Point, sketches, print-outs, portfolio binders, or web-based applications.
15. Always check for typos, misspellings, grammatical mistakes, and that your work is tightly executed as it is a reflection of you. Portfolios should be as flawless as possible.
16. Works from other classes may not be turned in as a substitute for this class. Apart from assigned chapters, lecture notes and handouts, you are encouraged to keep up-to-date with current news and to contribute and share information actively in class discussions since the lectures alone do not comprehensively cover all materials.
17. All the works explored must be kept as the importance of process is not to be underestimated. In preparing students for professional practice, the class is geared towards project-based assignments as students engage in the process of learning by doing. Though not necessary, you are encouraged to keep a separate scrapbook/journal to document your design process. A scrapbook may consist of mainly sketches of ideas, research data as well as any visual or written notations.

### **Policy on Plagiarism**

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

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

- *Plagiarism*: using or passing off as one’s own, writings or ideas of someone else, without acknowledging or crediting the source. This includes
  - using words, images, diagrams, graphs or ideas derived from books, journals, magazines, visual media, and the internet without proper acknowledgement;
  - copying work from the internet or other sources and presenting as one’s own;
  - direct quoting without quotation marks, even though the source is cited;
  - submitting the same piece of work to different courses or to different publications.
  
- *Academic fraud*: cheating, lying and stealing. This includes:
  - Cheating - bringing or having access to unauthorised books or materials during an examination or assessment;
  - Collusion - copying the work of another student, having another person write one’s assignments, or allowing another student to borrow one’s work;
  - Falsification of data - fabricating or altering data to mislead such as changing data to get better experiment results;
  - False citation - citing a source that was never utilised or attributing work to a source from which the referenced material was not obtained.
  
- *Facilitating academic dishonesty*: allowing another student to copy an assignment that is supposed to be done individually, allowing another student to copy answers during an examination/assessment, and taking an examination/assessment or doing an assignment for another student.

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

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

Week	Topic
I Jan 9	Introduction
II Jan 16	<p><u>Unless mentioned otherwise, all the assigned pages bear the possibility of pop quizzes:</u></p> <p>The senses pp. 244 - 271            Sensorial Design pp. 276 - 277            Experience Design pp. 2 - 13            Creativity pp. 166 - 171</p> <p><u>To do:</u>            Group registration via Edventure (in “Groups”)            If you or your group is not finalized, you/your group will be assigned accordingly.</p> <p><u>The Dotty Room individual assignment</u>            Revel in the vibrant and playful works of Yayoi Kusama by adding colorful dots to your own room or at any chosen environment, both inside or outside. Be innovative with colors, but be mindful of connotations and their relationships with the space they interact with as well as their forms they carry.</p>

