

Department of Teaching + Learning in Art +Design
Collegiate Teaching: Preparation and Reflection 2014

TEACHING PORTFOLIO

Khanh D. Luu

TEACHING PHILOSOPHY



TEACHING PHILOSOPHY

"The conductor of an orchestra doesn't make a sound. He depends on his power or ability to make other people powerful. My job is to awaken possibilities in other people"

(Benjamin Zander)

Back to my high school years in Vietnam, I rarely stood in the top group of students. I guess I was somewhere in the middle. And so there was not many teachers paid attention to my works. However, I can remember so clearly that my math teacher at 8th grade came to my desk one day and told me that: "Khanh you should improve this part, this is the way you should do it, this is your strength". And suddenly in that moment I realized that someone actually concerned and cared about me. Many years have already passed, that impression has always been never faded in my memory. I believe that the job of a professor or a teacher is to awaken possibilities in students.

The first step to achieve that objective is by relating the subject to individual's experience and empower their potentials. As every student comes from different background, understanding their personal experience can help me to establish the connection between the student and the topic which inspires them to learn and investigate more. From that, they can engage to a concept and develop this concept in the relationship with other concepts and ideas. One of the good resource offers great methodology for this approach is "Principles for Achieving Deep Processing" written by Stephen Chew, professor of Samford University"

"Elaboration: how does this concept relate to other concepts?"

Distinctiveness: How is this concept different from other concepts?"

Personal: How can I relate this concept to my personal experience?"

Appropriate to Retrieval and Application: How am I expected to use or apply this concept?"

This method of using question suggests great technique to engage students in deep learning. Thereby, the professor not only teaches them the subject but also teaching them how to learn. If the students finish this course, they will be able to carry on the skill and develop this in their future practice.

From concept development, setting goals and wish list are critical. To my personal experience, wish list works as the dream manifestation. It can develop the ideas which fulfill my heart and contribute to the world. The goal can help to navigate the learning process and improve it through time. Questions like: what are the important learning objectives, what should be prioritized now, what can be developed in the next step. Simultaneously, the goals can help to keep students on the right track and fulfill whatever they wish to accomplish.

On the other hand, E.L. Doctorow wrote that: "Writing a novel is like driving a car at night. You can see only as far as your headlights but you can make the whole trip that way." Learning is just like writing, students only need to take one step at a time. The ideas will unfold themselves. Students don't have to see where they are going. They don't have to see the exact destination or everything they will pass along the way. They just have to see two or three feet ahead of them. And that is how the dream and idea manifestation happens.

I would like to design my class in such a way that lesson built upon lesson such as

1. Intention: Awaken possibilities in students
2. Engage their personal talent and background with the subject
3. Develop their concept
4. Setup their own goal
5. Design development
6. Final outcome.

The final outcome could be the final presentation or the step for the next level of self-development. This process happens as a network which ideas simultaneously influence each other. When students reach to one step, they can refer back to where they started. The original sometimes take part as the main inspiration and design idea.

Through my proposed course "Sketch me a thought", I would like to help student to use sketch as a way of thinking, express their ideas, activate their inner self and communicate to the world. Applying the teaching strategy into this course, I will start with the question of what does sketch mean to students; what are their methods of sketching. The questions come along with the weekly assignments. Exercises will encourage students to establish their own concept about this topic: a rough unfinished work that can be transformed or redefined in different dimensions, methods and materials. The course syllabus is designed in such a way that information built upon information, lesson built upon lesson. The main goal for this course is to inspire students to do their best and interested in learning more.

These are the critical key points in my teaching philosophy:

1. Awaken possibilities in students through their personal experience.
2. Establish the desire and personal style to learn.
3. Develop the deep learning process through goals and questions.
4. Set up a wish list for the project and keep updating.
5. Keep referring back to the original concepts and steps.

...beyond all, keep calm and carry on!

Either being a student or a professor, each of us comes from a different background. We have different things which resonate within us. Therefore, if students and I can keep the connection and referring back to our origin points, the process can empower us and our potentials.

Last but not least, this teaching is important to me because how it helps me to realize that a professor has a power to awaken someone's lives.



RISD | INTAR

...sketch me a thought

Time & Location CIT 103 | Thursday, April 24th 2014, 6pm.

Snacks & beverages will be served! BRING YOUR SKETCHBOOK!

This one-hour participatory workshop introduce and examine closely the role of *sketching* as intuitive and critical thinking tool in design process and its relevance to idea formation.

...and I am the workshop instructor! See you there

The aim of this workshop is to share research of sketching as an extensive development in different case studies, related essay and exercises.

There were 20 participants from different faculties: Architecture, INTAR, ID, Writing Center Staffs and RISD visitors.

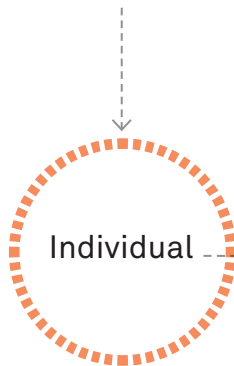


After the presentation, every participant was engaged in exercises and sharing their works.

This workshop was more successful than I expected. After this session, I received a few testimonies. Many participants told me how much they became more interested in sketching and documenting their thought.



Awaken possibilities in students



Connect
Empower

Personal
experience

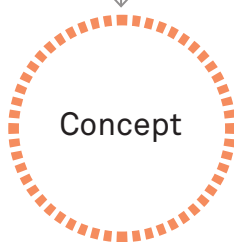
Talent
Goal
Passion
Culture
Background

1

Establishing the connection between
students and the subject

Inspire

Intention and desire to learn
Personal style to learn



“Principles for Achieving Deep Processing”

Elaboration: how does this concept relate to other concepts?

Distinctiveness: How is this concept different from other concepts?

Personal: How can I relate this concept to my personal experience?

Appropriate to Retrieval and Application: How am I expected to use or apply this concept?

(Stephen Chew, Samford University)