	<p>Then, take some pictures of your creation. Select the best one. Don't be shy to incorporate yourself as part of installation of dots. The objective here is to let you explore a visual environment which exposes the visual merchandising aspect in retail whereby elements of 2D and 3D come into play.</p> <p>Deliverables: A4 sized JPGs, PDF. Screen resolution: 72 dpi. At least 150 for JPGs. Deposit your work in Edventure's Content. <b>Due Jan 29, 2012, 11:59 PM. Late work will not be accepted and you will receive a zero for this assignment which is worth 30% of your final grade. Without any legitimate reason (subject to verification) any request for resubmission will not be entertained.</b></p> <p><u>Sensory Experience (for groups)*</u>  How often do you evaluate your own experiences and their roles in our lives? We recognize, seek, and create meaningful experiences such as births, weddings, parties, etc throughout our lives. As we go through life, the sensation of interactions with people, the environment as well as products, services, or events, through all of our senses, which over time, affect both our cognitive and physical levels. Tapping into the five aspects of sense which include hearing, sight, touch, smell and taste, we will explore an important aspect of socialising in places such as restaurants, cafes or teahouses. Using the questions below as a guide, address the following questions <b>but pay particular attention to aspects of the 5 senses:</b></p> <ul style="list-style-type: none"> <li>- The type of restaurant and the kinds of food it offers.</li> <li>- How does the restaurant employ any one or combinations of the 5 senses? Pick a particularly unique sense. Be creative in describing this question, especially if you are dealing with the sense of smell.</li> <li>- Are there any design elements (interior, exterior, personnel) that are particularly interesting?</li> <li>- How are the foods presented and served? Are they tasty?</li> <li>- Is there a waiter? A busboy? Are your orders being taken by a waiter? When you are ready to pay the bill, is the experience pleasant? Are they efficient?</li> <li>- What about the store front, signage, floor coverings, lighting? The furnishings? How about its exterior? Are there any unexpected elements or surprise?</li> <li>- What kind of customers do they cater to? Locals? Expats? Certain ethnic groups?</li> <li>- Is the place laden with meaning and promise? If so, how do they communicate or convey the meaning or promise?</li> <li>- How was your dining experience like?</li> </ul> <p><b>Presentation due on Feb 20.</b></p> <p><i>* subject to revision</i></p>
<p>III Jan 23</p>	<p>Chinese New Year - Public holiday</p>
<p>IV Jan 30</p>	<p><u>To do:</u>  Group identification and finalization of groups. You may be reassigned if necessary.</p> <p><b>Presentation/Viewing of the "Dotty Rooms"</b>  Refer to Course Policies no. 4 for expectations in handing in your assignment.</p>
<p>V Feb 6</p>	<p><u>To do:</u>  Finalization of groups  Familiarization of group members. Exchanging contacts.  Briefing of retail and sensory experiences.</p> <p><u>Read these pages:</u>  Wisdom pp. 54 - 55  Visual Design pp. 278 - 289  Visualization pp. 90 - 95</p>

	<p>Consistency pp. 96 - 101  Meaning pp. 122 - 127</p>
<p>VI  Feb 13</p>	<p><b><u>Retail experiences*</u></b>  How do retail shops turn our normal browsing into a shopping delight? As shopping becomes one of the popular pastime pursuits of contemporary society, consumers are becoming more discerning and sophisticated. In attracting customers into the store and building brand awareness, retailers are employing every trick to get our attention and eventually our money. These days, stores are turned into visually stunning tours of brands, goods, and services.</p> <p>Although the rule for retail space governs that the design should reflect the product it carries, the interplay of dimensionality between the backdrop, oversized props, mannequins and catchy typographic interplays have become the expected arsenals in attracting our attention. They also realize that the combination of touch, hearing, sight, smell and taste can interact to produce a memorable sensorial experience. For products where touch is an essential part of the experience, such as mobile phone and clothing, it is advisable to look for ways to bring consumers to literally touch the products. These messages often seek to reinforce a strong emotional message about their brands/products.</p> <p>Take the role of a mystery shopper and evaluate the following places. Each group can select from the broad categories below:</p> <ul style="list-style-type: none"> <li>- A place with lots of space (super marts, museums, gymnasiums, car showrooms, airport terminals, etc)</li> <li>- A place with lots of expensive stuff (luxury watches, jewelry, goldsmiths, exclusive products, etc)</li> <li>- A place with stuff you can try on (glasses, clothing, footwear, bags, glasses, etc)</li> </ul> <p>Be advised that most stores do not allow photograph-taking. You may have to request for permission. Using the questions below as a guide, address the following questions:</p> <ul style="list-style-type: none"> <li>- Does the signage make a strong statement about the company? Is the sign clearly visible? How do they look at night?</li> <li>- Does the interior reinforce the corporate identity?</li> <li>- How are colors being used? Is it an eye-pleasing experience or are they overpowering? Is there a good continuity with the store colors? Do the colors work together on walls, fixtures, ceilings and floor coverings?</li> <li>- How about the store front? Is the paint or exterior finish dull or faded? Is the parking area well lighted and in good condition?</li> <li>- How is the space being lighted? During the day? At night?</li> <li>- Can you tell what type of products/services they sell at a glance?</li> <li>- How about floor coverings? Carpeted? Tiled? How about housekeeping? Is it clean? Fresh looking? Are the aisles free of clutter and boxes?</li> <li>- Are the staff/associates engaging? Are they performing their jobs nonchalantly? Is there a customer service or sales counter? How are they being set up to handle customers?</li> <li>- Is it the merchandise, the staffs, or the way the products are displayed that contribute to your shopping experience?</li> <li>- What is your lasting impression of the place you visited?</li> </ul> <p><b>Presentation due next week.</b></p> <p>Read these pages:  Cognitive models (Audience) pp. 60 - 61; 72 - 75  User Behaviour pp. pp. 116 - 121  Communications pp 178 - 183</p>