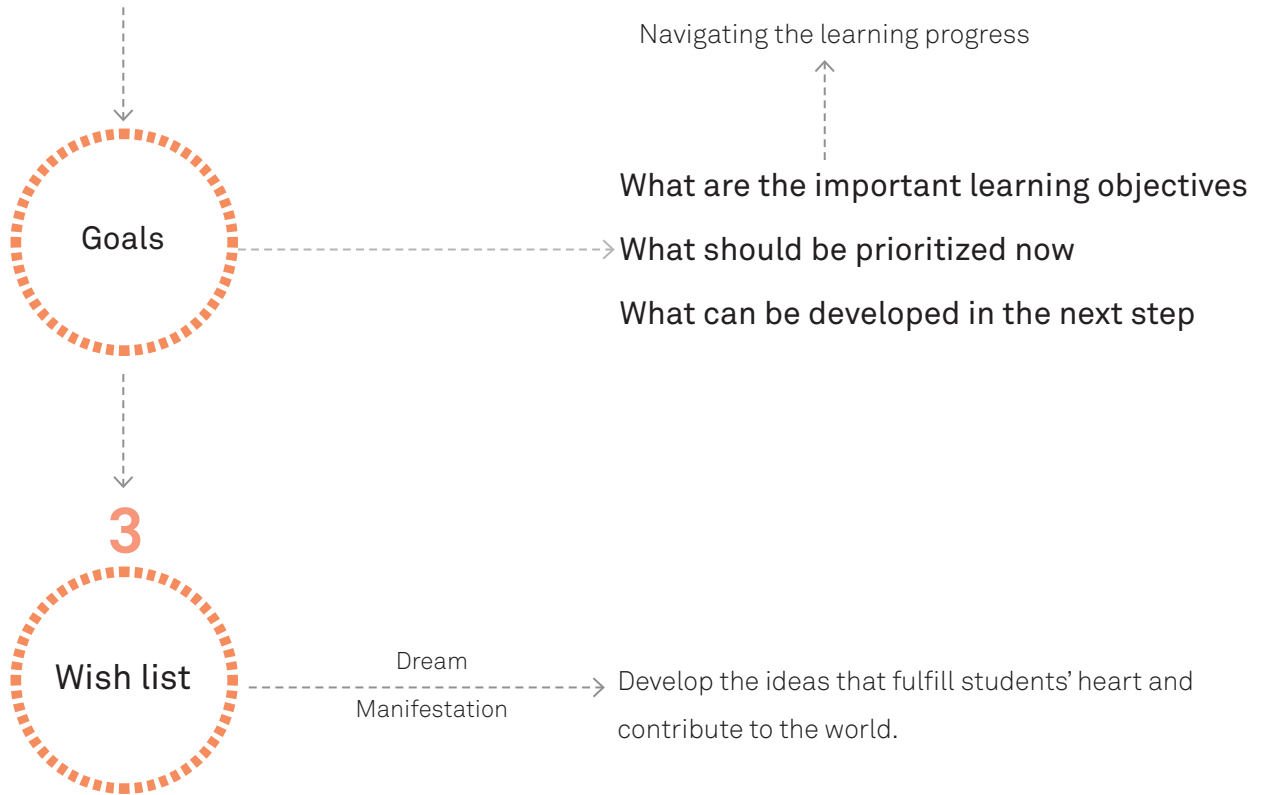
2

Developing this concept in relationship with
other concepts and ideas

Inspire

Intention and desire to learn
Personal style to learn

Concept Development



"Writing a novel is like driving a car at night. You can see only as far as your headlights but you can make the whole trip that way.

(E.L.Doctorow)

Learning is just like writing, students only need to take **one step at a time**. The ideas will unfold themselves.

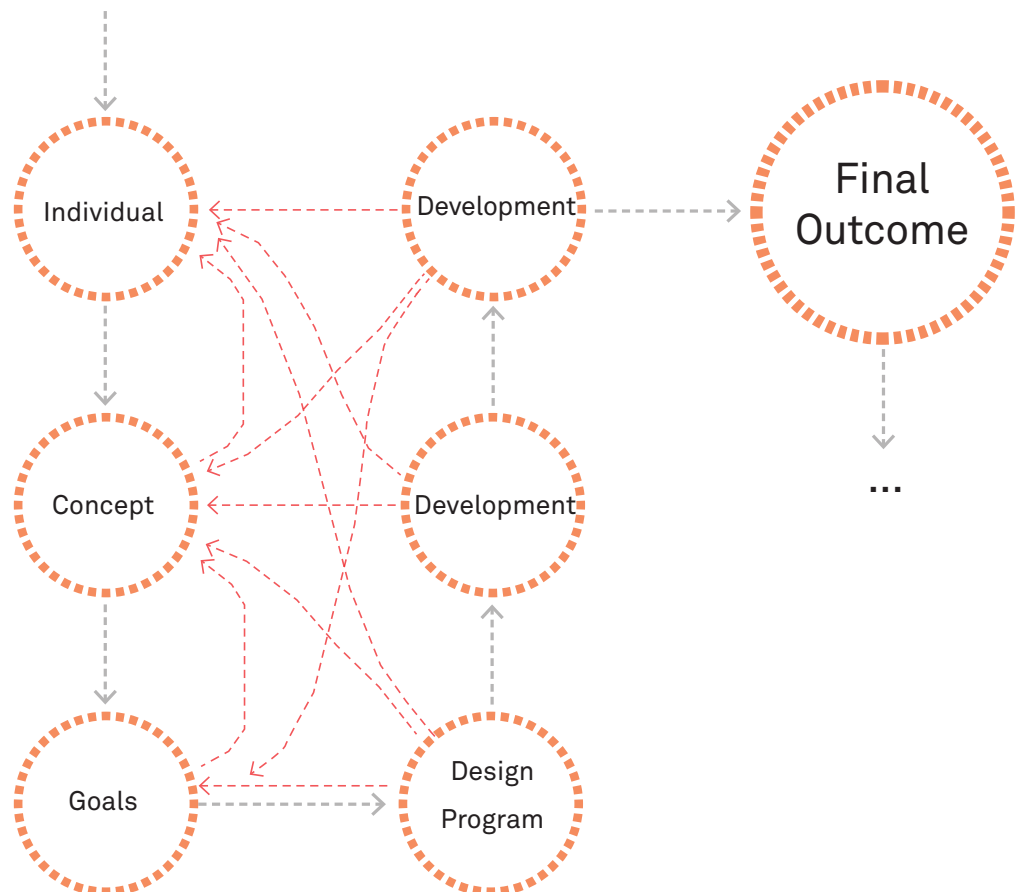
Students don't have to see where they are going. They don't have to see the exact destination or everything they will pass along the way. They just have to see two or three feet ahead of them.

TEACHING PRACTICE AND PHILOSOPHY

1. Awaken possibilities in students through their personal experience.
2. Establish the desire and personal style to learn.
3. Develop the deep learning process through goals and questions.
4. Set up a wish list for the project and keep updating.
5. Keep referring back to the original concepts and steps.

...beyond all, keep calm and carry on!

Awaken possibilities in students



Sketch me a thought



Individual

What does sketch mean to students?

What are their methods of sketching?

Assignment 1: YOUR THOUGHT, CONNECT & SKETCH



Concept

A rough unfinished work that can be developed, changed, built upon, transformed or redefined in different dimensions, methods and materials.

Assignment 2: YOUR THOUGHTS, STIMULATION OF PATTERN



Goals

Every student can setup a dialogue and her visual language that can communicate or develop her ideas.

Develop sketch into a tool and a system that can serve students' daily creation.

Assignment 3: YOUR UNCONSCIOUS THOUGHTS
RECORD AND DEVELOP



Different sketch techniques.

Establish the method that empower students' design process.

...the concept of letting the ideas unfolding by itself and students can discover and define these ideas in a deeper level.

CURRICULUM VITAE



Professional Experience

- 02/2014 - Present **Graphic Design Assistant**
Assistant of Journal on Interventions & Adaptive Reuse Volume 5
Int/AR RISD (<http://intar-journal.risd.edu/>), Birkhauser Publisher
- 08/2013 - 02/2014 **Graphic Designer**
Graphic Designer of MDes Project Review Booklet - Summer 2013
Int/AR Department (<http://www.intar.risd.edu>)
- 08/2010 - 06/2013 **Interior Designer**
Woha Architects Pte Ltd, Singapore (www.woha.net)
Interior designer of the new Park Royal Hotel in Singapore and the luxury condominium in Mumbai, India
- Park Royal Hotel on Pickering Street received the BCA Green Mark Platinum Award for sustainable design in Singapore and the World Best Hotel Interior Design Award during the World Architecture Festival 2013. Currently, it is holding many other international awards
- 04 - 07/2008 **Interior Design Assistant**
Jay Design Consultancy, Singapore
Interior designer of Fox-Salon-Cafe in Orchard Central, Singapore
- 2007 - 2008 **Pottery Assistant**
Limelite Ceramic Studio, Bishan, Singapore
Assistant of pottery classes and ceramic artworks
- 06 - 07/2007 **Designer Assistant**
KD Architects, Singapore
Assistant for a private residential project on Jalan Siap, Singapore

Awards & Certificates

- 2014 **Rhode Island School of Design Scholarship 2014**

A Randy A.Ridle Award 2014
MDes in Interior Architecture Design, RISD
- 2013 **Rhode Island School of Design Scholarship 2013**

Fellowship and Assistantship Award
MDes in Interior Architecture Design, RISD (www.risd.edu)
- 2010 **BA (Hons) in Interior Design**
Lasalle - College of the Arts, Singapore (www.lasalle.edu.sg)
- 2009 **Lasalle Award For Academic Excellence**

Certification of the Architectural Association Workshop, Singapore
- 2007 **Silver Medal, Furniture Design Competition, 4th FLIP Challenge**
Singapore Furniture Industries Council, Singapore
- 2006 **Ashbourne College Scholarship Award**
London, UK

Scholarship Award - Tuition Grand
Lasalle - College of the Arts, Singapore

Education

- 2013- Present **Rhode Island School of Design (RISD)**
MDes in Interior Architecture Design - Adaptive Reuse
- 2010 **Lasalle - College of the Arts, Singapore**
BA (Hons) & Diploma in Interior Design

Publications

- 2007 Home Concepts - Living in Inspiration, Singapore
Panel & Furniture Asia
Lasalle - College of The Arts, Indoor Magazine

Activities

- 2012 **Volunteer of Habitat for Humanity, Singapore**
Built house for a poor family in Batam, Indonesia
- 2010 **Volunteer for Ground-up Initiative Activities**
Planted garden for an old age home, Singapore
- Volunteer for an Art Workshop conducted for special children**
Pathlight Highschool, Singapore
Assisted special children to create their own artworks
- Participated in ceramic workshop conducted for children**
Children from 2.5 to 10 years old
- 2008 **Volunteer for Anita Nevens's Exhibition**
Assisted Anita during her exhibition in Singapore
- 2007 **Participated in Communication Design Workshop in Lasalle**
Worked with external lecturers from UK university to creat signage representing the future change of Singapore

Skills

Auto CAD	Adobe Creative Suite
Rhinocerus (V-ray)	Microsoft Office Word
Sketch-up	Microsoft Power Point
Free-hand sketch	Microsoft Excel

References

Wong Mun Summ

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WOHA Architects Pte Ltd, Singapore
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Markus Berger