	Point of view pp. 232 - 237  <i>* subject to revision</i>
VII Feb 20	6 groups presenting their Retail Experiences 3 groups presenting their Sensory Experiences
<b>RECESS WEEK</b>	
VIII Mar 5	<p><u>Style Experiences*</u></p> <p>The ultimate reason most people are fascinated with design can probably be distilled to a single word—<i>identity</i>. All fashion, product, service and interface designers strive to incorporate traits like of pleasurable experiences, and a host of other positive qualities into their designs, which means that great style is simple, fun, reliable, efficient, good-looking, empowering, inspiring, and so forth. But if happiness is our ultimate goal, then we have to ask ourselves if we are really being drawn to things that embody human qualities?</p> <p>According to Nathan Shedroff, identity creation is one of the most important aspects of our lives. He added that experiences that allow us to contribute to identity creation or those that let us form bonds with the likeminded ones are meaningful and memorable to us. Experiences such as personal websites that allow us to express ourselves are valuable. In this assignment, we will explore how through products, people aspire to create personal identities necessary for their own self expression. It is the tripartite relationships among client, product and design.</p> <p>Be advised that most stores do not allow photograph-taking. You may write in advance to ask for permission. Pick a luxury store (Hermes, Prada, Gucci, LV, Burberry, Dunhill, Tods, Bally) and by using the questions below as a guide, address the following questions:</p> <ul style="list-style-type: none"> <li>- What kind of store is it? Is it service-oriented or product-oriented?</li> <li>- Where is it located? Is its location prime?</li> <li>- What is seemingly attractive about the store? How does the store attract your attention? How do they reach out to their customers?</li> <li>- What are the profiles of their patrons?</li> <li>- How about branding? Logos? Logotypes? Monograms carefully utilized throughout?</li> <li>- How does it help the wearer achieve a new, more flattering look that expresses their personal styles?</li> <li>- What does the store mean to you (or its patrons)?</li> <li>- How do they communicate the essence of the company to their customers?</li> <li>- What are the elements in the store that attracted your attention? (E.g. the location, its products? The display? Cutting-edge design? Distinctive interior design? The lighting?</li> <li>- How are the products being displayed?</li> <li>- What is your experience with their salesperson?</li> <li>- How do they use space to turn your shopping experience into a delightful one?</li> <li>- Does the store employ any one or combinations of the 5 senses? If so, what is the most engaging element you noticed?</li> </ul> <p>Read these pages: Subjectivity pp. 78 - 83 Adaptivity pp. 184 - 189 Community pp. 190 - 195 Identity pp. 196 - 201 Participation pp. 202 - 207</p> <p><i>* subject to revision</i></p>
IX Mar 12	6 groups presenting their Style Experiences 3 groups presenting their Sensory Experiences