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Interim Head Department of Interior Architecture
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Phone: 401-454-6272
<http://www.intar.risd.edu>

Yugon Kim

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Phone: +1-(347)523-1033

COURSE SYLLLABUS



INTAR 7886-Winter 2015

Sketch me a thought

Department of Interior Architecture

Mon & Thurs. 9:00 am - 12 pm | CIT # 612
1:00 pm - 04 pm

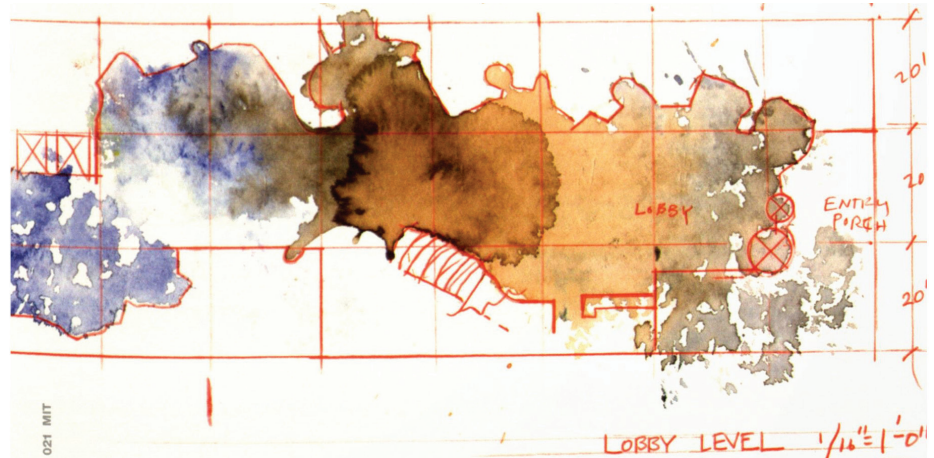
Instructor : Khanh Luu - kluu@risd.edu

Undergraduate and Graduate

Registration through Web-advisor

Open to all majors | 3 credits | Fee \$0

"We experience and think differently, therefore we feel differently differently. How elastic are our minds? How far can we stretch them?"
(Steven Holl)



OVERVIEW Thought process is what makes our creativity unique. Arising from our senses, observation, memory, conversation and exploration, sketching is a tool of design thinking from the initial stage to completion, translating and visualizing thoughts fluently through different scale and complexity. By sketching and developing it through different stages, we can think in a more sensitive and more connected way. Students will be provided with several lectures, a variety of techniques, materials and sketching experiences that will help them to unfold and connect fragmentations and layers of thoughts in a very organic process. From that, they will develop their intuitive understanding and execution of sketches through different levels of design production.

AIMS

- To examine closely the role of sketching as intuitive and critical thinking tool in design process and its relevance to idea formation.
- To recognize, document, analyze and develop their own thinking methodology.

OBJECTIVES

- Realization of full potential of thought process through sketching.
- Advanced dialogue between head and hand.
- Improvement in sketching skill.
- Four Assignments and one Final Project.

CLASS STRUCTURE The structure of this course is designed on the workshop base. It is divided into 2 main parts: group discussion and individual exploration. Group conversations help students to establish the general context and connections in which they can develop their fundamental approaches. Through lectures, readings, they are given time to REFLECT, DISTILL, APPLY and CREATE.

EVALUATIONS Each lateness and unexcused absence will result in a reduction in the overall GPA for the course. Scheduled appointments and professional interviews will not be accepted as excused absences. Students who are unable to fulfill the requirements of the course should consult with the course instructors prior to the beginning of the semester in order to develop alternative strategies for moving through the class.

Each student will be graded through class attendance, participation, contribution to group discussions, fulfillment of the stated project requirements, quality and craft of production, and evidence of progress in the development of design skills and concept abilities. The final review will reflect the accumulative value of the interim grades.

GRADING CRITERIA Completion of each project is mandatory. The value of each project assignment, as a percentage of your total evaluation for this course, as it follows:

20% Attendance and Active participation in class

80% Assignments

Assignment 1: YOUR THOUGHTS: CONNECT AND SKETCH

Assignment 2: YOUR THOUGHTS: STIMULATION OF PATTERNS

Assignment 3: YOUR UNCONSCIOUS THOUGHTS: RECORD AND DEVELOP

Assignment 4: DIFFERENT SKETCHING TECHNIQUES

Assignment 5: FINAL PROJECT

CRITIQUE STATEMENT DIALOGUE . VALUE . DIFFERENT FORMATS

GRADING SCALE All group reviews of student work are a mandatory part of the course and should be seen as invaluable opportunities for learning. Although these sessions may inform the grading by the instructor, grades are not determined by the reviews. The following grading scale will be used when evaluating students work and performance.

A – Excellent Performance

Outstanding achievement, independent, conceptually and technically superior, a leader among their peers, critical while simultaneously advancing new representational techniques, works in an iterative and consistent manner, exceeded course requirements, pedagogical course objectives and the criteria for evaluation as outlined in the course syllabus.

B – Good Performance

Exceeding the minimum course requirements, pedagogical course objectives and the criteria for evaluation as outlined in the course syllabus.

C – Average Performance

Fulfilling minimally the course requirements, pedagogical course objectives and the criteria for evaluation as outlined in the course syllabus.

D – Minimum Performance

Fulfilling minimum the course requirements, pedagogical course objectives and the criteria for evaluation as outlined in the course syllabus.

F – Failing Performance

Not fulfill minimum course requirement, pedagogical course objectives and the criteria for evaluation as outlined in the course syllabus.

ATTENDANCE Attendance is mandatory unless an absence is discussed with the instructors beforehand. Please contact instructor via email prior to the start of class.

RISD POLICIES **ACADEMIC HONESTY** – RISD is committed to the principles of intellectual honesty and integrity. Members of the RISD community are expected to maintain complete honesty in all academic work, presenting only that which is their own work in tests and assignments.

STUDENTS WITH DISABILITIES – Any student who feels she or he may require accommodation based on the impact of disability should contact the instructor privately at the beginning of the semester to discuss specific needs. Please contact the Office of Student Development and Counseling Services directly to coordinate reasonable accommodations.

DOCUMENTATION Students are required to hand in a complete sketchbook on the day of final review (time to be advised). The sketchbook should contain full process of the final project. Further instruction on booklet will be followed.

Students are also responsible to upload their documentation directly to a server. A folder should contain documentation of the entire work of the semester. Files need to be uploaded to the server the latest by 4:30pm on JAN00. This documentation will provide the Department of Interior Architecture with a review of your study, and information contained in the folder might be used in future electronic or printed media publications, either in whole or in part.

READING DISCUSSION The class will cover different concepts through different case studies and history each week. This will happen primarily through readings and discussions. You will receive a PDF material each week which you are required to complete before class. Besides reading, you are expected to participate in group discussions and share your thoughts about the reading.

SCHEDULE

05 & 08 January

Overview An introduction to the course.

Lecture “Sketch me a Thought”,
Class Discussion

Objectives Understanding of basic sketching skill and using it as a tool to explore different ideas.

Reading Juhani Pallasmaa, *The Thinking Hand*.

Application **Your thoughts: Connect and Sketch them**

Exploration through 3 types of sketches.

12 & 15 January

Overview To develop and build up the discussion at the first lecture.

Lecture “The Past and the Contemporary sketches.”,
Class Discussion

Objectives Understanding of sketches in different context and practices.

Reading The Architectural Review, *The Evolving Role of The Drawing*.

Application **Your thoughts: Stimulation and Patterns**

Review and discussion of Assignment One.
Mapping the developed sketch in different contexts and expand it into three developments.

19 & 21 January

Overview To develop individual exploration.

Lecture “Conscious drawings and Unconscious sketches, the Metaphor of Sketching”
Class Discussion

Objectives Understanding of sketches in different levels of thinking process.

Reading Marco Frascari, *Eleven Exercises in the Art of Architectural Drawing: Slow Food for the Architect's Imagination*.

Application **Your unconscious thoughts: Record and Develop**

Review and discussion of Assignment Two.
Section of one sketch and develop it further.

26 & 29 January

Overview To develop individual exploration.

Lecture Main functions of sketches

Objectives Understanding of sketches in the combination of all lessons

Reading Marco Frascari, *The Tell-The-Tale Detail*.