<p>X Mar 19</p>	<p><u>Travel Experiences*</u> A universal experience, there is something fascinating about finding new situations and seeing new sights when we travel. It is said that people don't merely travel to see sights but they travel to experience. Whether it's an immersive environment, people travel for wonderful experiences, maybe unique, maybe educational, but always experiential.</p> <p>When we travel, a basic accommodation becomes an important aspect as a place that provides lodging on a short-term basis. Typically boutique hotels are stylishly furnished in a thematic style with a strong focus on comfortable, intimate, and welcoming settings. A great example is the Wanderlust Hotel in Little India is Singapore's temporary digs for the contemporary traveller. The 29-room hotel puts travels in the mood for discovery from the get-go. Using at least 3-star hotels and above, as well as boutique hotels, address the following questions in your presentation:</p> <ul style="list-style-type: none"> <li>- Where is your chosen hotel located? Is it easy to locate? Is it close to a major attraction? An MRT station?</li> <li>- Do they offer parking? Are the rates high?</li> <li>- What is the basic profile of the hotel? How many rooms? Its history? Its size?</li> <li>- If applicable, are the rooms well laid out? How about the design and layout of the rooms?</li> <li>- Do they use track or spotlights to create focal points?</li> <li>- Does the exterior make a strong statement about the hotel? What kind of thematic designs do you notice in the hotel?</li> <li>- Do the staffs wear apparel or accessories that reinforce the identity of the hotel?</li> <li>- Do they have necessary facilities in place for their guests?</li> <li>- How do they advertise their presence?</li> <li>- What kind of clever attention to details, carried throughout the hotel that make the boutique establishment a destination in itself.</li> <li>- What is the difference between a small boutique hotel and a big hotel chain? You may choose to do a side by side comparison for this particular question.</li> <li>- Do they offer unique experiences? If so, what are those?</li> <li>- Are there any refinements/improvements/additions?</li> </ul> <p>Read these pages: Travel pp. 14 - 15, 18 - 19 Awareness pp. 128 - 133 Productivity pp. 172 - 177</p> <p><i>* subject to revision</i></p>
<p>XI Mar 26</p>	<p>6 groups presenting their Travel Experiences</p>
<p>XII Apr 2</p>	<p><u>Cultural Experiences*</u> Cultural experiences, besides experiencing the festivals, arts and food of a place, is really all about immersing one's self in the general aura of a culture. There's nothing like talking to the locals of a place if you wish to (1) feel the culture and (2) get the best ideas for where to go to see "authentic" cultural activities. However, as we become more globalized and passively accept commercially provided styles, many different kinds of subcultures appear as they actively reach out to other like-minded individuals who are often times neglected by societal standards. A subculture is a group of people who culture are different from the larger culture to which they belong. Subculture allows certain groups of people to develop a sense of identity within institutions such as school, family, work, and home that differentiates them from the larger culture that they belong to. Members of a subculture distinguish themselves through a distinctive and symbolic pattern such as fashions, mannerisms or ideologies.</p> <p>You will enhance your experience by interacting with a subculture in Singapore. There are many other marginalized groups worth exploring. Some subcultures may find it</p>

	<p>difficult as their activities are met with challenges or curtailed. Pick a community that is foreign to yours. Some subcultures to consider: Manga, Surfer, Musical groups, graffiti artists, punks, bodybuilding, gender or identity-based cultures, etc. Speak with some members from the community to gain some insights.</p> <p>Address the following questions in your slides during your presentation and don't forget to include some images as well:</p> <ul style="list-style-type: none"> <li>- What is your chosen subculture?</li> <li>- What is unique about this subculture?</li> <li>- What is it that makes the subculture different from the mainstream? How is the subculture's relationship with mainstream culture?</li> <li>- Is there any cultural appropriation by the mainstream/mass market? If so, how does it affect the subculture?</li> <li>- Show element/elements that is/are ubiquitously observed in the subculture?</li> <li>- What are the varying perspectives and deeper issues that give birth to these chosen subcultures?</li> </ul> <p>Read pages:  Storytelling pp. 208 - 211  Narrative Structure pp. 214 - 231  Narrative extension pp. 238 - 239</p> <p><i>* subject to revision</i></p>
<b>XIII</b> Apr 9	<b>6 groups presenting their Cultural Experiences</b> Post mortem discussions