Application **Different Sketching Techniques**

Review and discussion of Assignment Three.
Issue the Final Review

02 February

Final Review

CLASS SYLLABUS



Sketch me a thought

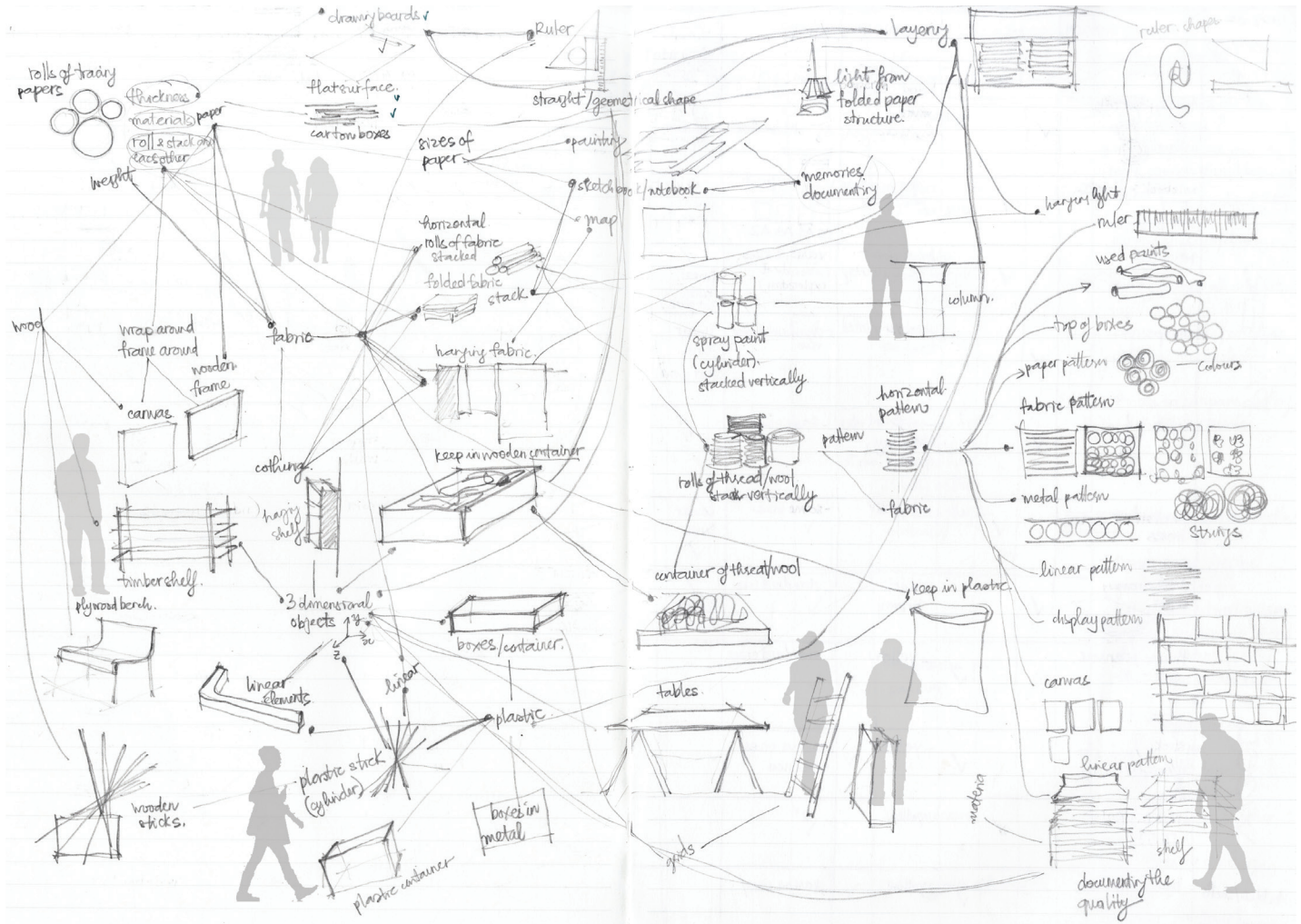
Department of Interior Architecture
INTAR 2080-02 Winter 2015

Mon & Thurs. 9:00 am - 12 pm
1:00 pm - 04 pm | CIT # 612

Instructor : Khanh Luu - kluu@risd.edu

"Our body, in many different ways, is always part of our visual experience"

(Jonathan Crary)



Khanh Luu's sketch

YOUR THOUGHTS - YOUR LANGUAGE

CONNECT AND SKETCH THEM

OVERVIEW

Through several questions, such as: how students understand sketching, how often they sketch, what kinds of materials they use, if they think a sketch is a finished work or ever continuous opened-ending works, etc, this class attempt to engage every student's distinguish background, talent, culture, and experience in using sketches. It also distinguishes the understanding of current perception of sketch versus the actual meaning of sketch. By doing so, this class will help students to use sketch as their communicative language, their development that continues un-bated, a tool to explore ideas in every moment, every day and every experience.

- AIMS**
- To connect and empower individual background, experience, talent, background, passion, etc to sketch.
 - To establish the connection between students and the subject if sketching.
 - To set up personal style to express their ideas through sketching for each student.

- OBJECTIVES**
- Realization and reflection on ways that students can communicate their own languages and ideas through sketching.
 - Concept and methodology of Marco Frascari through his essay.
 - Integration of students' skill with suggested concept.
 - Series of sketches as the first step of building students ideas.

LECTURE "Your Thought - Your Language - Your Sketches"

READING DISCUSSION The Tell -The-Tale Detail by Marco Frascari.

"Whatever the air spaces, areas and dimensions involved, it is the precise study and good execution of details which confirm architectural greatness. 'The detail tells the tale'".

"There is no such thing as a good idea. There is only expression".

1. What - main ideas of this reading.
2. How - your expression language can be recognized and developed.
3. When - learning from these ideas and apply to your project.

- ASSIGNMENT DELIVERABLES**
1. Take on three main key ideas from the reading which are significant to you.
 2. Using these key ideas as three different tool and develop them into a project of your own choice.
 3. Take note of your thought pattern or your expression language.
 4. Combine them into a series of sketches.

- PROTOCOLS**
- Files:
1. Size and type of paper of your choice, as long as it is larger than letter.
 2. Scan your works in high resolution images and save sharing dropbox folder.
File name: Khanh_Luu_ 2080-02
 3. Bring the hardcopy with you to class.
 4. Write a short paragraph or list of keypoints that you learn through this process.

- ASSESSMENT QUALITIES**
1. Take on three main key ideas from the reading which are significant to you.
 2. Using these key ideas as three different tool and develop them into a project of your own choice.
 3. Take note of your thought pattern or your expression language.
 4. Combine them into a series of sketches.

FEEDBACK



Midterm Feedback Form

OBJECTIVES This course does not intend to teach students how to sketch beautifully although improvement in sketching skill is one of our final outcomes. Rather, this class is conducted to help students realize their full potential of their thought process through sketching which is very crucial in architecture and design. Not just through simple showing lines, but also through the dialogue “between head and hand”(Steven Holl). Improvement in sketching skill is one of our final outcomes thought process is what makes our creativity unique.

AIMS To examine closely the role of sketching as intuitive and critical thinking tool in design process and its relevance to idea formation. From that students can recognize, document, analyze and develop their own thinking methodology.

Please complete the following form.

Your responses will be a valuable source to strengthen the second part of the course.

Which department are you from?

What are your objectives to take this course?

What has been the most useful thus far in the course?

What has been the least useful thus far in the course?

Please circle the number indicating the value of this course to your studies

1 2 3 4 5

Did the course meet your goals?

1 2 3 4 5

Did the course help to use sketch as a tool to develop your design process?

1 2 3 4 5

Did the course help to use sketch as a tool to develop your presentation and communication language?

1 2 3 4 5

Additional Comments

Rubric Outcomes

FULFILLS PROBLEM'S CRITERIA

0

Does not meet
problem criteria

1

Addresses some, but
not all issues laid
forth in the problem
description

2

Meet all criteria for
outlined problem

3

Exceeds criteria for
outlined problem

CREATIVITY / RELEVANCE

0

Obvious or
Inappropriate
solution

1

Relies on
generalizations:
not particularly
relevant, safe

2

Shows invention
and a stretch of
traditional thought
applications, critical
thinking

3

Highly inventive,
surprising

INITIATIVE

0

Not committed

1

Did the work as a
means of fulfilling
an assignment

2

Engagement is
evident. Even if
struggle is the
result

3

Inspired, great
commitment of time
and effort

PROFICIENCY / QUALITY

0

Sloppy,
Poor
presentation

1

No great attention
to presentation,
media not well
considered, needs
clean UPS

2

Shows struggle,
but exhibits solid
attempt to under-
stand media

3

Competent use of
media, excellent
presentation

1 = D-

2 = D

3 = D+

4 = C-

5 = C

6 = C+

7 = B-

8 = B

9 = B+

10 = A-

11 = A

12 = A+